

AFTRS



2014-2015

ANNUAL REPORT

AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL



Australian Government

AFTRS

AUSTRALIAN FILM, TELEVISION AND RADIO SCHOOL

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Cover Image: Production still from AFTRS student film *Foa* 2014.

Photo courtesy of Vanessa Gazy.

LETTER FROM THE CHAIR

28 August 2015

Senator the Hon Mitch Fifield
Minister for the Arts
Parliament House Canberra ACT 2600

Dear Minister

It is with great pleasure that I present the Annual Report for the Australian Film, Television and Radio School (AFTRS) for the financial year ended 30 June 2015.

The Annual Report 2014-15 has been prepared in line with Section 46 of the *Public Governance, Performance and Accountability Act 2013*. The report was adopted by resolution of the Council of AFTRS on 28 August 2015.

The School has had another successful year and acknowledges the ongoing support and assistance of the Minister for the Arts, his office and the Ministry for the Arts.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Julianne Schultz', with a stylized flourish at the end.

Professor Julianne Schultz AM FAHA
Chair of Council

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CHAIR'S INTRODUCTION

The Australian Film, Television and Radio School occupies a unique position in national cultural life. As Australia's national film, television and radio school, it educates talented students and directly, and indirectly, has a significant impact on the creative and cultural life of the nation. AFTRS is an internationally recognised film institution which again this year featured in *The Hollywood Reporter's* list of the top 15 schools.¹ Its longstanding commitment to teaching radio also helps ensure it is well placed to adapt at a time of ongoing media convergence.

The rate of change in the screen and broadcasting industries will increase over the next decade and bring new opportunities and challenges. AFTRS has addressed this change by developing and implementing an innovative educational strategy that delivers courses across a range of levels – from elite and professional development, to undergraduate and postgraduate education, to continuing industry training and courses for school students.

The Bachelor of Arts (Screen) commenced in 2015 and is a major part of this transition. The undergraduate degree teaches the skills and knowledge necessary for graduates to succeed in a screen-based future. The degree is designed to develop the capacity of graduates to thrive as digital storytellers and producers in this rapidly changing sector. In addition to the essential skills, the degree is structured to develop critical thinking, historical perspective, deep cultural knowledge and entrepreneurial capacity. Graduates will be prepared for a wide range of careers.

In 2015, AFTRS also introduced a revised Specialist Program, offering Advanced Diploma and Diploma courses in a range of industry specialisations including camera, editing, design, and producing. This program was introduced in response to the rapid transformation of the media, and ensures access and flexibility.

This program has increased the School's online course delivery capacity. It uses a range of educational modes, from a blended learning approach to courses offered exclusively online. AFTRS aims to combine high-level online training with practice-based learning. This is a challenging ambition in a rapidly evolving field, and has resulted in the School developing considerable online education expertise.

Attention is now being focused on the School's elite Master's level courses, which will be a priority for the incoming Chief Executive Officer of the School, Neil Peplow, who joins the staff in October 2015. As part of the preparation for these graduate degrees, outgoing Director of Degree Programs, Ben Gibson, has undertaken a research project documenting global Master of Arts degrees in screen education institutions. In 2016, AFTRS will again offer a Master of Screen Arts as part of its commitment to elite education for future leaders in film, television and related sectors.

This year has been a time of transition for AFTRS in several ways. On 24 June 2015, the distinguished eight-year term of Chief Executive Officer Sandra Levy AO drew to a close. Her departure was marked by a moving staff farewell and an industry function hosted by the Council which acknowledged that her legacy includes many achievements: the registration of AFTRS as a self-accrediting educational body by TEQSA until 2020, the publication of 14 editions of *LUMINA*, the screen arts and business journal, the Public Program of events and talks, the extensive Indigenous Program, and the launch of the Bachelor of Arts (Screen).

On 6 July 2015, after an exhaustive recruitment and selection process by global search firm Amrop Challis & Company, the Government announced that Neil Peplow had been

1. *The Hollywood Reporter*, 7 August 2015

appointed AFTRS' Chief Executive Officer. Neil Peplow has a strong background as a film producer and in screen education and training, most recently as Chief Operating Officer with the Metropolitan Film School in London. Neil knows AFTRS well; he was Director of Screen from 2011-2014 and deeply involved in the development and design of the BA (Screen). The Council is looking forward to welcoming Neil back to AFTRS in 2015.

In addition to the recruitment of the new CEO, and overseeing the introduction of the new BA (Screen), the Council has focused on the future of AFTRS and the development of a new Corporate Plan. The Plan is a requirement of the *Public Governance, Performance and Accountability Act 2013* and was developed following a strategic planning retreat with senior staff in April 2015. The resulting AFTRS Corporate Plan 2016-2019 takes into account the School's purpose, governance structure and the context of both the screen and broadcast industries and the higher education and training sector. To meet these challenges and realise opportunities, seven goals will be pursued over Plan's four years:

- Lead the way in providing excellence in distinctive screen and broadcast education and training.
- Encourage diverse approaches to creativity, storytelling, and content through innovative engagement with audiences and technology.
- Provide flexible, accessible lifelong learning opportunities.
- Ensure a diverse, thriving and creative environment for learning and teaching.
- Strengthen AFTRS as a cultural and industry hub.
- Expand AFTRS' reputation and reach in global screen and broadcasting education.
- Ensure a financially sustainable future and develop opportunities through partnerships and philanthropy.

This Plan also reinvigorates the School's vision, mission and values. These will be communicated across the School along with goals and strategies designed to increase motivation, focus and alignment. Many of the strategies articulated in the Plan are already in operation, including an increased emphasis on research and partnerships. AFTRS will continue to look outwards to increase its national reach and access, and explore opportunities in the international market for media education and training while maintaining its unique role in elite industry education. AFTRS will explore new partnerships and opportunities, including philanthropic support, to ensure a sustainable future for the School, its students and graduates.

It is a delight to report that AFTRS' graduates continue to achieve outstanding success, locally and internationally. One of the School's most distinguished graduates, Rolf de Heer (Diploma in Directing 1979), again won international attention when his feature film *Charlie's Country* was nominated for an Academy Award for Best Foreign Language Film. At the National Australian Cinematographers Society Awards, Martha Ansara (Diploma in Cinematography 1977) was inducted into the ACS Hall of Fame, one of only three women to have ever received this honour. More recent graduates Patrick Clair (Master of Arts in Film, Television & Digital Media 2006) won a Primetime Creative Arts Emmy for Outstanding Main Title Design for the HBO series, *True Detective*, and Genevieve Clay-Smith (Master of Screen Arts 2013) was named 2015 NSW Young Australian of the Year. Genevieve was also awarded the Australian Financial Review/ Westpac Young Leader of the Year for her achievements in using screen production to empower people living with a disability.

Each year the School welcomes many graduates and other industry practitioners to contribute to its educational and Public Program as guest lecturers and speakers at

events. This included 58 speakers at Friday on My Mind events in Sydney at AFTRS, and in Melbourne at the Australian Centre for the Moving Image, and 28 speakers at TV Talks seminars held on the first Tuesday of every month at the School. Over the year 4,859 people attended short courses offered by AFTRS Open, including 2,150 school students and young people. In addition, 321 Indigenous Australian students participated in AFTRS Open training through course subsidies or Indigenous Program courses run at 15 locations around Australia.

Following their success in the screen and broadcasting industry, many AFTRS graduates return to the School to contribute to the development of the next generation of creative content makers. The School provides this vital link between the industry, students and alumni. This year notable examples included contributions by internationally recognised directors Jane Campion (*The Piano*, *Top of the Lake*), who conducted a masterclass in directing, and Alex Proyas (*Dark City*, *I, Robot*), who lectured in story visualisation for the first year BA (Screen) subject Cinematography and Design. Recipient of the inaugural AFTRS Creative Fellowship and celebrated artist Lynette Wallworth returned to supervise Master of Screen Arts students.

In 2015, industry practitioners also participated as interview subjects to help create resources for the School's new online courses.² AFTRS will continue to strengthen its links with industry and expert practitioners, including retaining its practice of hiring staff members with substantial industry experience.

During this period of transition, the Executive team and staff of AFTRS have made an extra effort to maintain a high level of education provision to students and service delivery to all stakeholders. Their efforts and dedication to the School are greatly appreciated. I would particularly like to thank Ann Browne for taking on the role of Acting Chief Executive Officer, and for her professionalism and leadership during this period.

The Council has focused on securing the future direction of AFTRS. I thank all Council members for their commitment, insight and loyalty during this period of significant change. In particular Darren Dale, whose term was extended for another three years, has provided wise counsel and support as the incoming Deputy Chair. Council was delighted to welcome Kate Dundas as a new member in 2014; as a former Director of ABC Radio she brings invaluable expertise to the Council.

I would also like to acknowledge the exceptional contribution of outgoing Deputy Chair Peter Duncan who remains a passionate supporter of the School. Student-elected member Jessica Tuckwell was a valuable member of the Council in 2014.

Council member Andrew Mason chairs the Finance, Audit and Risk Management Committee with diligence and expertise. Given the emphasis in the PGPA Act on management of public resources and risk, oversight of the development of a School-wide risk management framework has been a particularly important task this year. I would like to commend Andrew Mason and the invaluable contributions of independent members Paul Apps and Carole Campbell.

In terms of educational governance, the work of the Academic Board has continued to be vital. This year Professor Robyn Ewing was made a Member (AM) in the General Division of the Order of Australia. Professor Ewing has demonstrated great professional expertise and diligence as Chair of the Academic Board ensuring that the School's educational standards are of the highest order. This year the Board approved the 2015 Learning and Teaching Plan and additional Specialist Program courses. Many thanks

2. For details, see Appendix 7: Industry Practitioners at AFTRS.

are due to Robyn Ewing and independent members Graham Forsyth and Dr Graham Hendry.

On behalf of the Council of the Australian Film, Television and Radio School, I would like to extend thanks to the Hon George Brandis QC, Minister for the Arts, for his continued support of AFTRS in 2014-15. I would also like to acknowledge the support and guidance of the Ministry for the Arts.

AFTRS and its graduates share the Minister's commitment to the principles of excellence, integrity, artistic freedom, self-confidence, sustainability and accessibility.

It is an exciting time in the converging industries of screen and broadcasting, and AFTRS is proactively seeking to ensure that its graduates are well equipped to become future leaders. It is of paramount importance to maintain a strong national school at a time of rapid globalisation, to educate graduates of distinction who have the capacity to build the Australian industry and excel at home and abroad.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Julianne Schultz', with a long horizontal flourish extending to the right.

Professor Julianne Schultz AM FAHA
Chair of Council

CEO'S PERSPECTIVE

As acting Chief Executive Officer, this report on the Australian Film, Television and Radio School for the 2014-15 year is largely reflective of the achievements of Sandra Levy AO, who completed her eighth year as Chief Executive Officer on 24 June 2015.

It is also a record of the efforts of AFTRS staff and students, Council and Council Committees, and industry stakeholders who collaborate to enable the School to offer excellent, innovative education and training opportunities in Australian screen arts and broadcasting.

To provide a brief overview, in the past year, AFTRS has:

- graduated 208 students from 20 separate Award courses;
- launched a Bachelor of Arts (Screen) degree, enrolling 114 students;
- launched 12 Specialist courses, enrolling 177 students, 73% of whom are studying in a method that combines online with face-to-face learning;
- enrolled all Award course students through merit selection;
- delivered 300 short courses to 4,859 students through AFTRS Open;
- supported 321 Indigenous Australian students through workshops and course subsidies;
- achieved 154 screenings of 41 student films across 81 national and international festivals; and
- once again been recognised as one of the top 15 international film schools by *The Hollywood Reporter*.

For a small institution, this is a considerable achievement.

The screen arts and broadcast industry continues to experience high levels of structural change and creative challenges as the 21st century unfolds. The School has embraced these changes and subsequent challenges, transforming our educational offering and developing our capacity to provide online access to AFTRS-developed Award and non-Award courses. In doing so, the School remains ahead of industry needs and student expectations, retaining our position as the pre-eminent Australian screen arts and broadcasting school, and one of the world's best.

In the 2014 academic year, AFTRS delivered 20 separate Award courses: 11 Graduate Diploma and five Graduate Certificate courses in a wide range of specialisations ranging from documentary, producing, directing, and writing to editing, production design, and screen music.

Designed to develop curiosity, imagination, and general cinematic and interactive storytelling skills, the Foundation Diploma produced 44 graduates, many of whom transitioned directly into roles in the screen and broadcast industries. The new AFTRS Bachelor of Arts (Screen) developed out of this innovative Diploma and offers students a well-rounded, comprehensive screen education through history concepts and the theory of screen storytelling alongside practice-based and collaborative learning.

Building on this approach, the degree aims to produce platform-neutral practitioners with deep knowledge of screen storytelling and a capacity for critical thinking who are keenly aware of the complex world they seek to illuminate through creative content. The BA (Screen) was launched in February 2015 with 114 merit-selected students enrolling in its first year. The degree has an additional Honours year, where high-achieving students can specialise in one area of screen arts or broadcasting.

Alongside the BA (Screen), Specialist courses focus on skills-based learning and are offered at the sub-bachelor level of Advanced Diploma and Diploma. These courses aim to facilitate national access and attract a wide range of students from across Australia. In 2015, the School launched 12 Specialist courses and enrolled 177 students: 20% of students are from outside Sydney and five per cent from outer regional and remote Australia.

In 2015, AFTRS' postgraduate program focused on Master's level offerings. Launched in 2012 to address the need for leadership development, the Master of Screen Arts & Business is a two-year part-time degree. Eleven students graduated from this well-regarded course in 2014, and a new intake commenced in July 2015. The Master of Screen Arts has been under review in 2015 and will be offered again in 2016.

The launch of Specialist courses has been a catalyst for AFTRS to provide advanced online training in practice-based disciplines at an Award course level. In 2015, a number of the Advanced Diploma and Diploma courses were offered online or through blended learning, which combines online training with intensive, face-to-face workshops. Of the 2015 Specialist course students, 14% are studying wholly online and 73% in a blended learning pattern.

Online and blended training delivery has also necessitated professional development for teaching and managerial staff, and the employment of online educational specialists to ensure the highest standard of course delivery to students. The School has also developed and produced not only text and imaged-based lessons, but a range of rich media assets across a number of subject disciplines that can be utilised across a suite of courses. In May 2015, the School established a Research Seminar Group for teaching staff. This group is oriented towards increasing research capacity and collaboration, as well as support for academic publication and presentation.

AFTRS Open continues to meet its objective of providing a high standard of education, being highly responsive to industry needs and relevant to the broader community through its range of short course offerings. The Industry, National, Television, Schools and Youth Programs provide access to training for individuals and organisations across a range of industry and educational needs. This year 300 courses were run, training 4,859 individuals, including 17 online courses. Ongoing improvements are made to course offerings to ensure that courses are providing increased access and are at the cutting edge of the evolving screen arts and broadcasting industries.

AFTRS highly values the creative and cultural contribution of Indigenous Australian filmmakers and broadcasters and supports their development through education and training opportunities. In 2014-15, the Indigenous Program ran 15 courses across metropolitan, regional and rural Australia, training 203 participants in digital storytelling, documentary, screenwriting, lighting, radio, and screen business. Courses were run in collaboration with Indigenous arts, community and government organisations such as the Central Australian Aboriginal Media Association, Screen Australia, Campbelltown Arts Centre, Community Arts Network WA, and Museums and Galleries NSW. In addition, 118 subsidies were provided to Indigenous Australians to attend AFTRS Open short courses.

A tailored training program was once again run for NSW TrainLink and Sydney Trains' staff. Training sessions were held for over 500 staff, and more than 1,300 staff received face-to-face coaching through the Radio School training program.

The introduction of the new educational offering has required adjustments to the School's infrastructure and resources. Major building works created larger teaching

spaces to accommodate the student cohort in 2015, in particular the first year BA (Screen) students. This required the relocation of the Library and AFTRS Open into custom-designed spaces within the building. An online learning platform (based on Moodle) was established to provide capability to support on-campus courses, provide blended options and offer wholly online courses.

In 2015, through the support of the Kenneth B Myer Trust, the School was able to offer one-year Equity Scholarships for incoming BA (Screen) students on the basis of financial criteria. This incentive recognises the need for students from a range of backgrounds to have the opportunity to attend AFTRS. To ensure the delivery of a positive and comprehensive student experience, the Student Support Program was launched to provide academic and pastoral support. Additional student study and break-out spaces have been created, along with the provision of information skills training in the Library.

To facilitate the coordination of requirements for teaching and project work across the educational offerings, the Education Support Services division was created. As well as providing centralised support for staff in terms of production, administrative and technical support, Technical and Tutorial Support Officers work directly with students to facilitate access to, and use of, AFTRS' equipment and facilities.

AFTRS' role in the cultural life of screen arts and broadcasting remains strong and vibrant, as demonstrated by the diversity of events the School supported this year and the ongoing collaboration with a wide range of business and artistic partners. In 2014-15, the School enabled 74 separate industry uses of AFTRS' facilities, hosting 3,129 attendees. AFTRS also formally hosted meetings of the Executive Council of CILECT, the international association of film and television schools, and the Australian Arts Roundtable for Arts Training Excellence.

The School recognises and values partner organisations for their ongoing support of AFTRS. Offering ongoing support to graduates this year were the Selwyn Speight Bequest, the Australian Subscription Television and Radio Association, the Delegation of the European Union, Foxtel, and Shine Australia. In addition, through the Kenneth B Myer Trust, AFTRS offered Awards for Exceptional Talent and Project Development, and two A V Myer Indigenous Awards for Exceptional Talent.

AFTRS' three-year partnership with the Australian Centre for the Moving Image (ACMI) in Melbourne again facilitated the weekly forum Friday on My Mind. Thirty-three sessions with content makers, including esteemed filmmakers Fred Schepisi and Paul Cox, were held at ACMI. All sessions were curated and hosted locally, with over 1,400 guests attending during the season.

At the AFTRS campus in Sydney, Friday on My Mind was also popular with students and industry, with 15 sessions and over 900 in attendance. Guests included directors Stephan Elliott, Rolf de Heer, Samantha Lang, and Simon Stone. At TV Talks, a dedicated forum on the ever-evolving television industry, a total of 10 sessions were hosted at AFTRS, with 736 guests in attendance.

Two editions of *LUMINA*, AFTRS' screen arts and business journal, were published this year. On 26 May 2015, edition 14 *Does Gender Matter?* was launched by editors Sandra Levy and Tracey Mair, with over 100 women attending, including contributors Jan Chapman, Jane Caro, Sandra Hall, Rachel Ward, and Fiona Cameron. The edition has invigorated media and industry discussion on the issue of gender equity in the industry both here and overseas. The screen industry has responded with commentary by Screen NSW and Screen Australia. At the WOW Brisbane Festival, CEO Sandra

Levy and Council Chair Professor Julianne Schultz presented a session on women in the media and distributed copies of *Does Gender Matter?*

A unique initiative that embodies the strategies of engagement, collaboration and access is the AFTRS Creative Fellowship. Now in its eighth year, the Fellowship provides recipients with funding and access to the School's production facilities and teaching staff. Recipients of this year's Creative Fellowship are visual artist Del Kathryn Barton and emerging filmmaker Sari Braithwaite.

Del Kathryn Barton's project, *RED*, will be a visually arresting dual-screen, live-action/ stop-animation short film about the redback spider. Emerging filmmaker Sari Braithwaite will create a provocative, experimental artwork, *The A-to-Z of Censorship*, to tell the unknown story of Australian film censorship.

This year also saw the creation of the inaugural Indigenous Creative Fellowship. Awarded to filmmaker Rachel Perkins, this project will explore the Altyerre (dreaming), the storytelling traditions of elder Arrente women in Alice Springs passed down through generations, from women to women, through songs.

As part of NAIDOC week, Indigenous Program Manager Kylie Farmer co-hosted the *Drive* show on ABC local radio in Sydney. She also presented a seminar on Indigenous Australian culture as part of National Reconciliation Week at AFTRS and participated in meetings of the Media RING (Reconciliation Industry Network Group).

AFTRS continues to support its students and graduates by profiling their student work for screening at national and international film festivals. Continuing the success of student films last year, in 2014-15 41 recent AFTRS student films were selected for screening at 81 film festivals. This represents a total of 154 screenings, double the number of screenings of AFTRS' films compared to last year.

Of particular note was the selection of short film *Driftwood Dustmites* (Malina Maria Mackiewicz, Graduate Diploma in Directing 2014) for the Academy-Award qualifying Berlinale Film Festival, one of the most important international festivals on the film industry's calendar. Brendon McDonall (Master of Screen Arts 2014) won the UK Iris Prize for Best Short Film for *All God's Creatures*, and *The Drover's Boy* (Margaret McHugh, Graduate Diploma in Documentary 2014) screened at the Sydney Film Festival in competition for the Australian Documentary Prize.

In 2014, AFTRS radio graduates were acknowledged at the Australian Commercial Radio Awards. Graduates won awards across a number of categories, including Ashleigh Blucher (Graduate Diploma in Radio 2013), Alex Mitchell (Graduate Diploma in Commercial Radio 2012), and Stephen Cenatiempo (Graduate Diploma in Commercial Radio 2010).

Sadly, this year we had to farewell one of our most celebrated, and loved, graduates Andrew Lesnie ACS ASC, (Diploma in Cinematography 1978), who died in April 2015. Andrew was a much sought-after, and multi-award winning, cinematographer and creative collaborator. AFTRS supported the industry's memorial to Andrew held on 12 July 2015, including contributing a compilation of his work from 1980 to the present. The industry has lost a great talent and outstanding individual.

As well as undergoing a major change management process during 2014-15, the School developed a new Corporate Plan, refreshing the School's vision and creating goals for the next four years. This Council-led process has been a consultative one whereby the

Executive has had the opportunity to contribute to the Plan and will develop Divisional Business Plans as part of the internal reporting framework.

Perhaps the biggest change in the School has been the completion of the term of Sandra Levy AO. On behalf of the School, its students and staff, I acknowledge and appreciate her many achievements and her outstanding legacy, in particular her stewardship of the new educational offering that forms the bedrock of AFTRS' future.

On 6 July 2015, Neil Peplow was announced as the new CEO of AFTRS. Neil held the position of AFTRS' Director of Screen from 2011 to 2014 and was instrumental in the development of the new educational offering, including the BA (Screen). Neil is currently the Chief Operating Officer of the Metropolitan Film School in London, where he is responsible for the oversight of all education and training programs. We are looking forward to working alongside him to achieve the School's educational, cultural and creative goals.

Sincere thanks to all who have supported AFTRS this year – staff, students, alumni, external supporters, Council and Committee members. We anticipate another great year in 2015-16.

A handwritten signature in black ink, appearing to read 'Ann Browne', with a stylized flourish at the end.

Ann Browne
Acting Chief Executive Officer

VISION PRINCIPLES PURPOSE

The Australian Film, Television and Radio School (AFTRS) is a federal statutory authority established by the *Australian Film, Television and Radio School Act 1973* and its functions are described in Appendix 1: Enabling Legislation.

VISION

AFTRS exists to enrich the screen arts and broadcast culture through education, training, research and the dissemination of ideas.

PRINCIPLES

AFTRS encourages:

Creativity

By providing opportunities for the exploration of artistic expression, ideas, innovation and risk taking.

Enterprise

By fostering career sustainability, collaboration and resourcefulness.

AFTRS activities are conducted in the spirit of:

Excellence

Aspiring to the highest standards of creative excellence.

Diversity

Nurturing and valuing difference and originality.

Respect

Encouraging mutual respect in all collaborations.

PURPOSE

AFTRS' purpose is to provide specialist education and training to advance the skills and knowledge of talented individuals to meet the evolving needs of Australia's screen arts and broadcast industries. It conducts research relevant to industry, holds forums and disseminates ideas to stimulate conversation about the screen arts, creative practice and broadcast activity. Through AFTRS Open it meets the skill needs of industry, delivers activities and programs for schools, and partners with cultural institutions in joint activities, making a unique contribution through its creative expertise and educational reputation. It collaborates with industry to deliver relevant education and shares its facilities, services and resources with industry organisations, associations and enterprises for their activities and events.

PORTFOLIO BUDGET STATEMENTS AND KEY PERFORMANCE INDICATORS 2014-2015

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.

CONTRIBUTIONS TO OUTCOME 1

Program 1.1: Delivery of specialist education to meet the diverse creative needs of students and the skill requirements of industry by means of Award courses, activities and events and through its Open Program.

DELIVERABLES

	2014-2015 Budget Target	2014-2015 AFTRS Actuals
Number of higher educational levels offered	6	6
Open Program courses	250	300
Forums for industry practitioners to share their expertise	40	64
Use of School facilities by industry for events and activities	100	74
Regular consultations on skill requirements of industry nationally	Annually	Annually

PROGRAM 1.1 KEY PERFORMANCE INDICATORS (KPIs)

Performance of the program is measured through the applications and enrolments of students in the Award courses; the number of eligible students successfully completing their course of study; and paid enrolments across the full range of AFTRS Open activities.

Performance measures shared with other national arts and cultural agencies include attendance at events, activities and Open Days; visits to the AFTRS website and page views.

KPIs

	2014-2015 Budget Target	2014-2015 AFTRS Actuals
Visitor interactions:		
Number of visits to the organisation's website	150,000	246,300
Number of page views on the organisation's website	750,000	833,862
Number of attendances at AFTRS' events, activities and Open Days	7,000	8,089
Share of funding by source:		
Operational funding from government (as a % of total funds)	73.4%	74.3%
Capital funding from government (as a % of total funds)	7.1%	7.1%
Other income (as a % of total funds)	19.5%	18.6%
Expenditure Mix:		
Expenditure on programs/projects (as a % of total expenditure)	81.4%	82.2%
Expenditure on capital items (as a % of total expenditure)	7.1%	7.1%
Expenditure on other labour costs (as a % of total expenditure)	8.3%	8.0%
Other expenses (as a % of total expenditure)	3.2%	2.7%

AFTRS-SPECIFIC KPIS	2014-2015 Budget Target	2014-2015 Budget Actuals
Number of new student applications (with creative portfolios)	600	587 ¹
Number of new and ongoing student enrolments	300	308 ²
Percentage of eligible completions	90%	96% ³
Number of Open Program enrolments	4,750	4,859 ⁴

1. In 2014-15, AFTRS received 620 applications; of these 33 were applying for Enabling courses that do not require a creative portfolio as entry is not based on merit selection.
2. 326 students enrolled at the beginning of the 2015 academic year: of these 291 were new students and 17 were ongoing. At the census date of 31 March 2015, the number of new and ongoing students was 308. The differential is accounted for by students who withdrew from their course of study for personal or other reasons.
3. Variations between target and actual numbers reflects the aggregate number by the following: 96 per cent completions for 2014 represents 237 graduates from a cohort of 245 students enrolled at commencement of the academic year on 24 February 2014; and does not account for:
 - 21 students enrolled in their first year of the Graduate Diploma of Screen Business and the Master of Screen Arts & Business which are run over two years;
 - one student who is completing the Master of Arts by Research; and
 - students who have not completed their course of study due to withdrawal from the course or leave of absence (LOA).
4. Does not include participants of Indigenous training workshops (203) or participants of tailored courses (592 received training and 1,304 received coaching).

STRATEGIC DIRECTION

The functions that are laid out in the *Australian Film, Television and Radio School Act 1973* provide the framework for the AFTRS Corporate Plan which is the source of strategies, activities and achievements for the last year.

EDUCATE AND CREATE

AFTRS will continue to provide an outstanding education in screen arts and broadcasting through practice-oriented learning that is distinctive for: its quality, its focus on creativity and its delivery through innovative methods.

ENGAGEMENT AND PARTICIPATION

AFTRS will reach out to cultural organisations and industry partners, new markets and communities to engage, contribute and participate in its specialist knowledge, education and training opportunities.

LEADERSHIP, COLLABORATION AND SUPPORT

AFTRS collaborates with industry, nationally and internationally across the range of education, research and training activities and to assist industry to develop through support of a range of activities and events.

PERFORMANCE AND ACCOUNTABILITY

AFTRS will manage and optimise the use of its resources by encouraging a productive and accountable environment.

EDUCATE AND CREATE

AFTRS will continue to provide an outstanding education in screen arts and broadcasting through practice-oriented learning that is distinctive for its quality, focus on creativity and delivery through innovative methods.

AFTRS is recognised as a world leader in educating and training creative individuals across a range of screen arts and broadcasting disciplines. For the third year running, AFTRS has been rated as one of the world's top international film schools by *The Hollywood Reporter*.

AFTRS provides many opportunities for individuals to pursue lifelong learning and professional development in the screen arts and broadcast industries, including merit-selected Award course programs and non-Award short courses through AFTRS Open.

AWARD COURSE PROGRAM: 2014

In the second half of 2014, AFTRS delivered an Award course program consisting of three levels: an undergraduate diploma, postgraduate specialist degrees, and Master's degrees. The Award course program provided a distinctive education experience combined with collaborative and practice-oriented teaching and learning. With the professional and educational expertise of its teaching staff, technical resources and links to industry, the Award course program developed creativity and the capacity for problem solving in its graduates.

Foundation Diploma: Introduction to Concepts and Skills

The Foundation Diploma was a one-year undergraduate generalist course in screen arts designed to develop curiosity, creativity, imagination, and general cinematic and interactive storytelling skills. Teaching was conducted through a series of practical and ideas-based workshop cycles and was accompanied by grounding in professional practice, which provided students with the opportunity to make projects, individually or with fellow students.

The Foundation Diploma included the following nine workshops:

- Character, Performance and Script
- Creating Experiences
- Observation and Research
- Story and Audience
- Designing Worlds
- Juxtaposition and Rhythm
- Professional Practice
- Emotional Noise
- Image

In 2014, all 44 students undertaking the Foundation Diploma graduated, with eight graduates accepted into the fifth Australian Subscription Television and Radio Association (ASTRA) Annual Graduate Program. These graduates undertook three-month paid internships from February to May 2015 with the following organisations:

Foxtel, Fox Sports, Disney Channel, STUDIO/World, Discovery Networks, and TVSN (see Appendix 5: Supporter Awards to Students). Since the commencement of the ASTRA Graduate Program in 2011, 49 Foundation Diploma graduates have received internships and 30 have accepted ongoing employment.

In October 2014, Shine Australia launched its second six-month paid Internship Program offered exclusively to Foundation Diploma graduates. Due to the success of the inaugural program, Shine created two places for Foundation Diploma graduates: one position in production and one in post-production.

Shine Australia CEO Mark Fennessy said, "Our first AFTRS intern, Luke Davis, has impressed us enormously with his talent and commitment across a wide range of production duties and experiences. The high quality of AFTRS Graduates has really encouraged us towards increasing our support for these creative young Australians."

Sacha Evans was granted the Production internship and worked across a range of departments, including Shine 360 (Shine's brand management and licensing arm), development, casting and publicity. Patrick Starr was granted the post-production internship and has worked on a range of productions through post-production¹.

The success of the Foundation Diploma was the catalyst for the design, development and introduction of the Bachelor of Arts (Screen) in February 2015. The Foundation Diploma was not offered in 2015.

Graduate Certificate: Fundamentals in Specialist Skills

The Graduate Certificate program is designed for those needing to develop skills in an area of specialisation and preferring to study part-time. In 2014, the following Graduate Certificate courses were delivered:

- Graduate Certificate in Cinematography Fundamentals
- Graduate Certificate in Directing Fundamentals
- Graduate Certificate in Documentary Fundamentals
- Graduate Certificate in Screen Music
- Graduate Certificate in Screenwriting Fundamentals.

Graduate Diploma: Intensive Professional Creative Practice

The Graduate Diploma program is designed for experienced industry practitioners to develop a specialist discipline and to study full-time. In 2014, the following Graduate Diploma courses were delivered:

- Graduate Diploma in Cinematography
- Graduate Diploma in Directing
- Graduate Diploma in Documentary
- Graduate Diploma in Editing
- Graduate Diploma in Producing
- Graduate Diploma in Sound Post Production
- Graduate Diploma in Production Design
- Graduate Diploma in Screenwriting
- Graduate Diploma in Screen Music
- Graduate Diploma in Screen Business*
- Graduate Diploma in Radio

* two years part-time; completes end of 2015

1. Due to the introduction of the Bachelor of Arts (Screen), the ASTRA and Shine Graduate Programs are currently in recess.

Master of Screen Arts (MSA)

Students selected for the Master of Screen Arts had the opportunity to apply a high level of autonomy, innovative thinking, imaginative ingenuity and expert judgment in the development and realisation of a project, whilst refining their specialist, theoretical and conceptual skills through coursework and practical exercises.

In 2014, 11 students graduated from the Master of Screen Arts, and one student graduated with a Master of Arts by Research.

The Master of Screen Arts is under review and will be offered in 2016.

Master of Screen Arts & Business (MSAB)

See AWARD COURSE PROGRAM: 2015 (below).

AWARD COURSE PROGRAM: 2015

Beginning in 2013, and continuing through 2014, AFTRS embarked on an extensive review of its Award course program in order to meet the current needs of the screen and broadcast industries. This review consisted of extensive consultation with industry representatives, educational specialists and teaching staff.

In 2015, this process resulted in the implementation of a new Award course program, comprising the Degree Program and the Specialist Program. AFTRS now offers Award courses at six higher educational levels from Enabling to Masters (AQF9).

Bachelor of Arts (Screen)

The Bachelor of Arts (Screen) aims to provide students with a well-rounded, comprehensive screen education that is broader and deeper than specialised technical training. 2015 saw the first intake of BA (Screen) students. From 307 applications with creative portfolios, 114 students enrolled. Of these, 35 Foundation Diploma alumni were attracted to the offer of deeper learning over a longer duration.

Building on a conceptual approach, the degree aims to produce platform-neutral practitioners with deep knowledge and the capacity for critical thinking, who are keenly aware of the complexities of the world that they seek to illuminate through creative, innovative content.

Bachelor of Arts (Screen) students engage creatively with the rich diversities of film and screen culture, and explore the way the dynamic history of the screen shapes each of the following degree subjects:

- History of Film
- Story & Writing
- Directing & Performance
- Cinematography & Design
- Animation, VFX & Editing
- Sound & Music
- Factual
- Screen Business

The Bachelor of Arts (Screen) is designed with a focus on a particular theme over the course of the degree:

- Year 1: History & Concepts
- Year 2: Form & Context
- Year 3: Deep Learning.

Students choose electives in Years 2 and 3, and have the option of specialising in a discipline at Honours level during a fourth year.

The first semester of the Bachelor of Arts (Screen) was delivered in first semester 2015 and comprised the following core subjects:

- History of Film
- Story & Writing
- Directing & Performance
- Cinematography & Design.

Student feedback in response to the first semester has been very positive, with a high satisfaction rating, active engagement from the students and high levels of attendance. The calibre of student work, both academic and practical, has been of a high standard. Students individually and collaboratively produced over 90 original works for the subject 'Imagination' including more than 50 screen projects, one installation and numerous short stories, treatments and outlines, musical compositions, story bibles, and mood boards – a solid indicator of high student engagement.

This year, teaching staff have also been designing and developing BA (Screen) subjects for years 2 and 3, ensuring the maintenance of the degree's holistic philosophy and the need to ground creative practice in history, society and culture.

Master of Screen Arts & Business (MSAB)

The Master of Screen Arts & Business addresses the pressing need for new thinking and new leadership in the screen arts and broadcast industries in response to the opportunities and challenges of digital technologies and the new digital media platforms.

The MSAB degree continues to be successful in attracting students with outstanding leadership qualities and, in 2014, graduated a further 11 students. A number of research papers produced by the 2014 cohort were published, including Andrea Buck's 'Power In Numbers: How Filmmakers Can Benefit from Sharing Information' (AFTRS Occasional Paper #6), Jessica Milne's 'From the Heart to the Hip-Pocket: Pitching for Successful Crowdfunding' (AFTRS Occasional Paper #7), Chantal Abouchar's 'Inventing the Future: Accelerator Programs and the Screen Industry' (AFTRS Occasional Paper #8), and Monica Davidson's keynote essay 'Knocking on a Locked Door: Women in Australian Feature Films', *LUMINA*, edition 14. (see Research, p.41)

The MSAB leads students through the various disciplines required to become a leader in the screen content sector. Students read some of the great texts of politics, economics and philosophy, learn how to make a persuasive case in business and the public arena, study key concepts and tools for financial analysis and decision-making, and gain deep insights into business strategy, teamwork, coaching, and leadership. Most importantly, students gain the opportunity to work with a group of talented and highly motivated peers who become part of their lifelong professional networks.

SPECIALIST PROGRAM

The Specialist Program has been introduced in response to the rapid transformation of the screen and broadcasting production sector, and also to provide up skilling of industry professionals. It is designed to provide the essential skills and knowledge that content practitioners need across the spectrum of screen and broadcast formats. The program includes Enabling, Diploma (AQF level 5), and Advanced Diploma (AQF level 6) courses.

In Semester 1 2015, the Specialist Program offered the following courses:

Enabling

Core Radio Skills
Introduction to Film*

**did not run due to insufficient number of applicants.*

Enabling courses prepare students for undertaking future study in higher education and provide students with an introduction to a field of interest. These courses are provided wholly online to enable students to combine work and study. They are designed to provide an accessible entry point for a more nationally representative cohort. Students who complete these courses will be encouraged to apply for relevant Specialist courses or the BA (Screen).

- Core Radio Skills is a basic introduction to the radio sector that teaches students how to write for radio, develop a voice, and discover interview and preparation techniques to produce and present radio programs. The first group completed their studies in April 2015.

Diploma

Camera Fundamentals
Design for the Screen
Digital Content (Radio)
Editing Fundamentals
Factual Television Fundamentals*

**did not run due to insufficient number of suitable applicants.*

The Diploma level courses assume no prior knowledge and focus on delivering a skillset in a specific discipline, in a range of delivery formats. The Diploma courses aim to provide an entry-level orientation to a discipline. In first semester, four Diploma courses were run:

- Camera Fundamentals provides a basic introduction to image capture, lighting, and image manipulation using large sensor cameras. It is delivered primarily on campus.
- Design for the Screen is offered largely online with one four-day weekend on campus. It provides a fundamental understanding of design concepts, communicating design ideas, and the practical realisation of a design.
- Digital Content (Radio) was developed in response to industry demand and it allows students to acquire skills to become innovative digital content producers in the fastest growing area of radio. The course was successfully run in Semester 1, with some students already placed in jobs before they had completed their studies.

- Offered in an Avid environment, Editing Fundamentals is designed to provide a basic technical understanding of editing practice.

Advanced Diploma

Music Scoring for the Screen
 Producing: Story, Audience, Finance
 Radio
 Screenwriting: Feature Film
 Screenwriting: Series Television.

The Advanced Diploma courses assume basic knowledge and skills in a specific discipline. They are designed to provide a deeper experience for students and to enable them to develop transferable knowledge and skills in a practice-based learning environment.

- Music Scoring for the Screen: students gain practical experience in composing scores in a variety of genres and technical skill in synching their score to moving images.
- Producing: Story, Audience, Finance: students are encouraged to consider the relationship between their story idea, its potential audience and the available pathways to this audience. Through a series of case studies, exercises and role plays, students explore the creation and distribution of traditional and emerging media.
- Radio: the curriculum has been adapted from the Graduate Diploma in Radio and ensures students are prepared for entry level jobs upon graduation.
- Screenwriting: Feature Film: students are provided with the skills and knowledge to write effectively for the big screen. By the end of the course, students will have practiced writing in a range of genres and devised an outline for a feature script.
- Screenwriting: Series Television: students are provided with the practical skills and insights required to gain an entry level position in a television writing room.

All courses in the Specialist Program, apart from the Advanced Diploma in Radio, are offered outside normal working hours: some are entirely online, some are almost entirely on campus, and some combine online study with occasional weekend on-campus workshops to which students outside of Sydney commute. Diploma and Advanced Diploma courses accept students on the basis of merit selection. The Enabling courses have no merit selection requirements.

ONLINE LEARNING

In 2015, as part of the School's commitment to being a provider of advanced training nationwide, AFTRS launched a number of online and blended learning Award courses as part of its Specialist offering. These courses complement those offered in AFTRS Open. Providing online training in practice-based disciplines is a complex undertaking. The School engaged online education specialists, expert in both course design and technical delivery. The courses selected to be delivered wholly online were the Enabling courses, Core Radio Skills, and Introduction to Film, as well as the Diploma in Digital Content (Radio).

The Enabling courses were selected for online delivery to provide those with an interest in screen and broadcast sectors with the opportunity to develop skills and knowledge that may enable them to undertake further higher education. For example, the aim of Core Radio Skills is not only that students will gain these skills, but also that the course will act as a bridge to the Advanced Diploma in Radio.

The Diploma in Digital Content (Radio) was structured for online delivery as our research in the sector indicated that many practitioners in regional radio stations are being expected to manage online content. In the first run of the course in 2015, one student secured a position as a digital content manager before the course had finished.

The courses selected to be delivered via blended learning were the Diploma in Design for the Screen, the Advanced Diploma in Producing: Story, Audience, Finance, the Advanced Diploma in Screenwriting: Feature Film, and the Advanced Diploma in Screenwriting: Series Television.

These courses are nationally accessible, being offered almost entirely online with intensive collaborative weekend workshops on campus at AFTRS.

The online components of these courses include the traditional modes of text and image-based lessons, as well as a large component of rich media content. Some of this content is existing content and some is original content created by AFTRS. Many interviews with practitioners from all over the world have been captured, as well as discussions, lectures, demonstrations and animations. The School has also developed a variety of asset-capture workflows to produce content that is branded, copyright cleared and that meet appropriate technical standards.

While the introduction of a Learning Management System (Moodle) has, at times, been challenging, the School's expertise in online curriculum design and delivery has grown. Online education has a valuable contribution to make to all AFTRS courses, not just those designed to extend our reach to distance students.

ACADEMIC BOARD

The Academic Board is chaired by Council member Professor Robyn Ewing AM (Professor of Teacher Education and the Arts, The University of Sydney). Dr Graham Hendry (Senior Lecturer, Institute for Teaching and Learning, The University of Sydney), and Mr Graham Forsyth (Associate Dean, Academic, UNSW Art and Design) are Independent Members. Other members of the Academic Board are the CEO, the Director of Education, and the Head of Policy and Governance at AFTRS.

The AFTRS Learning and Teaching Plan, specifically designed for the duration of one year to support the roll-out of the new education program, was endorsed by the Academic Board in September 2014. The Plan aims to achieve excellence in learning and teaching and comprises four key areas: Student Experience, Reflective Teaching, Curriculum Development and Evaluation, and Continual Improvement. New and comprehensive Assessment Guidelines were developed as a compendium document to the AFTRS Curriculum Policy and also endorsed by the Academic Board.

At the commencement of the 2015 academic year, the Academic Board received a detailed update on the progress of the Learning and Teaching Plan including the progress of education activities being implemented to support the delivery of the new education program.

EDUCATION DIVISION

The Education Division is responsible for the quality assurance of academic standards in the School's Award course offerings. Through a collaborative approach, the Division is responsible for the development and review of curriculum, ensuring that graduate attributes are embedded in curriculum, that relevant theory and latest research underpins curriculum content, and that the curriculum is designed and developed to the appropriate Australian Qualifications Framework (AQF) levels. The Education Division also oversees the delivery of the professional development program of teachers. It manages the student experience and the quality of their engagement with the School throughout their course, from initial application and enrolment through to graduation, issuance of testamurs and academic transcripts.

The Education Division was closely engaged in the development of the new School curriculum, including the Bachelor of Arts (Screen) and the Specialist Program. The BA (Screen) was designed following extensive research, consultation and discussion in Subject Development Committees that included school leaders, industry members, and teacher and education specialists. This process ensured a scholarly and robust approach to curriculum development, underpinned by the School's highly specialist knowledge of screen arts and broadcasting, and evident in the high standard of course documentation. This consultative approach was also the foundation for the development of Specialist Program courses that deliver specialist skills and training at the sub-degree level (Diplomas and Advanced Diplomas). For the first time, Enabling courses were developed to provide access and opportunity for those who may not have had exposure to screen arts and broadcast education, and who are interested in pursuing higher education opportunities.

AFTRS' innovative collaborative and cross-disciplinary approach to developing an integrated undergraduate film curriculum is explored in a research paper currently in development, 'Developing an Integrated Undergraduate Curriculum in Film Through a Collaborative and Cross-Disciplinary Approach: Challenges and Opportunities'. This paper has been accepted for presentation at the 12th Annual Conference of the International Society for the Scholarship of Teaching and Learning in 2015.

Commencing in May 2015, a Research Seminar Group for teaching staff was established as a professional development program to strengthen the research experience and skills of teaching staff. This group meets once a month to present work-in-progress, receive feedback and gain experience in presentation to peers. Professional development has also been provided to teachers in designing courses using the Learning Management System for online and blended delivery. Professor James Arvanitakis, recipient of the Prime Minister's University Teacher of the Year Award in 2012, delivered workshops to teachers on expectations and learning needs of students in the contemporary and digitally disrupted environment, and on developing strategies for the teaching of large groups.

The Education Division developed a new approach to the support of students in light of a number of changes, including increased numbers in the BA (Screen) course, and the different needs of students enrolled in online and blended learning. Pastoral and academic support is delivered through the Student Support Program. Academic support workshops were delivered on a cyclical basis over the first semester of 2015, and academic support resources developed and posted online to be accessible to all students.

EDUCATIONAL COMPLIANCE

The Education Division manages the School's reporting requirements on key measures, including enrolments, completions and Fee-HELP estimates to the Department of Education and the Tertiary Education Quality and Standards Agency (TEQSA).

The new curriculum is designed to comply with the requirements of the Australian Qualifications Framework (AQF). Subject Development and Course Development Guidelines for use by curriculum development groups provide detailed information on curriculum design, including pedagogical approaches of constructive alignment as well as detailed information on AQF levels and maintaining an appropriate balance between knowledge and skills.

A mapping exercise undertaken by the Education Division ensured the new education program met the Threshold Standards of the *Tertiary Education Quality and Standards Agency Act 2011*.

STUDENT CENTRE

The Student Centre is the central information and administrative management hub for students at AFTRS, including applications, enrolment, and graduation. The Student Centre coordinates the Student Support Program, provides information and advice to prospective applications and current students, and is responsible for the accuracy, integrity, and security of academic transcripts and testamurs.

In late 2014, in preparation for the transition to the new education program, the Student Centre relocated to the ground floor of the AFTRS campus to enable easier and improved access for students. A significant improvement in efficiency was achieved through student applications being received online; protocols were developed regarding collection and storage of student files; and all student records were digitised.

APPLICATIONS, ENROLMENTS AND COMPLETIONS

The allocation of places in the Degree and Specialist Programs is competitive and based on merit selection. Applicants must complete the published application tasks and meet the selection criteria for their application to be considered for a place in their preferred course.

Applications for entry to the Bachelor of Arts (Screen) opened on 28 June and closed on 1 November 2014, while applications for the Specialist Program went live online on 6 August and closed on 10 November 2014. All Foundation Diploma alumni (from 2009-2014) were eligible to enroll in the BA (Screen) having already been merit selected into the School. In 2015, 35 alumni enrolled in the first year BA.

In addition to students enrolling in the BA (Screen) and Specialist Program for the 2015 academic year, there were continuing students in the Graduate Diploma in Screen Business and the Master of Screen Arts & Business (MSAB). One student enrolled in the Master of Arts by Research returned from a leave of absence to complete his thesis.

On 6 September 2014, AFTRS' Open Day provided the opportunity for potential students and the general public to attend AFTRS and see the School's facilities in action, talk to teaching staff and gather course information.

An Information Day was also run on 30 May 2015 to provide course information on the mid-year intake for the Master of Screen Arts & Business, the semester 2 Diploma courses as well as the 2016 BA (Screen).

APPLICATION, ENROLMENT & COMPLETION DATA

COURSE (LEVEL) 2015 ACADEMIC YEAR	Applications (with Creative Portfolios)	Enrolments
Specialist Program		
Enabling	33*	15
Diploma	105	57
Advanced Diploma	175	105
Total Specialist Programs	313	117
Degree Program		
Bachelor of Arts (Screen)	307	114
Total Degree Programs	307	114
Total new	-	291
Total continuing	-	17
TOTAL	620	308

* creative portfolios are not required for Enabling applications.

GRADUATION 2014

The School's 2014 graduation ceremony was held on 5 December 2014 on the Heritage Park Lawn in front of the AFTRS campus in the Entertainment Quarter, Moore Park. Before an audience of 700 friends and family members, 208 students graduated from 20 Award courses. AFTRS alumnus and past Deputy Chair of Council, Mr Peter Duncan, provided the keynote address.

At the ceremony, outstanding graduates were presented with a number of awards, including the Kenneth B Myer Award, A V Myer Indigenous Award, Foxtel Award for New Talent, European Union Film Award, and the Selwyn Speight Award for Radio Reporting. Successful recipients of the Shine Australia Intern Program and the ASTRA Graduate Program were also announced.

Over the weekend of 6 and 7 December 2014, AFTRS screened 68 films in the School's theatre and studio facilities as part of its graduate showcase program.

STUDENT FILM ACHIEVEMENTS

AFTRS supports student work by nominating selected titles for awards and screening at national and international film festivals. In 2014-15, 41 recent AFTRS student films were selected for screening at 81 festivals, a total of 154 screenings, more than double the number of screenings achieved in the previous year. (See Appendix 8: Student Film Achievements).

Highlights include:

- *Driftwood Dustmites* (Malina Maria Mackiewicz, Graduate Diploma in Directing 2014) was selected for the prestigious Academy-Award qualifying Berlinale Film Festival.
- *All God's Creatures* (Brendon McDonall, Master of Arts 2014) took out the UK Iris Prize in Cardiff for Best Short Film.
- *The Drover's Boy* (Margaret McHugh, Graduate Diploma in Documentary 2014) screened at Sydney Film Festival in competition for the Australian Documentary Prize.
- *The Wonderful* (Erin Good, Graduate Diploma in Directing 2013) won Best Director and Best Original Score at the 2015 St. Kilda Film Festival and received nominations in the categories Best Short Film and Best Cinematography.
- *Clan* (Larissa Behrendt, Graduate Diploma in Documentary 2013) won Best Documentary at the Shorts Film Festival, Adelaide.
- *By This River* (Melissa Anastasi, Graduate in Diploma Directing 2012) won Best Short Film at the BUSTER Film Festival, Denmark.
- *Like Breathing* (Liz Cooper, Graduate Diploma in Directing 2013) won the Metro Screen Award at the Sydney Mardi Gras Film Festival.
- *Stuffed* (Warwick Young, Master of Screen Arts 2013) won Best Student Film at the UK Film Festival.
- *Horrie* (Lucas Li, Graduate Diploma in Documentary 2013) was awarded the CAPA Prize for Best Documentary at the 2015 CILECT conference in Los Angeles.

In addition to these screenings, AFTRS student films were also part of 'Cinema des Antipodes', a specially designated non-competitive program of Australian and New Zealand films that runs alongside the official Cannes Film Festival. The AFTRS screenings included *All God's Creatures* (Brendon McDonall, Graduate Diploma in Directing 2012), *Heck* (Tanya Goldberg, Lisa Hoppe, Graduate Diploma Producing & Screen Business 2011), *Eric* (Andrew Lee, Graduate Diploma in Directing 2013), *Driftwood Dustmites* (Malina Maria Mackiewicz, Graduate Diploma in Directing 2014), *Blanca* (Jamieson Pearce, Graduate Diploma in Directing 2014), *Embrace* (George-Alexander Nagle, Graduate Diploma in Directing 2013), and *Stuffed* (Warwick Young, Master of Screen Arts 2013).

RADIO ACHIEVEMENTS

AFTRS Radio graduates are also highly recognised for their expertise. At the 2014 Australian Commercial Radio Awards held by Commercial Radio Australia, the following graduates were awarded:

- Ashleigh Blucher (Graduate Diploma in Radio 2013) for Best Newcomer On-Air (Country).
- Nick Condon (Graduate Diploma in Commercial Radio 2003) for Best Digital Radio Format – Short Term (Elf Radio).
- Andrew Very (Graduate Diploma in Commercial Radio 1999) for Best Program Director (Provincial).
- Alex Mitchell (Graduate Diploma in Commercial Radio 2012) for Best Station Produced Comedy Segment (Country), *What Did Manu Say?*, and for Best Community Service Project (Country) – *Tour de OROC*.
- Stephen Cenatiempo (Graduate Diploma in Commercial Radio 2010) for Best Talk Presenter (Country).

NON-AWARD COURSES

AFTRS Open, the non-Award division of AFTRS, provides short course training to the screen and broadcasting industry, schools, youth and the broader community wishing to gain essential media skills. Such skills are increasingly relevant in business, individual careers, and everyday communication. Increasingly, AFTRS Open provides a doorway into a professional career for the next generation of Australian media practitioners. It is estimated that up to 29% of students enrolling in Award courses have completed an AFTRS Open short course.

Industry and National Programs

Across the 2014-15 year, 300 short courses were run for 4,859 participants.

A number of programs are in place to address the training needs of specific groups: the Industry Program, the National Program and the Television Unit cater for established and emerging industry practitioners; Schools and Youth Programs cater for primary and high school students; and the Indigenous Program caters for a broad range of Indigenous Australian students.

AFTRS continues to work with a wide range of corporate and government clients to develop tailored courses. In 2014-15, AFTRS Open provided a Radio School training program for NSW TrainLink and Sydney Trains' staff. A total of 592 staff received training, and 1,304 staff received one-on-one coaching sessions.

Non-Award Courses	Target	Actual
Total number of non-Award courses (excluding Indigenous)	250	300
Total number of non-Award enrolments (excluding Indigenous)	4,580	4,859

Non-Award courses and enrolments by program unit

Program	Number of Courses	Number of Enrolments
Industry Program (including national online courses)	88	1,240
National Program	17	250
Television Unit (including national online courses)	106	1,219
Schools	42	1,507
Youth	47	643
Indigenous	15	203

AFTRS delivers quality short course training to both emerging and established industry practitioners.

The **Industry Program** continues to develop and offers a range of training for industry professionals, including those with a need for new skills, as well as those wanting to stay current. This year, Industry Program course highlights include Writing for Hollywood Masterclass with John Collee, a Storytelling Workshop for the Sydney Opera House, and a Commercial Radio Australia Programming course, at which radio identities, including the national content directors of Southern Cross Austereo, ARN, and Macquarie Network, shared their knowledge. Summer and Winter Schools are being expanded to further align with the trends and interests of the screen arts and broadcasting industry.

To facilitate access to professional training, AFTRS Open ran 17 online courses in radio, screen music, screenwriting, and writing for television, which were accessed by students from all states and territories. The course Content Creation for iPhone and iPads was developed and delivered online for the first time.

Through the **National Program**, the School collaborates with state film agencies to provide local training for industry practitioners. For example, in 2014-15 AFTRS Open again worked alongside the South Australian Film Corporation to run two screen business programs. Other courses run include a digital filmmaking course with the Bega Valley Regional Gallery and Mid-West Regional Council, and a lighting workshop with the Film and Television Association of the Northern Territory.

Television Unit

The **Television Unit** plays a leading role in meeting the needs of the television production sector through thought leadership and the provision of short courses and seminars. It has productive relationships with broadcasters, production companies and independent practitioners who collaborate with AFTRS to provide insight into the sector's educational needs, in addition to participating as lecturers and guest speakers. It provides quality courses that attract both repeat and new clients to AFTRS. Ongoing improvements and innovations made to course offerings ensure that AFTRS training is at the forefront of the ever-changing television industry.

Highlights this year were a brand funding seminar with a range of high calibre panelists, including Adrian Swift (Nine/ABC) and Beverly McGarvey (Network Ten), and Reframe: No Such Thing as a Lock Off which addressed the transformation of the production and post-production process through digital technologies. This event featured speakers Andrew Mason (*The Water Diviner*, *The Matrix* trilogy), Matt Villa (*Moulin Rouge!*, *King Kong*), David Gross (Definition Films), Wayne Pashley (*Lego: The Movie*, *Mad Max: Fury Road*) and futurist Tim Kriebig. Other popular courses were An Evening with Michael Rymer (*Battlestar Galactica*) and Investigative Journalism with Australian journalists Peter Charley, Sarah Ferguson and Chris Masters. In addition, the Television Unit invites specialist content makers to run one-off seminars to ensure the currency of its offerings, such as UK colourist Dado Valentic's Colour Grading Masterclass.

As well as running its regular program of short courses, the Television Unit designed and delivered a five-day tailored factual storytelling workshop for the China-based company, Motion Magic Digital Entertainment, and a five-day multi-camera directing course at the Singapore Media Academy.

Schools and Youth Programs

The **Schools and Youth Programs** provide short course training for primary schools, secondary schools, and for children from the age of nine during school holidays. Courses are delivered either at AFTRS or offsite at primary and secondary schools. During 2014-15, several schools travelled to AFTRS from regional areas and interstate. An ambitious documentary project with Oxley College (Bowral, NSW) involving 60 Year 9 students learning how to make documentaries and completing a documentary about their three-week excursion to Sydney was a highlight.

School holiday courses continue to be popular with many new and repeat students enrolling, and feedback continuing to be positive. Additional courses such as stop motion filmmaking and 3D digital character design have been developed and delivered over the past year in response to requests from regular participants wanting to further advance their skills.

Both the Schools and Youth Programs provide students with the opportunity to develop their creative thinking, storytelling and production skills, and to consider a career in the media industries.

AFTRS Open Schools Advisory Committee provides expert advice on Schools and Youth Program activities to ensure their educational value and suitability for the demographic of the student cohort.

Indigenous Program

The Indigenous Program educates the next generation of Indigenous Australian storytellers through film, television, digital media and radio courses. In 2014-15, 203 participants attended 15 Indigenous Program workshops, and an additional 118 students received subsidies to attend existing AFTRS Open short courses.

Indigenous Program workshops are supported by AFTRS as part of its commitment to providing opportunities for Aboriginal and Torres Strait Islanders to develop their skills in screen arts and broadcasting. In 2014-15, workshops in digital storytelling, documentary, screenwriting, lighting, interviewing, radio, digital media and screen business and were held across Australia in Bamaga (QLD), Narrogin (WA), Alice Springs (NT), Armidale (NSW), Canberra (ACT), and at the AFTRS' campus in

Sydney. A highlight was the Stage to Screen – Writing for TV workshop, where TV writer Sarah Walker trained six established Indigenous Australian playwrights in writing for television.

AFTRS Indigenous continues to engage with strategic partners to deliver customised courses for diverse communities. This year, Screen Australia was a partner in the delivery of a Directing Actors workshop and a Factual Television workshop. In addition, AFTRS partnered with the Central Australian Aboriginal Media Association for two workshops, Sound for Film and Television, and Writing and Directing for Documentaries. Film & TV Workshop was run with the Campbelltown Arts Centre as part of an ongoing partnership, and Videomaking 101 was run with Community Arts Network WA. Museums and Galleries NSW were partners for the course Short Videos with iPhones and iPads.

ENGAGEMENT AND PARTICIPATION

AFTRS will reach out to cultural organisations and industry partners, new markets and communities to engage, contribute and participate in its specialist knowledge, education and training opportunities.

AFTRS continues to strengthen connections and forge new programs and partnerships across the cultural and industry sectors of screen arts and broadcasting in order to provide opportunities for students and the general public to engage with leading creative and entrepreneurial practitioners and screen content.

CULTURAL AND INDUSTRY PARTNERSHIPS

The School has developed partnerships with a range of cultural and industry organisations to further its educational objectives and strengthen industry engagement.

- Australian Centre for the Moving Image (ACMI) – AFTRS continues to successfully partner with ACMI in the delivery of Friday on My Mind in Melbourne.
- Commercial Radio Australia (CRA) – an ongoing partnership with CRA enables AFTRS to deliver a three-day residential conference on site. The School also provides online courses for the commercial radio sector.
- South Australian Film Corporation (SAFC) – partnered with AFTRS Open to deliver screen business programs for industry practitioners.
- The Indigenous Program partnered with Screen Australia, the Central Australian Aboriginal Media Association (CAAMA), Campbelltown Arts Centre, Community Arts Network WA, and Museums and Galleries NSW to deliver tailored courses for diverse communities.

Through its relationships with industry, government and philanthropic partners, the following range of diverse opportunities were offered to support AFTRS students and graduates:

- Kenneth B Myer Trust – the Award for Exceptional Talent, two Awards for Project Development, and two A V Myer Indigenous Awards for Exceptional Talent were provided. In addition, 20 Equity Scholarships for incoming Bachelor of Arts (Screen) students were offered. Awarded on the basis of financial hardship, 11 students were recipients of these scholarships.

- Australian Subscription Television and Radio Association (ASTRA) – established in 2010, the ASTRA Graduate Program offered three-month internships to eight Foundation Diploma graduates to work with subscription television channels.
- Shine Australia – launched in 2013, the Shine Australia Intern Program provided an opportunity for a Foundation Diploma graduate to gain experience across a range of departments within Shine Australia.
- Foxtel – the Foxtel Award for New Talent aims to select and support emerging talent in the screen production landscape, with a particular focus on television.
- Delegation of the European Union – a European Union Film Award was provided to a graduating student by the Delegation of the European Union in association with the Embassy of the Republic of Slovenia.
- Selwyn Speight Bequest – the Selwyn Speight Award for Radio Reporting is awarded to encourage the pursuit of excellence in, and the proper practice of, radio reporting. The award is given to a graduating student with the aptitude and enthusiasm to undertake a journalistic career.

(For details, see Appendix 4: Supporter Awards to Students).

INTERNATIONAL STUDENT ACTIVITY

AFTRS has a student exchange program with École nationale supérieure Louis-Lumière. In 2014, cinematography student Camille Jaulent joined the Graduate Diploma in Cinematography course for Semester 2.

AFTRS Open designed and delivered a five-day factual storytelling workshop at AFTRS for 16 staff of the China-based company, Motion Magic Digital Entertainment. In Singapore a five-day multi-camera directing course at Singapore Media Academy was delivered to ten Mediacorp staff members.

FESTIVALS AND EVENTS

Through a program of strategic and cultural alliances, AFTRS curates and presents discussions on many areas of screen arts and broadcast production. These public events increase AFTRS' engagement in broader cultural activities and promote awareness and appreciation of Australian screen arts and broadcasting.

AFTRS hosted a session titled 'The Rise of the Australian Political TV Drama' at the 2015 Sydney Writers' Festival. Moderated by Ross Grayson Bell, the panelists were Shelley Birse, creator of *The Code*, Michael Lucas, screenwriter of *Party Tricks*, Steve Lewis and Chris Uhlmann, authors of *The Marmalade Files* and *The Mandarin Code*, which is being adapted for television.

At the Sydney Film Festival, a 'pop-up' session of Friday on My Mind was run on 5 June 2015 with director Simon Stone, whose debut feature film *The Daughter* was screened in competition.

In 2014-15, AFTRS supported the following professional and cultural organisations for awards, festivals and other activities:

- Antenna Documentary Film Festival
- Australian Cinematographers Society
- Australian Directors Guild
- Australian Subscription Television and Radio Association
- Australian Production Design Guild
- Australian Screen Sound Guild
- Australian Teachers of Media – Moving Image Monograph series
- Australian Writers' Guild
- Human Rights Arts & Film Festival
- Melbourne International Film Festival
- Melbourne Writers' Festival
- St Kilda Film Festival
- WOW Brisbane Festival
- Sydney Writers' Festival.

PUBLIC PROGRAM

The Public Program at AFTRS provides a diverse collection of events open to students, staff, industry and the general public that provide an opportunity to engage and participate in the cultural life of the screen and broadcast sector.

Friday on My Mind

Friday on My Mind continues to successfully draw audiences keen to learn from the unique perspectives and insights of creative practitioners involved in many aspects of film, television and digital media production. In Melbourne, 33 sessions were held with the support of the Australian Centre for the Moving Image. Hosted by James Hewison, Margot McDonald and Sue Maslin, a diversity of high profile guests were interviewed including directors Paul Cox, Daina Reid, and Fred Schepisi, and producers Joanna Werner, Stephen Luby, and Imogen Banks.

In Sydney, 15 sessions were hosted at AFTRS by Luke Buckmaster; guests included Samantha Lang, Mandy Chang, Colin Gibson, and Stephan Elliott. The session with Rolf de Heer on Friday 19 June was followed by a launch of *Dancing to His Song: The Singular Cinema of Rolf de Heer*, a book by Jane Freebury, published by Currency House.

In 2014-15, Friday on My Mind had an attendance of 2,343 guests across 48 sessions.

TV Talks

Held monthly in Sydney, TV Talks continues to be a popular forum for industry professionals to discuss industry-relevant issues and network with colleagues and peers. In 2014-15, ten sessions were hosted with a total attendance of 736 guests. Issues featured ranged from reality television to marketing to factual programs about difficult subject areas. Guest speakers included Alison Black, Paul Franklin, Claudia Karvan, Chris Hilton, Fiona Gilroy, and Angus Ross.

Film School Confidential

Film School Confidential was a series of presented screenings held during Semester 1 2015. The eclectic and rarely seen films, drawn from the National Film and Sound Archive collection, were chosen and introduced by Australian screen and broadcast industry practitioners, John Maynard, Bridget Ikin, Lynette Wallworth, David Stratton, Al Clark, and Tom Zubrycki. (For details, see Appendix 5: Public Program)

CREATIVE FELLOWSHIP

On 9 June 2015, at the Sydney Film Festival Hub, AFTRS announced three outstanding winners of the 2015 Creative Fellowships: eminent visual artist Del Kathryn Barton, emerging filmmaker Sari Braithwaite, and AFTRS alumnus and accomplished filmmaker Rachel Perkins.

The Creative Fellowships provide each recipient with \$50,000 of funding and additional support, including access to the School's teaching staff and state-of-the-art production facilities.

Artist Del Kathryn Barton will use her Creative Fellowship to create *RED*, a visually arresting dual-screen, live-action/stop-animation short film. The film will explore and celebrate the unusual gender cannibalism of the Australian redback spider in parallel with the magnificent power and fierceness of all that is female. Emerging filmmaker Sari Braithwaite will create a provocative, experimental artwork, *The A to Z of Censorship*, which will tell the story of Australian film censorship. Sari will splice together clips deleted from films by the Australian Government censor between 1940-1970, offering a fascinating insight into the anxieties of the Australian psyche over three decades.

In conjunction with the Creative Fellowships, in 2015 AFTRS held the inaugural Indigenous Creative Fellowship. Filmmaker Rachel Perkins will delve deep into the storytelling traditions of elder Arrente women in Alice Springs, the Altyerre (dreaming), which have been passed down through generations from woman to woman through songs. These stories, referred to as songlines, are now on the verge of extinction, and this project will capture this tradition on screen.

LEADERSHIP COLLABORATION AND SUPPORT

AFTRS collaborates with industry, nationally and internationally across the range of education, research and training activities and will assist industry to develop through supporting a range of activities and events.

AFTRS demonstrates leadership in the cultural and industry sector by engaging, collaborating and supporting a range of activities and events, as well as by creating an industry hub where practitioners and professionals, along with students, staff and alumni, can network, create and develop projects. AFTRS also provides valuable resources for the sector's artistic and educational endeavours through research work, the publication of a screen journal, and access to the Moore Park campus and the Jerzy Toeplitz Library.

CILECT

AFTRS is a member of CILECT (Centre International de Liaison des Ecoles de Cinéma et de Télévision), the international association of film and television schools. In October 2014, the CEO, Director of Degree Programs, and the Convenor Bachelor of Arts (Screen), attended the annual CILECT Conference held in Los Angeles. The conference theme was pre-visualisation, the conceptual and practical process involved in translating the written story to images.

AFTRS hosted CILECT's International Executive Council meeting from 27-28 February 2015. Members of the Council visiting AFTRS were CILECT President, Professor Dr Maria Dora Mourão, Universidade de São Paulo, Brazil; Bert Beyens, RITCS School of the Arts, Belgium; Professor Bruce Sheridan, Columbia College Chicago, USA; Professor Herman Van Eyken, Griffith Film School, Australia; Garth Holmes, AFDA, South Africa; Professor Silvio Fischbein, Universidad de Buenos Aires, Argentina; and Executive Director, Professor Dr Stanislav Semerdjiev, National Academy for Theatre and Film Arts, Bulgaria.

AFTRS is a member of CAPA, CILECT's Asia-Pacific Association. Its members include 23 film schools drawn from China, India, Indonesia, Singapore, the Philippines, Taiwan, Hong Kong, Japan, Vietnam, South Korea, Australia and New Zealand.

RESEARCH

Through its research activities, AFTRS undertakes scholarly work and industry analysis to progress topical issues of importance to the screen arts and broadcasting sector. A research paper written by education and teaching staff, Dr Sabina Hussain, Dr Matthew Campora and Dr Emily Simmons, 'Developing an Integrated Undergraduate Curriculum in Film Through a Collaborative and Cross-Disciplinary Approach: Challenges and Opportunities', has been accepted for presentation at the 12th Annual Conference of the International Society for the Scholarship of Teaching and Learning.

In 2014-15, AFTRS published the following occasional papers:

- Occasional Paper #6: 'Power in Numbers: How Filmmakers can Benefit from Sharing Information' by Andrea Buck (Master of Screen Arts & Business 2014)
- Occasional Paper #7: 'From the Heart to the Hip-Pocket: Pitching for Successful Crowdfunding' by Jessica Milne (Master of Screen Arts & Business 2014).
- Occasional Paper #8: 'Inventing the Future: Accelerator Programs and the Film Industry' by Chantal Abouchar (Master of Screen Arts & Business 2014).

LUMINA

AFTRS' screen arts and business journal, *LUMINA*, now in its seventh year of publication, is the only journal of its kind in Australia. *LUMINA* contributes to the diversity and complexity of the Australian screen and broadcast industries by commissioning and publishing challenging discourse on significant and topical issues. In 2014-15, two editions were published:

- *Edition 13: The Interview Edition #3*, published in September 2014. This is the third collection of interviews with screen arts and broadcast practitioners that was generated as part of the School's Friday on my Mind talk series. Highlights include interviews with Gillian Armstrong, Peter Duncan & Richard Roxburgh, Emile Sherman, Josh Oppenheimer, Matthew Saville, John Edwards & Imogen Banks, Kriv Stenders, Liz Watts, Debra Oswald, Amiel Courtin-Wilson, and Paul Grabowsky.
- *Edition 14: Does Gender Matter?*, published in May 2015. Edited by Sandra Levy and Tracey Mair, this issue examines the subject of women in film and television from many angles, featuring interviews with Jan Chapman, Gillian Armstrong and Marion Farrelly, research from Monica Davidson, Lisa French and Deanne Weir, reflection pieces from Laura Jones, Rachel Ward, Fiona Cameron, and Deb Cox, and articles by Sandy George, Michaela Boland, Sarah Ward, Sandra Hall, and Julie Rigg. The keynote essay, 'Knocking on a Locked Door: Women in Australian Feature Films' was contributed by AFTRS graduate Monica Davidson (Master of Screen Arts & Business 2014).

On 26 May 2015, *Does Gender Matter?* was launched by editors Sandra Levy and Tracey Mair, and keynote essay contributor Monica Davidson. The launch at AFTRS was attended by over 100 women, including contributors Jane Caro, Sandra Hall, Rachel Ward, Fiona Cameron, and Jan Chapman. The edition has invigorated media and industry discussion on the issue of gender equity in the industry with coverage on ABC Radio and *TV Tonight* and through articles in *Screen Hub*, *IF*, *Crikey* and *The Guardian*. The industry has responded with commentary by Screen NSW, Screen

Australia and the Australian Directors Guild launching a review into the low numbers of Australian women directors.

JERZY TOEPLITZ LIBRARY

The Jerzy Toeplitz Library was reconfigured to open up additional study spaces for AFTRS students and staff, and create a hub for orientation and information literacy presentations. Following a collection distribution and usage analysis, approximately one third of the least used books and all hard copy journals have been relocated to a stack area, accessed through a reserve system.

The Library supported the new Bachelor of Arts (Screen) through the acquisition of more than 1,400 curriculum-based books and DVDs, and the creation of 16 subject-specific *Libguides* that contain summaries and descriptions of over 300 set texts, books, articles and industry resources.

As part of its information literacy focus, the Library conducted six library resources workshops as well as workshops on Mendeley, the bibliographic management software used by AFTRS.

New subscriptions to *Project Muse's Humanities* collection and *American Film Scripts* have further expanded the Library collection. These licences support and enhance the academic and scholarly standing of AFTRS whilst allowing staff and students, particularly participants of the online courses, to access these resources remotely.

The Library's online catalogue was migrated to the Ebsco Discovery Service. This newly introduced search platform allows clients to search and discover library resources such as books, DVDs and journal articles through a single search.

The closed reserve service that allows high-demand library resources to be circulated through shorter loan terms was reviewed and expanded. As a result, all closed reserve items are now shelved according to the Dewey classification system with two-day and three-day loans introduced to allow a greater number of students to access curriculum-based library material. In addition, 189 journal articles and book chapters were added to the e-reserve database. E-reserve allows BA (Screen) and Specialist students to access resources online for the duration of the semester only. Students can access these directly from Moodle, AFTRS' learning management system.

In 2014-15, the Library was visited 15,500 times, 29,601 items were borrowed, 255 people became library members, and the library website was accessed during 11,767 individual sessions.

INDUSTRY HUB AND INDUSTRY ENGAGEMENT

AFTRS is a creative hub for the screen arts and broadcasting sector, and hosted a diversity of events, screenings, forums and meetings this year.

Industry Use of AFTRS' Facilities

AFTRS' policy is to encourage industry engagement by making the School's facilities available for industry activities and events free of charge, when not in use for educational purposes.

Industry guilds and societies, industry associations, AFTRS graduates, cultural organisations, government agencies, filmmakers, production companies and

education organisations use the School's facilities for meetings, screenings, casting sessions, conferences, masterclasses, workshops, and equipment testing. The engagement with industry creates a professional environment that benefits staff, students, guest lecturers, and visitors to AFTRS.

In 2014-15, there were 74 separate industry uses of AFTRS facilities, hosting 3,129 attendees. Organisations accessing AFTRS' facilities included the National Film and Sound Archive, the Australian Broadcasting Corporation, Screen NSW, Screen Producers Australia, Media Entertainment and Arts Alliance, and the Australian International Documentary Conference. (For details, see Appendix 6: Industry Use of AFTRS' Facilities).

Industry Guilds and Associations

AFTRS continues to maintain close relationships with screen and broadcasting industry guilds, societies and associations. In 2014-15 the following events and award nights were attended by staff:

- The Australian Cinematographers Society (ACS) National Awards for Cinematography were attended by Erika Addis, Cinematography Lecturer and Kim Batterham, Subject Leader Cinematography. Martha Ansara (Diploma in Cinematography 1977) was inducted into the ACS Hall of Fame, and AFTRS students and graduates won six awards, including the Gold Award for Student Cinematography by Benjamin Cotgrove (Graduate Diploma in Cinematography 2014).
- Australian Production Design Guild Awards: Igor Nay, Design Lecturer, presented the AFTRS Award for Student Design. AFTRS graduates won a number of awards and commendations at the 2015 APDG Awards.
- Australian Writers' Guild Awards: Nell Greenwood, Subject Leader Story & Writing, presented the award for best short film.

Nell Greenwood, Subject Leader Story & Writing, is currently a juror for the Sir Peter Ustinov Television Scriptwriting Competition, part of the International Academy of Television Arts & Sciences Foundation. She is also a mentor for The University of Sydney Women's College honours year media students.

The Radio Division held its annual seminar at AFTRS. This is an event that brings together the country's leading broadcast industry practitioners to explore issues and offer industry guidance to students.

Teaching Staff & Guest Lecturers: Industry Practitioners

AFTRS employs screen arts and broadcast practitioners as teachers and lecturers for its educational courses. Teaching staff draw on their own professional experience, networks and connections with industry to ensure the currency of the courses, and to guide the development and activities of the School. AFTRS' reputation also attracts leading industry members to lecture as guests in Award courses across all disciplines and in AFTRS Open short courses (For details, see Appendix 7: Industry Practitioners at AFTRS).

Guest lecturers in 2014-15 include multi-award winner Jane Campion (Diploma in Directing 1983) who taught a directing masterclass to a small group of Master of Screen Arts and Graduate Diploma in Directing students. In October 2014, AFTRS

hosted a special session for students and staff by Maryanne Redpath, official delegate and Head of the Generation Section, Berlin International Film Festival.

Selected AFTRS' students participated in intensive workshops with Miranda Harcourt, performance coach and educator, who brought her unique approach to working with performance through script development and production.

Dr Martin Zimper, Zurich University of the Arts gave a guest lecture in August 2014 titled, 'How to Tell Stories and Reach Audiences in the Age of Shared Screens and Selective Attention', followed by one-on-one sessions with students of the Graduate Diploma in Screenwriting and Master of Screen Arts.

The Master in Screen Arts & Business degree introduces its students to key leaders and business managers. In 2014-15, the following were amongst its guest speakers:

- Former US Senator Chris Dodd, Chairman and CEO of the Motion Picture Association of America, gave a talk on privacy to the MSAB students;
- Kim Williams, ex-CEO News Limited, led a class on leadership; and
- Rick Ellis, ex-CEO Telstra Media, held an advisory role during the students' week-long business strategy exercise.

In October 2014 during Careers Week, AFTRS held a series of talks by industry experts including:

- Sally Caplan, Head of Development and Production at Screen Australia
- Miriam Katsambis, Australian Writers' Guild, and Ray Argall from the Australian Directors Guild
- Development executives Debbie Lee, Head of Drama at Matchbox Pictures, and Rachael Turk, Drama Development Producer at Essential Media and Entertainment
- Creative agency representatives from RGM Artists, HLA Management Australia, Shanahan Management, Camerons Management and Rick Raftos Management
- Producers Helen Bowden, Al Clark, David Maher and David Taylor, and directors Ian Watson and Shirley Barrett
- Crowdfunding and multi-platform expert Guy Gadney from the Project Factory
- Artistic directors and curators, Nashen Moodley (Sydney Film Festival) and Alessio Cavallaro.

Discipline-Specific Events

Each year, AFTRS runs events that target recent graduates, alumni and industry to encourage engagement and collaboration.

Script Readings: The HubStudio

On 20 February 2015, Screenwriting held the first in a series of script readings at The HubStudio, to connect industry with recent screenwriting graduates. The first read-through showcased a screenplay by graduate Jih Smith (Master of Screen Arts 2014). The reading was directed by Ian Watson, cast by Anousha Zarkesh and attended by over 50 producers, agents and Screen Australia development executives.

Engage for Success: Occasional Papers Launch

On 30 April 2015, Screen Business held an event at AFTRS to launch new occasional papers on industry issues drawn from the Master's theses of 2014 MSAB alumni Andrea Buck, Jessica Milne and Chantal Abouchar.

On the evening the winner of the inaugural award for Outstanding Screen Business Thesis was announced. Chantal Abouchar won the award for her thesis, *Inventing the Future: Accelerator Programs and the Screen Industry*. The award was provided by the Wake in Fright Trust, which was formed to own and manage copyright in the 1971 film.

PERFORMANCE AND ACCOUNTABILITY

AFTRS will manage and optimise the use of its resources by encouraging a productive and accountable environment.

AFTRS manages its finances and facilities to maximise benefits for students, staff and stakeholders and to ensure the efficient and effective use of public resources.

STRATEGIC DIRECTION

In April 2015, Council and the Executive team held a Strategy Day to develop future strategy for the School and address the education and training environment for screen arts and broadcasting. Having completed the objectives of its 2011-2014 Corporate Plan, the School developed a new four-year Plan reflecting the current environment and the challenges facing AFTRS, and to comply with the requirements of the *Public Governance, Performance and Accountability Act 2013*.

The Corporate Plan FY 2016-2019, *AFTRS by 2019*, establishes the School's strategies for achieving its purpose and details how success will be measured for the first year of the Plan (2015-16). The Plan also forms a key platform of the Commonwealth's enhanced Performance Framework and is published on the AFTRS website (www.aftrs.edu.au/media/books/CorporatePlan/aftrs-by-2019). The Annual Performance Statement, a report against the Corporate Plan, will be published in the 2015-16 Annual Report.

WORKPLACE CULTURE AND COMMUNICATION

Due to the quantum of change occurring in the School this year, a number of initiatives have been implemented to ensure regular communication. The CEO initiated all-of-School meetings to keep staff informed of changes, attended Divisional meetings and published an online newsletter. In November 2014, a new intranet was launched, creating a centralised hub for communication and information exchange.

As part of the preparation for the new Corporate Plan, the School's vision and values were reviewed. The revised set of values add sustainability and accessibility to creativity, excellence, diversity, and respect.

The School initiated a new performance agreement/performance management system that concentrates on the continued conversation between managers and staff to improve productivity. Human Resources established a number of online training modules to enable staff to meet compliance responsibilities in fraud, workplace bullying, workplace health and safety, ethics, sexual harassment, and social media.

The external anonymous Whistleblower hotline service remains available to staff, although no reports were lodged in 2014-15.

ONLINE LEARNING SYSTEM

A new online learning system was implemented, based on the Open Source Moodle system. AFTRS subscribed to Blackboard for their Moodlerooms product, including extensions to the base Moodle system. All Award courses offered by AFTRS include online components ranging from simple distribution of resources through to complete online delivery. The system is used across the School for delivery of all Award course levels as well as AFTRS Open short courses and internal staff training.

ICT SYSTEMS STRATEGY

As the first stage to implementing a new ICT Systems Strategy, key systems are being integrated to improve efficiency and scalability and remove duplication of effort. In this reporting period, the focus has been on supporting student processes from application through to course completion. This has included automation where relevant and scripted manual processes where checks and controls are required.

The next stages of the Strategy will include further integration to streamline student experience and administration workload, and to commence implementation of collaboration and workflow solutions.

CONTRACTS AND PROCUREMENT

In preparation for the commencement of the Bachelor of Arts (Screen) and to increase short course training opportunities, the School conducted two requests for quotation (RFQ) for new works during the reporting period. The first was for the provision of video conferencing services and resulted in a part award to fit out two rooms with video conferencing capabilities and a second component for online video conferencing services by subscription. The second RFQ was for building services related to the construction and refurbishment of the Library, staff office areas, a new computer lab and three large lecture rooms to accommodate increasing student numbers and larger lecture requirements.

New contracts for maintenance products and services are regularly tendered in accordance with the Administration Orders, and selections are made to ensure best value for money for AFTRS.

PRODUCTION RESOURCES AND VIDEO POST

From July to December 2014, Production Resources and Video Post serviced the demands of student productions. Video Post also provided staff and technical resources for AFTRS Open short courses.

Ninety-seven student productions were supported in 2014, including high production value short films and experimental projects. On Saturday 6 and Sunday 7 December 2014, 68 graduating student projects were screened in the School's theatre and studios.

In January 2015, AFTRS restructured its production and course support areas and the Education Support Services division was created. This division centralises course administration, resourcing and production support. The restructure has increased efficiency and effectiveness in the support and mentoring of students, the provision of technical resources and expertise, and the provision of production, administrative and technical support to teaching staff and guest lecturers. As of 30 June 2015, Education Support Services has supported 51 student projects for the BA (Screen).

CORPORATE GOVERNANCE

COUNCIL

Under the *Australian Film, Television and Radio School Act 1973* (the Act), the School is governed by a Council responsible to the Federal Parliament through the Minister for the Arts, The Hon George Brandis QC. AFTRS is also governed by the provisions of the *Public Governance, Performance and Accountability Act 2013*. Under the PGPA Act, AFTRS is a corporate Commonwealth entity, Council is the accountable authority, and Council members are officials.

Responsibilities and Duties

The Council is responsible for strategic direction, organisational development, succession planning and resource allocation, including budget control and risk. The Council ensures that policies on key issues are in place and are appropriate, and that risks facing AFTRS are identified, assessed and properly managed.

Composition

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

- three members appointed by the Governor-General;
- three members appointed from Convocation by the Council;
- the 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 arts and broadcasting sector, contributing expertise in a range of areas including education, policy, film and television production, commercial activities and management.

The Governor-General appoints the Chair and the Council elects the Deputy Chair. These positions may not be held by the *ex officio*, staff or student member of Council.

Members appointed by the Governor-General, and those appointed from Convocation, hold office for a term of up to three years. The staff member holds office for one year and ceases to be a member of Council if they cease to be a staff member of the School. The student member holds office for one year and ceases to be a member of Council if Council determines that he or she has ceased to be a student of the School.

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

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

On appointment, members receive a corporate governance handbook that sets out their responsibilities and duties as members of Council.

Council Members

As at 30 June 2015, Council members were:

Appointed by the Governor-General

Professor Julianne Schultz AM FAHA BA *UQ* PhD *Sydney*, GCM, AGSM: **Chair**
Term: 29 October 2012-28 October 2015

Professor Robyn Ewing AM BEd (Hons), PhD *Sydney*
Term: 25 October 2012-24 October 2015

One vacancy

Ex Officio

Ms Ann Browne GradDip (Business Studies) *Massey*, FAICD
Acting Chief Executive Officer

Appointed from Convocation

Mr Darren Dale BA Communications (Journalism) *UTS*, Hon MSA *AFTRS*:
Deputy Chair
Term: reappointed 5 April 2015-4 April 2018.

Mr Andrew Mason
Term: reappointed from 14 February 2014-13 February 2017

Ms Kate Dundas BA Communications *CSU*, Vincent Fairfax Fellow *Melb.*
Term: 28 November 2014-27 November 2017.

Staff-Elected Member

Dr Matthew Campora BA Liberal Arts *Crichton*, MA Literature *UM*, MPhil Literary
Studies *UQ*, PhD *UQ*. Subject Leader, History of Film *AFTRS*
Term: re-elected 25 February 2015-24 February 2016.

Student-Elected Member

Mr Oliver Heath BA (Hons) *Macq.*, MA International Studies *UTS*, GradCert
(Documentary) *AFTRS*, enrolled AdvDip (Screenwriting) *AFTRS*
Term: 8 April 2015-15 November 2015

Immediate Past Members (2014-15)

Mr Peter Duncan BA LLB *Sydney*, BA (Film and Television) *AFTRS*
Term: reappointed from 28 November 2011-27 November 2014

Ms Jessica Tuckwell GradCert (Screenwriting) *AFTRS*, BA *Sydney*, GradDip Dramatic
Art (Directing) *NIDA*
Term: 25 February 2014-8 November 2014.

AFTRS COUNCIL MEMBERS' ATTENDANCE JULY 2014-JUNE 2015

Council Members 2014-2015	11 Jul 2014	29 Aug 2014	31 Oct 2014	5 Dec 2014	27 Feb 2015	23 Jun 2015
Prof Julianne Schultz <i>Chair</i>	~	√	√	√	√	√
Mr Peter Duncan <i>Deputy Chair</i>	√	√	√	–	–	–
Mr Darren Dale <i>Deputy Chair</i>	√	X	√	√	√	√
Ms Sandra Levy <i>CEO</i>	√	√	√	√	√	√
Ms Ann Browne <i>Acting CEO</i>	/	/	/	/	/	/
Ms Kate Dundas	/	/	/	√	√	√
Mr Andrew Mason	√	X	√	X	√	√
Prof Robyn Ewing	~	√	√	√	√	√
Mr Oliver Heath	/	/	/	/	/	√
Ms Jessica Tuckwell	√	√	√	√	–	–
Dr Matthew Campora	X	√	√	√	√	√

Key:

- √ Present
- ~ Via telephone or Skype
- X Absent
- / Meeting prior to appointment
- Term completed

FINANCE, AUDIT AND RISK MANAGEMENT COMMITTEE

The Council of AFTRS established the Finance, Audit and Risk Management (FARM) Committee in compliance with section 45 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). The main objective of the FARM Committee is to assist Council to perform the following functions for AFTRS:

- review the appropriateness of Council's:
 - financial reporting;
 - performance reporting;
 - system of risk oversight; and
 - system of internal control;
- provide a forum for communication between the Council, senior management and the internal and external auditors;
- consider other matters, as referred to the FARM Committee by Council.

The Committee held five meetings in 2014-2015.

Duties and Responsibilities

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

The duties of the FARM Committee are:

Financial reporting

- (a) to examine the annual report before submission to Council, focusing particularly on:
 - any changes in accounting policies and practices;
 - areas where significant judgement is required, such as provisions or contingent liabilities;
 - significant adjustments resulting from the audit;
 - compliance with accounting standards;
 - compliance with Government and legal requirements; and
 - reports prepared by management for release to the stakeholders;
- (b) 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

- (c) to satisfy itself that AFTRS has an appropriate performance reporting framework that is linked to AFTRS' objectives and outcomes;

System of risk oversight

- (d) to review the process established for identifying major risks to which the AFTRS is exposed;
- (e) to review all significant transactions that do not form part of AFTRS' normal business;
- (f) to review any current and pending litigation which has significant financial risk exposure for AFTRS;
- (g) to consider significant cases of employee and student conflict of interest, misconduct or fraud;

- (h) to evaluate AFTRS' exposure to fraud;
- (i) to consider the internal audit program and ensure that the internal audit function is adequately resourced and has appropriate standing within the AFTRS;
- (j) to promote co-ordination between management and internal and external auditors;
- (k) to review any significant matters reported by the internal auditors and ascertain whether management's response is adequate;
- (l) to ensure that the internal auditors are independent of the activities that they audit;
- (m) to discuss with the external auditor before the audit commences the nature and scope of the audit;
- (n) to discuss issues and/or reservations arising from the interim and final audits, and any matters the auditor may wish to discuss;
- (o) to consider the external auditor's management letter and management's response;
- (p) to request and review special audits or investigations as may be necessary;

System of internal control

- (q) to verify that the internal control systems are adequate and functioning effectively;
- (r) to discuss and review with management its philosophy with respect to business ethics, corporate conduct, the AFTRS Code of Conduct and values;
- (s) to review with management or the internal auditors or both the philosophy with respect to controlling the AFTRS's assets and information systems, the staffing of the key functions and the plans for enhancement of operations; and
- (t) to consider compliance with any regulatory or statutory requirements.

Composition

The FARM Committee consists of up to five members but no less than three members, who have appropriate qualifications, knowledge, skills or experience to assist the FARM Committee to perform its functions.

The FARM Committee may include Council members (excluding the Chair of Council and the CEO as the ex-officio Council member), AFTRS' officers and employees (excluding the CEO and CFO) and independent members as may be determined by Council from time to time. The majority of the FARM Committee members must not be AFTRS' employees.

FARM Committee Members at 30 June 2015

Mr Andrew Mason: **Chair**

Mr Darren Dale

Mr Paul Apps CPA, MIIA (Aust) Audit and Control Advisor, International Monetary Fund; former Head of Audit, Reserve Bank of Australia.

Ms Carole Campbell FCA, GAICD Group Business and Finance Director, Merivale; former Group Chief Financial Officer and Company Secretary, IPH Limited.

The Chief Executive Officer, the Director, Corporate Services and the Head of Financial Services have a standing invitation to attend FARM Committee meetings. The internal and external auditors are also in attendance.

FARM Committee Members' Attendance 2014-15

Farm Members 2014-2015	11 Jul 2014	22 Aug 2014	31 Oct 2014	19 Feb 2015	16 Jun 2015
Mr Andrew Mason <i>Chair</i>	√	√	√	√	X
Mr Paul Apps	√	√	√	√	√
Ms Carole Campbell	√	√	√	√	√
Mr Darren Dale	~	√	X	X	~

Key:

√	Present
~	Via telephone or Skype
X	Absent
/	Meeting prior to appointment
–	Term completed

ACADEMIC BOARD

The Academic Board is an ad-hoc sub-committee of the Council and met twice in 2014-2015.

The functions of the Academic Board are to:

- make recommendations to Council relating to the approval of new curricula;
- make recommendations to Council relating to major changes to courses of study; approve curriculum and ensure it is designed to meet the highest standards of the higher education sector;
- review policies, rules, guidelines and procedures related to the admission, enrolment, assessment and progress of students in approved courses of study;
- make recommendations to the CEO relating to academic matters in the School; report on any issues referred to it by Council or the CEO;
- make recommendations to Council regarding the conferring of degrees, or any other award; following successful completion of any approved course of study conducted by the School; and
- make recommendations to Council regarding the conferral of the honorary degree.

Composition

The Academic Board consists of the Independent chair, a higher education specialist with a PhD at professorial level; two or more Independent members with higher education expertise; the CEO, the Director of Education, and the Head of Policy and Governance.

Academic Board Members at 30 June 2015

Professor Robyn Ewing AM BEd (Hons), PhD *Sydney*: **Chair**
Professor, Teacher Education and the Arts, The University of Sydney

Mr Graham Forsyth BA (Hons) *Sydney*
Associate Dean (Academic) UNSW Art & Design

Dr Graham Hendry BA (Hons), PhD *UOW*, GradDip Ed Studies (Higher Ed) *Sydney*
Senior Lecturer, Institute for Teaching and Learning, The University of Sydney

Ms Ann Browne GradDip (Business Studies) *Massey*, FAICD
Acting Chief Executive Officer, AFTRS

Ms Francine Finnane BA (Communications) *UTS*
Director of Education, AFTRS

Ms Kylie Burke BA (Film & Television) *AFTRS*
Head of Policy and Governance, AFTRS

EXECUTIVE TEAM

The Chief Executive Officer manages the affairs of the School, and oversees daily operations and activities according to general policy approved by the Council. The CEO leads the Executive team which is made up of Divisional Directors. The Directors manage the key strategic and operational activities and report to the CEO.

Acting Chief Executive Officer

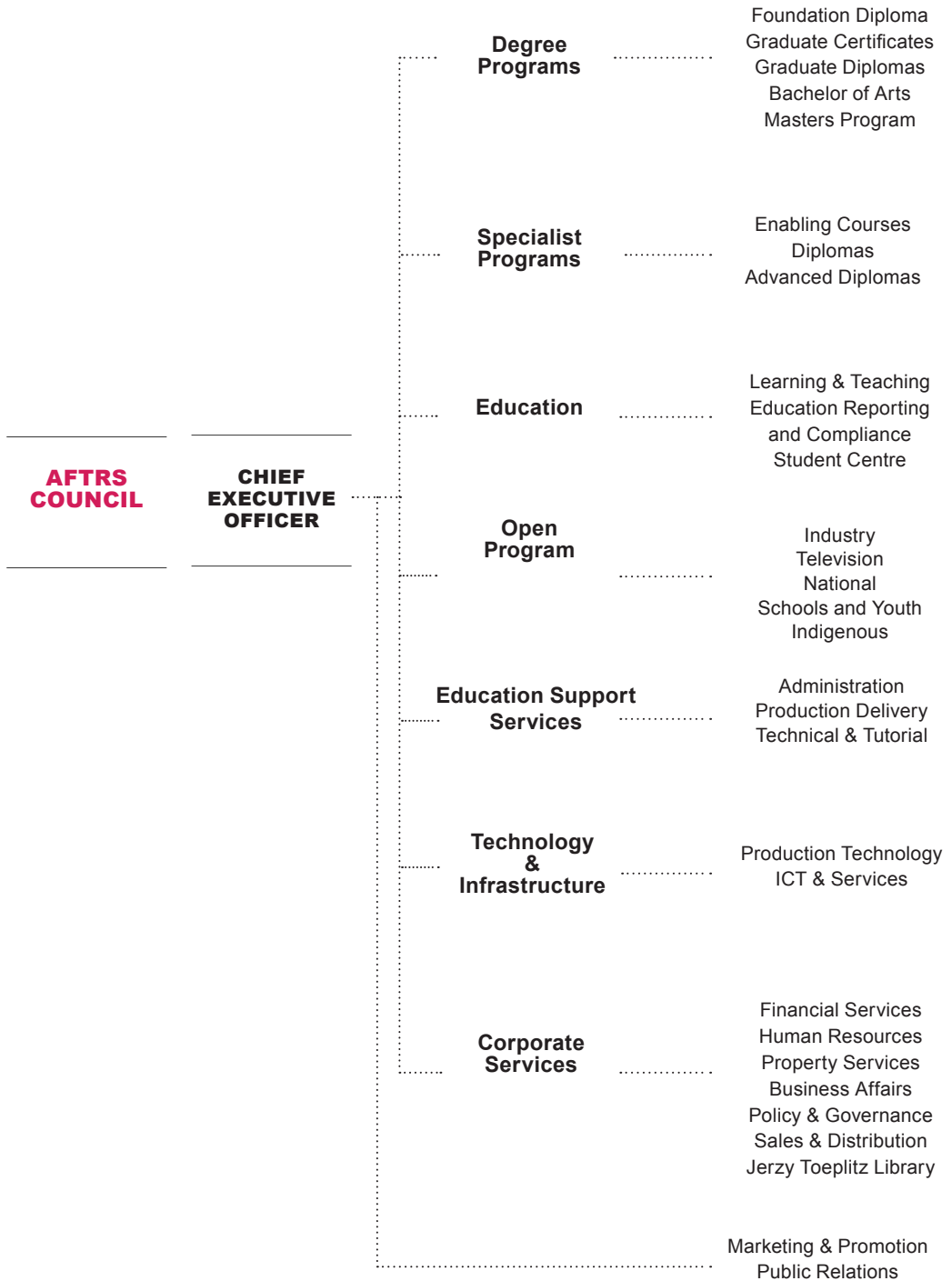
Ms Ann Browne

Executive at 30 June 2015

Acting Director, Corporate Services – Ms Shannon McSwiney
Director, Specialist Programs/Acting Director, Degree Programs – Mr Martin Brown
Director, Education – Ms Francine Finnane
Director, Open Program – Ms Liz Hughes
Director, Technology and Infrastructure – Mr Tim Sadler
Director, Education Support Services – Ms Jo Wathen (from 1 December 2014).

Mr Ben Gibson, Director, Degree Programs joined the Executive on 1 September 2014. On 12 May 2015, he was seconded to a research project for the AFTRS Council.

ORGANISATION CHART



STATUTORY REPORTS

EQUAL EMPLOYMENT OPPORTUNITY (EEO – WORKPLACE DIVERSITY)

There have been no complaints received by staff members this financial year.

Staff input continues to be sought through anonymous new employee and staff exit surveys. There is an external anonymous Whistleblowing hotline service that has not received any reports during this period. In addition, special email addresses are advertised for Authorised Officers appointed for the purposes of the *Public Interest Disclosure Act 2013* who may receive complaints.

STAFFING, ESTABLISHMENT AND APPOINTMENTS

AFTRS staff selection processes are based on merit selection.

Representation of women at AFTRS has increased slightly from 53% to 57% of staff.

The Executive team was restructured towards the end of 2014, although numbers remained the same and representation of women at the senior management has remained stable. The number of Head of Department positions held by women has reduced, but the ratio of male to female occupants of the roles has remained stable. There has been a considerable increase in the number of women in lecturer roles (39% to 52%) and a slight increase in the number of women occupying technical positions in technical roles (13% to 18%).

As at 30 June 2015 there were 123 staff at AFTRS, 14 of whom worked part-time (an increase of two from last year). Staff from non-English speaking backgrounds occupied 22 positions (to the Head of Department level), two were occupied by people identifying as having a disability, and one member of staff identified as an Aboriginal or Torres Strait Islander.

Of the 34 appointments made by AFTRS during the year, 20 were women and four indicated they were from a non-English speaking background. All equity-related policies are available on the intranet.

COMPARISON TABLES 2013-14 & 2014-15 STAFFING INFORMATION

2013-2014

	Male Full-time	Male Part-time	Female Full-time	Female Part-time	Total
New South Wales					
a) PEO			1		1
b) SES	3		4		7
c) Below SES	45	4	50	6	105
d) Temporary	3	1		1	5
Total	51	5	55	7	118

2014-2015

	Male Full-time	Male Part-time	Female Full-time	Female Part-time	Total
New South Wales					
a) PEO			1		1
b) SES	4		4		8
c) Below SES	44	2	54	9	109
d) Temporary	1	1	1	2	5
Total	49	3	60	11	123

Staff are employed at AFTRS under the *Australian Film, Television and Radio School Act 1973*. The majority of staff are covered by the AFTRS Enterprise Agreement 2011, of which three have Individual Flexibility Arrangements or Individual Variable Remuneration. SES equivalent staff are employed on a contract basis. The holder of the Principal Executive Office is covered by a performance appraisal scheme which allows for an annual performance-related payment.

BREAKDOWN OF AFTRS STAFF BY GENDER, LEVEL & NESB

2013-2014

	Male	Female	Total	NESB
*Senior Management	3	5	8	
Management/Heads of Department	11	16	27	5
Teaching	11	7	18	1
Teaching/Training Support		7	7	3
Administration	11	22	33	6
Technical	13	2	15	5
Production	5	3	8	
Support	2		2	1
**Education				
Total	56	62	118	21

2014-2015

	Male	Female	Total	NESB
*Senior Management	3	5	8	
Management/Heads of Department	6	8	14	1
Teaching	13	14	27	3
Teaching/Training Support		14	14	2
Administration	8	20	28	7
Technical	13	3	16	6
Production	5	1	6	1
Support	3		3	1
**Education	1	6	7	1
Total	52	71	123	22

*Includes one PEO

**Education Specialists added as a category for 2014-15.

Note there has been a restructure resulting in fewer management and more teaching roles.

REPRESENTATION OF EEO TARGET GROUPS WITHIN SALARY BANDS

2013-2014

Salary Band	NESB	ATSI	PWD	Women
To \$45,619			1	
\$45,620 - \$59,934	1			5
\$59,935 - \$63,814	4			11
\$63,815 - \$85,245	6			15
\$85,246 - \$97,064	4	1		12
\$97,065 - \$119,295	5		1	10
Over \$119,295	1			9
Total	22	1	2	62

2014-2015

Salary Band	NESB	ATSI	PWD	Women
To \$45,619			1	
\$45,620 - \$59,934	1			4
\$59,935 - \$63,814	2			14
\$63,815 - \$85,245	11			16
\$85,246 - \$97,064	4	1		14
\$97,065 - \$119,295	3		1	9
Over \$119,295	1			13
Total	22	1	2	70

The table above shows the representation of the four EEO target groups (Non-English Speaking Background, Aborigines and Torres Strait Islanders, People with a Disability, and Women) of the AFTRS staff. The data is drawn from information voluntarily provided.

Work and Private Commitments

AFTRS retains a flexible policy in relation to accommodating private commitments which includes part-time work, job sharing, home-based work, flexible working hours, personal leave (which can also be used for religious/cultural observances), recreation leave at half pay, and leave without pay. In addition, AFTRS allows individual flexibility arrangements based on genuine agreement.

STAFF TRAINING AND DEVELOPMENT

Internal training during 2014-15 continued to offer employees basic administration, general and technology skills. In addition, training was undertaken in fraud awareness; performance management; presentation; storytelling; social media; and production technology.

Staff also attended a range of external training including learning analytics; customer service; technology related; coaching; writing for multiplatform; and legal.

Teaching staff were again offered opportunities to upgrade their skills in areas including: student management, teaching and learning; online learning; and discipline-specific training. A number of staff across the School were granted leave without pay to enhance their industry-based skills.

Staff attended conferences in areas including learning technology; education management; education in the creative arts; inclusion and diversity; accounting; filmmaking; radio; screen production education; online and blended learning; library and records management; work health and safety; cultural entrepreneurship; television; and information technology. Conferences were attended both overseas and in Australia.

In 2014-15, AFTRS provided studies assistance for staff undertaking external studies in fields including training and assessment; carpentry; e-learning; creative writing; education; and media communication. The qualifications received ranged from certificate to doctorate.

Programs addressing the training and development needs of staff, as identified by management and staff through the ongoing performance management scheme, continued to be implemented. Compliance-related information and training was also provided and an online induction training program was implemented covering health and safety; workplace bullying; privacy; harassment; and use of social media.

Cost of Staff Training

Value of staff time involved in training:

• 34 days internal training	\$49,612
• 71 days external training	\$25,665
• 99 days attending conferences	\$50,742
• 118 days approved study leave	\$45,877

Direct expenditure staff training:

• Internal training	\$ 23,252
• External training	\$ 20,528
• External studies assistance	\$ 3,850
• Conferences	\$ 20,700
• Related travel	\$ 56,728

Total cost of staff training	\$296,954
Average expenditure per staff member	\$ 2,414

The overall cost of staff training is slightly less (3%) than 2013-14, and there has been a 7% decrease on the average expenditure per staff member.

INDUSTRIAL RELATIONS

AFTRS continued its commitment to involving staff in decision-making processes. The primary expression of this is the inclusion of a staff-elected member in the governing Council. Staff representatives have had input through a range of committees including the Health and Safety Committee. Staff input is also provided through regular departmental and divisional meetings and, when seeking input about change, anonymous methods of providing comments have been made available.

Information is available to staff primarily through email, noticeboards, the intranet and website, CEO newsletters, staff newsletters and 'all School' meetings.

The Modern Award and Agreement Making

Minimum staff terms and conditions of employment are currently established by the AFTRS Award 2000, an Enterprise Award. Under the provisions of the *Fair Work Act 2009*, organisations whose staff were covered by an Enterprise Award were required to lodge an application with the Fair Work Commission by the end of 2013 to modernise that award or minimum staff terms and conditions would be established by the most suitable industry-based modern award. AFTRS lodged an application to modernise the award in December 2013 and has since been involved in a number of Directions Hearings. It is expected the matter will be determined in the 2015-16 financial year.

The AFTRS Enterprise Agreement 2011 nominally expired in February 2014, although the provisions will continue to apply until the Agreement is either terminated or replaced. AFTRS is currently negotiating a replacement Agreement.

WORK HEALTH AND SAFETY

AFTRS continues to identify and promote best practice work, health and safety (WHS) management and is committed to the reduction of workplace related accidents, illnesses and injuries. AFTRS is committed to the implementation of, and adherence to, all relevant government WHS policy and legislation.

During 2014-15, several policies and procedures were developed or reviewed, including the following.

- Work Groups
- High Risk Activities (non-production) – list of activities and approval process finalised
- Safe Work Method Statements.

An ongoing program of review continued including induction of students and contractors; risk assessment processes; ergonomic assessments; identification and review of high risk activities; emergency evacuation drills; testing and tagging; hazardous chemicals; and workplace inspections. Measures were taken to address identified risks as required.

Online induction programs in health and safety were started for students and employees. These include information and questions.

During the year, Comcare received an anonymous complaint from a worker in relation to a psychosocial hazard. After extensive investigation, including an onsite review by a Comcare inspector, the finding was that Comcare was satisfied AFTRS has a 'system of identification of psychosocial hazards, including bullying, and for mitigation of those hazards in alignment with s19 of the WHS Act' and 'that workers at the Moore Park facility are aware of that system and conversant with identification and reporting of psychosocial hazards and incidents'.

The School is a member of the Cultural Institutions Health and Safety network and the Commonwealth Safety Managers Forum.

Consultation

Workers are regularly consulted on health and safety-related issues by their managers or specialist staff. In addition, the Health and Safety Committee, the key consultative body, held four meetings during the reporting period. Workers are encouraged to communicate concerns, either directly to the Committee or through their representatives, and are welcome to attend meetings. The Senior First Aid Officer and Health and Safety Representatives groups meet prior to each Health and Safety Committee meeting and report to the larger meeting.

Workers are represented on the Committee by Health and Safety Representatives from specific work groups within the School. The terms for all Health and Safety Representatives expired in December 2014 and a new election process was undertaken. All Health and Safety Representatives have undergone training as required by statute before they can exercise their full functions. A member of the Executive team attends Committee meetings and reports directly back to the Executive team on health and safety-related issues.

Minutes of the meeting and other health and safety information is made available to workers on noticeboards, via email and on the School intranet.

Training Undertaken Included:

- Due Diligence for Officers
- Attendance at Commonwealth Safety Managers Forum
- Attendance at Comcare's Health and Safety Representative Forum
- Ergonomic Workplace Assessment
- First Aid and Recertification
- Emergency Warden
- Induction/Orientation – Staff and contractors
- Construction Induction Training ("White card" – Staff and Students)
- Production Safety (new students)
- Elevating Work Platform
- Various Licences/Tickets
- Building Resilience
- Staff Wellness Program

Personnel

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

- 5 Health and Safety Representatives
- 21 Senior First Aid Officers
- 41 Emergency Wardens
- 5 Rehabilitation Case Managers

Incident Reports

During 2014-15, there were 17 incidents reported, nine less than the previous financial year. None were reportable according to legislation and all are closed.

There were no new compensation claims lodged during 2014-15.

DISABILITY REPORTING MECHANISMS

Since 1994, Commonwealth departments and agencies have reported on their performance as policy adviser, purchaser, employer, regulator, and provider under the Commonwealth Disability Strategy. In 2007-08, reporting on the employer role was transferred to the Australian Public Service Commission's *State of the Service Report* and the *APS Statistical Bulletin*. These reports are available at www.apsc.gov.au.

From the 2010-11 financial year departments and agencies have no longer been required to report on these functions.

The Commonwealth Disability Strategy has been overtaken by the National Disability Strategy 2010-2020, which sets out a ten-year national policy framework to improve the lives of people with disability, promote participation and create a more inclusive society. A high level two-yearly report will track progress against each of the six outcome areas of the Strategy and present a picture of how people with disability are faring. The first of these reports was made available in late 2014 and can be found at www.dss.gov.au.

FREEDOM OF INFORMATION

AFTRS is subject to the *Freedom of Information Act 1982* (FOI Act) and, under Part II of the FOI Act, is required to publish a broad range of information to the public as part of the Information Publication Scheme (IPS). AFTRS displays a plan on its website that shows what information it publishes in accordance with the IPS requirements. This information includes details of AFTRS' structure, functions, appointments, annual reports, consultation arrangements, and FOI officer.

AFTRS also publishes information resulting from FOI access requests, information to which AFTRS routinely gives access in response to FOI access requests, and information routinely provided to Parliament. AFTRS' website provides details of the information published in accordance with the IPS requirements at www.aftrs.edu.au/about/governance/foi/information-publication-scheme.

Formal requests may also be made for information about AFTRS and its operations under the FOI Act. These requests are referred to AFTRS' FOI officer. AFTRS did not receive any FOI requests during the reporting period.

PRIVACY

AFTRS has five broad categories of personnel information: personnel records; contractor records; student records; volunteer records; and mailing lists.

AFTRS continued to comply with its obligations under the *Privacy Act 1988* in relation to the collection, use, disclosure, quality, security, access to and correction of, personal information. AFTRS also continued to take relevant Privacy Commissioner Guidelines into account in dealing with personal information.

No complaints under the *Privacy Act 1988* were received by AFTRS during the reporting period.

MINISTERIAL DIRECTIONS AND GOVERNMENT POLICIES

Ministerial directions may be issued under certain provisions of the School's enabling Act or under other Commonwealth legislation. No ministerial directions that applied to the School were issued under the enabling or other Commonwealth legislation during the reporting period.

No government policy orders under section 22 of the PGPA Act applied to the School during the reporting period.

JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

There were no judicial decisions or decisions of administrative tribunals that have had, or may have, a significant effect on the operations of AFTRS. No reports about AFTRS were made by the Auditor-General (other than a report on the financial statements), a Parliamentary Committee, the Commonwealth Ombudsman or the Office of the Australian Information Commissioner

FRAUD CONTROL

AFTRS maintained its Fraud Control Policy and implemented its 2014-16 Fraud Control Plan. The Policy and Plan reflected the fraud risk assessment prepared by AFTRS' internal auditors, complied with the Commonwealth Fraud Control Framework, and were consistent with the Commonwealth's Resource Management Guide No.201 (Preventing, detecting and dealing with fraud) and the Commonwealth Fraud Control Guidelines 2011.

AFTRS progressively undertook actions to enhance its fraud control measures, including introducing online training for staff, and these actions were reported to meetings of the Finance, Audit and Risk Management (FARM) Committee. AFTRS also participated in the annual Fraud Against the Commonwealth Survey, administered by the Australian Institute of Criminology.

The Acting Chief Executive Officer is satisfied that AFTRS has appropriate fraud prevention, detection, investigation, reporting, and data collection procedures and processes that meet AFTRS' specific needs, and that she has taken all reasonable measures to minimise the incidence of fraud at AFTRS.

INDEMNITIES AND INSURANCE PREMIUMS FOR OFFICERS

AFTRS paid an insurance premium for liability cover to Comcover, incorporating specific cover to indemnify the Council members and Officers for any claim made against them while acting in their capacity as office holders.

ENVIRONMENTAL PROTECTION AND BIODIVERSITY CONSERVATION

AFTRS continues to identify aspects of its operations that impact on the environment. The School is committed to developing a continual improvement process to control its environmental impacts in relation to energy, water and waste management.

Ecologically Sustainable Development (ESD)

The AFTRS program of environmental activities aims for:

- reporting systems that identify energy efficiency opportunities;
- low-landfill output due to recycling programs and reuse of materials;
- lower water usage through preventive maintenance programs;
- continued environmentally friendly disposal of all obsolete computer and production equipment; and
- increased awareness of AFTRS' commitment to sustainability by briefing all new staff and students during induction and students during induction.

Environmental Performance Reporting

(As per Commonwealth reporting requirements guideline under Section 516A of the *Environment Protection and Biodiversity Conservation Act 1999*). See table on p.68.

Activity	Alignment with ESD principles	Advancement of ESD principles
Managing contracts	Tenders and contracts for potential suppliers contain environmental evaluation conditions.	Procurement decisions and contracting integrates long-term environmental aims.
Environmental Management Plan implementation	Review and modify environmental policies and management plans.	Provides the basis of AFTRS environmental management program.
	Maintain initiatives from plan.	Provides a plan and target for initiatives and energy use.
Theme	Steps taken to reduce effect	Measures to review and improve reducing the effect
Energy efficiency	<p>AFTRS has the following initiatives in place to reduce energy consumption:</p> <ul style="list-style-type: none"> • Switchable lighting so unused areas can be switched off; • Signage to inform staff and students to switch off lights and equipment; • Motion sensors for lighting and mechanical services to reduce over running in unused areas; and • Routine maintenance of the air-conditioning systems to ensure they run efficiently and as designed. 	Collection and review of consumption data manually on site and periodical energy audits.
Waste	AFTRS continues to encourage recycling and implements recycling programs which separate waste at source. AFTRS aims to reduce waste by providing kitchen areas with crockery and utensils.	Ensuring engagement with staff on environmental matters and maintaining the program.
Water	AFTRS makes use of water efficient devices including showerheads, dual flush toilets, water-saving washers on taps and low-water usage dishwashers.	Monitoring water consumption and encouraging efficient use.

There has been an increase of two per cent in electricity usage. This increase has been minimal in proportion to the significant increased use of AFTRS' facilities by staff, students and industry.

APPENDIX 1

ENABLING LEGISLATION

The Australian Film, Television and Radio School (AFTRS) was established by the *Australian Film, Television and Radio School Act 1973* (the Act). It is the leading institution for education and training in Australia's screen arts and broadcast industries. AFTRS' functions as laid out in section 5(1) of the Act are:

- (a) to provide advanced education and training by way of the development of the knowledge and skills required in connection with the production of programs;
- (b) to conduct and encourage research in connection 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 connection 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 connection with the production of programs or the provision of education or training of the kind referred to in paragraph (a);
- (e) for purposes in connection 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) provides that 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.

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

APPENDIX 2

FINANCIAL RESOURCE SUMMARY

FINANCIAL PERFORMANCE

In the 2014-15 financial year, AFTRS generated a small surplus of \$2K.

The Parliamentary Appropriation for AFTRS in 2014-15 was \$24,335K. Total revenue was \$29,906K with 'Own sourced revenue' of \$5,571K providing the balance through Award course and Open Program short course fees, interest, and a \$5K gain on sale of assets. Total 'Own sourced revenue' was 21% less than 2013-14, mainly due to the completion of a large training contract in Open Program.

Revenue from 'Sale of goods & rendering of services' decreased by \$1,528K or 22%. Interest received increased by \$3K compared to the previous year, despite the lower interest rates, as a result of higher average bank balances.

Expenses at \$29,904K were \$1,611K or 5.1% lower than the previous year mainly as a consequence of the lower variable expenses flowing from running less labour-intensive courses.

In accordance with AFTRS' five-year capital expenditure plan, depreciation exceeded our capital expenditure for the year.

A revaluation of asset fair values as at 30 June 2015 was performed, resulting in an asset revaluation increase of \$48K.

AFTRS' financial statements for 2014-15 were prepared in accordance with the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) and the Finance Minister's Orders for the reporting period ending 30 June 2015. The Australian National Audit Office (ANAO) issued an unqualified audit opinion on the financial statements and notes on 29 August 2015.

EXTERNAL AUDIT

The ANAO carried out an interim review of AFTRS' operations in the reporting period.

INTERNAL AUDIT

Deloitte Touche Tohmatsu provides an independent internal audit service to the School. Internal Audit is administratively responsible to the Director, Corporate Services and is accountable to the Finance, Audit and Risk Management (FARM) Committee. Representatives from the internal auditors attend FARM meetings, together with a representative of the ANAO.

Internal Audit submits an annual audit plan and regular quarterly operational plans to FARM. Audits conducted during 2014-15 were:

- Portable and Attractive Items
- Physical Security
- Fraud Controls Assessment

RISK MANAGEMENT

AFTRS participated in Comcover's 2015 Risk Management Benchmarking Survey.

CLAIMS AND LOSSES

There were no major losses during the year ending 30 June 2015.

PURCHASING

The purchasing functions and procedures of AFTRS, and the standard terms of accounts payment, are consistent with, or guided by, the Commonwealth Procurement Guidelines. Through the Administrative Orders, AFTRS Council delegates certain powers and functions, including purchasing levels, to occupants of specific AFTRS management positions. This is subject to the limits prescribed under the *Australian Film, Television and Radio School Act 1973* and the Council-approved policies, programs and procedures of AFTRS.

To the best of the School's knowledge, all properly rendered invoices were paid within the agreed trading terms. AFTRS participates in some whole-of-government contracts where appropriate, including the Travel Services contract, and contracts for the provision of stationery and office supplies. Information technology equipment and general goods purchases utilised both state and federal contracts where appropriate. The School buys capital items in accordance with the annual capital program.

COMPETITIVE TENDERING AND EXPRESSIONS OF INTEREST

AFTRS procurement policy requires purchases over \$100,000 to be obtained through formal processes that may involve either public or selected tender (RFQ/RFP/RFT) and could include an expression of interest phase. Purchases greater than \$400,000 require public tender, which may also include an expression of interest process.

In general, consideration is given to the following factors to determine the method of approach to market:

- urgency of the requirement;
- limited number of known potential suppliers;
- competitiveness of the marketplace;
- a supplier's prior knowledge or experience with a particular activity that other suppliers could not build up unless extensive additional costs and time delays were incurred;
- compatibility with existing equipment.

In 2014-15, AFTRS sought written quotes and/or tenders for the following services (over \$100,000):

- Provision of electricity to the building
- Radio studio consoles
- General building works
- Video conferencing (note: awarded result was less than \$100,000, but original scope estimated over \$100,000).

In preparation for the Bachelor of Arts (Screen) and to increase short course training opportunities, AFTRS sought quotes to acquire the services of a builder to provide services related to the construction or refurbishment of the Library, staff office areas, a new computer lab and three large lecture rooms.

Three companies were selected to quote for the works and recommended as reputable by Cox Richardson architects (the building designers).

CONSULTANCY SERVICES

AFTRS engages consultants with specialist skills to help with defined projects. During the reporting period the School entered into ten specialist consultancies, involving expenditure of \$193K. Only three consultancies had a value exceeding \$15K.

Consultant	Project
Odgers Berndtson	Executive search
Amrop Challis & Company	CEO search
Entertainment Personnel Pty Ltd	Executive search

In addition, the School engaged other consultants to provide regular, ongoing services.

CONTRACTORS

Each year AFTRS engages a range of independent contractors; most are industry practitioners who support its core activities of teaching and learning. (See note 2B in Financial Statements.)

PROPERTY USE

AFTRS headquarters is located at the Entertainment Quarter, Moore Park Sydney NSW in the heart of Sydney's screen precinct. The building (12964m²) features specialist screen and broadcasting teaching and production facilities. The cost of leasing, car parking and outgoings for 2014-15 totalled \$4,765,825.49.

The Entertainment Quarter leasehold site was developed by Colonial First State Property Trust Group and Colonial First State Global Asset Management Property Retail Partnership. The Colonial Group sold its leasehold interest in the site to investors John Singleton, Gerry Harvey and Mark Carnegie in December 2014.

Between November 2014 and May 2015 both parties to the AFTRS building lease had the opportunity to seek a market rent review. AFTRS obtained advice from CBRE Property consultants who prepared a market analysis that indicated a review would be unlikely to achieve a rent reduction. The leasehold owners also did not take up their option for a rent review.

The property rent is therefore only subject to CPI increases (excluding the rent review year) for the remaining eight years of the first term of the lease that ends 31 January 2023.

APPENDIX 3

AFTRS GRADUATES 2014

FOUNDATION DIPLOMA

Hazal Alakus
Angus Blackwell
Imogen Bouchier
Jayden Chessells
Steve Chestney
Tomer Cohen
Samuel Connelly
Aaron Croft
Simon Croker
Jorrdan Daley
Richard De Carvalho
Teegan Donaghey
Will Edgar
Sacha Evans
Samuel Evans
Connor Fairclough
Ashlie Fisher
Oscar Fleming
Matthew Ford
Harry Gale
Nicholas Harriott
Kasper Kane
Sherrin Koch

Nicole Louise
Mitchel Loveday
Jai Love-LaPan
Conlan Mackenzie
Erik Magnusson
Parish Malfitano
Luke McCormack
Brittany McCowan
John Murdaca
Lucas Nicotra
Connor Palmer
Andrew Perry
Antony Robinson
Ramon Samson
Elizabeth Sharpe
Nicholas Spellicy
Patrick Starr
Ryan Stubbs
Samuel Van Grinsven
Brett Walton
Melissa White

GRADUATE CERTIFICATE IN CINEMATOGRAPHY FUNDAMENTALS

Daniel Abbot
Daniel Bolt
Michael Filocamo
Jay Grant
Erin Langford
Khoa Le
Richard Maxton
Andrew McKenzie
Brendan Palmer
Asaf Sultan
Morgan Sutton

GRADUATE CERTIFICATE IN DIRECTING FUNDAMENTALS

Jack Atherton
Sean Capel
Robert Davies
Bowen Ellames
Walter Hart
Desmond Hoo
Edan Lacey
Anita Lee
Katie Macqueen
Alexander Monaghan
Lisa Ryan
Sahba Sanai
Luke Sullivan

**GRADUATE CERTIFICATE
IN DOCUMENTARY
FUNDAMENTALS**

Louisa Anderson
Clare Armitage
Samuel Coutts
Simon Forbes
Oliver Heath
Ravinder Kambhoj
Richard Maxton
Sinead McDevitt
Glenn McLachlan
Melanie Morningstar
Gemma Nourse
Jonathan Oldmeadow

**GRADUATE CERTIFICATE
IN SCREEN MUSIC**

Catherine Clare
Heath Edge
James Ellercamp
Shannon Haritos
Christine Kirkwood
Daniel Masman
Jonathan McFeat
Jamie-leigh Smith
Bree Van Reyk
Michael Vollebergh
Mark Williams
Joel Woolf

**GRADUATE CERTIFICATE
IN SCREENWRITING
FUNDAMENTALS**

Daniel Alexander
Genevieve Clay-Smith
Lucy Coleman
Rowan Devereux
Vivien Luu
Jemma Nickels
Ashley Pollard
Matisse Purinton-Miller
Holly Roper
Timothy Spencer
Jessica Tuckwell
Gabrielle Wendelin

**GRADUATE DIPLOMA
IN CINEMATOGRAPHY**

Benjamin Cotgrove
Hilary Crombie
Jarryd Hall
Adam Lynch
Rajeev Muneshwar
Burak Oguz Saguner
Samuel Phibbs
Matthew Pitcher
Hanley Zheng

**GRADUATE DIPLOMA
IN DIRECTING**

Nastassja Djalog
Eugene Dyson
Samuel Faulf
Malina Maria Mackiewicz
Luke Marsden
Josh Mawer
Vedrana Music
Jamieson Pearce
Binh Van Phan
Christopher Stollery
Thomas Wilson

**GRADUATE DIPLOMA
IN DOCUMENTARY**

Andre Fenby
Shaylee Gomes
Joshua Marks
Amber McBride
Rowena Potts
Ella Rubeli
Jacob Schiotz
Saba Vasefi

GRADUATE DIPLOMA IN EDITING

Kathryn Alley
Lara Benwell
Jenna Bowden
Jackson Buhck
Maia Dal Berger
Bamdad Erfanian
Yeganeh
Simon Greenfield
Rolando Olalia
Stephanie Tighe
Samuel Zubrycki

GRADUATE DIPLOMA IN PRODUCTION DESIGN

Diva Abrahamian
Alexandra Hickmott
James Hills
Rachel Hudson
Rachel Jolly
Isabelle Love-Dack
Lauren Miller
Elsie Moulton
Courtney Mulvay
Amy Williamson

GRADUATE DIPLOMA IN RADIO

Karla Arnall
Andrew Bailey
Tim Bolch
Dylan Finch
Claire Humphery
Elizabeth Jameson
Duncan Jeavons-Fellows
Kathleen Jessop
Alex Kolcakovski
Brendan Leggett
Georgia Matthew
Caitlin McCormack
Lachlan Orr
Fiona Pepper
Daniel Pizarro
Christopher Tait
Simon Takla
Jack Traynor

GRADUATE DIPLOMA IN PRODUCING

Jessica Giacco
Milica Gligorevic
Liam Heyen
Michael Knott
Danielle Reston
Jonathon Rodgers
Cyna Strachan
Wen Yi Yan

GRADUATE DIPLOMA IN SCREEN BUSINESS

Derek Allan
William Cooper
Ben Kumanovski
Aaron Mulheron
Adam Rattur
Patrick Rohr
Michelle Sparks
Leonie Wheeler

GRADUATE DIPLOMA IN SCREEN MUSIC

David Bruggemann
Rory Chenoweth
James Collins
Elizabeth Cumming
Adam Green
Guy Harris
Jayden Lawrence
Matthew Morison
Yunyu Ong

GRADUATE DIPLOMA IN SCREENWRITING

Joel Callen
Silvia Cheung
Sara Crane
Jeremy Dicker
Rebecca Johnstone
James McNamara
Nicole Reddy
Michael Richardson
Jillian Wade

GRADUATE DIPLOMA IN SOUND POST PRODUCTION

Nicholas Dracoulis
Callum Hedemann
Audrey Houssard
Lana Kristensen
Tania Payne
Nicholas Redmond
Tracey Snell
Michael Vasiliev
Ashleigh Wadebrook

MASTER OF SCREEN ARTS

Emilie Boyard
Laura Dudgeon
Vanessa Gazy
Will Goodfellow
Jacob Holmes-Brown
Lucas Li
Joel Loxton
Brendon McDonall
George-Alexander Nagle
Bradley Slabe
Jih Smith

MASTER OF SCREEN ARTS & BUSINESS

Chantal Abouchar
Katherine Armstrong-
Smith
Nick Bolton
Andrea Buck
Monica Davidson
Joost den Hartog
Georgina Foster
Marc Gillezeau
Stephen Langdon
Jessica Milne
Jin Rong

MASTER OF ARTS BY RESEARCH

Glenn Humphries

APPENDIX 4

SUPPORTER AWARDS TO STUDENTS

A V MYER INDIGENOUS AWARDS FOR EXCEPTIONAL TALENT

The A V Myer Indigenous Awards for Exceptional Talent were presented by the Deputy Chair of Council, Darren Dale, on behalf of Andrew Myer and were awarded to Tony Briggs and Dylan McDonald (known as Dylan River).

ASTRA GRADUATE PROGRAM

The successful recipients of the 2014 ASTRA Graduate Program, designed to provide graduates of the 2014 Foundation Diploma with experience working at subscription television organisations, were presented by Andrew Maiden, ASTRA CEO, and awarded to Andrew Perry, Antony Robinson, Brett Walton, Connor Palmer, John Murdaca, Nicholas Harriott, Nicholas Spellicy, and Simon Crocker.

EUROPEAN UNION FILM AWARD

The Delegation of the European Union Film Award, in cooperation with the Embassy of the Republic of Slovenia, was presented by Jana Grilc, Change d'affairs Republic of Slovenia, and was awarded to Malina Maria Mackiewicz who received return flights, accommodation, expenses and an invitation to the Isola Cinema International Film Festival.

FOXTEL AWARD FOR NEW TALENT

The Foxtel Award for New Talent was presented by Ross Crowley, Director of Programming and Channels at Foxtel, and awarded to Graduate Diploma in Screenwriting student Rebecca Johnstone. Another Graduate Diploma in Screenwriting student, Jeremy Dicker, was shortlisted for the award.

KENNETH B MYER AWARD FOR EXCEPTIONAL TALENT

The Kenneth B Myer Award for Exceptional Talent was presented by the Deputy Chair of Council, Darren Dale, and awarded to Vanessa Gazy.

KENNETH B MYER AWARDS FOR PROJECT DEVELOPMENT

The Kenneth B Myer Awards for Project Development were presented by the Deputy Chair of Council, Darren Dale, and awarded to George-Alexander Nagle and Sinead McDevitt.

SELWYN SPEIGHT AWARD FOR RADIO REPORTING

The Selwyn Speight Award is presented to a radio student who shows promise to become a news and current affairs practitioner of the highest standard. The Selwyn Speight Award was presented by Martin Brown, Director of Specialist Programs, and awarded to Karla Arnall.

SHINE AUSTRALIA INTERN PROGRAM

The Shine Australia Intern Program was presented by Shine Australia CEO, Mark Fennessy, and was awarded to Patrick Starr.

APPENDIX 5

PUBLIC PROGRAM: 2014-15

FRIDAY ON MY MIND

MELBOURNE

- **Storyteller and Survivor** Friday, July 4 2014
Guest: Paul Cox
- **Working Dog** Friday, July 11 2014
Guest: Tom Gleisner
- **Renaissance Man, Writer, Actor, Former Journo** Friday, July 18 2014
Guest: Adam Zwar
- **Visionary Leader** Friday, July 25 2014
Guest: Natalie Miller
- **The Visually Striking Festival Favourite *Fell*** Friday, August 22 2014
Guest: Kasimir Burgess
- **Top of his Game** Friday, August 29 2014
Guest: Garth Davis
- **Sweet Screen Symphonies** Friday, September 5 2014
Guest: Cezary Skubiszewski
- **One of Australia's most Sought-After Directors** Friday, September 12 2014
Guest: Daina Reid
- **The Art of Sound** Friday, September 19 2014
Guest: Emma Bortignon
- **Tone and Direction – TV Script Producing & Writing** Friday, September 26 2014
Guest: Marcia Gardner
- **Producing – Realising Ambition** Friday, October 3 2014
Guest: Trevor Blainey
- **Keeping it Surreal** Friday, October 10 2014
Guest: Donna McRae
- **Passionate Creative Development** Friday, October 17 2014
Guest: Nick Batzias
- **Melbourne to St Tropez** Friday, October 24 2014
Guest: Annika Glac
- **The Satirical Eye** Friday, October 31 2014
Guest: John Clarke
- **Producing Multi-Award Winning TV Content** Friday, November 7 2014
Guest: Joanna Werner

- **Creating TV Hits and Classics** Friday, November 14 2014
Guest: Stephen Luby
- **Melbourne's Multi-Format Maestro** Friday, November 21 2014
Guest: Jason Byrne
- **Angus Sampson and *The Mule*** Friday, November 28 2014
Guest: Angus Sampson
- **Cascading Success** Friday, March 6 2015
Guests: Nadia Tass and David Parker
- **Dangerous Ideas** Friday, March 13 2015
Guest: Kitty Green
- **Creating Drama** Friday, March 20 2015
Guest: Imogen Banks
- **Master of Words and Pictures** Friday, March 27 2015
Guest: Fred Schepisi
- **Commissioning Content and the Collective Wisdom of Audiences**
Friday, April 24 2015
Guest: Katrina Sedgwick
- **Cut Snakes and Showrunning** Friday, May 1 2015
Guests: Tony Ayres and Michael McMahon
- **Scenes from the Cutting Room** Friday, May 8 2015
Guest: Peter Carrodus
- **The Documentarian** Friday, May 15 2015
Guest: Eva Orner
- **Crafting Human Drama** Friday, May 22 2015
Guest: Aaron Wilson
- **Making Factual and Entertainment Content** Friday, May 29 2015
Guest: Tarni James
- **Provocative Partisan** Friday, June 5 2015
Guest: Ariel Kleiman
- **Script to Screen and the Art of Developing Successful Screenplays**
Friday, June 12 2015
Guest: Veronica Gleeson
- **The Palace and the Passion** Friday, June 19 2015
Guest: Benjamin Zeccola
- **The Future of Cinema** Friday, June 26 2015
Guest: Kristian Connelly

SYDNEY

- **Keeping Up in TV's New Golden Age** Friday, March 6 2015
Guest: Samantha Lang
- **Alive and Undead: The Wyrwood Brothers** Friday, March 13 2015
Guests: Kiah and Tristan Roache-Turner
- **Greenlighting the Way** Friday, March 20 2015
Guest: Mandy Chang
- **Wenham's Way** Friday, March 27 2015
Guest: David Wenham
- **The Bondi Hipsters: Self-Made Social Media Stars** Friday, April 10 2015
Guests: Christiaan Van Vuuren, Connor Van Vuuren, and Nick Boshier
- **Beneath the Wigs: Oscar-Winning Costume Designer Tim Chappel**
Friday, April 17 2015
Guest: Tim Chappel
- **The Frackman** Friday, April 24 2015
Guests: Dayne Pratzky and Trish Lake
- **Damon Gameau's Sugar Binge: *That Sugar Film*** Friday, May 1 2015
Guest: Damon Gameau
- **Is This the Real Life? Is This Just Fantasy? 260 Million Social Media Views and Counting. Australia's Hottest YouTube Content Creators: SketchShe**
Friday, May 8 2015
Guests: Shae-Lee Shackelford, Lana Kington, and Madison Lloyd
- **Why Shane Abbess Left Hollywood to Make *Infini* in Australia**
Friday, May 15 2015
Guest: Shane Abbess
- **Designing *Fury Road*** Friday, May 22 2015
Guest: Colin Gibson
- **Channeling Vivid – The Multi-Sensory Ample Projects** Friday, May 29 2015
Guests: Nicholas Tory, Lucy Keeler, and Martin Crouch
- ***The Daughter: A Masterclass in Tragic Catharsis*** Friday, June 5 2015
Guest: Simon Stone (Pop Up edition at Sydney Film Festival Hub.)
- **The Irrepressible and Anarchic Stephan Elliott** Friday, June 12 2015
Guest: Stephan Elliott
- **Singular Vision** Friday, June 19 2015
Guest: Rolf de Heer

TV TALKS

- **Get a Life** Tuesday, July 1 2014
Kristy Gillespie: Executive Producer, *Better Homes and Gardens*
Paul Rudd: Executive Producer, *The Living Room*
Sonia Harding: Series Producer, *Selling Houses Australia*
- **Defining Reality** Tuesday, August 5 2014
Peter Newman: Creative Director, Shine Australia,
Sonya Wilkes: Executive Producer, Seven Network,
Marion Farelly: Director, The MediaTribe
- **Producing Yourself** Tuesday, September 2 2014
Paul Fenech: producer, director, performer,
Craig Reucassel: comedian, *Chaser* team member, producer and writer
- **Don't Go There** Tuesday, October 7 2014
Alison Black: Executive Producer, Northern Pictures
Tom Malone: Executive Producer, *60 Minutes*, Nine Network
Leo Faber: Head of Factual Development (Asia Pacific), Essential Media and Entertainment
- **Food Glorious Food** Tuesday, November 11 2014
Sonja Armstrong: Executive Producer, *What's The Catch*
Manu Feildel: chef and co-host, *My Kitchen Rules*
David McDonald: Co-executive Producer, *MasterChef*
Lyndey Milan: foodie and host, *Lyndey Milan's Taste of Australia*
- **The Boy from Tassie** Tuesday, February 10 2015
Paul Franklin: Director of Content, Shine Australia
- **ReWriting History** Tuesday, March 3 2015
Claudia Karvan: Producer, *House of Hancock*
Paul Bennett: Head of Drama, CJZ
John Edwards: Producer, *Gallipoli*
Chris Hilton: CEO/Executive Producer, Essential Media and Entertainment
- **On Location** Tuesday, April 7 2015
Rick McPhee: Series Producer, *Go Back to Where You Came From* CJZ
Ben Ulm: Executive Producer, *I'm A Celebrity Get Me Out Of Here*, ITV Studios Australia
Jenny O'Shea: Head of Production Operations and Business, Beyond Productions
- **To Market, To Market** Tuesday, May 5 2015
Nick Boshier: actor, producer, director and writer, Bondi Hipster, Ludo Studios
Fiona Gilroy: Content Sales & Acquisitions Director, Flame Distribution
Grahame Grassby: Executive Producer, Stella Projects
Micah Hewson: Head of Development, ITV Studios Australia
- **The Water Cooler Effect** Tuesday, June 2 2015
Angus Ross: Director of Network Programming, Seven Network

FILM SCHOOL CONFIDENTIAL

Film School Confidential was a series of presented screenings held during Semester 1, 2015.

The eclectic and rarely seen films, drawn from the National Film and Sound Archive of Australia collection, were chosen and introduced by Australian screen and broadcast industry practitioners.

- *Le Quattro Volte*, March 11 2015
Selected and introduced by John Maynard
- *Close Up*, March 25 2015
Selected and introduced by Bridget Ikin
- *Au Hasard Balthazar*, April 8 2015
Selected and introduced by David Stratton
- *Seconds*, April 22 2015
Selected and introduced by Al Clark
- *A Time for Drunken Horses*, May 6 2015
Selected and introduced by Lynette Wallworth
- *Sherman's March*, May 20 2015
Selected and introduced by Tom Zubrycki

APPENDIX 6

INDUSTRY USE OF AFTRS' FACILITIES

JULY 2014 TO JUNE 2015

- National Film and Sound Archive of Australia: Presentation and discussion Tuesday, 1 July 2014
- Foxtel: Presentation and team building session Friday, 11 July 2014
- Foxtel: Preview screening, *The Hundred Foot Journey* Monday, 11 August 2014
- Australian Directors Guild and OZDOX: Monthly meeting Wednesday, 13 August 2014
- Fate Films: DCP test screening, *The Daughter* Wednesday, 20 August 2014
- Fate Films: DCP test screening, *The Daughter* Friday, 29 August 2014
- Fate Films: DCP test screening, *The Daughter* Friday, 5 September 2014
- Coventry Films: Test for screening, *Alex and Eve* Friday, 5 September 2014
- Coventry Films: Rough cut screening, *Alex and Eve* Monday, 8 September 2014
- Fate Films: DCP test screening, *The Daughter* Wednesday, 10 September 2014
- Australian Directors Guild and OZDOX: Monthly meeting Wednesday, 10 September 2014
- Stray Dog Pictures: Fine cut screening, *Tyke, Elephant Outlaw* Tuesday, 23 September 2014
- Coventry Films: Fine cut screening, *Alex and Eve* Tuesday, 23 September 2014
- Langley Park Productions: Rough cut screening, *Ashby* Thursday, 25 September 2014
- Girls' Own Pictures: Grade screening, *All about E* Monday, 29 September 2014
- Upworthy.com, Getup and Tropfest: Workshop Monday, 29 September 2014
- Australian Guild of Screen Composers: Board meeting Wednesday, 8 October 2014
- Australian Directors Guild and OZDOX: Monthly meeting Wednesday, 8 October 2014
- Australian Guild of Screen Composers: Board meeting Wednesday, 22 October 2014
- ABC, Indigenous Department: Screening, *Black Comedy* Thursday, 23 October 2014

- Moorambilla Voices Ltd and Heiress Films: Screening, *Outback Choir – Story of Moorambilla Voices* Friday, 24 October 2014
- Australian Directors Guild and OZDOX: Committee meeting Tuesday, 28 October 2014
- Australian Screen Editors Guild: Screening (DCP) and Q&A Thursday, 30 October 2014
- Scarlett Pictures: Green room facilities, *Ruben Guthrie* Tuesday, 3 November 2014–Saturday, November 8 2014
- Scarlett Pictures: Green room facilities, *Ruben Guthrie* Monday, 10 November 2014–Saturday, 15 November 2014
- Green Fuse Productions: Writers room/pre-production meetings Monday, 10 November 2014–Friday 14 November 2014
- Australian Directors Guild and OZDOX: Monthly meeting Wednesday, 12 November 2014
- AFTRS graduates: Part screening of feature documentary, *The Talented Mr Digby* Thursday, 13 November 2014
- ABC: Leadership group conference Friday, 14 November 2014
- Scarlett Pictures: Green room facilities, *Ruben Guthrie* Monday, 17 November 2014–Saturday, 22 November 2014
- Scarlett Pictures: Green room facilities, *Ruben Guthrie* Monday, 24 November 2014–Saturday, 29 November 2014
- ABR Ian Potter Foundation Fellowship: Round table discussion Wednesday, 26 November 2014
- Australian Film Initiative: Test screening (DCP, not in full) for Australian Film Festival of India, *Backroads*, *Rabbit Proof Fence*, *Dead Calm* and *Newsfront* Wednesday, 26 November 2014
- Scarlett Pictures: Green room facilities, *Ruben Guthrie* Monday, 1 December 2014–Saturday, 6 December 2014
- National Film & Sound Archive of Australia: Presentation Thursday, 4 December 2014
- Australian Guild of Screen Composers: Meeting Wednesday, 10 December 2014
- Endemol Australia Productions: Holding room for talent Thursday, 11 December 2014
- Australian Directors Guild: Interview recording Friday, 12 December 2014
- Alan Butterfield for Flickerfest: Projector re-alignment Thursday, 18 December 2014

- Australian Cinematographers Society: Preview screening and Q&A, *Into the Woods* Tuesday, 23 December 2014
- Azure Productions: Audience test screening, *Teenage Kicks* Thursday, 22 January 2015
- Screen NSW: 2015 NSW Aurora workshop launch Friday, 30 January 2015
- AFTRS MSA graduates: Script development Monday, 2 February 2015
- Screen Producers Australia: Screening and Q&A, *Delicious* Tuesday, 3 February 2015
- Australian Directors Guild and OZDOX: Monthly meeting Wednesday, 11 February 2015
- Screen Australia: Presentation Friday, 27 February 2015
- Foxtel: Preview screening, *Black Seas* Wednesday, 4 March 2015
- Society of Motion Picture and Television and Dolby: Q&A Thursday, 5 March 2015
- Ray Argall: Testing digital remasters of Australian archive films Thursday, 5 March 2015
- Emerging Filmmakers Fund: Cast and crew screening, *Alone* Tuesday, 10 March 2015
- Australian Directors Guild and OZDOX: Monthly meeting Thursday, 12 March 2015
- Azure Productions: Fine cut screening, *Teenage Kicks* Wednesday, 18 March 2015
- Australian Screen Editors Guild: Q&A session Thursday, 19 March 2015
- ABC Children's TV: Staff conference Friday, 20 March 2015
- AFTRS 2014 graduate: Tech check animated logo Tuesday, 24 March 2015
- Foxtel: Preview screening, *The Gunman* Tuesday, 24 March 2015
- Media, Entertainment and Arts Alliance: meetings with film industry personnel Friday, 20 March 2015
- Azure Productions: Lock off screening, *Teenage Kicks* Monday, 30 March 2015
- Australian Directors Guild and OZDOX: Monthly meeting Thursday, 9 April 2015
- Film Critics Circle Australia: Screening and talk Thursday, 23 April 2015
- The Media RING: Meeting Friday, 1 May 2015
- Media, Entertainment and Arts Alliance: Meetings Sunday, 17 May 2015

- AFTRS graduate: Web series auditions Monday, 18 May 2015
- Australian Directors Guild and OZDOX: Committee meeting Tuesday, 19 May 2015
- AFTRS graduate: Test screening (DCP), *Wide Open* Tuesday, 19 May 2015
- Australasian Syllabus Plus Reference Group: Conference Friday, 22 May 2015
- Australian Directors Guild and OZDOX: Monthly meeting Thursday, 28 May 2015
- Australian International Documentary Conference: Documentary fellowship presentation and screening, *Sherpa* Sunday, 31 May 2015
- AFTRS graduate: Web series auditions Wednesday, 3 June 2015
- Microsoft Office and Vivid Ideas: Interview Wednesday, 3 June 2015
- Screen NSW: Aurora script development workshop Friday, 12 June 2015– Saturday, 13 June 2015
- AFTRS graduate: Screening, *Bedhead* Monday, 15 June 2015
- Australian Screen Editors Guild: Screening and Q&A Wednesday, 17 June 2015
- Looking Glass Pictures and AFTRS graduate: Rough cut screening, *Night Parrot* Tuesday, 30 June 2015

APPENDIX 7

INDUSTRY PRACTITIONERS AT AFTRS

The AFTRS campus environment attracts industry members to lecture as guests in Award and AFTRS Open short courses, and to contribute to the creation of online resources, across all disciplines and specialisations.

In 2014-15, Award course guest lecturers included:

- **Diploma:** Chris Davies, Chris McKeith, Devris Hasan, Jason Treuen, John Gray, Josef Heks, Kenneth Pettigrew, Kristian Bruneteau, Maija Howe, Martha Goddard, Michael Philips, Roger Wong, Ron Roberts, Simeon Bryan.
- **Advanced Diploma:** Andy Watts, Caroline Hutchinson, David (Delaney) King, Elise McCredie, Geir Gunnarsson, Harlee McLeod, Jason Staveley, Jess Campanaro, Kristen Dunphy, Mark Darin, Maryann Shine, Mickey Maher, Paul Capsis, Rachel Corbett, Rosi Tuck, Rowan Davie, Ryan Khay, Sarah McGilvray.
- **Bachelor of Arts (Screen):** Alex Proyas, Emily Ayoub, Jasmyne Merhton-Johnson, Larissa Behrendt, Lynette Wallworth, Mark Seton, Ses Bero, Shane Anthony Jones, Shannon Murphy, Simeon Bryan, Trent Bartfeld.
- **Graduate Certificate:** Anthea Varigos, Daniel Masman, David King, Geir Gunnarsson, Louise Fox, Monica Davidson, Pru Montin.
- **Graduate Diploma:** Al Clark, Alex Carlyle, Alex Henery, Anna Broinowski, Anthea Varigos, Cezary Skubiszewski, Christine Cheung, Danny Lachevre, David Barber, David King, Evan Whiteside, Evelyn Saunders, Frank Pannucci, Garry Phillips, Geir Gunnarsson, George Raftopoulos, Graham Jesse, Gwen Sputore, Isabel Perez, Isobel Kirk, Jane Paterson, Jennifer Cummins, Joan Sauers, John Gray, John L Simpson, Jonathan Ogilvie, Karina Holden, Kirke Godfrey, Kylie Washington, Lewis Morley, Liam Price, Louis Irving, Madeleine Hetheron, Martin Cooper, Matt Town, Matt Villa, Melissa Bruder, Michael Robertson, Monica Davidson, Nathan Anderson, Neil Armfield, Paul Booth, Paul Healy, Paul Murphy, Penny Robins, Peter Drinkwater, Peter Powell, Pru Montin, Richard Gleeson, Riley Lee, Simeon Bryan, Simon Nasht, Stephen Rae, Steve Arnold, Tom Ballard, Tom Zubrycki, Tony Mestres, Tony Shannon, Zoltan Szabo.
- **Master of Screen Arts:** Alan Chen, Danny Lachevre, Ian Watson, Lynette Wallworth, Miranda Harcourt, Ross Grayson Bell.
- **Master of Screen Arts & Business:** Adam Suckling, Adrian MacKenzie, Andrea Buck, Cathryn McConaghy, Charles Carnegie, Sen. Chris Dodd, Damian Kassabgi, Dan Rosen, Helen Bowden, Isobel Kirk, Jason Potts, Kris Neill, Kim Williams, Lori Flekser, Matthew Deaner, Mark Carnegie, Richard Harris, Rick Ellis, Rick Kearley, Scott Dinsdale.

In 2014-15, guest lecturers in Radio included:

- **Advanced Diploma:** Adam Williscroft, Alex Mitchell, Andrew Milne, Bill Bailey, Brad McNicol, Caroline Hutchinson, Cherie Romaro, Chris Neave, Daniel Bradley, David Archer, David Kidd, David Rogerson, David Stein, Emily Rayner, Georgina Ingham-Myers, Glenn Daniel, Lawrence Champeness, Jacob Round, Jacqui Kassulke, Jason Staveley, Jason Treuen, Jennifer Lacey, Jess Campanaro, Madeline Joannou, Marcello Fabrizi, Mark Darin, Maryann Shine, Melanie Withnall, Mickey Maher, Mike Byrne, Pat Drummond, Paul Capsis, Richard Mills, Rachel Corbett, Ryan Khay, Tim Wong-See.
- **Diploma in Digital Content:** Angus Stevens, Emily Raynor, Jason Treuen, Megan Aney, Sarah Jelly.
- **Program Director's Residential Course:** Andrew Very, Andy Milne, Angus Stevens, Bianca Dye, Bill Bailey, Clinton Maynard, Craig Bruce, David Rogerson, Duncan Campbell, Glenn Daniel, Joan Warner, John Williams, Mike Byrne, Valerie Geller.

In 2014-15, AFTRS Open lecturers included:

- **AFTRS Open Course Lecturers:** Alex Gabbott, Alexa Wyatt, Amy Longhurst, Andy Day, Andy Watts, Anna Howard, Anna Tow, Anne Brooksbank, Antonio Orena-Barlin, Brendon McDonall, Brent Griffin, Carol Cameron, Chris Hawkshaw, Chris McKeith, Claire Phillips, Clarissa House, Colm McNaughton, Dado Valentic, Damian Del Borrello, Dave Forsyth, Dave Stein, David Caesar, David Whealy, Denise Eriksen, Devris Hasan, Elissa Down, Ellery Ryan, Erika Addis, Gaby Brown, Gareth Tillson, Genevieve Ginty, Geoffrey Smith, Gil Bettman, Greg Woodland, Helen Campbell, Ian Watson, Jack McGrath, Jake Taylor, Jamie Platt, Janine Cooper, Jason van Genderen, Jess Campanaro, Jessica Redenbach, Jill Hewitt, Jimmy Foggo, Johannes Muljani, John Bisset, John Collee, John Gregory, Jonathan Ogilvie, Jutta Goetze, Kate McLoughlin, Kazia Roach, Lesley Holden, Lewis Morely, Liam Branagan, Liz Cooper, Lorelle Adamson, Louis Irving, Louise Smith, Lucy Gaffy, Luke Devenish, Lynnette Lounsbury, Maria Tran, Marie Patane, Mark Stewart-Pearson, Martin Corben, Matt McGowan, Melanie Alexander, Melanie Withnall, Michael Philips, Mike Jones, Monica Davidson, Nadia Townsend, Nicole Mather, Oscar Knott, Paul Hawker, Paul Warren, Pauline Clague, Peter Andrikidis, Rebecca Edwards, Rob Neil, Robin Hughes, Rodney Whitham, Ross Linton, Sandra Alexander, Sarah Walker, Stephen Mare, Steve Vidler, Susan Bower, Tait Brady, Tim Clucas, Tim Ferguson, Tim Green, Tom Zubrycki, Tracey Spicer, Tyson Donnelly, Vicki Madden, Warren Eagles, Wendy Gray.
- **AFTRS Open Guest Lecturers/Speakers:** Adam Dunn, Adrian Swift, Angela Rapley, Anita Brown, Azar Marashian, Bevan Lee, Beverley McGarvey, Brian Gallagher, Callan Green, Carolyn Thomas, Chris Rose, Craig Graham, Dave Cole, David Westgate, David Witt, Duen Hatherly, Ed Donovan, Emma Friend, Esther Hawkins, Frank Rodi, Greg Fitzgerald, Henry Tajer, Howard Parker, Hugh Marks, Jason Franklin, John Martin, Juliet Lamont, Kim Farrant, Lib Kelly, Lisa Sutherland, Lydia Sarkis, Martin Oswin, Matt Smith, Dr Nick Herd, Paul Quinn, Perry Smith, Rebecca Barry, Ross Emery, Ross Turley, Samantha Strauss, Sean Glasson, Shelby Craig, Sonja Simec, Steve Weaver, Tim Clucas, Tom Maynard.

In 2014-15, the following industry practitioners participated in interviews which were recorded to create resources for AFTRS online courses:

- **Advanced Diploma in Screenwriting: Series TV:** Alexandra Cullen, Alexandra Mills, Andy Watts, Annabelle Davis, Charlie Clausen, Chris Squadrito, Christopher Lee, Cora Spear, Derek Foster, Emma Bain, Elise McCredie, Faith Mckinnon, Jeremy Fenton, Joel Slack Smith, Kristen Dunphy, Luke Jurevicius, Matt Anderson, Megan Palinkas, Nick King, Phil Lloyd, Robin Lyons, Romina Accurso, Ric Forster, Sam Atwell, Sarah Duffy, Sarah Walker, Stephen Vagg, Tim Lee, Vicki Madden.
- **Advanced Diploma in Producing: Story, Audience and Finance:** Clea Frost, Greg Denning, Helen Bowden, Holly Lyons, Imogen Banks, Jason Stephens, Kirsty McGregor, Liz Watts, Marcus Gillezeau, Mark Gooder, Matthew Dabner, Nerida Moore, Shirley Barrett, Simon Nasht.
- **Diploma in Editing:** Andrew Cooke, Dany Cooper, John Bissett, Matt Villa, Randall Wood, Stafford Wales.
- **Diploma in Design:** Bev Dunn, Michael Phillips, Tim Chappel.
- **Introduction to Film:** Cate Shortland, Denise Roberts, Marcus Gillezeau.

APPENDIX 8

STUDENT FILM ACHIEVEMENTS

- *A Thousand Suns* (Blue Lucine, Graduate Diploma in Documentary 2013) screened at Antenna Documentary Festival Sydney.
- *All God's Creatures* (Brendon McDonall, Graduate Diploma in Directing 2012) won the Iris Prize for Best Short Film, in Cardiff, the film also screened at Nashville Film Festival, UK Film Festival, Down Under Berlin, Austin Gay & Lesbian International Film Festival USA, Flickers Rhode Island International Film Festival USA, Melbourne Queer Film Festival, Shorts Film Festival Adelaide, Fairhope Film Festival USA, Montecatini International Short Film Festival Italy, OUT North Queer Film Festival Canada, Honolulu Rainbow Festival, Reel Shorts Canada, and Dungog Film Festival. At the Heart of Gold International Short Film Festival in Gympie it won Best Student Film, and Best Short Film at the Canberra Short Film Festival,
- *At Midnight* (Amber McBride, Graduate Diploma in Documentary 2014) screened at Sheffield Doc/Fest UK.
- *Bad Blood* (Mat Govoni, Graduate Diploma in Directing 2012) screened at Montecatini International Short Film Festival Italy.
- *Ballsy* (Sinead McDevitt, Graduate Certificate in Documentary 2014) screened at Flickerfest International Film Festival Australia, Sheffield Doc/Fest UK, and St Kilda Film Festival.
- *Bo Mi* won the APDG Award for Student Screen Design for Sally Addinsall (Graduate Diploma in Production Design 2013).
- *Breathe* (Damian McLindon, Graduate Diploma in Directing 2012) screened at Montecatini International Short Film Festival Italy and Down Under Berlin.
- *By This River* (Melissa Anastasi Graduate Diploma in Directing 2012) screened at Chicago International Children's Film Festival, Down Under Berlin, Montecatini International Short Film Festival Italy, Seen & Heard Film Festival Melbourne, and BUSTER Film Festival Denmark where it won Best Short Film.
- *Clan* (Larissa Behrendt, Graduate Diploma in Documentary 2013) screened at Antenna Documentary Festival Sydney, Austin Gay & Lesbian International Film Festival USA, Flickers Rhode Island International Film Festival USA, ImagineNATIVE Canada, Byron Bay International Film Festival, Inside Out Canada, Maoriland Film Festival New Zealand, XPOSED Queer Film Festival Berlin, Sydney Film Festival's Travelling Film Festival, and Shorts Film Festival Adelaide where it won Best Documentary.
- *Depths* (Brendan Cain, Graduate Diploma in Directing 2012) screened at Queer Film Festival Mezipatra Czech Republic, Sequence Short Film Festival France, and at the 17th Edition of Du Cinema Des Antipodes in Saint Tropez.
- *Driftwood Dustmites* (Malina Maria Mackiewicz, Graduate Diploma in Directing 2014) screened at the Academy-qualifying Berlin International Film Festival (Berlinale), and the Kino Otok – Isola Cinema and Student Cuts film festivals Slovenia.

- *Embrace* (George-Alexander Nagle, Graduate Diploma in Directing 2013) screened at Cleveland International Film Festival USA, FIPA Biarritz France, Nashville Film Festival, and the Kino Otok – Isola Cinema, Student Cuts film festivals Slovenia, Sequence Short Film Festival France, and at the 17th Edition of Du Cinema Des Antipodes in Saint Tropez.
- *Emily* (Benjamin Mathews, Graduate Diploma in Directing 2010) screened at FIPA Biarritz France.
- *Eric* (Andrew Lee, Graduate Diploma in Directing 2013) screened at St Kilda Film Festival, Melbourne Queer Film Festival, Vancouver Asian Film Festival, FIPA Biarritz France, and Poitiers Film Festival France.
- *Eternal Return* (Yunyu Ong, Graduate Diploma in Screen Music 2014) screened at Kino Otok – Isola Cinema and Student Cuts film festivals Slovenia.
- *Frank* (Cassandra Charlton, Graduate Diploma in Documentary 2013) screened at Tasmanian Breath of Fresh Air Film Festival (BOFA) and also at Heartland Film Festival USA.
- *Freak* (Siobhán Costigan, Graduate Diploma in Documentary 2013) screened at National Students Film Awards India, Down Under Berlin, The Fester Festival USA, Malta Horror Film Festival, Academy-Award qualifying Heartland Film Festival USA, and the Sebastopol Documentary Film Festival USA.
- *Godel, Incomplete* (Martha Goddard, Master of Screen Arts 2012) screened at Miami International Science Fiction Film Festival, Down Under Berlin, Dungog Film Festival, Fantastic Planet: Sydney International Sci-Fi & Fantasy, Imagine Science Film Festival NYC, Etheria Film Night Hollywood, and Roving Eye Film Festival USA.
- *Heaven* (Maziar Lahooti, Master of Screen Arts 2012) screened at Sydney Underground Film Festival and won an Audience Choice Award and a Juror's Choice Award.
- *Heck* (Tanya Goldberg, Lisa Hoppe, Graduate Diploma in Producing & Screen Business 2011) screened at FIPA Biarritz France.
- *Horrie* (Lucas Li, Graduate Diploma in Documentary 2013) screened at Byron Bay International Film Festival, Shorts Film Festival Adelaide, Heartland Film Festival USA, Dungog Film Festival, and FFTV IKJ International Student Festival Jakarta. It was awarded the CAPA Prize for Best Documentary at the 2015 CILECT conference in Los Angeles.
- *I Am Emmanuel* (Genevieve Clay-Smith, Master of Screen Arts 2013) screened at the Social World Film Festival Italy, Shorts Film Festival Adelaide, Byron Bay International Film Festival, Newport Beach Film Festival USA, San Francisco Immigrant Film Festival USA, Videomedēja Film Festival Serbia, Ankara Film Festival Turkey, and Human Rights Arts and Film Festival Melbourne where it won Best Australian Short. At the Australian Directors Guild Awards it won Best Direction in a Student Film.
- *Intersection* (Siobhán Costigan, Graduate Diploma in Documentary 2013) screened at the National Students Film Awards India.

- *Into the Streets* (Logan Mucha, Graduate Diploma in Documentary 2012) screened at Uppsala International Short Film Festival Sweden, Austin Gay & Lesbian International Film Festival USA, Indianapolis LGBT Film Festival USA, Seattle Lesbian & Gay Festival USA, Shropshire Rainbow Film Festival UK, Pensacola LGBT Film Festival USA, Down Under Berlin, and Sydney Underground Film Festival (SUFF).
- *Just Hit Snooze* (Malina Maria Mackiewicz, Graduate Diploma in Directing 2014) screened at Kino Otok – Isola Cinema and Student Cuts film festivals Slovenia.
- *Kharisma* (Shannon Murphy, Graduate Diploma in Directing 2013) screened at FIPA Biarritz France, Flickers Rhode Island International Film Festival USA, Flickerfest International Film Festival Australia, Kuki International Film Festival Berlin, Byron Bay International Film Festival, Flickers Rhode Island Horror Film Festival USA, TIFF Kids International Film Festival Toronto, Sequence Short Film Festival France, and the 17th Edition of Du Cinema Des Antipodes in Saint Tropez where she received third place for the Nicolas Baudin Prize.
- *Legacy* (Josh Mawer, Graduate Diploma in Directing 2014) screened at London Sci-Fi Festival.
- *Like Breathing* (Liz Cooper, Graduate Diploma in Directing 2013) screened at Tampa International Gay & Lesbian Film Festival USA, Melbourne Queer Film Festival, Long Island LGBT Film Festival USA, Newport Beach Film Festival USA, St Kilda Film Festival, and Sydney Mardi Gras Film Festival where it won the Metro Screen Award.
- *Love Me Tender* (Shannon Murphy, Graduate Diploma in Directing 2013) screened at TOHorror Film Festival Italy.
- *My Red Guard* (Lucas Li, Graduate Diploma in Documentary 2013) screened at Vancouver Asian Film Festival.
- *Object* (George-Alexander Nagle, Graduate Diploma in Directing 2013) screened at Byron Bay International Film Festival, Kino Otok – Isola Cinema, Student Cuts film festivals in Slovenia, and at 17th Edition of Du Cinema Des Antipodes in Saint Tropez.
- *Over the Hills and Far Away* (Yunyu Ong, Graduate Diploma in Screen Music 2014) screened at Kino Otok – Isola Cinema and Student Cuts film festivals Slovenia.
- *Pull* (Christopher Stollery, Graduate Diploma in Directing 2014) screened at Flickerfest International Film Festival Australia, Palm Springs International ShortFest USA, and St Kilda Film Festival.
- *Searching* (Samuel J Faull, Graduate Certificate in Directing 2013) screened at Melbourne Queer Film Festival and at Boston LGBT Film Festival USA.
- *Silent Night* (Nastassja Djalog, Graduate Diploma in Directing 2014) screened at Palm Springs International ShortFest USA.
- *Stuffed* (Warwick Young, Master of Screen Arts 2013) screened at Cleveland International Film Festival USA, Byron Bay International Film Festival, Flickerfest

International Film Festival Australia, St Kilda Film Festival, Valladolid International Film Festival Spain, and UK Film Festival where it won Best Student Film.

- *The Drover's Boy* (Margaret McHugh, Graduate Diploma in Documentary 2014) screened at Sydney Film Festival in competition for the Australian Documentary Prize.
- *The Fence* (Lucy Gaffy, Master of Screen Arts 2012) screened at Down Under Berlin, FIPA Biarritz France, Seen & Heard Film Festival Melbourne, LA International Film Festival of Cinematic Arts, Sequence Short Film Festival France, and at 17th Edition of Du Cinema Des Antipodes in Saint Tropez.
- *The Heart Thief* (Ella Rubeli, Graduate Diploma in Directing 2014) screened at the Raw Science Awards USA where it won Runner Up in the category Best Student Film < 10 minute Documentary.
- *The Misfortune of Others* (Mat Govoni, Graduate Diploma in Directing 2012) screened at FIPA Biarritz France.
- *The Orchard* (Laura Scrivano, Graduate Diploma in Directing 2012) screened at Down Under Berlin and the 17th Edition of Du Cinema Des Antipodes in Saint Tropez.
- *The Wonderful* (Erin Good, Graduate Diploma in Directing 2013) screened at National Students Film Awards India, Toronto International Short Film Festival, Montreal World Film Festival, LA ShortsFest, NY Shorts Fest, and St Kilda Film Festival where it won two awards, Best Director and Best Original Score. It also won Best Tertiary Short Film at the ATOM Awards.

FINANCIAL STATEMENTS



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying financial statements of the Australian Film Television and Radio School for the year ended 30 June 2015, which comprise:

- Statement by Council, Chief Executive Officer and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement;
- Schedule of Commitments; and
- Notes to and forming part of the annual Financial Statements including a Summary of Significant Account Policies.

Council Members Responsibility for the Financial Statements

The Council Members of the Australian Film Television and Radio School are responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards and the rules made under that Act. The Council Members are also responsible for such internal control as is necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Council Members of the entity, as well as evaluating the overall presentation of the financial statements.

GPO Box 707 CANBERRA ACT 2601
19 National Circuit BARTON ACT
Phone (02) 6203 7300 Fax (02) 6203 7777

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Opinion

In my opinion, the financial statements of the Australian Film Television and Radio School:

- (a) comply with Australian Accounting Standards and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Australian Film Television and Radio School as at 30 June 2015 and its financial performance and cash flows for the year then ended.

Australian National Audit Office



John Jones

Executive Director

Delegate of the Auditor-General

Canberra

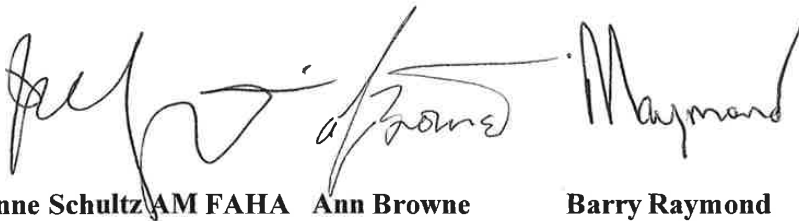
29 August 2015

STATEMENT BY COUNCIL, CHIEF EXECUTIVE OFFICER & CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2015 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.



Prof. Julianne Schultz AM FAHA
Chair
28 August 2015

Ann Browne
Acting Director
28 August 2015

Barry Raymond
Acting Chief Financial Officer
28 August 2015

AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL
STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2015

	NOTES	2015 \$000	2014 \$000
NET COST OF SERVICES EXPENSES			
Employee benefits	2A	16,508	17,572
Suppliers	2B	11,501	12,153
Depreciation and amortisation	2C	1,849	1,750
Write-down and impairment of assets	2D	46	40
TOTAL EXPENSES		29,904	31,515
Less:			
OWN-SOURCE INCOME			
Own-source revenue			
Sale of goods and rendering of services	3A	5,351	6,879
Interest	3B	215	212
Total own-source revenue		5,566	7,091
Gains			
Net gains (losses) from sale of assets	2E	5	(5)
TOTAL OWN-SOURCE INCOME		5,571	7,086
Net cost of services		24,333	24,429
Revenue from government	3C	24,335	24,429
Surplus on continuing operations		2	-
OTHER COMPREHENSIVE INCOME			
Items not subject to subsequent reclassification to net cost of services			
Changes in asset revaluation surplus	5E	48	-
Total other comprehensive income		48	-
TOTAL COMPREHENSIVE INCOME		50	-

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

AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2015

	NOTES	2015 \$000	2014 \$000
ASSETS			
Financial assets			
Cash and cash equivalents	4A	8,054	7,318
Trade and other receivables	4B	660	1,694
Total financial assets		8,714	9,012
Non-financial assets			
Property, plant and equipment	5A, B, C	8,345	8,404
Intangibles	5D	448	633
Other non-financial assets	5F	272	305
Total non-financial assets		9,065	9,342
TOTAL ASSETS		17,779	18,354
LIABILITIES			
Payables			
Suppliers	6	1,112	952
Other payables	7	3,023	4,033
Total payables		4,135	4,985
Provisions			
Employees	8	2,757	2,532
Total Provisions		2,757	2,532
TOTAL LIABILITIES		6,892	7,517
NET ASSETS		10,887	10,837
EQUITY			
Reserves		48	-
Retained surplus		10,839	10,837
TOTAL EQUITY		10,887	10,837

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

AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL
 STATEMENT OF CHANGES IN EQUITY
 FOR THE YEAR ENDED 30 JUNE 2015

	Retained earnings		Asset revaluation reserve		Contributed equity		TOTAL EQUITY	
	2015 \$000	2014 \$000	2015 \$000	2014 \$000	2015 \$000	2014 \$000	2015 \$000	2014 \$000
Opening balance	10,837	10,837	-	-	-	-	10,837	10,837
Comprehensive income								
Surplus for the period	2	-	-	-	-	-	2	-
Other comprehensive income	-	-	48	-	-	-	48	-
Total comprehensive income	2	-	48	-	-	-	50	-
Closing balance as at 30 June	10,839	10,837	48	-	-	-	10,887	10,837

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

AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL

CASH FLOW STATEMENT

FOR THE YEAR ENDED 30 JUNE 2015

	NOTES	2015	2014
		\$000	\$000
OPERATING ACTIVITIES			
Cash received			
Appropriations from Government		24,335	24,429
Sale of goods and rendering of services		5,643	6,769
Interest		201	200
Net GST received		1,133	1,046
Other		16	192
Total cash received		31,328	32,636
Cash used			
Employees		17,417	18,696
Suppliers		11,441	12,067
Total cash used		28,858	30,763
Net cash from operating activities	9	2,470	1,873
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of property, plant and equipment		28	55
Total cash received		28	55
Cash used			
Purchase of plant, equipment and intangibles		(1,762)	(1,503)
Total cash used		(1,762)	(1,503)
Net cash used by investing activities		(1,734)	(1,448)
Net increase in cash held		736	425
Cash at the beginning of the reporting period		7,318	6,893
Cash at the end of the reporting period		8,054	7,318

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

SCHEDULE OF COMMITMENTS

AS AT 30 JUNE 2015

	2015	2014
	\$000	\$000
BY TYPE		
Commitments receivable		
Net GST recoverable on commitments	3,687	4,087
Total commitments receivable	3,687	4,087
Commitments payable		
Capital commitments		
Leasehold improvements	6	6
Total capital commitments	6	6
Other commitments		
Operating leases ¹	40,157	44,433
Other commitments ²	395	520
Total other commitments payable	40,552	44,953
Total commitments payable	40,558	44,959
Net commitments payable by type	36,871	40,872

SCHEDULE OF COMMITMENTS

AS AT 30 JUNE 2015

	2015	2014
	\$000	\$000
BY MATURITY		
Commitments receivable		
Net GST recoverable on commitments		
Within 1 year	509	498
Between 1 to 5 years	1,929	1,896
More than 5 years	1,249	1,693
Total commitments receivable	3,687	4,087
Commitments payable		
Operating leases commitments		
Within 1 year	5,266	5,151
Between 1 to 5 years	21,152	20,663
More than 5 years	13,739	18,619
Total operating leases commitments	40,157	44,433
Capital commitments		
Within 1 year	6	6
Total capital commitments	6	6
Other commitments		
Within 1 year	329	322
Between 1 to 5 years	66	198
Total other commitments	395	520
Total commitments payable	40,558	44,959
Net commitments payable by maturity	36,871	40,872

Commitments are GST inclusive where relevant.

¹ Operating leases included are non-cancellable and comprise of leases for office accommodation, motor vehicles, and office equipment

² Other commitments primarily comprise of contracts for security and cleaning services

The above schedule should be read in conjunction with the accompanying notes

Index to the Notes to the Financial Statements

NOTE	DESCRIPTION
1	Summary of significant accounting policies
2	Expenses
3	Income
4	Financial assets
5	Non-financial assets
6	Suppliers
7	Other Payables
8	Provisions
9	Cash flow reconciliation
10	Contingent liabilities and assets
11	Senior management personnel remuneration
12	Council-related party disclosures
13	Remuneration of auditors
14	Fair value measurements
15	Financial instruments
16	Assets held in trust
17	Reporting of outcomes
18	Reporting of variances from Portfolio Budget Statements

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

1.1 Objective of AFTRS

AFTRS is an Australian Government controlled entity. It is a corporate entity under the PGPA Act. The objective of AFTRS is to provide advanced education and training to advance the skills and knowledge of talented individuals to meet the evolving needs of Australia's screen and broadcast industries.

It is structured to meet one outcome:

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

The continued existence of AFTRS in its present form and with its present programs is dependent on Government policy and on continuing funding by Parliament for its administration and programs.

1.2 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) Financial Reporting Rule (FRR) for reporting periods ending on or after 1 July 2014; and
- b) Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statement has been prepared on an accrual basis and is 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 statement is presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

Unless an alternative treatment is specifically required by an accounting standard or the FRR, assets and liabilities are recognised in the statement of financial position when and only when it is probable that future economic benefits will flow to AFTRS or a future sacrifice of economic benefits will be required and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under executory contracts are not recognised unless required by an accounting standard. Liabilities and assets that are unrecognised are reported in the schedule of commitments or the schedule of contingencies.

Unless alternative treatment is specifically required by an accounting standard, revenues and expenses are recognised in the statement of comprehensive income when, and only when, the flow, consumption or loss of economic benefits has occurred and can be reliably measured.

1.3 Significant accounting judgements and estimates

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next accounting period.

1.4 New Australian Accounting Standards

Adoption of new Australian Accounting Standards requirements

AFTRS has chosen to early adopt AASB 2015-7 Amendments to Australian Accounting Standards – Fair Value Disclosures of Not-for-Profit Public Sector Entities at 30 June 2015. Its NFAs' future economic benefits are not primarily dependent on their ability to generate cash flows. AFTRS has not disclosed qualitative information about the significant unobservable inputs or a narrative description of the sensitivities of the fair value measurements to changes in the unobservable inputs.

Future Australian Accounting Standard requirements

All other standard amendments and interpretations that were issued prior to the sign-off date and are applicable to the current reporting period did not have a material effect, and are not expected to have a future material effect, on AFTRS' financial statements.

All other standard amendments and interpretations that were issued prior to the sign-off date and are applicable to future reporting period(s) are not expected to have a future material impact on AFTRS' financial statements.

1.5 Revenue

Revenue from the sale of goods is recognised when:

- a) the risks and rewards of ownership have been transferred to the buyers;
- b) AFTRS retains no managerial involvement nor effective control over the goods;
- c) the revenue and transaction costs incurred can be reliably measured; and
- d) it is probable that the economic benefits associated with the transaction will flow to AFTRS.

Revenue from rendering of services is recognised proportionately over the lives of the contracts and is recognised when:

- a) the amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- b) the probable economic benefits associated with the transaction will flow to AFTRS.

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

Interest revenue, all from short term bank deposits, is recognised on an accrual basis at applicable interest rates.

Revenues from Government

Funding appropriated to AFTRS as a PGPA Act body payment for Departmental outputs for the year are recognised as Revenue from Government.

1.6 Gains

Gains from disposal of assets are recognised when control of the asset has passed to the buyer.

1.7 Employee benefits

Liabilities for short-term employee benefits (as defined in AASB 119) and termination benefits due within twelve months of reporting period are measured at their nominal amounts calculated with regard to the rates expected to be paid on settlement of the liability.

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 provisions for annual leave and long service leave. No provision has been made for sick leave as it is non-vesting and the average sick leave to be taken in future years by employees is estimated to be less than the annual entitlement.

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 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 2015. The estimate of the present value of the liability takes into account attrition rates and pay increases.

Separation and Redundancy

Provision is made for separation and redundancy benefit payments. AFTRS recognises a provision for termination when it has developed a detailed formal plan for the terminations and where appropriate has informed those employees affected that it will carry out the terminations.

Superannuation

Most staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS) or the PSS accumulation plan (PSSap). Staff who are not members of these schemes are covered by other superannuation schemes of their choice.

The CSS and PSS are defined benefit schemes. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

AFTRS makes employer contributions to the employees' superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost of the superannuation entitlements. These are accounted for as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June represents outstanding contributions accrued to that date.

1.8 Leases

A distinction is made between finance leases and operating leases. Finance leases effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership of leased assets. An operating lease is a lease that is not a finance lease. In operating leases, the lessor effectively retains substantially all such risks and benefits. AFTRS has no finance leases.

Operating lease payments are expensed on a straight line basis which is representative of the pattern of benefits derived from the leased assets.

1.9 Cash

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

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

1.10 Financial assets

AFTRS has only one class of financial assets (other than cash detailed above), being trade receivables and other receivables. They are with fixed or determinable payments and not quoted in an active market, with maturities of less than 12 months after the reporting date.

1.11 Impairment of financial assets

Financial assets are assessed for impairment at the end of each reporting period. No impairments are reported.

Receivables are recognised at the amounts due. Impairment adjustment is made when collection of the receivable or part thereof is judged to be unlikely.

1.12 Payables

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.

1.13 Contingent assets and liabilities

Contingent assets and liabilities are not recognised in the statement of financial position but are reported in the relevant schedules and notes. They may arise from uncertainty as to their existence or situation where the amount cannot be reliably measured. Contingent liabilities are disclosed when settlement is greater than remote. Contingent assets are disclosed when settlement is probable but not virtually certain.

1.14 Acquisition of assets

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

1.15 Leasehold improvements, plant & equipment

Asset recognition threshold

Purchases of fixed assets are recognised initially at cost in the statement of financial position, except for items costing less than \$2,000 which are expensed in the year of acquisition (other than where they are parts of a group and have to be acquired as such and exceed that amount in total).

Revaluations

Fixed assets are carried at fair value, measured at depreciated replacement cost, revalued with sufficient frequency by external valuer and then reviewed by internal staff with appropriate technical knowledge to ensure that the carrying amount of each asset class is not materially different, at reporting date, from its fair value. A revaluation review was carried out as of February 2015 and updated for June 2015, covering all fixed assets except for intangibles. No revaluation adjustments were considered necessary except for heavy duty motor vehicles. This has been reviewed and approved by the Council of AFTRS.

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 were recognised directly in the surplus/deficit except to the extent that they reversed a previous revaluation increment for that class.

Depreciation and amortisation

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

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

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

	2015	2014
Equipment	3 to 10 years	3 to 10 years
Motor vehicles	8 to 25 years	7 years
Intangibles	3 to 5 years	3 to 5 years
Leashold improvements	lease terms	lease terms

Impairment

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

The recoverable amount of an asset is its depreciated replacement cost.

1.16 Intangibles

These comprise of externally developed software for internal use and are carried at cost. Modification costs are included where appropriate.

Intangibles are amortised on a straight-line basis. They were assessed for indications of impairment as at 30 June. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

1.17 Taxation

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

Receivables and payables stated are inclusive of GST where applicable. Revenues, expenses and assets are recognised net of GST except where the GST incurred is not recoverable from the Australian Taxation Office.

1.18 Foreign currency

Transactions denominated in a foreign currency are converted at the exchange rate at the date of settlement. Associated currency gains and losses on foreign currency receivables and payables at balance date are not material.

1.19 Events After the Balance Sheet Date

There is no event since financial year end to the date of this report which has the potential to significantly affect the ongoing structure and financial activities of AFTRS.

1.20 Comparative figures

Comparative figures have been adjusted to conform to changes in presentation in these financial statements where required.

1.21 Rounding

Amounts have been rounded to the nearest \$1,000 except in relation to the following:

- > Remuneration of council members;
- > Remuneration of officers (other than council members); and
- > Remuneration of auditors.

	2015 \$000	2014 \$000
2. EXPENSES		
2A. Employee benefits		
Wages and salaries	12,494	13,730
Superannuation		
Defined benefit plans	514	534
Defined contribution plans	1,514	1,641
Leave and other benefits	1,754	1,661
Separation and redundancy	232	6
Total employee benefits	16,508	17,572
2B. Suppliers		
Goods & services		
Consultants	317	170
Contractors	790	878
Stationery	259	290
Repairs & maintenance	1,491	2,236
Utilities	532	645
Building services	533	325
Travel	255	352
Marketing	900	908
Others	1,554	1,463
Total goods & services	6,631	7,267
Goods & services are made up of:		
Provision of goods by external entities	3,172	3,222
Rendering of services by federal government entities	185	233
Rendering of services by external entities	3,274	3,812
Total goods & services	6,631	7,267
Other supplier expenses		
Operating lease rentals to external entities	4,602	4,579
Workers compensation premiums to federal government entities	268	307
Total other supplier expenses	4,870	4,886
Total supplier expenses	11,501	12,153
2C. Depreciation and amortisation		
Depreciation		
Leasehold improvements	574	541
Plant and equipment	1,076	977
Motor vehicles	6	9
Total depreciation	1,656	1,527

	2015 \$000	2014 \$000
Amortisation		
Intangibles (software purchased)	193	223
Total amortisation	193	223
Total depreciation and amortisation	1,849	1,750
2D. Write-downs of assets		
Impairment of receivable / (allowance written back)	(1)	20
Fixed assets written off	47	20
	46	40
2E. Gains & losses from asset disposals		
Equipment		
Proceeds from disposal	-	11
Carrying value of assets sold	-	(5)
Gains from disposal of equipment	-	6
Motor vehicles		
Proceeds from disposal	25	39
Carrying value of assets sold	(20)	(50)
Gains (losses) from disposal of motor vehicles	5	(11)
Total proceeds from disposal	25	50
Total carrying value of assets sold	(20)	(55)
Total net gains (losses) from disposals of assets	5	(5)
3. INCOME		
3A. Sale of goods and rendering of services		
Sale of goods		
Federal government entities	3	4
External entities	9	16
	12	20
Rendering of services		
Federal government entities	23	27
External entities	5,316	6,832
	5,339	6,859
Total sale of goods and rendering of services	5,351	6,879
3B. Interest		
Interest on deposits	215	212
3C. Revenue from Government		
Attorney-General's Department		
Departmental appropriations	24,335	24,429

	2015	2014
	\$000	\$000
4. FINANCIAL ASSETS		
4A. Cash and cash equivalents		
Cash at bank	8,051	7,315
Cash on hand	3	3
Total cash	8,054	7,318
4B. Trade and other receivables		
Goods and services receivables from		
Related entities	270	1,254
External entities	36	195
Total goods and services receivables	306	1,449
Other receivables		
Student debtors	223	122
Interest receivable	32	18
GST receivable	120	120
Other receivable	(2)	5
Total other receivables	373	265
Total trade and other receivables (gross)	679	1,714
Less : Impairment allowance for other receivables	(19)	(20)
Total trade and other receivables (net)	660	1,694
All receivables are expected to be recovered in no more than 12 months.		
Trade and other receivables (gross) are aged as follows		
Not overdue	679	1,714
Total trade and other receivables (gross)	679	1,714
Impairment allowance is aged as follows :		
Overdue by :		
more than 90 days	(19)	(20)
Total impairment allowance	(19)	(20)
Reconciliation of the impairment allowance for goods and services receivables		
Opening balance	(20)	-
Increase/(Decrease) recognised in net cost of services	1	(20)
Closing balance	(19)	(20)

	2015	2014
	\$000	\$000
5. NON-FINANCIAL ASSETS		
5A. Leasehold improvements		
Fair value	7,547	7,007
Accumulated depreciation	(3,016)	(2,442)
Total leasehold improvements	4,531	4,565
5B. Plant and equipment		
Fair value	14,161	13,622
Accumulated depreciation	(10,430)	(9,806)
Total plant & equipment	3,731	3,816
5C. Motor vehicles		
Fair value	89	169
Accumulated depreciation	(6)	(146)
Total motor vehicles	83	23
Total infrastructure, equipment & vehicles	8,345	8,404
5D. Intangibles (Computer software purchased)		
At cost	1,322	1,593
Accumulated amortisation	(874)	(960)
Total intangibles	448	633

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

All revaluations were conducted in accordance with the policy in note 1.

The fair values at 30 June 2015 are not materially different to the carrying values.

5E. Analysis of Leasehold Improvements, Plant, Equipment & Intangibles

	Leasehold improvements	Equipment	Motor vehicles	Intangibles (Software purchased)	TOTAL
	\$000	\$000	\$000	\$000	\$000
Reconciliation of the opening and closing balances (2014-15)					
As at 1 July 2014					
Gross book value	7,007	13,622	169	1,593	22,391
Accumulated depreciation / amortisation	(2,442)	(9,806)	(146)	(960)	(13,354)
Net book value 1 July 2014	4,565	3,816	23	633	9,037
Additions by purchase	540	993	38	53	1,624
Revaluations recognised in other comprehensive income	-	-	48	-	48
Depreciation / amortisation expense	(574)	(1,076)	(6)	(193)	(1,849)
Disposals					
Written off	-	(2)	-	(45)	(47)
Other disposals	-	-	(20)	-	(20)
Net movements during the year	(34)	(85)	60	(185)	(244)
Net book value 30 June 2015	4,531	3,731	83	448	8,793
Net book value as of 30 June 2015 represented by					
Gross book value	7,547	14,161	89	1,322	23,119
Accumulated depreciation / amortisation	(3,016)	(10,430)	(6)	(874)	(14,326)
	4,531	3,731	83	448	8,793
Reconciliation of the opening and closing balances (2013-14)					
As at 1 July 2013					
Gross book value	6,848	16,022	239	1,313	24,422
Accumulated depreciation / amortisation	(1,901)	(11,944)	(157)	(770)	(14,772)
Net book value 1 July 2013	4,947	4,078	82	543	9,650
Additions by purchase	159	741	-	312	1,212
Transfer	-	(12)	-	12	-
Depreciation / amortisation expense	(541)	(977)	(9)	(223)	(1,750)
Disposals					
Written off	-	(9)	-	(11)	(20)
Other disposals	-	(5)	(50)	-	(55)
Net movements during the year	(382)	(262)	(59)	90	(613)
Net book value 30 June 2014	4,565	3,816	23	633	9,037
Net book value as of 30 June 2014 represented by					
Gross book value	7,007	13,622	169	1,593	22,391
Accumulated depreciation / amortisation	(2,442)	(9,806)	(146)	(960)	(13,354)
	4,565	3,816	23	633	9,037

2015	2014
\$000	\$000

5F. Other non-financial assets

Prepayments

272	305
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All prepayments are expected to be recovered within 12 months

6. SUPPLIERS

Trade creditors and accruals - external entities

1,057	926
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Trade creditors and accruals - related entities

55	22
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Operating lease rentals - external entities

-	4
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1,112	952
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All supplier payables are current. Settlement is usually made within 30 days.

7. OTHER PAYABLES

Deferred income

1,011	1,825
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Accruals and sundry payables

2	2
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Lease incentive

1,402	1,587
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Salaries, wages, and superannuation

608	619
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3,023	4,033
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All other payables are current

8. PROVISIONS

Annual leave

1,085	1,011
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Long service leave

1,642	1,521
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Redundancy

30	-
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Aggregate employee provisions

2,757	2,532
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Employee provisions expected to be settled in

No more than 12 months

1,417	1,157
--------------	-------

More than 12 months

1,340	1,375
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2,757	2,532
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2015	2014
\$000	\$000

9. CASH FLOW RECONCILIATION

Reconciliation of cash per Statement of Financial Position to Cash Flow Statement

Cash as per cash flow statement	8,054	7,318
Cash as per statement of financial position	8,054	7,318
Difference	-	-

Reconciliation of net cost of services to net cash from operating activities

Net cost of services	2	-
Adjustment for non-cash items		
Depreciation & amortisation	1,849	1,750
Write-down of assets	47	20
Losses (gains) on disposal of assets	(5)	5
Increase / (decrease) in doubtful debt provision	(1)	20
Lease incentive liability discharged	(185)	(185)
Changes in assets and liabilities		
(Increase) / decrease in receivables	1,035	(120)
(Increase) / decrease in other assets	33	(39)
Increase / (decrease) in employee provisions	225	54
Increase / (decrease) in supplier payables	168	163
Increase / (decrease) in other payables	(698)	205
Net cash from operating activities	2,470	1,873

10. CONTINGENT LIABILITIES AND ASSETS

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

11. SENIOR MANAGEMENT PERSONNEL REMUNERATION

Short-term employee benefits

Salary	1,687,793	1,739,122
Performance Bonus	45,675	45,675
Other (Fringe Benefits)	110,980	178,889
Total short-term employee benefits	1,844,448	1,963,686

Post-employment benefits

Superannuation	221,349	213,869
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Other long-term employee benefits

Annual leave accrued	71,810	83,457
Long-service leave	30,012	25,358
Total other long-term employee benefits	101,822	108,815

Termination benefits

Separation Payments	155,000	-
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Total senior management remuneration expenses	2,322,619	2,286,370
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The total number of senior management personnel included in the above table is 16 individuals (2014: 17)

2015 2014

12. COUNCIL-RELATED PARTY DISCLOSURES

There was no related party transaction nor benefit during 2014-15 and 2013-14

13. REMUNERATION OF AUDITORS

\$ \$

Remuneration (net of GST) to the Australian National Audit Office for auditing financial statements for the reporting periods

47,000 45,000

No other services were provided by the Australian National Audit Office during the reporting periods

14. FAIR VALUE MEASUREMENTS

Following tables provide an analysis of assets and liabilities that are measured at fair value
Different levels of fair value hierarchy are defined below

- Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at measurement date
- Level 2: Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly
- Level 3: Unobservable inputs for the asset or liability

14A. Fair value measurements, valuation techniques and inputs used

	Fair value measurements at the end of the reporting period		Category (Level 1, 2 or 3)	For Levels 2 and 3 fair value measurements	
	2015 \$000	2014 \$000		Valuation technique	Input used
Non-financial assets (NFAs)					
Leasehold improvements	4,531	4,565	3	Depreciated Replacement Cost (DRC)	Replacement cost
Equipment	2,400	-	2	Market Approach	Adjusted market transactions
Equipment	1,331	3,816	3	Depreciated Replacement Cost (DRC)	Replacement cost
Motor vehicles	83	-	2	Market Approach	Adjusted market transactions
Motor vehicles	-	23	3	Depreciated Replacement Cost (DRC)	Replacement cost
Total non-financial assets subject to regular fair value assessment	8,345	8,404			

1. There were no changes in valuation technique from the previous reporting period.
2. **Fair value measurements - highest and best use differs from current use for non-financial assets (NFAs)**
AFTRS' assets are held for operational purposes and not for deriving a profit. The current use of all NFAs is considered their highest and best use.
3. **Recurring Level 3 fair value measurements - valuation processes**
AFTRS tests the procedures of the valuation model as an internal management review at least once every 12 months (with a formal revaluation undertaken once every three years). If a particular asset class experiences significant and volatile changes in fair value (i.e. where indicators suggest that the value of the class has changed materially since the previous reporting period), that class is subject to specific valuation in the reporting period, where practicable, regardless of the timing of the last specific valuation. In June 2015, Australian Valuation Solutions (AVS) was engaged to undertake a valuation materiality review and confirm that the models developed comply with AASB 13.

Significant Level 3 inputs utilised by AFTRS are derived and evaluated as follows:

> **Leasehold Improvements, Plant and Equipment - Consumed economic benefit / Obsolescence of asset**

Assets that do not transact with enough frequency or transparency to develop objective opinions of value from observable market evidence have been measured utilising the cost (Depreciated Replacement Cost or DRC) approach. Under the DRC approach the estimated cost to replace the asset is calculated and then adjusted to take into account its consumed economic benefit / asset obsolescence (accumulated Depreciation).

Consumed economic benefit / asset obsolescence has been determined based on professional judgement regarding physical, economic and external obsolescence factors relevant to the asset under consideration.

> **Plant and Equipment - Adjusted Market Transaction**

The fair value of this asset class has been determined using the market approach.

4. AFTRS has chosen to early adopt AASB 2015-7 Amendments to Australian Accounting Standards – Fair Value Disclosures of Not-for-Profit Public Sector Entities at 30 June 2015. Its NFAs' future economic benefits are not primarily dependent on their ability to generate cash flows. AFTRS has not disclosed qualitative information about the significant unobservable inputs or a narrative description of the sensitivities of the fair value measurements to changes in the unobservable inputs.

14B. Level 1 and Level 2 transfers for recurring fair value measurements

There were no inter-level transfers between Levels 1 and 2 during the year

14C. Reconciliation for recurring Level 3 fair value measurements

	Leasehold		Equipment		Motor vehicles		Total	
	2015	2014	2015	2014	2015	2014	2015	2014
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Opening balance	4,565	4,947	3,816	4,078	23	82	8,404	9,107
Transfers out of Level 3	-	-	(2,400)	-	-	-	(2,400)	-
Reclassification	-	-	-	(12)	-	-	-	(12)
Total gains or losses for the period	(574)	(541)	(1,076)	(977)	(3)	(9)	(1,653)	(1,527)
Depreciation	-	-	-	(5)	(20)	(50)	(20)	(55)
Impairment	-	-	(2)	(9)	-	-	(2)	(9)
Purchases	540	159	993	741	-	-	1,533	900
Closing balance	4,531	4,565	1,331	3,816	-	23	5,862	8,404

There have been 1,061 asset items transferred out of level 3 into level 2.

15. FINANCIAL INSTRUMENTS

(a) Categories of financial assets and liabilities

Financial Instrument	Notes	Floating Interest Rate		Fixed Interest Rate Maturing in 1 Year or Less		Non-Interest Bearing		Total	
		2015	2014	2015	2014	2015	2014	2015	2014
		\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Financial Assets									
Cash at bank	4A	2,051	1,815	6,000	5,500	-	-	8,051	7,315
Cash on hand	4A	-	-	-	-	3	3	3	3
Loans and receivables									
Receivables for goods and services	4B*	-	-	-	-	306	1,449	306	1,449
Other receivables	4B*	-	-	-	-	253	145	253	145
Total		2,051	1,815	6,000	5,500	562	1,597	8,613	8,912
Carrying amount of financial assets		2,051	1,815	6,000	5,500	562	1,597	8,613	8,912

Payables									
At amortised cost:									
Trade creditors	6	-	-	-	-	1,112	952	1,112	952
Other payables	7	-	-	-	-	2	2	2	2
Total		-	-	-	-	1,114	954	1,114	954
Carrying amount of financial liabilities		-	-	-	-	1,114	954	1,114	954

* After excluding GST and impairment allowance

(b) Net fair values of financial assets & liabilities

Financial assets

The net fair values of cash, deposits on call and non-interest bearing monetary financial assets approximate their carrying amounts

Financial liabilities

The net fair values of trade creditors, all of which are short term in nature, approximate their carrying amounts

(c) Net income from financial assets / liabilities

	2015	2014
	\$000	\$000
	215	212
	<u>215</u>	<u>212</u>

Note

Interest income from bank deposits

3B

Net income from financial assets and liabilities

(d) Fee income and expense

There was no fee income or expense arising from financial instruments in the year ending 30 June 2015

(e) Credit risk exposures

AFTRS has no past due nor impaired financial assets. Exposure to credit risk is minimal as the majority of financial assets are receivable from the Australian Government and bank deposits where potential of default is unlikely. Other receivables consists of student fees and trade receivable with adequate provision for foreseeable uncollectibility. The maximum exposure to such minor assets is their total values (2015: \$510,000; 2014: \$1,551,000)

(f) Liquidity risk

AFTRS' liabilities are mostly trade payables and provisions for employees benefits. The exposure to liquidity risk is based on the probability that AFTRS will encounter difficulty in meeting its financial obligations which is highly unlikely due to appropriations funding, internal policies and procedures in place to ensure there are appropriate resources to meet its financial obligations.

(g) Market risk exposures

Market risks include those from interest rate, currency and other price risks which might cause the fair value of future cash flows to fluctuate because of changes in market prices. AFTRS' exposures to currency and other price risks are minimal. Basic bank deposits held are subject to the usual interest rate risk associated with short term investments with floating rates.

16. ASSETS HELD IN TRUST

Purpose - Monies provided by AFTRS and Kenneth & Andrew Myer to fund study activities including annual Indigenous scholarship and advancement of the role of the creative producer.

Apart from the operating cash kept in a bank account, the remaining trust funds are in unit trusts managed by The Myer Family Company, with investment management undertaken by Airlie Funds Management at the discretion of the AFTRS Council.

	2015	2014
	\$000	\$000
Trust funds		
Fund opening balance	1,813	1,600
Distributions received	57	59
Interest received	1	1
Increase / (decrease) in value of investment	45	207
Imputation refund received	26	26
Scholarships paid	(108)	(80)
Fund closing balance	1,834	1,813
Represented by :		
Cash	24	47
MF Charities Equities Fund	1,810	1,766
Total funds	1,834	1,813

17. REPORTING OF OUTCOMES

17A. Outcomes of AFTRS

AFTRS is structured for the delivery of one outcome which is detailed in note 1.1.

17B. Net cost of outcome delivery

	Outcome 1	
	2015	2014
	\$000	\$000
Expenses	29,899	31,520
Income from non government sector		
Activities subject to cost recovery	(5,351)	(6,879)
Other		
Interest	(215)	(212)
Total	(5,566)	(7,091)
Net cost	24,333	24,429

17C. Major classes of expenses, income, assets, and liabilities by outcome

Operating expenses

Employee benefits	16,508	17,572
Suppliers	11,501	12,153
Depreciation and amortisation	1,849	1,750
Write-down and impairment of assets	41	45
Total operating expenses	29,899	31,520

Funded by :

Revenue from government	24,335	24,429
Sale of goods and rendering of services	5,351	6,879
Interest	215	212
Total operating revenues	29,901	31,520

Assets

Cash and cash equivalents	8,054	7,318
Trade and other receivables	660	1,694
Property, plant and equipment	8,345	8,404
Intangibles	448	633
Other non-financial assets	272	305
TOTAL ASSETS	17,779	18,354

Liabilities

Payables	4,135	4,985
Provisions	2,757	2,532
TOTAL LIABILITIES	6,892	7,517

18. REPORTING OF VARIANCES FROM PORTFOLIO BUDGET STATEMENTS (PBS)

	Actual	Budget	from	
	\$000	\$000	budget	Note
			\$000	
Income Statement				
Expenses				
Employees	16,508	17,941	(1,433)	1
Suppliers	11,501	10,590	911	1
Depreciation and Amortisation Expenses	1,849	2,000	(151)	2
Assets write-offs and disposals	46	-	46	2
Total Expenses	29,904	30,531	(627)	
Revenue				
Sales of Goods and Services	5,351	5,973	(622)	3
Interest Bank Deposits	215	223	(8)	
Price of Outputs Appropriations	24,335	24,335	-	
Income	29,901	30,531	(630)	
Gains				
Sale of assets	5	-	5	
Total Income	29,906	30,531	(625)	
Operating Surplus	2	-	2	
Statement of Financial Position				
Assets				
Cash	8,054	7,412	642	
Trade and other receivables	660	1,728	(1,068)	4
Financial Assets	8,714	9,140	(426)	
Other Infrastructure, Plant and Equipment	8,345	7,252	1,093	5, 6
Computer Software	448	998	(550)	6
Deferred Expenditure	272	266	6	
Non Financial Assets	9,065	8,516	549	
Total Assets	17,779	17,656	123	
Liabilities				
Suppliers	1,112	470	642	7
Other payables	3,023	3,509	(486)	8
Total payables	4,135	3,979	156	
Employees Provisions	2,757	2,840	(83)	9
Total Liability	6,892	6,819	73	
Net Assets	10,887	10,837	50	
Equity				
Total Accumulated Results	10,839	10,837	2	
Other Reserves	48	-	-	10
Total Equity	10,887	10,837	2	

	Actual \$000	Budget \$000	from budget \$000	Note
Statement of changes in total equity				
Opening balance	10,837	10,837	-	
Comprehensive income				
Surplus for the period	2	-	2	
Other comprehensive income	48	-	48	10
Total comprehensive income	50	-	50	
Closing balance as at 30 June	10,887	10,837	50	
Cashflow				
Appropriations	24,335	24,335	-	
Sale of goods and rendering of services	5,643	5,906	(263)	
Interest	201	223	(22)	
GST	1,133	-	1,133	11
Other	16	50	(34)	
Total cash received	31,328	30,514	814	
Employees	17,417	18,051	(634)	9
Suppliers	11,441	10,591	850	12
Total cash used	28,858	28,642	216	
Net cash from operating activities	2,470	1,872	598	
Proceeds from sales of PP&E	28	-	28	
Purchase of PP&E and intangibles	1,762	600	1,162	13
Net cash (used by) investing activities	(1,734)	(600)	(1,134)	
Net (decrease)/increase in cash held	736	1,272	(536)	
Cash at beginning of year	7,318	6,140	1,178	
Cash at end of year	8,054	7,412	642	

Explanation of major budget variances

Variances exceeding 10% of each Portfolio Budget's line item or 2% of the relevant class totals are considered to be major. Where actuals have been categorised differently from the PBS, their impacts are also included in the explanations below.

¹ Labour / suppliers classification is determined by forms of services engagement (i.e. employees vs contractors) which would only be known when the activities actually happen. In total, actuals are 2% below budget due to fewer courses held, hence less manpower required. See also Note 3 below regarding budget basis for new courses.

² Budget depreciation also covers non-specific asset write-down. Timing of budget asset acquisition differs from actuals, thus impacting on depreciation expense for the year. Obsolete software was written off during the year due to availability of improved technology to be utilised for online learning.

³ Award course income lower than budget by 800 due to fewer courses running plus enrolment targets for new courses prepared without benefits of forecasting history; partly offset by 200 from over-budget Open Program courses.

⁴ Fewer Award course enrolment than budgeted (see Note 3 above), thus lower fees receivable.

⁵ Unbudgeted building works incurred due to change in focus and better utilisation of limited space in order to cope with teaching requirements which demand increased class sizes.

⁶ Actual capital expenditure on software and equipment progressively revised after further reviews during the year, resulting in reallocation of resources between asset classes on a requirement basis.

⁷ Actual balance of suppliers was higher than budget due to unusually large value of accrued creditors on June 30 as reflected by a offsetting above-budget cash balance.

⁸ Actual balance of Other Payables (3,023) includes accrued wages of 608 which is included in the PBS as part of employee provisions. The budget equivalent of that is 562. If reclassified, budget Other Payables would then be 4,071 instead of 3,509. The variance would then be -406 instead of 156. This below budget variance is mainly due to deferred fee income which was below budget due to fewer Award courses running.

⁹ For reason similar to Note 8 above, if budget accrued wages 562 were categorised differently, the budget balance of Employee Provisions would have been 2,278 instead of 2,840. Variance would then be 479 above budget instead of 83 below. This higher than budget staff provision balance is due to less leave taken than expected, hence fewer payments as reflected in the cashflow statement.

¹⁰ Increase in reserve from unforeseeable asset valuation increment.

¹¹ Budget data are net of GST.

¹² Higher suppliers payment due to payment cycle and timing.

¹³ Higher payment for fixed asset purchases due to unbudgeted building works. See also Note 5 above.

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