

Australian Film Television
and Radio School

Building 130
The Entertainment Quarter
Moore Park NSW 2021

PO Box 2286
Strawberry Hills NSW 2012

info@aftrs.edu.au
1300 223 877
aftrs.edu.au

TEQSA Provider ID: PRV12011
CRICOS Provider Code: 03662D



Australian Government
AFTRS

© Australian Film Television
and Radio School 2024
Published by the Australian Film
Television and Radio School
ISSN 0819-2316

2023-24 Annual Report

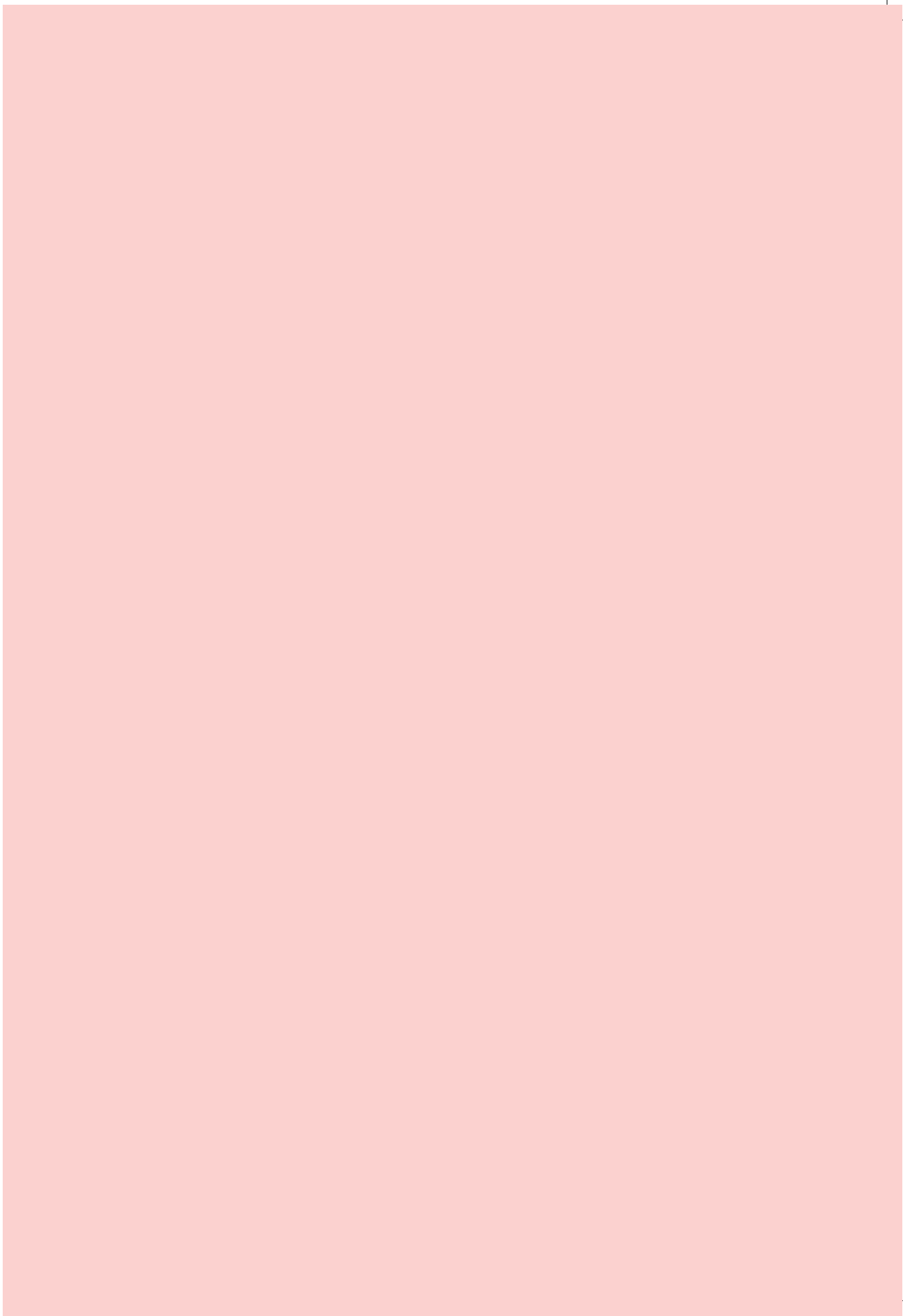
Australian Film Television and Radio School

2023 - 24

Annual Report

AFTRS

Australian Film Television
and Radio School



Contents

About this report	3	5 Annual Performance Statement 2022-23	35
Acknowledgement of Country	4		
Letter to the Minister	5	6 Statutory Reporting	63
1 Chair's Introduction	7	7 Financial Statements	81
2 CEO's Perspective	9	8 Appendices	113
3 About Us	13	Index	152
4 Corporate Governance	17	Public Governance, Performance and Accountability Rule 2014 – List of Requirements	156

About this report

Copyright and Publication

The text in this Annual Report is released subject to a Creative Commons BY-NC-ND licence, except for the text of the independent auditor's report. In summary, you may reproduce, transmit and otherwise use AFTRS' text, so long as you do not do so for commercial purposes and do not change it. You must also attribute the text you use as extracted from the Australian Film Television and Radio School's Annual Report.

For more details about this licence, see https://creativecommons.org/licenses/by-nc-nd/3.0/deed.en_GB. This licence is in addition to any fair dealing or other rights you may have under the *Copyright Act 1968*. You are not permitted to reproduce, transmit or otherwise use any still photographs included in this Annual Report without first obtaining AFTRS' written permission.

The report is available at the AFTRS website:
<http://www.aftrs.edu.au>

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

PO Box 2286
Strawberry Hills NSW 2012

T 1300 223 877
aftrs.edu.au

© Australian Film Television and Radio
School 2024

Published by the Australian Film Television
and Radio School
ISSN 0819-2316

Acknowledgement of Country

The Australian Film Television and Radio School acknowledges Traditional Owners, the Bidjigal and Gadigal peoples of the Eora Nation, on whose unceded lands we meet, work, study, learn and teach.

We pay our respects to Elders and Knowledge Holders past and present and extend our respect to Aboriginal and Zenadth Kes (Torres Strait) Nations from all parts of this land.

Letter to the Minister



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

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

13 September 2024

The Hon. Tony Burke MP,
Minister for the Arts
Parliament House,
Canberra ACT 2600

Dear Minister,

I am pleased to present the Annual Report for the Australian Film, Television and Radio School (AFTRS) for the financial year ended 30 June 2024.

The Annual Report 2023–24 has been prepared pursuant to section 46 of the *Public Governance, Performance and Accountability Act 2013*. The report was adopted by a resolution of the Council of AFTRS on 13 September 2024.

Yours faithfully,

A handwritten signature in black ink, appearing to read 'Rachel Perkins', is written over a light blue horizontal line.

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



1 Chair's Introduction

AFTRS is like a dream factory. It draws into its orbit creative people with big ideas and bold ambition. Every year a myriad of stories, in their hundreds, are generated by AFTRS' students. In the process, they illuminate what it means to be Australian right now.

One of my first duties in my role as newly appointed Chair, was to shake the hand of every student who graduated this year. It was an emotional experience to share their triumph. In their jubilant faces, from all walks of life, I saw the promise of a world reimagined through their eyes.

"The role of AFTRS is to train and to inspire," Minister Burke said to our graduating students "You, with the training you now have, are some of the best equipped people in this nation to make sure Australia knows itself."

And it is possibly the most exciting time in history to be the new blood in this industry. Technological transformation has cracked open the conventions, creation and dissemination of stories. Whilst so much is changing, the essence of great storytelling remains core. This is central to our remit, and it is why those with bold ambition seek us out.

With a significant increase in government financial support, announced this year by Minister Burke, we are guaranteed that AFTRS will continue to be one of the finest schools of its kind in the world. This significant government support is a cornerstone of success, but it is one element. It is also our staff, who combine the unique talents of being both educators and industry professionals. This year, under the leadership of AFTRS CEO, Nell Greenwood, 26 of our 28 goals were achieved. This is a tribute to Nell and the deeply dedicated team she leads.

On behalf of the Council, I would like to thank Nell and all the staff who give so much to the students, learning journey.

The role of Chair is particularly special to me, as I came through AFTRS as a student, on the first Indigenous scholarship. It changed the course of my career when I arrived with my own version of how to reimagine the world. This year, with living costs so high, particularly for students studying in Sydney, 35 scholarships were awarded to ensure equitable access to an AFTRS' education, including the First Nations and Equity scholarships made possible by the Kenneth Myer Fellowship Trust and the generosity of the Myer family, as well as the inaugural Alumni & Industry Scholarship, funded by the wider AFTRS community, and our industry partners. Thank you.

I would also like to acknowledge the Council for their support and previous Chair Russel Howcroft and previous Deputy Chair of AFTRS Council and Chair of the Finance, Audit and Risk Management Committee Carole Campbell. Both gave so generously of their time over many years and ensured the strengthened position AFTRS now enjoys.

AFTRS' future is bright indeed; ignited by the imaginations of our students, under the care of our staff and with the support of the Australian people through the Australian government. We thank you for your support.



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

2 CEO's Perspective

Thanks to the strength and engagement of our School community of students, staff, industry and government, the School continues to be a transforming, enriching force for Australian culture. As Professor Mark Rose, Chair of AFTRS' Academic Board, expressed so eloquently during the 50th celebration last November "Story fuels our spirit and stirs our soul. For 50 years graduates and students have come here to learn the craft of magic through story." This 'craft of magic' is something the School has refined over the past five decades: a hands-on learning model that is unique in Australia in its intensity and efficacy. And we pass the halfway point of our strategy, our focus remains on our mission to ensure our courses are available to creative talent across Australia so that the screen and audio industries, through this time of change and opportunity, have the skills and talent they need to thrive.

Increasing national reach has been one of the most exciting areas of progress this year. The implementation of our flexible learning framework is allowing our students multiple ways to engage with study without compromising hands-on, industry partnered learning. Our Graduate Diploma in Radio and Podcasting is now offered part-time and full-time, with options for students to study remotely. Regional students can now choose to intern with local radio stations in their community, and we have had students study in Bega and Grafton in NSW, in Launceston (TAS), Townsville (QLD) and WA.

Supporting this framework, we have been growing training partnerships cross Australia. Our partnership with TAFE NSW came to fruition this year and we welcomed the first

TAFE graduates of the Diploma of Screen and Media into Year 2 of Bachelor of Arts Screen: Production. We are looking forward to expanding this partnership and more like it with providers interstate. The First Nations & Outreach team worked closely with grassroots organisations to deliver training programs in community and on country, such as videomaking workshops run in Zenadth Kes in collaboration with the Torres Strait Islander Media Association (TSIMA). AFTRS presented digital filmmaking and radio & podcasting workshops in high schools in Hobart, Launceston, Canberra, Liverpool, Taree and Tamworth, and online training for mid-career professionals through a range of short courses available nationally, including Screen Business Essentials with Screen Producers Australia. In Western Australia, we began delivery of short courses in-person at Edith Cowan University (ECU), through a new partnership with ECU's Screen Academy – a model we hope to expand to other cities nationally.

This year, we also held industry-partnered events in every state and territory, including filmmaking masterclasses in Sydney, Perth and Alice Springs, graduate showcases in Brisbane and Melbourne, professional mentorship in Darwin and Hobart, and alumni networking events in Canberra and Adelaide. AFTRS staff and faculty also participated in industry conferences and events right across Australia, including Screen Forever and the AACTA Festival (Gold Coast), international film festivals in Adelaide and Brisbane, the Australian International Documentary Conference (Melbourne) and the Community Broadcasting Association of Australia conference (Adelaide).

And while the Australian screen and audio industries have weathered COVID disruption and strikes by writers and actors in the US, they remain a place of growth and hope. 2022-23 registered \$2.34 billion in expenditure in Australia, from 213 Australian and foreign titles, 31% above the 5-year average¹. Nearly half of this was triggered by local productions. There are numerous opportunities here for our graduates and supporting its place at the heart of the Australian audio and screen sectors' talent development ecosystem, AFTRS maintains over 50 active partnerships with industry, government and education institutions.

In this time of change, our new Industry Skills Framework has allowed the School to prioritise new training within its limited resources. We have designed and delivered training in partnership with guilds, screen agencies and training organisations nationally – to address skills shortages in each production hub, often with a focus on below-the-line roles. Industry training partners this year have included Australian Directors Guild, Australian Production Design Guild, Screenworks, Screen Australia, Screen Territory, as well as Bus Stop Films and Accessible Arts. Our commitment to industry goes beyond meeting current needs, and AFTRS growing research capability supports industry with a longer view of industry trends and opportunities. Our Digital Futures Summit this year scanned the creative horizon to anticipate the fast-shifting AI revolution. Over 1,600 practitioners from industry, government and education nationwide attended curated online panels on creativity, pedagogy, ethics, Indigenous sovereignty and inclusion in the emerging age of AI.

The School is constantly adapting, anticipating and reimagining its response to the needs of an industry in ongoing flux and transformation. At AFTRS, we think of sustainability through a framework that weaves together First Nations and Western knowledge systems, placing humans at the heart of everything the School does, creating a future that is full of possibility for creative growth, innovation and connection.

Supported by the development of an Environmental Sustainability Strategic Plan, AFTRS has been committed to meeting the goals of APS Net Zero 2030, the Government's policy for the Australian Public Service to reduce its greenhouse gas emissions to net zero by 2030, and to report on its emissions. Our ambitions go further still, as we strive to design and teach environmentally sustainable production in a way that can benefit the wider industry. More widely, we strive to think of ways we can encourage the sector to sustain itself through new business models, but also through inclusion, well-being, cultural safety, and an ecology built on common purposes, values, mutual responsibility and respect.

As we embark on our second half-century, I am proud to present this Annual Report. Its performance statement measures the activity, the reach and the success of the School in meeting its strategic objectives. Harder to quantify but evident on any given day is the passion and commitment of our staff, and I would like to extend my heartfelt gratitude to teams across AFTRS whose creativity, generosity and expertise are entirely at the service of supporting the best outcomes for our students.

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



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

1. Screen Australia, Drama Report 2022-23 – Production of feature films, TV and online drama in Australia

3 About Us

Introduction

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

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

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

The AFTRS 2023-24 Annual Report reflects the AFTRS' ongoing commitment to and success in fulfilling its purpose.

Our Mission

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

Our Purpose

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

"Support the development of a professional screen arts and broadcast culture in Australia, including through the provision of specialist industry-focused education, training, and research." –Portfolio Budget Statement Outcome, 2023-24

Our Vision

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

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

Our Values

Excellence

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

Courage

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

Community

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

Creativity

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

Generosity

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

Our Strategic Direction

AFTRS' five-year corporate strategy, *Creating the Future*, was launched in February 2021. It set the priorities and objectives for the School to continue to meet its purpose in a rapidly evolving operating environment. The strategy comprises three pillars: national reach, excellence, and sustainability, to support AFTRS' mission to deliver world-leading creative education across Australia and to support the five pillars of the National Cultural Policy, *Revive: a place for every story, a story for every place* — First Nations First, A Place for Every Story, Centrality of the Artist; Strong Cultural Infrastructure, and Engaging the Audience. AFTRS share *Revive's* commitment to First Nations first and the importance of accessibility for creative talent across Australia, so there is indeed a place for every story, and a story for every place. AFTRS has welcomed *Revive's* emphasis on developing a resilient, thriving cultural life for Australia — through robust cultural infrastructure and artists recognised as vital workers creating art, performances, music, films and stories that resonate through all parts of Australian creative life.

As this phase of the corporate strategy unfolds, AFTRS' 2024–25 Corporate Plan equips the School to deliver AFTRS' mission and vision to provide all Australians with access to the highest level of screen and broadcast training in an operating environment that presents fresh opportunities, risks and challenges. This allows AFTRS to remain adaptable, resilient, and fit-for-purpose. The principles supporting each pillar inform the strategic areas of focus articulated in AFTRS' corporate performance measures and key activities, including the Portfolio Budget Statement performance objectives and activities.

National Reach

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

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

The pillar of national reach is supported by two strategic areas of focus — First Nations' cultures and outreach and inclusion.

Excellence

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

From its inception, the School has honed a unique hands-on approach to learning that balances the deep pursuit of creative excellence with the needs of industry partners in industry simulated environments supported by world-leading practitioners and educators. The success of this model supports *Revive's* pillar of centrality of the artist and has created

a deep bench of AFTRS alumni talent that supports the artist as worker, celebrates artists as creators, and drives the quality of Australian IP across film, radio, and TV and the technical skill of Australian crews. The School is also committed to ensuring our graduates are equipped with the skills and understanding to support *Revive's* focus on engaging the audience and making sure our stories resonate at home and abroad. AFTRS remains committed to providing support across the spectrum of institutions that sustain storytelling in the arts, screen and broadcast sectors, by contributing to strong cultural infrastructure.

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

Sustainability

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

AFTRS has a unique capacity to support industry and the government through its strategy. With the additional funding from the Government as a result of the comprehensive Sustainability Review for the ARTS8 — the national arts training organisations, the School is equipped to grow proportionally to meet its expanding remit, and to support a diverse and thriving industry.

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

4 Corporate Governance

Enabling Legislation

AFTRS was established by the *Australian Film, Television and Radio School Act 1973* (AFTRS Act). It is the national institution for education and training in Australia's screen arts and broadcast industries.

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

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

SECTION 5 (1)

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

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

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

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

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

SECTION 5 (2)

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

Council

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

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

AFTRS Council convened six meetings during FY 2023-24, comprising five ordinary meetings and one extraordinary meeting:

- 28 July 2023 (ordinary meeting)
- 8 September 2023 (ordinary meeting)
- 3 November 2023 (extraordinary meeting)
- 1 December 2023 (ordinary meeting)
- 26 March 2024 (ordinary meeting)
- 10 May 2024 (ordinary meeting)

Composition of the Council

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

- Three members are appointed by the Governor-General, including the Council Chair,
- Three members appointed from convocation by the Council,
- The Director of the School (Chief Executive Officer), ex-officio,
- A staff member, elected by staff each year; and
- A student member, elected by students each year.

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

The Governor-General appoints the Chair, and the Council selects the Deputy Chair. The ex-officio, staff member or student member of the Council may not hold these positions.

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

The Governor-General appoints the Director of the School on the recommendation of the Council.

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

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

Council members are non-executive directors, apart from the Chief Executive Officer, who is the School's Executive Director. AFTRS' Chief Executive Officer manages the affairs of the School and oversees daily operations and activities according to general policy approved by the Council.

On appointment, Council members are provided with a governance induction setting out their responsibilities and duties.

Details of Accountable Authority during the reporting period (2023-24)

Member name	Ms Rachel Perkins	Ms Debra Richards	
Qualifications of the accountable authority	TV Traineeship, Central Australian Aboriginal Media Association (CAAMA)/ AFTRS certified 3-year Video Production program; Specialist Extension Certificate, Producing, AFTRS.	Master of Arts (Theatre, English) The University of New South Wales (UNSW); Graduate Diploma (Expressive & Performing Art; theatre, photography) UNSW; Bachelor of Arts (Communications, drama, literature, Sociology, Television production), Charles Sturt University.	
Experience of the accountable authority	Australians for Indigenous Constitutional Recognition, Co-Chair; Charlie Perkins Scholarship Trust, former Chair.	Netflix, Director, APAC Content, Studio & Production Affairs.	
Position title or position held	Chair/ Member appointed by the Governor-General	Member appointed by the Governor-General	Interim Chair, appointed by the Governor-General
Executive or Non-Executive	Non-Executive	Non-Executive	Non-Executive
Relevant member term	29 February 2024 – 28 February 2027	31 March 2022 – 30 March 2025	22 August 2023 – 15 February 2024
Period as the accountable authority or member within the reporting period			
– Start date (1 July 2023 or after)	29 February 2024	1 July 2023	22 August 2023
– End date (30 June 2024 or before)	30 June 2024	30 June 2024	15 February 2024
– Number of meetings of accountable authority attended	2	3	3
– Number of meetings held relevant to the term of member	2	3	3

Cont'd

Member name	Ms Carole Campbell	Ms Annabelle Herd	Ms Tanya Hosch
Qualifications of the accountable authority	Bachelor of Economics Macquarie University; Fellow of Chartered Accountants Australia and New Zealand (FCA); Graduate Member of the Australian Institute of Company Directors (GAICD).	Bachelor of Laws, Bachelor of Arts (Asian Studies) The Australian National University.	-
Experience of the accountable authority	AFTRS, Finance Audit and Risk Management (FARM) Committee Chair; Amotiv Limited (formerly GUD Holdings Limited), Non-Executive Director and Audit Committee Chair; Southern Cross Media Group Limited (SXL), Non-Executive Director.	ARIA, Chief Executive Officer	AFL, General Manager, Inclusion & Social Policy; Australians for Indigenous Constitutional Recognition, Board member; Adelaide Fringe, Board member; Foundation for Alcohol Research and Education (Fare), Board of Directors member; Australian National University (ANU), Council member; United Nations Association of Australia (UNAA), Goodwill Ambassador for the Rights of Indigenous Peoples; NAB, Indigenous Advisory Group member.
Position title or position held	Deputy Chair/Convocation member of the Council	Member appointed by the Governor-General	Convocation member of the Council
Executive or Non-Executive	Non-Executive	Non-Executive	Non-Executive
Relevant member term	5 April 2018 – 4 April 2024 [Date of cessation for the second and final permitted term]	14 December 2017 – 13 December 2023 [Date of cessation for the second and final permitted term]	18 October 2018 – 17 October 2024 [Date of cessation for the second and final permitted term]
Period as the accountable authority or member within the reporting period			
– Start Date (1 July 2023 or after)	1 July 2023	1 July 2023	1 July 2023
– End Date (30 June 2024 or before)	4 April 2024	13 December 2023	30 June 2024
– Number of meetings of accountable authority attended	4	3	2
– Number of meetings held relevant to the term of member	5	4	6

Cont'd

Member name	Mr Chris Oliver-Taylor	Dr Nell Greenwood	Mr John St.Quintin
Qualifications of the accountable Authority	Bachelor of Arts (Public Policy Analysis) University of Brighton.	AFTRS Chief Executive Officer	AFTRS Staff Member
Experience of the accountable authority	ABC, Chief Content Officer; Melbourne Theatre Company, Board member; Screenworks, Board member; Screen Careers, Board member and Chair.	AFTRS, Chief Executive Officer	AFTRS Head, Finance
Position title or position held	Convocation Member of the Council	Ex-Officio member of the Council	Staff-elected staff member of the Council [Outgoing]
Executive or Non-Executive	Non-Executive	Executive Director	Non-Executive
Relevant member term	1 July 2020 – 30 June 2026 [Date of cessation for the second and final permitted term]	5 March 2020 – 4 March 2025	9 March 2023 – 8 March 2024
Period as the accountable authority or member within the reporting period			
– Start Date (1 July 2023 or after)	1 July 2023	1 July 2023	1 July 2023
– End Date (30 June 2024 or before)	30 June 2024	30 June 2024	8 March 2024
– Number of meetings of accountable authority attended	5	5	4
– Number of meetings held relevant to the term of member	6	5	4

Cont'd

Member name	Ms Julia Avenell	Ms Amelia Pieri	Mr Jude Palmer Rowlands
Qualifications of the accountable authority	AFTRS Staff Member	AFTRS Student Member	AFTRS Student Member
Experience of the accountable authority	AFTRS Learning Designer	Enrolled third-year Bachelor of Arts Screen: Production (2023)	Enrolled third-year Bachelor of Arts Screen: Production (2024)
Position title or position held	Staff-elected staff member of the Council [Incoming]	Student-Elected Member [Outgoing]	Student-Elected Member [Incoming]
Executive or Non-Executive	Non-Executive	Non-Executive	
Relevant member term	9 March 2024 – 8 March 2025	19 April 2023 – 18 April 2024	19 April 2024 – 18 April 2025
Period as the accountable authority or member within the reporting period			
– Start Date (1 July 2023 or after)	9 March 2024	1 July 2023	19 April 2024
– End Date (30 June 2024 or before)	30 June 2024	18 April 2024	30 June 2024
– Number of meetings of accountable authority attended	2	4	1
– Number of meetings held relevant to the term of member	2	5	1

Finance, Audit and Risk Management (FARM) Committee

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

The FARM Committee provides advice, assisting the Council in meeting their duties and obligations and supports the development of key practices and capacity within the School by performing the following functions for AFTRS:

- Review the appropriateness of Council's:
 - Financial reporting
 - Performance reporting
 - System of risk oversight
 - System of internal control
- Provide a forum for communication between the Council, senior management, and the internal and external auditors; and
- Consider other matters, as referred to the FARM Committee by the Council.

The FARM Committee convened four meetings comprising four ordinary meetings in FY 2023-24, and there were no extraordinary meetings held in the reporting period:

- 30 August 2023
- 24 November 2023
- 29 February 2024
- 6 June 2024

FARM Committee Duties and Responsibilities

In carrying out its functions, the FARM Committee may consider any matters relating to the School's financial affairs and risk management that the FARM Committee determines to be appropriate. The duties of the FARM Committee are:

FINANCIAL REPORTING

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

PERFORMANCE REPORTING

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

SYSTEM OF RISK OVERSIGHT

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

- Discuss with the external auditor before the audit commences the nature and scope of the audit.
- Discuss issues and/or reservations arising from the interim and final audits and any matters the auditor may wish to discuss.
- Consider the external auditor's management letter and management's response.
- Request and review special audits or investigations as may be necessary.
- Be consulted on the engagement or termination of the internal auditors.

SYSTEM OF INTERNAL CONTROL

- Verify that the internal control systems are adequate and functioning effectively.
- Discuss and review with management its philosophy concerning business ethics, corporate conduct, the AFTRS Code of Conduct and Values.
- Review with management or the internal auditors, or both, the philosophy with respect to controlling the AFTRS' assets and information systems, the staffing of the key functions, and the plans for the enhancement of operations.
- Consider compliance with any regulatory or statutory requirements.
- Meet annually with the internal and external auditors without AFTRS management or staff present.

FARM Committee Charter

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

Composition of the FARM Committee

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

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

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

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

Details of the Finance, Audit and Risk Management (FARM) Committee during the reporting period (2023-24)

Member name	Ms Carole Campbell	Mr Don Cross	Ms Debra Richards
Membership¹ type and relevant term	Council member of the FARM Committee/Chair Fourth term: 5 April 2021 – 4 April 2024	External member of the FARM Committee/Interim Chair Second term: 1 July 2022 – 30 June 2025 Interim Chair: 5 April 2024 – 19 May 2024	Council member of the FARM Committee/Interim Chair First term: 20 May 2024 – 19 August 2024 Interim Chair: 20 May 2024 – 19 August 2024
Qualifications, knowledge, skills, or experience	Bachelor of Economics (Macquarie University); Fellow of Chartered Accountants Australia and New Zealand (FCA); Graduate Member of the Australian Institute of Company Directors (GAICD). Ms Campbell is an experienced Non-Executive Director, CFO, and corporate adviser with over 30 years of experience in various industries, including professional services, financial services, media, mining, and industrial services. During the period, Ms Campbell was also a Non-Executive Director of: <ul style="list-style-type: none"> - Amotiv Limited (formerly GUD Holdings Limited); and - Southern Cross Media Group Limited (SXL). 	Bachelor of Arts in Accounting (University of Canberra); Master of Business Administration (University of Canberra). Mr Cross has experience in government program delivery and reform, financial statement audit and internal audit for policy, regulatory and service delivery agencies. Mr Cross holds professional memberships in accounting, fraud control, business, and auditing and is a Fellow of the Institute of Chartered Accountants and a Certified Practising Accountant. During the period, Mr Cross was also the Chair or a member of a number of Federal Government and corporate Commonwealth entities audit and risk committees and their sub-committees.	Master of Arts (Theatre, English) (University of New South Wales (UNSW)); Graduate Diploma (Expressive & Performing Art; theatre, photography) (UNSW); Bachelor of Arts (Communications, drama, literature, Sociology, Television production) (Charles Sturt University). Ms Richards is a senior media executive with broad communications & media industry experience. Ms Richards has been the CEO of Ausfilm and previously the CEO of Australian Subscription Television and Radio Association (ASTRA) and has over 13 years' experience with the broadcasting regulator, the Australian Broadcasting Tribunal, and the Australian Broadcasting Authority. Ms Richards is currently employed with Netflix as Director for Production Policy, APAC.
Number of meetings attended	3	4	1
Total number of meetings held applicable to members' term	3	4	1
Total annual remuneration	\$14,778 ²	\$5,720 ³	\$1,117 ²

Cont'd

Member name	Mr David Sturgiss	Mr Chris Oliver-Taylor
Membership¹ type and relevant term	External member of the FARM Committee Second term: 12 October 2021 – 11 October 2024	Council member of the FARM Committee First term: 14 February 2022 – resigned from the FARM Committee 30 August 2023
Qualifications, knowledge, skills, or experience	Bachelor of Commerce (UNSW). Mr Sturgiss is a Non-Executive Director and Chartered Accountant working in non-executive roles in the Higher Education sector and has 30 years of senior management experience in the Higher Education and Media sectors. Mr Sturgiss is a Fellow of the Institute of Chartered Accountants, an Australian Institute of Company Directors Associate Member, and a Certified Finance & Treasury professional. During the period, Mr Sturgiss is also a Non-Executive Director of: <ul style="list-style-type: none"> - Australian Maths Trust; - The Social Research Centre Pty Ltd; and - University of Canberra; and Finance Committee Chair. 	Bachelor of Arts (Public Policy Analysis) (University of Brighton). Mr Oliver-Taylor is a senior media executive with broad international experience. Mr Oliver-Taylor previously worked at Netflix as the Director of Production (Australia and New Zealand) and has held senior roles at Fremantle (Asia Pacific), NBCUniversal as Managing Director of Matchbox Pictures, and ABC as Head of Television and Business & Operations. Mr Oliver-Taylor is currently employed with the ABC as Chief Content Officer. During the period, related to membership, Mr Oliver-Taylor was also a Non-Executive Director of: <ul style="list-style-type: none"> - Screenworks; and - Melbourne Theatre Company.
Number of meetings attended	4	1
Total number of meetings held applicable to members' term	4	1
Total annual remuneration	\$5,200	\$0 ⁴

1. All FARM Committee members are independent members.

2. The figure is included in, and not in addition to, the remuneration reported in KMP.

3. The figure is inclusive of GST.

4. Remuneration entitlements, including those on committees of the Council, ceased when the Council member became a Full Time Commonwealth employee on commencement with the ABC.

Academic Board

The Academic Board is a subcommittee of the AFTRS Council.

The Academic Board convened five meetings in FY 2023–24, comprising five ordinary meetings. No extraordinary meetings were held during the reporting period.

- 23 August 2023
- 15 November 2023
- 28 February 2024
- 29 April 2024
- 27 June 2024

Academic Board Duties and Responsibilities

The functions, duties and responsibilities of the Academic Board are:

- Oversee the quality assurance of teaching, learning, and research activities of the School.
- Approve new curricula.
- Approve major changes to courses of study.
- Ensure curricula is designed to meet the standards of the higher education sector.
- Review policies, procedures and guidelines related to the admission, enrolment, assessment, and progress of students in approved courses of study including the Student Handbook and Production Code of Practice.
- Make recommendations directly to the CEO and/or to the Council as appropriate relating to academic and student support matters.
- Report on any issues referred by the Council or the CEO.
- Endorse, and make additional recommendations where required, to Council regarding the conferring of degrees, alternate exit awards or any other award.
- Oversee the work of any Academic Board sub-committees and ad-hoc working groups, where created.
- The Chair of the Academic Board also has the duty to provide the AFTRS CEO with advice on educational quality assurance, and if requested, participate in selection committees for Executive positions.

Composition of the Academic Board

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

- One independent member, being the Chair of the Academic Board.¹
- An AFTRS Council member(s), although this is not a requirement.
- Two or more additional external members.²
- The AFTRS CEO.
- The Head of Governance.
- The elected member of the teaching staff.
- The elected student member of the AFTRS Council.

The Chair of the Academic Board is to be a higher education specialist with professorial qualifications and experience or equivalent. Preferably, the Chair will be a member of the AFTRS Council if there is a Council member with the required higher education qualifications and experience. If the Chair is not a member of the Council, then a member of the Council may be asked to become a member of the Academic Board. The Chair of the Academic Board may not be the Chair of the AFTRS Council.

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

¹ Independent Member means, that for the purposes of the PGPA Rule, not employees of AFTRS. The Chair of the Academic Board must be independent to AFTRS management, staff, and students.

² External member is an independent member of the Academic Board who is also not a member of the AFTRS Council, who has been sourced for their expertise from outside of AFTRS.

Details of the Academic Board during the reporting period (2023-24)

Member name	Membership type and Relevant Term	Qualifications, knowledge, skills, or experience	Number of meetings attended	Total number of meetings held applicable to term
<i>External members of the Academic Board</i>				
Prof. Mark Rose	Independent member of the Academic Board/Chair Second Term: 11 March 2022 – 9 March 2025	Dip. T, BA, M. Ed. Admin, PhD RMIT; RMIT, College of Business, School of Management, Professor of Management.	5	5
Assoc. Prof. Christine Burton	Independent member of the Academic Board/Deputy Chair Second term: 8 December 2021 – 7 December 2024	BA, M. Arts Admin, PhD UTS; UTS, Associate Professor of Management Discipline Group and Associate Dean Education of Business School.	5	5
Ms Rachael Weiss	Independent member of the Academic Board Second term: 9 July 2021 – 8 July 2024	BA (Hons) University of Sydney; University of Sydney, University Quality Manager.	4	5
Assoc. Prof. Vaughan Rees	Independent Member of the Academic Board Second term: 8 December 2021 – 7 December 2024	Dip. T, BFA, MA, PhD James Cook; UNSW, Associate Professor of Art, and Design and Associate Dean International and Engagement in Faculty of Art and Design.	5	5

Cont'd

Member name	Membership type and Relevant Term	Qualifications, knowledge, skills, or experience	Number of meetings attended	Total number of meetings held applicable to term
<i>Internal members of the Academic Board</i>				
Dr Nell Greenwood	AFTRS Chief Executive Officer		4	5
Mr Scott Stair	AFTRS Head of Governance		5	5
Mr Robbie Miles	AFTRS staff-elected teaching staff member of the Academic Board [Outgoing] Second and final permitted term: 4 March 2023 – 3 March 2024	Senior Lecturer, Production / Head of Industry & Alumni Engagement	3	3
Dr Tara Lomax	AFTRS staff-elected teaching staff member of the Academic Board [Incoming] First term: 4 March 2024 – 3 March 2025	Discipline Lead - Screen Studies	2	2
Ms Amelia Pieri	AFTRS student-elected member of Council [Outgoing] First term ¹ : 19 April 2023 – 18 April 2024 (or until no longer AFTRS Student ²)	Enrolled third-year Bachelor of Arts Screen: Production (2023)	3	3
Mr Jude Palmer Rowlands	AFTRS student-elected member of Council [incoming] First term ¹ : 19 April 2024 – 18 April 2025 (or until no longer AFTRS Student ²)	Enrolled third-year Bachelor of Arts Screen: Production (2024)	2	2

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

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

Executive Team

The Chief Executive Officer (the Director of the School), appointed by the Governor-General on the recommendation of the Council, manages the affairs of the School and oversees daily operations and activities according to the general policy approved by the Council.

The CEO leads the Executive team, comprising divisional directors who manage key strategic and operational activities and report to the CEO.

- Chief Executive Officer,
Dr Nell Greenwood.

As at 30 June 2024, the Executive team were:

- Chief Financial Officer,
Ms Joanne Herron.
- Director of People & Culture,
Ms Sharon Zeeman.
- A/g Director of Teaching & Learning,
Mr Stephen Murphy.
- Director of Production & Technology,
Ms Lyn Norfor.
- Director of First Nations & Outreach,
Vacant.
- Director of Partnerships & Development,
Mr Mathieu Ravier.

Organisational Chart

AFTRS COUNCIL

CHIEF EXECUTIVE OFFICER

CEO OFFICE

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

FINANCE

- Financial Services
- Risk and Business Continuity

PEOPLE & CULTURE

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

FIRST NATIONS & OUTREACH

- First Nations Community Engagement
- Outreach

TEACHING & LEARNING

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

PARTNERSHIPS & DEVELOPMENT

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

PRODUCTION, TECHNOLOGY & INFRASTRUCTURE

- Production Centre
- Production Management Office
- Technology Operations
- Applications & Infrastructure
- Service Desk
- Building & Facilities

5 Annual Performance Statements (APS) 2023-24

Statement of Preparation

AFTRS

Australian Film Television
and Radio School

Statement of Preparation

The AFTRS Council, as the accountable authority of the Australian Film, Television and Radio School (AFTRS), presents the 2023–24 Annual Performance Statement of AFTRS, as required under paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). This Annual Performance Statement, based on properly maintained records, accurately reflects the entity's performance, and complies with subsection 39(2) of the PGPA Act.



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

Introductory Statement

The Annual Performance Statement meets the requirements of paragraph 39 (1) (a) of the PGPA Act for the 2023–24 financial year and accurately represents AFTRS performance in accordance with subsection 39 (2) of the PGPA Act, (section 16F of the PGPA Rule).

Portfolio Budget Statement (PBS) 2023–24

Outcome 1

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

Program 1.1

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

Delivery of Program

Program 1.1 is delivered through higher education award courses, industry skills courses and workshops, outreach and school programs, corporate courses, and research activities and publications. Target groups comprise potential and current film, television and radio students, screen and broadcast industry members, cultural and industry partners, and Aboriginal and Torres Strait Islander peoples.

Analysis of Performance Against Purpose

This year's reporting is based on the qualitative and quantitative performance goals established in the 2023-24 PBS and Corporate Plan, which reflect the continuing goals of the School's Corporate Strategy—*Creating the Future*. The strategy supports AFTRS' purpose to be a global centre of excellence, working hand-in-hand with its screen and broadcast industries, to provide Australians with the highest level of screen and broadcast education, training, and research.

The objectives and targets for this year were overall completed, in many cases exceeding the targets. Of the 28 criteria targets relating to the key activities determined for the period, 26 were achieved, reaching 92.9% completion—stable in comparison to 2022–23 completion results of 92.5%.

Considering the growth and increasing talent needs of the screen and audio industries, a pleasing result was for the target for participants in industry training—with 3,961 participants over the course of the year. This number was marginally down from the previous period with cost of living and accommodation pressures cited by the prospective students we surveyed this year who chose not to progress to enrolment after receiving offers. However, the number of students, out of the total 3,961, who participated in industry-partnered courses rose to 1,033, up by 390, from 142 in the prior period. This increase was driven by the implementation of the new Industry Skills Framework, that was designed in conjunction with guilds, screen agencies, production companies and alumni to ensure the School's resources are most effectively deployed to meet emerging skills gaps and need. There were also 554 participants across the industry training run by the Outreach team for CARM communities, up from 373 the previous year.

In terms of national reach, a key priority of the strategy, there were mixed results. This year,

AFTRS held an industry partnered event in every state and territory, a target that was partially met in the previous period. The first students to receive advanced standing through our partnership with TAFE NSW commenced study at AFTRS in the 2024 academic year and this will pave the way for many more students to enter the School through the TAFE network. However, the target of 50% of course enrolments outside of NSW was significantly down, reaching only 30.2%. A contributing factor here is that the National Talent Camp program was not run this year and so 39% of Outreach Industry Partner workshops were outside of NSW, down from 50.7% in 2022–23. In addition to this, enrolments for participants outside of NSW, through the online platform FutureLearn were not included in the 2023–24 reporting due to the limitations of the third-party reporting and the possibility of inaccurate results. The decision was also made to shift resources from supporting this online learning platform to supporting the implementation of the Flexible Learning Framework, published in August 2023. With this framework the School is able to provide students with greater choice in their study options through additional academic pathways in and out of the School, including Recognition of Prior Learning—and we are already seeing results in the Award Courses with a slight increase in enrolments outside of NSW. Acknowledging that this new strategy, and its requirement for significant structural revision of courses and delivery, may take time to yield results, the School revised this target to 35% in 2024–25 and will be incrementally increasing those targets over the coming four years restoring to 50% in 2027–28.

AFTRS has built on the improvements made in 2022–23 in staff diversity composition targets. Having achieved the staff composition target of 3% of staff identifying as First Nations in 2022–23, the School elected to increase the target to 5% in

2023–24. While being able to maintain the 3% result and averaging at 4% across the year, the School was unable to achieve its stretch target of 5%. Considering AFTRS' expanded recruitment strategy, which involved actively maintaining relationships with First Nations recruitment agencies and advertising all positions with Indigenous Employment Australia, this was a disappointing result, however, the School acknowledges the impact of the timing of the reporting with staff departures. There were strong results in leadership positions held by women or those identifying as non-binary—a further 1% was gained on the 7% gain from the prior period. We also reported an increase of 1% this year to the 7% improvement in 2022–23 in the voluntary disclosures of people living with a disability, indicating staff members are increasingly comfortable in disclosing, as well as the success of enhancements made to processes concerning reasonable adjustments. AFTRS continued its efforts to improve results during the year, building on the inclusive recruitment strategies that were first rolled out in 2021, including more accessible reasonable adjustments, unconscious-bias training, consideration of the gender balance of recruitment panels, ongoing relationships with specialist recruitment agencies, and the learnings from the process AFTRS undertook to achieve Disability Confident Recruiter (DCR) status in November 2023.

The School has strived through the year to enhance its performance from the previous year, and we are proud of this result and the achievement of the majority of our performance objectives. Nevertheless, it is important to acknowledge that the School has faced significant financial challenges during this period. In 2023 The Hon Tony Burke MP announced a Sustainability Review of the ARTS8 organisations to be undertaken as part of the new National Cultural Policy, *Revive*, in recognition of the critical role the national training organisations play in the growth and

strength of Australian cultural life. The School welcomed the opportunity to address these issues and develop a long-term strategy for AFTRS' future sustainability and was extremely grateful to the government for their commitment to additional ongoing and indexed funding from 2024-25 onwards.

The three objectives of national reach, excellence, and sustainability form the basis of the School's strategic direction. Throughout 2023–24, AFTRS has shown its dedication to provide industry-aligned, high-quality education by giving Australians access to the School's renowned screen and audio programs. Evidence of its commitment to applied research, exploration of ideas, discussion, and dissemination has been substantial. This also includes the School's attention to the importance of sustainability, own-source revenue, the continuing engagement with the national and international screen and broadcast industry; promoting inclusion, belonging, and our First Nations culture; supporting innovation in the sector; and delivering a high-level of partnered training across Australia. AFTRS' 2024–25 Corporate Plan for the period FY 2024–2028 offers a comprehensive overview of AFTRS' strategic priority areas.

Results Against Our 2023–24 Corporate Plan, Including Results Against 2023–24 PBS Performance Criteria

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

Target met (in cases where the target has been achieved or exceeded) [26 of the 28 target results];

Target partially met (in cases where a qualitative target has been 50% or more completed but not achieved in full) [N/A];
or

Target not met (in cases where a quantitative target has not been met or where a qualitative target has had less than 50% completion) [2 of the 28 target results].

PILLAR 1. NATIONAL REACH

Criterion Source: 2023–2024 Corporate Plan, Strategic Focus: 1.1 First Nations' Culture

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

(1.1.) 1. Corporate Performance Measure

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

(1.) 1. Key activity Activity analysis

Grow First Nations Community Stakeholders & Projects	The FNO division continues to grow First Nations community stakeholders and projects, with a focus on decentring Sydney as the primary location for delivering workshops, to support the School's objective of National Reach and Sustainability.		
Associated Corporate Plan 2023–24 Performance Target	Result against target		Analysis
2 MOUs in place with First Nations Community Controlled organisations per year	Target met	3 MOUs in place with First Nations Community Controlled organisations within the year. (down from 5 partnerships in 2022–23)	While this year's result meets the target, the number is less than reported last year, reflecting the more focussed approach taken to deepen existing partnerships with First Nations communities and media organisations. First Nations partnerships in place for the period included: <ul style="list-style-type: none"> · two MOUs with TSIMA; and · one with MOD Studio.

Cont'd

<p>Support 2 First Nations media and education conferences per year</p>	<p>Target met</p>	<p>3 First Nations media and education conferences were supported in various capacities.</p> <p>(up from 2 supported conferences in 2022–23)</p>	<p>Participation in and contribution to First Nations media and education conferences support several objectives from the First Nations Strategic Plan. Participation furthers community engagement and AFTRS' relevance and visibility within First Nations media and education organisations. More broadly, AFTRS involvement promotes valuable knowledge sharing, and identifies and supports opportunities for entry into the Australian media industry, and builds community capacity and self-representation in local, national, and global media. Event support was provided to:</p> <ul style="list-style-type: none"> · Two First Nations alumni to attend Maoriland Film Festival* in March 2024 for an AFTRS produced film screening of <i>'To Be Silent'</i>, industry and community networking, and presentation on a festival panel; and · Attendance by AFTRS Outreach Community Engagement Manager and First Nations Community Engagement Manager at the Sámi Film Institute Indigenous Film Conference** in Sápmi in August 2023, and attendance by AFTRS' Outreach Community Engagement Manager at ImagineNative on Turtle Island in October 2023. The purpose of this attendance was to ensure the School is aligned with sector best-practice relating to Diversity, Inclusion and Cultural Safety. These two events are hosted and attended by leaders in the cinematic fields of policy, human rights, funding, and content creation. The Global Indigenous Cinema movement has been the precursor to other cultural and racial shifts within the cinematic ('not about us without us' 'authentic storytelling' 'ICIP') landscape. Both events promise to be the nexus for CARM Cultural policy leading into the next half-decade. <p>*https://mff.maorilandfilm.co.nz/</p> <p>**https://isfi.no/article/indigenous-film-conference-2023-reconciliation-and-new-futures/</p>
---	--------------------------	---	--

Portfolio Budget Statement Performance Measure – First Nations’ Culture

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

Associated 2023–24 PBS and CP Performance Target	Result against target		Analysis
2 First Nations-led partnerships	Target met	6 First Nations-led partnerships are in place for the period. (up from 4 MOUs in 2022–23)	<p>This positive result reflects a continuing focus on the deepening of relationships and partnerships with First Nations artists, communities, and media organisations. Results include MOUs and agreements with:</p> <ul style="list-style-type: none"> • TSIMA (Torres Strait Media Association) for development and delivery of a Mobile Content Creation online workshop and Videomaking 101 workshop on Waiben, Thursday Island as part of Gathering Voices festival. TSIMA – long term loan of Sony NX70 cameras and tripods. • Nicholas Thompson Wymarra from Gudang Yadhaykenu (Community of Injinoo, Qld) participated in SXSW Panel discussion*. • MOD Studio – installation of 3D Elders Stories* Looking Glass Portrait for display in the AFTRS library. • Lucy Simpson – design of First Nations Common Room by Lucy Simpson, a Yuwaalaraay woman of north-western NSW, and art consultant, Sarah Weston. ‘The Room’ aims to empower First Nations storytellers, and to honour Gadigal Bidjigal Country on which AFTRS stands and is designed to provide a culturally safe, and welcoming space, for First Nations students, staff, community, and industry to come together. <p>*https://www.ausfilm.com.au/news/mod-brings-an-avatar-to-life-for-through-the-eyes-of-our-ancestors/</p>

Criterion Source 2023–2024 Corporate Plan, Strategic Focus: 1.2 Outreach & Inclusion

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

(1.2.) 1. **Corporate Performance Measure**

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

(1.) 1. **Key activity Activity analysis**

<p>Deliver courses across the country</p>	<p>AFTRS delivered a wide range of learning activities across its accredited award course programs and short course offerings. The demand for specialised education is strong, with the Australian screen industry continuing to face skill shortages. By offering comprehensive programs and industry connections, the School is equipping students with the tools to thrive in this sector, ensuring graduates are well-prepared to answer the sector's needs and contribute to its growth.</p> <p>The School has achieved key measures in relation to enrolment numbers and student success across all courses. Offering a variety of learning activities online and around the country has enabled access to the School's specialised training for those who otherwise would not have those opportunities where they work and live. The goal of achieving 50% of course enrolments outside of New South Wales wasn't met during the period. A contributing factor is enrolments for the online platform, FutureLearn; participants outside of NSW have not been included in the 2023–24 reporting. This decision was made with consideration to the limitations of the third-party report provided this year for enrolments 'outside of NSW' on the platform, and to remove the possibility of them positively skewing results.</p> <p>A decision was also made during the year to stop using FutureLearn and to focus on increasing national reach through the implementation of the School's Flexible Learning Framework across Award Courses and Short Courses and growing industry partnerships to facilitate a blend on hands-on and online training opportunities.</p> <p>Cost of living challenges have had some effect on enrolment numbers, underlining the importance of the School's efforts to offer training that is accessible and flexible. Two award courses that include fully remote study pathways have been successful in attracting students from regional areas. This initiative enables students to have greater agency and choice in their studies and allows them to access specialised education from their own communities.</p>
---	--

Associated Corporate Plan 2023–24 Performance Target	Result against target		Analysis
50% of course enrolments outside of NSW	Target not met	<p>30.2% of course enrolments were from outside of NSW.</p> <p>(down from 54.1% in 2022–23)</p>	<p>The intended goal of achieving 50% of course enrolments outside of New South Wales experienced a notable decline, during the period. This decline can be attributed to a range of factors, including the National Talent Camp program not being run this year and the decision not to count FutureLearn enrolments for this target due to limitations of the third-party report regarding the location of the enrolment within Australia. Additionally, the School will no longer be using the FutureLearn online platform, redirecting resources instead to the newly launched Flexible Delivery Framework launched in August 2023 that focuses on access, flexibility, and choice – so students across Australia are not constrained to online learning; they can choose to participate face to face, and enjoy the unique strengths of AFTRS hands-on pedagogy, or online or a combination of both modes. As there is a requirement for significant structural revision of courses and delivery, the School has acknowledged the time required to yield results, revising this target to 35% in 2024–25 and incrementally increasing it to 50% in 2027–28. The overall 2023–24 percentage comprised:</p> <ul style="list-style-type: none"> • 26.8% of Award Course enrolments as at Semester 1, 2024 census date. This percentage is up by 3.3% from 2023. • 39.9% of Short Course enrolments. The result is stable compared to 2022–23. Of the 425 total number of enrolments outside of NSW, all of the other states and territories were represented; this result also includes 25 international enrolled students from 13 different countries. After NSW, the next largest domestic group was from Victoria. • 14.7% of Industry Partnered course enrolments. This is down from 17.0% reported in the prior period, however there was a significant increase in the overall number of participants which included an increase in training made available in NSW than in the previous period. • 100% of First Nations enrolments in the two First Nations tailored workshops offered during the period were outside of NSW, maintaining this level from the prior period. • 39.0% of Outreach Industry Partner workshops were outside of NSW. This is down from 50.7% in 2022–23 due to the national talent camp program not being delivered this year and more concentrated higher volume partnerships in fewer locations.

Portfolio Budget Statement Performance Measure — Outreach and Inclusion

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

Associated 2023–24 PBS and CP Performance Target	Result against target		Analysis
3,000 participants in industry training per year	Target met	<p>3,961 participants in industry training per year.</p> <p>(down from 4,090 participants in 2022-23)</p>	<p>While the participant numbers achieved was strong, the School saw a small reduction from the previous year, due to a range of factors. FutureLearn participants were counted in this target, however, the decision that was made earlier in the year to not continue with this platform and instead focus on industry partnered training, led to a decline in FutureLearn numbers from last year. This shift in focus, however, has resulted in an initial growth in Industry Partnerships training and Short Courses engagement. Cost of living pressures also impacted participation. Participant numbers comprised:</p> <ul style="list-style-type: none"> · 392 students were enrolled in Award Courses during the period across the following programs: <ul style="list-style-type: none"> - Bachelor of Arts Screen: Production, - Graduate Diploma in Radio and Podcasting, - Masters of Screen, - Masters of Screen: Business. · 1,064 students were enrolled in 94 different Short Courses during this period. The Short Course program offered more courses in 2023–24 resulting in an increase in engagement compared to the prior period. To provide flexibility, these courses were delivered onsite and online. · 1,033 students participated in an array of industry-partnered courses, delivered on site (such as masterclasses with industry guilds), online nationally (such as our Screen Business Essentials courses with Screen Producers Australia (SPA)), and interstate (including through our new training partnership with Edith Cowan University in Perth). Industry-partnered training participant numbers grew by 390, building on the increase of 142 in the prior period. · 14 participants engaged across two First Nations tailored workshops.

Cont'd

			<ul style="list-style-type: none"> · 554 participants across the industry-focussed training Outreach CARM programs. The School was able to achieve an increase in participants, from 373 in 2022–23. While a new Talent Camp program was not run, as a part of the overall Talent Camp program, the Outreach team has been committed to providing ongoing support to all 300+ Talent Camp Alumni, from 2017 to present. In 2023–24, 59 Talent Camp Alumni accessed industry training programs, including AFTRS’ short course scholarships, the NIDA event, and the Talent Camp Alumni masterclass. Also see Appendix 7 First Nations & Outreach. · 845 participants through FutureLearn, across three online courses. This will be the final year the School uses the FutureLearn platform and as above, due to this platform being phased out, this result is substantially down from 1,466 enrolments in 2022–23.
<p>1 partnered industry event per State and Territory outside NSW per year</p>	<p>Target met</p>	<p>Across the seven states and territories outside NSW, AFTRS held 10 partnered Industry events. (up from 5 states and territories in 2022-23)</p>	<p>The School has seen a year-on-year improvement to achieving the target in this reporting period. Partnered industry events held outside of NSW included:</p> <ul style="list-style-type: none"> · Industry Day panels, hosted Q&A with Director Kitty Green, and Industry & Alumni Networking at Brisbane International Film Festival (QLD). · AFTRS hosted a Graduate Showcase & Networking Breakfast for MASB students and Alumni at the Screen Forever conference on the Gold Coast (QLD). · Student Recruitment Panel on industry career pathways at the AACTA Screen Careers Expo (QLD). · Graduate Showcase and Networking hosted at ACMI Melbourne (VIC). · Hosted Leading Lights program at Australian International Documentary Conference in Melbourne (VIC). · Adelaide International Film Festival (SA) featured an AFTRS networking event for industry and alumni and a screening of alumni short films. · The Very Short Film Festival (TAS) hosted AFTRS on a panel and a mentoring workshop. · FlickerLab Alice Springs (NT). This included a Masterclass with Director Damon Van Der Schuit about his project <i>‘First Drop’</i>. · FlickerLab Perth (WA). This included a Masterclass with Director Tace Stevens about her project <i>‘To Be Silent’</i> followed by industry networking. · National Film and Sound Archive of Australia (ACT) screenings of AFTRS 50th Anniversary Shorts with introduction from director Gillian Armstrong and industry networking.

(1.) 2. Key activity Activity analysis

<p>Partner with community organisations and high schools to build bridges from under-represented communities into AFTRS</p>	<p>This year, the First Nations & Outreach division has focused on strengthening relationships with cohorts from training programmes and community arts organisations, with a particular emphasis on projects aimed at assisting diverse communities in entering the industry supported by AFTRS resources and training pathways.</p>	
<p>Associated Corporate Plan 2023–24 Performance Target</p>	<p>Result against target</p>	<p>Analysis</p>
<p>8 Culturally and Racially Marginalised (CARM) community-led projects across Australia</p>	<p>Target met</p> <p>12 CARM community-led programs were undertaken across Australia.</p> <p>(Stable in comparison to 2022–23)</p>	<p>This area continued to be a priority this year, with the School maintaining the exceeded targets reached in 2022–23. This year, the First Nations & Outreach division has continued comprehensive community engagement to ensure that AFTRS policies, protocols, and processes consistently incorporate the terminologies and knowledge of diverse communities. CARM Programs for 2023–24 include:</p> <ul style="list-style-type: none"> · ACMI (VIC), · ActNow Theatre (SA), · Citizen Tasmania (TAS), · Digital Futures Summit (NSW), · Footscray Community Arts (VIC), · FORM Dance Projects (NSW), · Made in the West Festival (NSW), · Outreach Cultural Safety Curriculum (NSW), · Outreach Framework Committee (QLD, SA, TAS, VIC, NSW, WA), · Talent Camp Alumni Masterclass (QLD, SA, TAS, VIC, NSW, WA), · TILDE (VIC), and · Tracey Rigney Masterclass (TAS).

(1.2).2 **Corporate Performance Measure**

All Australians can access our world-class learning.

(2.) 1. **Key activity Activity analysis**

<p>Create a flexible model of delivery that capitalises on AFTRS' strength in delivering hands-on practical learning</p>	<p>AFTRS continues the multi-phase work of creating more flexible models of delivery. The focus over the period has been reviewing current course structure, curriculum content, delivery platforms, and the policies, procedures and guidelines that underpin the learning and teaching activities.</p> <p>In Award Courses, the Master of Arts: Screen Business, and Graduate Diploma Radio and Podcasting offered a choice of fulltime or part-time study, including core and elective subjects and flexible patterns of subject completion. They also offered the option of remote learning that was designed to provide equivalent outcomes to on-campus activities. In this period, AFTRS offered both online and face to face short courses.</p>		
<p>Associated Corporate Plan 2023–24 Performance Target</p>	<p>Result against target</p>		<p>Analysis</p>
<p>Continue implementation of the Flexible Learning Framework</p>	<p>Target met</p>	<p>Implementation of the Flexible Learning Framework continued throughout 2023–24.</p> <p>(result is in line with expected progress from 2022-23)</p>	<p>The approved Flexible Learning Framework, published in August 2023, has provided guidance for course improvement activities in the period.</p> <p>The Framework identifies the need to provide students with greater choice in their study options through additional academic pathways in and out of the School, including Recognition of Prior Learning. This has been implemented through an agreement with TAFE NSW, providing students with an advanced standing opportunity by recognising their prior learning and facilitating entry into Year 2 of the AFTRS Bachelor of Arts Screen Production program. The first students to receive this advanced standing commenced study at AFTRS in the 2024 academic year.</p>
<p>2 interstate delivery partnerships per year across industry training and award courses</p>	<p>Target met</p>	<p>2 interstate training partnerships were conducted across industry training and award courses.</p> <p>(stable in comparison to 2022-23)</p>	<p>Training partnerships comprised:</p> <ul style="list-style-type: none"> · A partnership with Edith Cowan University to deliver short course training year-round in Perth (WA). · A partnership with Screenworks to deliver an On Set Onboarding course, which aims to train participants in NSW, QLD, and TAS.
<p>Award 34 scholarships to students across Australia per calendar year</p>	<p>Target met</p>	<p>35 scholarships to students across Australia within the calendar year.</p> <p>(down from 38 awarded scholarships reported in 2022-23)</p>	<p>AFTRS' scholarships are awarded for a specific duration and are awarded based on creative excellence and/or equity. Two new externally funded scholarships were introduced and awarded in this period and the School also established and awarded the Alumni and Industry Scholarship.</p> <p>The School continues to maintain its donor relationships, ensuring another year of scholarships with existing partnerships, including Onbass/Giant Steps and CRA.</p> <p>See also, Appendix 2. Scholarships</p>

Cont'd

<p>Deliver the Accessibility Inclusion Action Plan</p>	<p>Target met</p>	<p>The Accessibility Inclusion Action Plan, renamed Disability Action Plan, was launched to staff in June 2024.</p> <p>(New measure and not comparable to previous reporting period)</p>	<p>[Following the Accessibility Audit undertaken in the prior period by Accessible Arts, delivery of the Disability Action Plan was a newly introduced target in 2023-2024.]</p> <p>The previous Accessibility Plan 2018 – 2020 promoted the School's commitment to providing an accessible workplace, buildings, and classrooms as part of the School's Diversity and Inclusion Strategy. This new Disability Action Plan revitalises the School's commitment to accessibility, belonging and inclusion and is aligned to AFTRS' Corporate Strategy, <i>Creating the Future</i>, as well as the National Cultural Policy, <i>Revive</i>.</p>
--	--------------------------	---	---

PILLAR 2. EXCELLENCE

Criterion Source: Corporate Plan 2023–24, Strategic Focus: 2.1 Talent Development

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

(2.1.) 1 Corporate Performance Measure

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

(1.) 1. Key activity Activity analysis

Deliver accredited courses	<p>AFTRS delivered a wide range of learning activities across its accredited Award Course programs. The School's unique model of hands-on learning in industry simulated environments has equipped students with the tools to thrive in the Australian screen and audio industries, ensuring graduates are well-prepared to answer the sector's needs and contribute to its growth.</p> <p>The School has achieved key measures in relation to enrolment numbers and student success across all courses. Although cost of living challenges has had some effect on enrolment numbers, the School is better positioned to meet these challenges through its focus on accessible and flexible educational offerings. Of the four award courses, two currently offer fully remote study pathways that have been successful in attracting students from regional areas. This initiative enables students to have greater agency and choice in their studies and to remain in their own communities while they access accredited courses.</p>
----------------------------	--

Portfolio Budget Statement Performance Measure – Talent Development

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

Associated 2023–24 PBS and CP Performance Target	Result against target		Analysis
300 award course enrolments per calendar year	Target met	<p>392 award course enrolments within the calendar year.</p> <p>(down from 405 award course enrolments in 2022–23)</p>	<p>While achieving the year's target, enrolments were slightly down on the prior period. Prospective students who accepted offers but chose not to progress to enrolment were surveyed, with most citing the cost of living/ accommodation pressures as the main factor in their decision not to accept offers.</p>
100 award course graduates per calendar year	Target met	<p>158 award course graduates within the calendar year.</p> <p>(down from 154 award course graduates in 2021–22)</p>	<p>Award course graduates comprised:</p> <ul style="list-style-type: none"> • 147 Award Course; and • 11 alternative exit awards. <p>(this includes December 2023 and May 2024 conferrals)</p> <p>The strong result this year indicates the School's continued focus on strengthening student experience in Award Courses, through additional staffing in the Student Centre and community building events.</p> <p>See also Appendix 4: 2023 AFTRS Graduates.</p>

(2.1.) 2. **Corporate Performance Measure**

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

(2.) 1. **Key activity Activity analysis**

Build and implement a Teaching and Learning plan enshrining AFTRS unique approach to creative pedagogy	In this period, the implementation of the Learning & Teaching Strategic Plan has continued. The plan details AFTRS' unique pedagogy of critical making and its focus on equipping graduates with a combination of craft, creative and leadership skills. The Learning & Teaching Strategic Plan sets out the provision to AFTRS students of a future-oriented, inclusive, and industry-aligned learning experience. Implementation has included embedding First Nations Knowledges and Values through the 'Introduction to Indigenous Media Ethics and Aesthetics' course, which all staff and students are required to take. This period also saw the adoption of the Flexible Learning Framework, supporting inclusivity by allowing students flexibility and choice. The recruitment of new Discipline Lead positions for Award Courses was finalised during the period, reinvigorating the School's approach to excellence in creative teaching.		
Associated Corporate Plan 2023–24 Performance Target	Result against target		Analysis
Review of Learning & Teaching plan against creativity & inclusion criteria, including discipline reviews	Target met	The review of the Learning & Teaching Strategic Plan against the creativity & inclusion criteria, including a discipline review was undertaken during the period. (result is in line with expected progress from 2022-23 target)	The School undertook a comprehensive review of the Learning & Teaching Strategic Plan, conducted by an external consultant. This was supplemented by evaluations carried out by an internal expert providing a series of recommendations for implementation in 2025.

(2.) 2. **Key activity Activity analysis**

Review curriculum against First Nations Strategy	Consistent with the School's methodology of continuous curriculum improvement the First Nations & Outreach division collaborated with the Bachelor of Arts Screen: Production Convenor to liaise with a First Nations curriculum consultant on a Curriculum Learning Outcomes review during the period.		
Associated Corporate Plan 2023–24 Performance Target	Result against target		Analysis
Conduct the Anti-Indigenous Racism & Anti-Racism Systems Audit	Target met	The Anti-Indigenous Racism & Anti-Racism Systems audit was conducted and completed. (result is in line with expected progress from 2022-23)	Last year the audit of the curriculum activity was strategically postponed for delivery in 2023–24 and included the comprehensive audit of AFTRS systems led by ABSTARR Consulting in the second half of 2023. The audit undertaken was a whole-of-school systems discourse analysis and included the Learning & Teaching Strategic Plan, aiding the School in identifying pedagogical approaches and curricula that require further examination and re-design. Actions from the audit will be implemented through the Belonging & Inclusion Strategic Plan during 2024–25.

Criterion Source: Corporate Plan 2023–24, Strategic Focus: 2.2 Industry Skills Training

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

(2.2.) 1. Corporate Performance Measure

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

(1.) 1. Key activity Activity analysis

Deliver industry-aligned training	AFTRS continued to deliver strong outcomes for industry through the number of skilled, job-ready graduates from the Award Course and Short Course programs. Current workforce needs were addressed through short courses such as Production Accounting Intensive, Volume Studio Fundamentals and Producing for Virtual Production and VFX. Virtual Production training has also been integrated into the award courses, with students gaining valuable skills in this emerging area through intensive workshops and the integration of this technology into production activities.
-----------------------------------	--

Portfolio Budget Statement Performance Measure – Industry Skills Training

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

Associated 2023–24 PBS and CP Performance Target	Result against target		Analysis
75% of recent graduates are applying the skills they learnt in their AFTRS course professionally	Target met	79% of recent graduates are applying the skills they learned in their AFTRS course professionally. (down from 85% reported in 2022-23)	AFTRS undertakes the Graduate Outcomes Survey annually, surveying graduates shortly after they have graduated from the School. Recent graduates continued to report that they are utilising the skills learnt in their course when in employment. While slightly down on the 85% reported in 2022–23 the result has exceeded the target. The School undertakes extensive work readiness training with students and has placement opportunities built into the Graduate Diploma in Radio and Podcasting, Bachelor of Arts Screen: Production, and Master of Arts Screen and Master of Arts Screen: Business programs.
Annual consultation with industry stakeholders, including Industry Advisory Panels and triennial skills survey	Target met	AFTRS undertook annual consultation with industry stakeholders, including consultations held with Industry Advisory Panels. [Next triennial skills survey is not due for delivery until 2024-25] (stable in comparison to 2022-23)	Over the period, the Industry Advisory Panel meetings that were convened comprised: <ul style="list-style-type: none"> · Radio and Podcasting Advisory Panel meetings. · Bi-monthly meetings of the Alumni Advisory Group, informing the Alumni Engagement Plan (2024-26) to be launched in 2024-25.

(1.) 2. **Key activity** **Activity analysis**

Partner with screen & broadcast stakeholders to provide targeted training	<p>AFTRS' commitment to partner with industry to deliver job-ready training is yielding strong results with masterclasses, short courses and mentorships delivered across the country, both in person and online.</p> <p>AFTRS completed and began implementing its Industry Skills Framework this year, capturing input from guilds, screen agencies, production companies and AFTRS alumni to inform the development of new industry-endorsed courses targeting skills gaps in the industry. This has led to the development of new curriculum to be delivered as short courses nationally in 2024-25.</p>
---	--

Portfolio Budget Statement Performance Measure – Industry Skills Training

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

Associated 2023–24 PBS and CP Performance Target	Result Against Performance Criteria		Analysis
10 industry training partnerships	Target met	<p>10 industry training partnerships were in place.</p> <p>(up from 10 industry training partnerships reporting 2021-22)</p>	<p>Partnerships and course offerings comprised:</p> <ul style="list-style-type: none"> · Leading Lights program for emerging filmmakers with the Australian International Documentary Conference (AIDC) in Melbourne. · Screen Business Essentials, Four courses delivered online nationally in partnership with Screen Producers Australia (SPA). · Screen Warriors, Two skills transfer courses for ex-Australian Defence Force personnel, in partnership with Veterans Film Festival (VFF). · Access Coordinator Training, in partnership with Screen Australia. · Three FlickerLab education events delivered in partnership with Flickerfest, including a full-day workshop on the journey from shorts to features. · Three cinematography mentorships as part of the Spark initiative in partnership with Screen Territory. · Deep Dive Masterclass in partnership with the Australian Directors Guild (ADG). · Production Design Masterclass in partnership with the Australian Production Design Guild (APDG). · Screen Access & Inclusion Masterclass in partnership with Accessible Arts. · Accessible Filmmaking Training in partnership with Bus Stop Films.

Criterion Source: Corporate Plan 2023–24, Strategic Focus: 2.3 Research & Innovation

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

(2.3.) 1. Corporate Performance Measure

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

(1.) 1. Key activity	Activity Analysis	
Develop a faculty-driven research project that bridges industry knowledge and academic expertise	Growing an active research culture at AFTRS has been critical to meeting the strategy's focus on excellence. Over this period, supporting faculty to contribute to publications like 'Creative Matters', the Australian Council of Deans and Directors of Creative Arts (DDCA) publication, and participation in the Digital Futures Summit has been integral to our research program, both strengthening the research capacity of staff and the School's capacity to create learning environments of curiosity, exploration, and rigour.	
Associated Corporate Plan 2023–24 Performance Target	Result against target	Analysis
1 First Nations-led research partnership per year	Target met 1 First Nations-led research partnership was undertaken in the year. (stable in comparison to 2022-23)	<i>'Re-imagining Humanities through Indigenous Creative Arts'</i> is a multi-institutional agreement between Flinders University, Australian National University, University of Melbourne and AFTRS. During this period, this Australian Research Council (ARC) project continued and completed its second year. With the departure of AFTRS' project lead from the School, AFTRS participation in this project is now complete.

Portfolio Budget Statement Performance Measure — Research and Innovation

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

Associated 2023–24 PBS and CP Performance Target	Result against target	Analysis
2 industry research projects are disseminated per year	Target met 2 industry research projects were disseminated during the year. (down from 3 industry research projects in 2022-23)	Disseminated industry research projects comprised: <ul style="list-style-type: none"> Digital Futures Summit series: <i>'AI and the Creative Horizon'</i>. AFTRS' Digital Futures Summit series brings together thought leaders from across the screen and audio industries, including practitioners, government, and education, to talk about the most pressing emergent issues for our sector. The fourth summit in the series delivered a range of conversations around creativity, pedagogy, ethics, Indigenous sovereignty, and inclusion in the emerging area of AI. The live and interactive online event included AFTRS faculty of Australia's and the world's foremost AI experts. See also Appendix 9: Public Programs, Industry, and Research Engagement — Digital Futures Summit series.

Cont'd

			<p>- Creative Matters Edition 3, 2023 — <i>Thriving Futures + Leadership</i>: Contribution to the DDCA publication. AFTRS was the first organisation to co-edit with NITRO in the August 2021 37th issue (in 2023, NiTRO changed its name to Creative Matters). The published contributions were:</p> <ul style="list-style-type: none">- <i>Applied Compassion</i> with Pearl Tan, AFTRS; Catherine Kolomyjec; and Claire Tonkin.- <i>Embracing Uncertainty and the Unknown: equipping Screen Business Producers to negotiate and thrive in disrupted environments</i>, Dr Gerard Reed, AFTRS. <p>See also Appendix 9: Public Programs, Industry, and Research Engagement — Research Dissemination.</p>
--	--	--	---

(2.3.) 2. **Corporate Performance Measure**

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

(2.) 1. Key activity		Activity analysis	
Partner on values-driven, future-focused industry research projects	AFTRS research program continues to strive to achieve rigorous, practicable outcomes for the screen and audio industries. Our focus remains on fostering values aligned collaborations with industry and educational partners — such as Screen Well — to generate new knowledge that meets immediate needs and also identifies emerging opportunities, trends, and questions. This approach is allowing us to grow the internal research culture of the School as well as contribute to the overall growth and development of the industry.		
Associated Corporate Plan 2023–24 Performance Target	Result against target		Analysis
2 industry-partnered research projects per year	Target met	<p>2 industry-partnered research projects were undertaken during the reporting period.</p> <p>(down from 3 industry research projects in 2022-23)</p>	<p>AFTRS actively engages the industry, the academy, and relevant stakeholders to conceptualise, facilitate, and conduct research that aligns with the School's strategy and mission. Research collaborations comprised:</p> <ul style="list-style-type: none"> · <i>'Social Network Analysis: A Novel Approach to Researching Film Industry Data'</i> is a research project led by Professor Deb Verhoeven at the University of Alberta. It uses quantitative data analysis and in-depth interviews to understand the impact of film school collaborations on subsequent industry behaviours and performance. · AFTRS has engaged in exploratory research with the Leadership Matters Report Team to examine some of the most consequential challenges identified within the report impacting emerging talent, such as: <ul style="list-style-type: none"> - The generational divide and the impact on the career opportunities for emerging talent; - Creative opportunity costs associated with certain work environments; and - Defining what effective leadership is in screen to inform training pathways/development programs for students and industry. <p>See also Appendix 9: Public Programs, Industry, and Research Engagement — Research Collaborations</p>

PILLAR 3. SUSTAINABILITY

Criterion Source: Corporate Plan 2023–24, Strategic Focus: 3.1 Effective Organisation

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

(3.1.) 1. Corporate Performance Measure		
Ensure an adaptive, efficient, and sustainable business that supports AFTRS as a global centre of excellence for screen & broadcast education, training, and research.		
(1.) 1. Key activity	Activity analysis	
Growing a culture that celebrates and embraces belonging and inclusion with shared accountability for addressing patterns of systemic marginalisation	<p>AFTRS continues to strengthen and review its approach to inclusion and belonging, guided by First Nations principles and principles of anti-racism.</p> <p>Throughout 2023–24 the School has continued to examine how it employs and fosters the language of inclusion, training in soft skills and hard skills, and its physical environment to support belonging within AFTRS.</p> <p>AFTRS continues to focus on equitable, inclusive leadership and enhancing organisational capability, teaching anti-racism through workshop programs — where staff and students can understand the significance of anti-discrimination and anti-racism and be equipped with the tools and skills to actively create an environment that is culturally inclusive. Over the year, the School community supported initiatives and celebrations to embrace the range of lived experiences at AFTRS, including neurodiversity, people with disabilities, culturally and racially marginalised people and non-binary people.</p>	
Associated Corporate Plan 2023–24 Performance Target	Result against target	Analysis
5 community celebrations, supported by the School per year, that promote belonging and inclusion	<p>Target met</p> <p>7 community celebrations were supported by the School to promote belonging and inclusion during the period. (up from 3 in 2022-23)</p>	<p>The key community activities comprised:</p> <ul style="list-style-type: none"> · An afternoon tea and panel discussion for International Women's Day · Session on managing stress in creative environments for World Mental Health Day · Week-long activation for Wear it Purple Day · Pre-Orientation Program for new First Nations students · Pre-Orientation Program for new students with disabilities · Drag Trivia and an LGBTQIA+ mixer as part of Orientation Week · First Nations Graduation Event

Cont'd

<p>AFTRS staff community reflects a wide variety of lived experience and actively seeks to increase meaningful opportunities and participation of people who have been systematically marginalised:</p>			
<ul style="list-style-type: none"> 51% Female representation and at a leadership level 	<p>Target met</p>	<p>55% of Female or non-binary representation and at a leadership level. (up from 54% in 2022-23)</p>	<p>The percentage of leadership positions held by women or those identifying as non-binary has increased by 1% this reporting period (reporting as at 30 June 2024).</p> <p>This result builds upon the 7% increase seen in the prior period through the School's continued efforts to actively seek women or non-binary identifying individuals for roles and ensuring all recruitment panels have gender balance.</p>
<ul style="list-style-type: none"> 9% People living with disability 	<p>Target met</p>	<p>11% of AFTRS staff have identified as living with a disability and/or being neurodivergent. (up from 10% in 2022-23)</p>	<p>This is an increase of 1% from the prior year. Figures rely on self-disclosure and build upon the progressive increases in disclosure seen over 2021–22 and 2022–23. The School has continued to provide clear reasonable adjustments at all points during the recruitment process and actively maintained ongoing relationships with specialist recruitment agencies and the Australian Disability Network.</p>
<ul style="list-style-type: none"> 5% First Nations 	<p>Target not met</p>	<p>3% of AFTRS staff have identified as First Nations. (Stable in comparison to 2022-23)</p>	<p>While AFTRS was able to maintain its previous year's target of 3%, it was unable to achieve the stretch target of 5% introduced in 2023–24.</p> <p>The School average for the year was 4%, however, results were impacted by the departure of a staff member, the timing of recruitment activities and of the reporting.</p> <p>With additional roles being recruited across the School, AFTRS will continue to build on its previously expanded approach, prioritising this in Q1 and Q2 of 2024-25.</p>

(1.) 2. **Key activity** **Activity analysis**

Develop and implement a staged Environmental Plan	AFTRS continued to enhance its Environmental Action Plan through development of an Environmental Sustainability Strategic Plan (ESSP). The ESSP will be finalised late 2024 and covers all facets of the School's activities, including: infrastructure and operations, curriculum, sustainable productions, and research. Tracking of actions is centralised and ongoing, and places AFTRS in a strong position to meet the Australian Public Service (APS) Net Zero 30 obligations.		
Associated Corporate Plan 2023–24 Performance Target	Result against target		Analysis
Implement and review the Environmental Plan in line with Government initiatives	Target met	The Environmental Action Plan was reviewed in July 2023. The new Environmental Sustainability Strategic Plan (ESSP) with an expanded scope that is to replace the Environmental Action Plan was subsequently developed over 2023–24. The Environmental Initiatives already implemented under the EAP and retained under the ESSP have continued to be actively managed and monitored throughout 2023–24. (result is in line with expected progress from 2022-23)	The new ESSP has been developed in the period and is due for finalisation late 2024. It documents the principles and goals of AFTRS sustainability ambitions. The ESSP provides a clear, targeted action plan to meet APS NetZero 30 obligations. Furthermore, the ESSP takes an integrated approach to embed environmental sustainability across the School's operations, curriculum, training, and productions.

(1.) 3. **Key activity** **Activity analysis**

Ensure the organisation is financially sustainable and scalable	During 2023–24, AFTRS teaching revenue stabilised, with Award Course revenue increasing slightly compared to 2022-23 (aided in part by fee increases). Interest revenue was significantly higher than the prior year. Teaching and other staff costs increased due to the renegotiation of the Enterprise Agreement and changes to Industrial Relations legislation. Cost pressures continued across all other cost categories. In 2024–25 AFTRS anticipates that cost of living pressures will influence prospective students' decisions on studying at AFTRS, which may result in a drop in teaching revenue. The Financial Sustainability Review resulted in additional funding of \$3.772m allocated to AFTRS in 2024–25, much of which will be allocated against the ongoing deficit. This additional funding will facilitate investment in staffing and focus areas, which will enable the organisation to be financially sustainable and build the foundations for a scalable business model.		
Associated Corporate Plan 2023–24 Performance Target	Result against target		Analysis
Increase own-sourced funding to 28%	Target met	Own-source funding at 29% (stable in comparison to 2022-23)	29% of AFTRS funding is made up of own-source revenue. Comprising sources, such as: Award Course revenue; Short Course revenue; other course revenue; interest; and grants.

(1.) 4. **Key activity** **Activity Analysis**

Infrastructure Audit	The School undertook an infrastructure audit in the 2021–22 reporting period, the audit informed the School’s approach to develop a more comprehensive Technology Strategic Plan, in alignment with the other School key strategies, and to fully support and facilitate the corporate strategy — <i>Creating the Future</i> .		
Associated Corporate Plan 2023–24 Performance Target	Result against target	Analysis	
Annual review of the Technology Strategic Plan against the priorities of the corporate strategy	Target met	A review of the Technology Strategic Plan was undertaken during the period (Stable in comparison to 2021-22)	<p>The 2023-24 review of the Technology Strategic Plan was undertaken by an external consultant and took into consideration the outcomes from the Accessibility Audit in 2023. A key outcome from the 2023–24 review was to expand the planned 2024–25 Technology Strategic Plan review brief to consider the rapidly changing external environment, the additional activity of the migration to a cloud-based CRM and the enhanced Cyber Security and Data Privacy requirements. The CRM Salesforce project is a major component of the Technology Strategic Plan, supporting many business activities as well as student recruitment and engagement. The CRM Salesforce project began with a discovery phase in August 2023 which focused on identifying the current workflows and integrations and the desired user journeys across the range of business units within AFTRS. The project was paused in January 2024 while the implementation plan was revised. As a result, the 2024–25 review brief scope now includes the Salesforce project, and the resources and staffing required to support the long-term implementation plan for Salesforce and increasing requirements for Cyber Security, Data ownership and Privacy.</p> <p>The Technology Strategic Plan Review brief has been approved by the AFTRS Executive and is scheduled to begin in September 2024.</p>

6 Statutory Reporting

Equal Employment Opportunity (EEO – Workplace Diversity)

The People and Culture Team continued to utilise inclusive recruitment practices, using gender-neutral language in job advertisements and position descriptions and actively promoting the school's commitment to flexible work, including job share arrangements. Ensuring diverse and balanced representation on recruitment panels was a priority, as well as embedding practices within the recruitment process to assist panel members in considering and identifying unconscious bias. This practice has resulted in robust and diverse recruitment outcomes.

Making AFTRS a safe and inclusive space for First Nations candidates, Culturally and Racially Marginalised (CARM) candidates and candidates with a disability remains a priority for AFTRS, and the School continues the important work required to make this a reality. The School continued to build on the benefits inherent to the inclusive recruitment strategies that were rolled out in 2021, further leveraging recruitment strategies learned from AFTRS achieving Disability Confident Recruiter (DCR) status in November 2023.

The School continues to work hard to create an environment where everyone can bring their whole selves to work. AFTRS has continued to provide development opportunities to all staff to increase their knowledge and confidence when working with all individuals. This included Building an Anti-Racist Organisation and Anti-Racism Empowerment in Media and Education training, facilitated by Erfan Daliri of Kind Enterprises, Cultural Safety training facilitated by ABSTARR Consulting, Mental Health First Aid Certificate training and Disability Confidence training.

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

The AFTRS online anonymous whistleblowing platform did not receive any reports during this period. Individual email addresses were publicised for Authorised Officers to receive complaints under the *Public Interest Disclosure Act 2013*. This channel is promoted on the staff intranet and the School's website. There were no Public Interest Disclosure reports received this year.

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

- Continuing to embed the AFTRS Values into all people processes and communications.
- Revising and embedding the flexible work practices across the School to increase opportunities for Staff to request flexible work arrangements whilst supporting connection and collaboration.
- Delivering the Staff Survey and leading action planning activities to respond to staff feedback and continue to make AFTRS an inclusive, safe, supportive, and welcoming environment.
- Rolling out workshops to both staff and students with a focus on building capability around inclusion best practices.
- Revising and delivering the staff-led Reward and Recognition Program to recognise and celebrate values-led performance and excellence in service, teaching, and support as nominated by staff and students.
- Recognising service milestones of employees.
- To ensure clear and consistent communication and connection, AFTRS has continued implementing more regular all-staff meetings, with monthly Town Halls to allow staff to ask questions, share concerns, and connect with colleagues from across the School. An email from the Executive Team to all staff is sent weekly to provide timely updates. This practice has been well received and will continue.

Staffing, Establishment and Appointments

As at 30 June 2024, there were 166 staff at AFTRS, 41 of whom worked part-time. Staff from non-English speaking backgrounds occupied 46 positions at all levels across the School, an increase of ten from the previous year. Seven were occupied by people identifying as living with disability, and five staff members identified as Aboriginal and/or Torres Strait Islanders, which is consistent with the prior year.

Overall, the representation of women at AFTRS has increased from 58% to 60% of staff, and the percentage of leadership positions held by women or those identifying as non-binary has increased to 55% this reporting period. The number of women or non-binary identifying individuals in lecturer roles has increased from 53% to 61%, with 64% of Discipline Lead roles occupied by women or those identifying as non-binary.

AFTRS staff members are selected on merit. Of the 107 appointments that AFTRS made during the year, 35 were new appointments, 10 were promotions, 18 were conversions from fixed-term to ongoing contracts, and 44 were temporary appointments of less than one year. Of those appointments, 71 were women or those identifying as non-binary, 25 were from a non-English speaking background, two identified as being from an Aboriginal and/or Torres Strait Islander background, and one identified as living with disability. All equity-related policies are available on the staff intranet.

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

Comparison Tables

ALL ONGOING AND NON-ONGOING EMPLOYEES

All Ongoing Employees in the Current Reporting Period 2023-24

		NSW
Male	Full-time	46
	Part-time	3
	Total Male	49
Female	Full-time	46
	Part-time	20
	Total Female	66
Indeterminate	Full-time	-
	Part-time	-
	Total Indeterminate	-
Total		115

All Ongoing Employees in the Previous Reporting Period 2022-23

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

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

		NSW
Male	Full-time	11
	Part-time	6
	Total Male	17
Female	Full-time	19
	Part-time	15
	Total Female	34
Indeterminate	Full-time	-
	Part-time	-
	Total Indeterminate	-
Total		51

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

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

STAFFING INFORMATION

2023-24: Staffing Information

As at 30 June 2024	Male	Female	X	Total	Non-English-Speaking Background
Senior Management*	2	4	-	6	1
Management / Heads of Department	12	8	-	20	7
Teaching	17	26	-	43	16
Teaching / Training Support	1	12	-	13	3
Administration	12	38	-	50	10
Technical	13	3	-	16	5
Production	6	7	-	13	3
Support	3	-	-	3	1
Education	-	2	-	2	-
Total	61	85	0	146	36

*Includes one Principal Executive Officer (PEO)

2022-23: Staffing Information

As at 30 June 2023	Male	Female	X	Total	Non-English-Speaking Background
Senior Management*	2	5	-	7	1
Management / Heads of Department	9	8	-	17	6
Teaching	19	22	-	41	9
Teaching / Training Support	2	9	-	11	3
Administration	9	31	-	40	8
Technical	15	3	-	18	6
Production	2	4	-	6	1
Support	3	-	-	3	1
Education	-	3	-	3	1
Total	64	91	0	155	37

*Includes one Principal Executive Officer (PEO)

Staff are employed at AFTRS under the AFTRS Act. The majority of staff are covered by the AFTRS Enterprise Agreement, with the AFTRS Enterprise Agreement 2024-2027 coming into effect in April 2024. There were no staff members on Individual Flexibility Arrangements or Individual Variable Remuneration.

SES equivalent staff are employed on a maximum-term contract basis. The appointed holder of the Principal Executive Office is covered by a performance appraisal scheme, which allows for an annual performance-related payment scheme, which allows for an annual performance-related payment.

REPRESENTATION OF EEO TARGET GROUPS WITHIN SALARY BANDS

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

Salary Band as at 30 June 2024	Non-English-Speaking Background	Aboriginal and/or Torres Strait Islander Peoples	People with a Disability	Women	LGBTQIA+
To \$45,619	-	-	-	-	-
\$45,620 – \$59,934	-	-	1	-	-
\$59,935 – \$63,814	-	-	-	1	1
\$63,815 – \$85,245	10	1	-	32	13
\$85,246 – \$97,064	2	1	-	4	3
\$97,065 – \$119,295	15	1	3	37	10
Over \$119,295	19	2	3	26	9
Total	46	5	7	100	36

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

Salary Band as at 30 June 2022	Non-English-Speaking Background	Aboriginal and/or Torres Strait Islander Peoples	People with a Disability	Women	LGBTQIA+
To \$45,619	-	-	-	-	-
\$45,620 – \$59,934	-	-	1	-	-
\$59,935 – \$63,814	-	-	-	-	-
\$63,815 – \$85,245	9	1	-	25	10
\$85,246 – \$97,064	4	-	-	7	-
\$97,065 – \$119,295	12	1	3	34	12
Over \$119,295	11	3	3	19	6
Total	36	5	7	85	28

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

WORK AND PRIVATE COMMITMENTS

AFTRS has a flexible work policy to accommodate private commitments by offering part-time work, job sharing, home-based work, flexible working hours, personal leave (which can also be used for religious/cultural observances), recreational leave at half-pay, and leave without pay. AFTRS also allows individual flexibility based on genuine agreement.

Remuneration Information

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

Remuneration for Key Management Personnel

Name Position Title	Short-term Benefits			Post-employment Benefits	Other long-term Benefits		Termination Benefits	Total Remuneration
	Base Salary *	Bonuses	Other Benefits and Allowances	Superannuation Contributions	Long Service Leave	Other Long-Term Benefits		
Nell Greenwood Chief Executive Officer	\$295,634	\$48,383	0	\$27,497	\$12,482	0	0	\$383,996
Joanne Herron Chief Financial Officer	\$233,935	0	0	\$23,963	\$16,321	0	0	\$274,218
Rachel Perkins Chair of Council	\$18,795	0	0	\$2,075	0	0	0	\$20,870
Debra Richards Council Member (+ a period as Interim Chair of Council)	\$42,894	0	0	\$4,723	0	0	0	\$47,617
Carole Campbell Council Member / Chair of Finance, Audit and Risk Management Committee	\$34,798	0	0	\$3,828	0	0	0	\$38,625
Annabelle Herd Council Member	\$12,740	0	0	\$1,401	0	0	0	\$14,141
Chris Oliver-Taylor Council Member / Member of Finance, Audit and Risk Management Committee**	0	0	0	0	0	0	0	0
Tanya Hosch Council Member	\$28,078	0	0	\$3,092	0	0	0	\$31,171

Cont'd

Name Position Title	Short-term Benefits			Post-employment Benefits	Other long-term Benefits		Termination Benefits	Total Remuneration
	Base Salary *	Bonuses	Other Benefits and Allowances	Superannuation Contributions	Long Service Leave	Other Long-Term Benefits		
Amelia Pieri Council Member – Student [Outgoing]	\$22,564	0	0	\$3,473	0	0	0	\$26,037
Jude Palmer Council Member – Student [Incoming]	\$5,514	0	0	\$610	0	0	0	\$6,124
John St. Quintin Council Member – Staff*** [Outgoing]	0	0	0	0	0	0	0	0
Julia Avenell Council Member – Staff*** [Incoming]	0	0	0	0	0	0	0	0
Total	\$694,951	\$48,383	0	\$70,663	\$28,803	0	0	\$842,800

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

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

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

Remuneration for Senior Executives

Remuneration Band	Number of Senior Executives	Short-term Benefits			Post-employment Benefits	Other long-term Benefits		Termination Benefits	Total remuneration
		Average Base Salary*	Average Bonuses	Average Other Benefits and Allowances	Average Superannuation Contributions	Average Long Service Leave	Average Other Long-Term Benefits	Average Termination Benefits	Average total remuneration
\$0 - \$220,000	2	\$141,608	0	0	\$16,634	\$1,311	0	0	\$159,553
\$220,001 - \$245,000	4	\$188,872	0	0	\$22,798	\$18,230	0	\$ 5,924	\$235,824

*The Average Base Salary includes accrued annual leave.

Remuneration for Other Highly Paid Staff

Nil to report.

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

Remuneration for the Principal Executive Officer is also set by the Remuneration Tribunal as outlined in the *Principal Executive Offices—Classification Structure and Terms and Conditions Determination* and may alter over time.

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

Staff Training and Development

The Performance Conversations and Professional Development Planning Program is core to staff training and development.

This financial year saw a continued focus on capacity-building workshops to support the School's strategic direction and "just in time" one-to-one coaching and training delivered internally.

The School invested \$110,108 in Professional Development, including internally and externally facilitated workshops, conferences, professional development, and study leave.

A combined total of 86.32 days of Professional Development Leave — an entitlement under the AFTRS Enterprise Agreement, and study leave were approved for 8 members of staff: one staff member attending a day of professional development training, two staff members working on a Graduate Certificate, one staff member working on a master's degree, and four staff working on their PhD submissions.

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

- Mental Health First Aid.
- First Aid.
- How to Use Technology in the Classroom Training.
- How to Make Your Moodle Course Accessible Training.
- Web Check Out Training.
- Cultural Safety Training.
- Building an Anti-Racist Organisation Training for Managers.
- Anti-Racism Empowerment in Media and Education.
- Custodians of Culture Training for Managers.
- Dispute Resolution Training.
- Weaving and reflection.
- Brave Framework: Stress, Boundaries, Conflict.
- Introduction to Indigenous Media Ethics and Aesthetics.
- Mentoring students at Masters level.
- Time Edit.
- Moodle Assessments: Essentials for Grading Efficiently.
- Constructive Alignment.
- Mastering SharePoint: Essential tips for Educators and Collaborators.
- Innovative lessons.
- Sharing teaching and learning best practice.
- Managing classroom dynamics.
- Creative Practice Research Ethics.
- Risk Assessment for Production.
- Trauma-informed teaching and learning.
- Decolonising your curriculum.
- Supporting neurodivergent students in a creative adult learning environment.
- AI-assisted research tools.
- Transforming lectures for enhanced student engagement.
- Effective resource design – UDL principles.
- AI in our toolbox: from hesitation to creation.
- Crafting organised courses with Moodle.
- Harnessing the power of AI based image generation for visual references.
- Bribery, Corruption and Fraud.
- Cyber Security.
- Diversity and Inclusion for Managers.
- Psychological Health and Safety for Managers.
- Sexual harassment.
- Height safety.
- Accessible events training.
- Culturally responsive trauma informed practice.
- Understanding the basics of 3D for beginners.
- Understanding contracting training.
- Generative AI: pros, cons, and what it means to us in the creative education space.
- Strength based assessment feedback.
- Designing assessments.

Industrial Relations

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

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

Staff representatives have input through various committees, including the Work, Health and Safety Committee and the Staff Consultative Committee. Staff input is also provided through regular departmental and divisional meetings. And also, when the School seeks input about change, extensive and detailed consultation takes place, and anonymous methods of providing comments have also been made available.

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

The Modern Award and Agreement Making

Minimum staff terms and conditions of employment are currently established by the Australian Government Industry Award 2016, containing provisions specific to the School, having taken effect in August 2016, replacing the AFTRS Award 2000.

The AFTRS Enterprise Agreement 2017 was replaced by the AFTRS Enterprise Agreement 2024 and has been in place since the Fair Work Commission formally approved it in April 2024. The AFTRS Enterprise Agreement 2024 contains the terms and conditions for all AFTRS employees, excluding SES staff.

Work, Health and Safety

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

A program consisting of ongoing reviews continued during the period, including risk assessment processes, identification and examination of high-risk activities, battery storage and disposal procedures, emergency evacuation and critical incident drills, and workplace inspections. Measures were taken to address identified risks as required. In 2024, the School underwent a proactive Comcare inspection of AFTRS' Incident Management, with Comcare "forming a reasonable belief that AFTRS has systems in place" and providing recommendations to support the School's 'continual improvement'.

WHS Consultation

The Health and Safety Committee — the primary consultative body for WHS issues— held regular meetings during the reporting period. Staff are represented on the committee by Health and Safety Representatives from each division (workgroup) within the School and senior management and executive representatives. Two Executive team members attend committee meetings and report on health and safety-related issues directly to the Executive team.

AFTRS staff have access to the minutes and action tracker via the AFTRS intranet site, and the representatives share outcomes with their teams after each meeting. Staff are also regularly consulted on health and safety-related issues by their managers, Health and Safety Representatives, or specialist staff.

Staff are encouraged to communicate WHS concerns directly to the committee or their representatives and are welcome to attend meetings. The Senior First Aid Officer group now attends committee meetings and reports at the Health and Safety Committee.

WHS Personnel

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

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

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

Incident Reports

During 2023-24, there were 36 incidents reported, an increase from last year's total. The continued trend of higher levels of reporting continues to reflect the ongoing work of the Committee and the Production team to encourage a collective community safety culture with staff and students reporting all hazards, near misses, and incidents they observe or encounter, and this is a testament to a marginal increase in the number of incidents reported.

There were two incidents in FY 2023-24 that resulted in a workers' compensation claim. We continue to streamline the incident reporting process and early identification of issues through the WHS Committee and are working to implement the recommendations from the proactive Comcare inspection to support the continuous improvement of AFTRS' incident management systems. AFTRS also maintains a clear focus on mental health and well-being to identify problems early through targeted Mental Health First Aid (MHFA) training for Staff.

Freedom of Information

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

AFTRS also publishes information resulting from FOI access requests, information to which AFTRS routinely gives access in response to FOI access requests, and information routinely provided to Parliament. AFTRS' website details the information published under the IPS requirements at <https://www.aftrs.edu.au/governance/freedom-of-information>.

Formal requests may also be made for information about AFTRS and its operations under the FOI Act. These requests are referred to AFTRS' FOI Officer. AFTRS received one FOI request during the reporting period.

Privacy

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

AFTRS continued to comply with its obligations under the *Privacy Act 1988* and Australian Privacy Principles (APPs) concerning

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

AFTRS received no complaints under the *Privacy Act 1988* during the reporting period.

Ministerial Directions and Government Policies

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

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

Judicial Decisions and Reviews by Outside Bodies

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

In May 2023, The Hon. Tony Burke, MP, announced a Sustainability Review for the ARTS8, the national arts training organisations—of which AFTRS is a member. The National Cultural Policy, *Revive*, recognises the critical role the national training organisations play in the growth and strength of Australian cultural life. The Sustainability Review, led by KordaMentha through the Office for the Arts, commenced in September 2023, and resulted in additional funding to be provided to AFTRS from 2024–25 through an increased appropriation, to enable AFTRS to deliver on its remit.

In the previous period, AFTRS reported the preparation and submission of its ‘renewal of registration’ application with the Tertiary Education Quality and Standards Agency (TEQSA) and its ‘renewal of registration’ application with the Commonwealth Register of Institutions and Courses for Overseas Students (CRICOS). At the time of the reporting, the renewals had not been received by the School. The notifications of re-registration were received: September 2023 (TEQSA); and January 2024 (CRICOS).

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

Fraud Control and Corruption Control

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

Consistent with the review schedule, the establishment of the National Anti-Corruption Commission, and the new Commonwealth Fraud and Corruption Control Framework due to come into effect on 1 July 2024, AFTRS undertook a review of its policy documents informed by the Commonwealth Fraud and Corruption Policy that was developed by the Department of Finance and Attorney General's Department. The new Fraud and Corruption Control Policy was endorsed by the FARM Committee and approved by the AFTRS Council in March 2024, and the new Fraud and Corruption Control Plan was approved by the FARM Committee in February 2024.

AFTRS management is satisfied that AFTRS has appropriate fraud and corruption prevention, detection, investigation, reporting, and data collection procedures and processes that meet AFTRS' specific needs and that all reasonable measures are taken to minimise the incidence of fraud within AFTRS.

In June 2024, the FARM Committee provided its assessment of fraud risks to the ANAO, finding the School to have adequate and effective internal controls established to manage fraud risk.

Indemnities and Insurance Premiums for Officers

Professional Indemnity Insurance and Directors and Officers Liability insurance for the year ending 30 June 2024 was provided by Comcover. The premium for liability insurance was \$36,751.

Environmental Management

AFTRS is committed to supporting and promoting environmental sustainability in all its actions. In its Corporate Strategy—*Creating the Future*, the Environmental Action Plan (EAP) sits within the Sustainability pillar of the strategy. AFTRS has taken steps to embed responsible resource use and sustainability throughout the organisation through the EAP and its next iteration, the Environmental Sustainability Strategic Plan (ESSP), due for launch in late 2024.

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

- Installation of energy efficient systems and recording energy use to identify and act on efficiency opportunities.
- Low landfill output due to recycling programs, reuse of materials and elimination of single-use items.
- Lower water usage through preventive maintenance programs and implementation of water efficient devices.
- Continued environmentally friendly disposal of all obsolete computer and production equipment.
- Increased awareness amongst staff and students of our commitment to sustainability within the School.

- Sustainable plans for student productions, through both use of materials and content.
- Development of teaching content on sustainable production methods. Partnerships with other organisations on both research and knowledge exchange activities.
- Consideration of environmental evaluations in procurement and contracting decisions.

Greenhouse Gas Emissions Inventory

APS Net Zero 2030 is the Government's policy for the Australian Public Service (APS) to reduce its greenhouse gas emissions to net zero by 2030 and transparently report on its emissions. As part of APS Net Zero on Government Operations Strategy,¹ non-corporate and corporate Commonwealth entities are required to report on their operational greenhouse gas emissions.

The Greenhouse Gas Emissions Inventory presents greenhouse gas emissions over the 2023-24 period. Results are presented on the basis of Carbon Dioxide Equivalent (CO₂-e) emissions, calculated in line with APS Net Zero Emissions Reporting Framework,² consistent with the Whole-of-Australian Government

¹ <https://www.finance.gov.au/government/climate-action-government-operations/aps-net-zero-emissions-2030>

² <https://www.finance.gov.au/government/climate-action-government-operations/commonwealth-emission-reporting/australian-public-service-net-zero-emissions-reporting-framework>

approach as part of the APS Net Zero 2030 policy. Not all data sources were available at the time of the report and amendments to data may be required in future reports.

Reporting on refrigerants is optional for 2023-24 and will be phased in over time as emissions reporting matures. with other organisations on both research and knowledge exchange activities.

Emissions from hire cars for 2023-24 may be incomplete due to a lack of robust data. The quality of data is expected to improve over time as emissions reporting matures.

Waste data was unable to be separated from Landlord data and has not been included.

Greenhouse Gas Emissions Inventory Tables

2023-24 Greenhouse Gas Emissions Inventory – Location-Based Method

Emission source	Scope 1 kg	Scope 2 kg	Scope 3 kg	Total kg
	CO2-e	CO2-e	CO2-e	CO2-e
Electricity (Location Based Approach)	N/A	1,258.975	100.450	1,359.425
Natural Gas	67.957	N/A	17.276	85.233
Solid Waste*	N/A	N/A	0.000	0.000
Refrigerants*†	0.000	N/A	N/A	0.000
Fleet vehicles and Other Vehicles	5.225	N/A	1.304	6.529
Domestic Commercial flights	N/A	N/A	44.525	44.525
Domestic Hire Car*	N/A	N/A	0.000	0.000
Domestic Travel Accommodation*	N/A	N/A	6.318	6.318
Other energy	0.000	N/A	0.000	0.000
Total t CO2-e	73.182	1,258.975	169.873	1,502.030

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

* indicates emission sources collected for the first time in 2023-24. The quality of data is expected to improve over time as emissions reporting matures.

† indicates optional emission source for 2023-24 emissions reporting.

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

2023-24 ELECTRICITY GREENHOUSE GAS EMISSIONS

Emission source	Scope 2 t CO2-e	Scope 3 t CO2-e	Total t CO2-e	Percentage of electricity use
Electricity (Location Based Approach)	1,258,975	100,450	1,359,425	100.00%
Market-based electricity emissions	1,224,688	151,196	1,375,884	81.28%
Total renewable electricity	-	-	-	18.72%
<i>Mandatory renewables¹</i>	-	-	-	18.72%
<i>Voluntary renewables²</i>	-	-	-	0.00%

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

¹ Mandatory renewables are the portion of electricity consumed from the grid that is generated by renewable sources. This includes the renewable power percentage.

² Voluntary renewables reflect the eligible carbon credit units surrendered by the entity. This may include purchased large-scale generation certificates, power purchasing agreements, GreenPower and the jurisdictional renewable power percentage (ACT only).

7 Financial Statements

Contents

Certification

Primary financial statements

Statement of Comprehensive Income
Statement of Financial Position
Statement of Changes in Equity
Cash Flow Statement

Overview

Notes to the financial statements

Financial Performance

- 1 Expenses
- 2 Own-Source Revenue and Gains

Financial Position

- 3 Financial Assets
- 4 Non-Financial Assets
- 5 Payables
- 6 Interest Bearing Liabilities

People and Relationships

- 7 Employee Provisions
- 8 Key Management Personnel Remuneration
- 9 Related Party Disclosures

Managing Uncertainties

- 10 Contingent Assets and Liabilities
- 11 Fair Value Measurement
- 12 Financial Instruments

Other Information

- 13 Current/Non-Current Distinction For Assets and Liabilities
- 14 Assets Held In Trust

Certification



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

Opinion

In my opinion, the financial statements of the Australian Film, Television and Radio School (the Entity) for the year ended 30 June 2024:

- (a) comply with Australian Accounting Standards – Simplified Disclosures and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2024 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following as at 30 June 2024 and for the year then ended:

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

Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Entity in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and their delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (Including Independence Standards)* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Accountable Authority's responsibility for the financial statements

As the Accountable Authority of the Entity, the Council is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Simplified Disclosures and the rules made under the Act. The Council is also responsible for such internal control as the Council determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Council is responsible for assessing the ability of the Entity to continue as a going concern, taking into account whether the Entity's operations will cease as a result of an administrative restructure or for any other reason. The Council is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless the assessment indicates that it is not appropriate.

GPO Box 707, Canberra ACT 2601
38 Sydney Avenue, Forrest ACT 2603
Phone (02) 6203 7300

Auditor's responsibilities for the audit of the financial statements

My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authority;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Entity to cease to continue as a going concern; and
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Accountable Authority regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office



Fiona Sheppard
Executive Director
Delegate of the Auditor-General
Canberra
13 September 2024

Statement by Council, Chief Executive Officer and Chief Financial Officer

STATEMENT BY COUNCIL, CHIEF EXECUTIVE OFFICER AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2024 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the Australian Film Television and Radio School will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Council.



Rachel Perkins
Chair
13 September 2024



Dr Nell Greenwood
Chief Executive Officer
13 September 2024



Joanne Herron
Chief Financial Officer
13 September 2024

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2024

	Notes	2024 \$000	2023 \$000	Original Budget \$000
NET COST OF SERVICES				
Expenses				
Employee benefits	1A	21,522	18,513	19,159
Suppliers	1B	7,923	8,016	9,447
Depreciation and amortisation	4A	5,998	6,164	5,994
Finance costs	1C	461	559	457
Write-down and impairment of other assets	1D	1	63	-
Total expenses		35,905	33,315	35,057
Own-source income				
Own-source revenue				
Revenue from contracts with customers	2A	9,037	8,823	9,552
Interest	2B	838	382	360
Other revenue		74	93	173
Total own-source revenue		9,949	9,298	10,085
Total own-source income		9,949	9,298	10,085
Net cost of services		25,956	24,017	24,972
Revenue from Government	2C	24,283	22,997	24,283
Deficit on continuing operations		(1,673)	(1,020)	(689)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation reserve		-	1,392	-
Total other comprehensive income		-	1,392	-
Total comprehensive income/(loss)		(1,673)	372	(689)

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

Budget Variances Commentary

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

Employee benefits: were higher than budget by \$2,363k (6.7% of Total expenses) due to a pay rise after Enterprise Agreement negotiations, the impact of the Industrial Relations reforms and a deliberate effort to use more employees and fewer contractors.

Suppliers: were lower than budget by \$1,524k (4.3% of Total expenses) due to a deliberate effort to use more employees and fewer contractors.

Revenue from contracts with customers: were lower than budget by \$515k (5.1% of Total own-source income) due to lower enrolments and higher student withdrawals, influenced by high cost of living pressures in Sydney.

Interest: was higher than budget by \$478k (4.7% of Total own-source income) due to interest rate rises during the year.

STATEMENT OF FINANCIAL POSITION

As at 30 June 2024

	Notes	2024 \$000	2023 \$000	Original Budget \$000
ASSETS				
Financial assets				
Cash and cash equivalents	3A	6,155	7,399	5,623
Trade and other receivables	3B	3,708	3,077	4,097
Total financial assets		9,863	10,476	9,720
Non-financial assets¹				
Buildings	4A	35,244	37,593	34,657
Plant and equipment	4A	8,166	8,991	8,149
Intangibles	4A	106	183	102
Other non-financial assets	4B	1,124	779	740
Total non-financial assets		44,640	47,546	43,648
Total assets		54,503	58,022	53,368
LIABILITIES				
Payables				
Suppliers	5A	964	1,508	1,470
Other payables	5B	4,966	4,653	4,726
Total payables		5,930	6,161	6,196
Interest bearing liabilities				
Leases	6A	35,491	37,656	34,945
Total interest bearing liabilities		35,491	37,656	34,945

Cont'd

		2024	2023	Original
	Notes	\$000	\$000	Budget
				\$000
Provisions				
Employee provisions	7A	3,681	3,131	3,328
Total provisions		3,681	3,131	3,328
Total liabilities				
		45,102	46,948	44,469
Net assets				
		9,401	11,074	8,899
EQUITY				
Reserves		2,857	2,857	1,498
Retained surplus		6,544	8,217	7,401
Total equity		9,401	11,074	8,899

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

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

Budget Variances Commentary

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

Cash and cash equivalents: were higher than budget by \$532k (1.0% of Total assets) due to interest rate rises during the year.

Trade and other receivables: were lower than budget by \$389k (0.7% of Total assets) due to lower enrolments and higher withdrawals.

Buildings: were higher than budget by \$587k (1.1% of Total assets) due to the CPI increase on the AFTRS building lease being higher than the budgeted CPI increase.

Other non-financial assets: were higher than budget by \$384k (0.7% of Total assets) due to the prepayment of IT related licences.

Suppliers: were lower than budget by \$506k (1.1% of Total liabilities) due to a deliberate effort to use more employees and fewer contractors.

Other payables: were higher than budget by \$240k (0.5% of Total liabilities) due to increased staff costs arising from the new Enterprise Agreement and Industrial Relations reforms.

Leases: were higher than budget by \$546k (1.2% of Total liabilities) due to the CPI increase on the AFTRS building lease being higher than the budgeted CPI increase.

Employee provisions: were higher than budget by \$353k (0.8% of Total liabilities) due to increased staff costs arising from the new Enterprise Agreement and Industrial Relations reforms.

Reserves: were higher than budget by \$1,359k (15.3% of Total equity) due to the revaluation of fixed assets at the end of FY23.

Retained surplus: was lower than budget by \$857k (9.6% of Total equity) due to a combination of factors including lower enrolments, higher student withdrawals, increased teaching costs, impact of the new Enterprise Agreement and Industrial Relations reforms.

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2024

	Retained earnings		Asset revaluation reserve		TOTAL EQUITY		Original Budget
	2024 \$000	2023 \$000	2024 \$000	2023 \$000	2024 \$000	2023 \$000	
Opening balance as at 1 July	8,217	9,234	2,857	1,468	11,074	10,702	9,588
Comprehensive income							
Deficit for the period	(1,673)	(1,020)	-	-	(1,673)	(1,020)	(689)
Other comprehensive income	-	-	-	1,392	-	1,392	-
Transfers between equity components	-	3	-	(3)	-	-	-
Total comprehensive income	(1,673)	(1,017)	-	1,389	(1,673)	372	(689)
Closing balance as at 30 June	6,544	8,217	2,857	2,857	9,401	11,074	8,899

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

Budget Variances Commentary

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

Deficit for the period: was higher than budget by \$984k (142.8% of Total comprehensive income) due to a combination of factors including lower enrolments, higher student withdrawals, increased teaching costs, impact of the new Enterprise Agreement and Industrial Relations reforms.

CASH FLOW STATEMENT

For the year ended 30 June 2024

	Notes	2024 \$000	2023 \$000	Original Budget \$000
OPERATING ACTIVITIES				
Cash received				
Appropriations	2C	24,283	22,997	24,283
Sale of goods and rendering of services		8,781	8,569	9,128
Interest		668	295	334
Net GST received		1,179	1,136	1,100
Other		40	57	171
Total cash received		34,951	33,054	35,016
Cash used				
Employees		20,954	18,900	18,798
Suppliers		9,754	8,409	9,973
Interest payments on lease liabilities		461	559	457
Net GST paid		-	-	-
Total cash used		31,169	27,868	29,228
Net cash from operating activities		3,782	5,186	5,788
INVESTING ACTIVITIES				
Cash received				
Proceeds from sale of property, plant and equipment		3	2	2
Total cash received		3	2	2
Cash used				
Purchase of property, plant & equipment		1,207	1,636	1,958
Total cash used		1,207	1,636	1,958
Net cash used by investing activities		(1,204)	(1,634)	(1,956)

Cont'd

	2024	2023	Original Budget
Notes	\$000	\$000	\$000
FINANCING ACTIVITIES			
Cash used			
Principal payments of lease liabilities	3,822	4,379	3,761
Total cash used	3,822	4,379	3,761
Net cash used by financing activities	(3,822)	(4,379)	(3,761)
Net decrease in cash held	(1,244)	(827)	71
Cash and cash equivalents at the beginning of the reporting period	7,399	8,226	5,552
Cash and cash equivalents at the end of the reporting period	6,155	7,399	5,623

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

Budget Variances Commentary

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

Sale of goods and rendering of services: cash received was lower than budget by \$347k (1.0% of Total cash received from operating activities) due to lower enrolments and higher student withdrawals, influenced by high cost of living pressures in Sydney.

Interest: cash received was higher than budget by \$334k (1.0% of Total cash received from operating activities) due to interest rate rises during the year.

Employees: cash used was higher than budget by \$2,156k (7.4% of Total cash used by operating activities) due to a pay rise after Enterprise Agreement negotiations, the impact of the Industrial Relations reforms and a deliberate effort to use more employees and fewer contractors.

Suppliers: cash used was lower than budget by \$219k (0.7% of Total cash used by operating activities) due to a deliberate effort to use more employees and fewer contractors.

Purchase of property, plant & equipment: cash used was lower than budget by \$751k (38.4% of Total cash used by investing activities) due to a deliberate strategy to manage depreciation expenses.

OVERVIEW

The Australian Film Television and Radio School is an Australian Government Corporate Commonwealth Entity.

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

Outcome 1: To support the development of a professional screen arts and broadcast culture in Australia including through the provision of specialist industry-focused education, training, and research.

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

Basis of preparation of the financial statements

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act 2013*.

The financial statements have been prepared in accordance with:

- a) *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015 (FRR)*; and
- b) Australian Accounting Standards and Interpretations – including Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities under AASB 1060 issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

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

New Australian Accounting Standards

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

Taxation

The Australian Film Television and Radio School is exempt from all forms of taxation except for fringe benefits tax (FBT) and the goods and services tax (GST).

Events After the Balance Sheet Date

There were no subsequent events which had the potential to significantly affect the ongoing structure and financial activities of the Australian Film Television and Radio School.

Financial Performance

This section analyses the financial performance for the year ended 30 June 2024

	2024	2023
	\$000	\$000
1. EXPENSES		
1A. Employee benefits		
Wages and salaries	15,921	14,273
Superannuation		
Defined contribution plans	2,463	2,169
Defined benefit plans	168	145
Leave and other entitlements	2,771	1,892
Separation and redundancies	199	34
Total employee benefits	21,522	18,513

Accounting Policy

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

1B. Suppliers

Goods and services supplied or rendered

Consultants and professional fees	474	329
Contractors	1,825	1,992
IT related expenses	1,555	1,679
Repairs and maintenance	512	549
Building services	639	598
Utilities	487	280
Marketing	646	784
Travel	236	229
External audit	45	45
Internal audit	95	159
Other	1,359	1,321
Total goods and services supplied or rendered	7,873	7,965

Cont'd

	2024	2023
	\$000	\$000
Goods and services are made up of:		
Goods supplied	416	400
Services rendered	7,457	7,565
Total goods and services supplied or rendered	7,873	7,965
Other suppliers		
Workers compensation expenses	50	51
Total other suppliers	50	51
Total suppliers	7,923	8,016

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

Accounting Policy

Short-term leases and leases of low-value assets

The Australian Film Television and Radio School has elected not to recognise right-of-use assets and lease liabilities for short-term leases of assets that have a lease term of 12 months or less and leases of low-value assets (less than \$10,000 per asset). The Australian Film Television and Radio School recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

1C. Finance costs

Interest on lease liabilities	461	559
Total finance costs	461	559

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

Accounting Policy

All borrowing costs are expensed as incurred.

1D. Write-down and impairment of other assets

Proceeds from sale	(2)	(2)
Impairment of property, plant and equipment	3	65
Total write-down and impairment of other assets	1	63

	2024	2023
	\$000	\$000
2. OWN-SOURCE REVENUE AND GAINS		
2A. Revenue from contracts with customers		
Sale of goods	7	10
Rendering of services	9,030	8,813
Total revenue from contracts with customers	9,037	8,823

Disaggregation of revenue from contracts with customers

Major product / service line:

Award courses	7,354	7,127
Non-Award courses	1,540	1,509
Other	143	187
	9,037	8,823

Type of customers:

Individuals	8,556	8,335
Businesses	481	488
	9,037	8,823

Timing of transfer of goods and services:

Over time	8,894	8,636
Point in time	143	187
	9,037	8,823

Accounting Policy

Revenue from the sale of goods is recognised when control has been transferred to the buyer.

The following is a description of principal activities from which the Australian Film Television and Radio School generates its revenue: the Australian Film Television and Radio School runs undergraduate and post-graduate award courses, short courses and industry certificates, and training for corporate and industry partners. In all cases the performance obligations are satisfied at the end of the course. In all cases customers simultaneously receive and consume the benefits provided by the Australian Film Television and Radio School. Revenue is recognised evenly over the duration of each course, which for most courses is wholly within a single financial year.

The transaction price is the total amount of consideration to which the Australian Film Television and Radio School expects to be entitled in exchange for transferring promised goods or services to a customer. The consideration promised in a contract with a customer may include fixed amounts, variable amounts, or both.

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

	2024	2023
	\$000	\$000
2B. Interest		
Interest on deposits	838	382
Total interest	838	382

Accounting Policy

Interest revenue is recognised using the effective interest method.

2C. Revenue from Government

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

Corporate Commonwealth entity payment item	24,283	22,997
Total revenue from Government	24,283	22,997

Accounting Policy

Revenue from Government

Funding received or receivable from non-corporate Commonwealth entities (appropriated to the non-corporate Commonwealth entity as a corporate Commonwealth entity payment item for payment to the Australian Film Television and Radio School) is recognised as Revenue from Government by the corporate Commonwealth entity unless the funding is in the nature of an equity injection or a loan.

Financial Position

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

	2024	2023
	\$000	\$000
3. FINANCIAL ASSETS		
3A. Cash and cash equivalents		
Cash at bank	6,155	7,399
Total cash and cash equivalents	6,155	7,399

Accounting Policy

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

- a) cash on hand;
- b) demand deposits in bank accounts with an original maturity of 12 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

The Australian Film Television and Radio School had the following financing facilities in place at 30 June 2024 and 30 June 2023.

A bank guarantee facility with the Commonwealth Bank of Australia

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

The Australian Film Television and Radio School had a credit card facility of \$110,000 (2023: \$110,000) with the Commonwealth Bank of Australia, with the balance cleared monthly.

3B. Trade and other receivables

Goods and services receivables

Goods and services	3,369	2,909
Total goods and services receivables	3,369	2,909

Cont'd

	2024	2023
	\$000	\$000
Other receivables		
Interest receivable	273	104
GST receivable	64	89
Other sundry receivables	2	2
Total other receivables	339	195
Total trade and other receivables (gross)	3,708	3,104
Less: Expected credit loss allowance	-	(27)
Total trade and other receivables (net)	3,708	3,077

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

Accounting Policy

Financial assets

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

4. NON-FINANCIAL ASSETS

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

	Buildings	Leasehold improvements	Plant and equipment	Motor vehicles	Computer software	Course development costs	TOTAL
	\$000	\$000	\$000	\$000	\$000	\$000	\$000
As at 1 July 2023							
Gross book value	55,598	4,274	4,839	105	1,337	1,093	67,246
Accumulated depreciation / amortisation	(18,005)	-	(166)	(61)	(1,154)	(1,093)	(20,479)
Total as at 1 July 2023	37,593	4,274	4,673	44	183	-	46,767
Additions							
Purchase or internally developed	-	92	879	114	8	-	1,093
Right-of-use assets	1,649	-	-	8	-	-	1,657
Depreciation / amortisation expense	-	(446)	(1,430)	(5)	(85)	-	(1,966)
Depreciation on right-of-use assets	(3,998)	-	(21)	(13)	-	-	(4,032)
Disposals - gross book value	-	-	(3)	-	(8)	-	(11)
Disposals - accumulated depreciation	-	-	-	-	8	-	8
Net book value 30 June 2024	35,244	3,920	4,098	148	106	-	43,516

Cont'd

	Buildings	Leasehold improvements	Plant and equipment	Motor vehicles	Computer software	Course development costs	TOTAL
	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Net book value as of 30 June 2024 represented by							
Gross book value	57,247	4,366	5,715	227	1,337	1,093	69,985
Accumulated depreciation / amortisation	(22,003)	(446)	(1,617)	(79)	(1,231)	(1,093)	(26,469)
Net book value 30 June 2024	35,244	3,920	4,098	148	106	-	43,516
Carrying amount of right-of-use assets	35,244	-	8	5	-	-	35,257

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

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

Revaluations of non-financial assets

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

An independent valuer performed a desktop materiality review of fixed asset fair values as at 30 June 2024. No asset classes were revalued.

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

No significant contractual commitments for the acquisition of leasehold improvements, plant and equipment or intangibles existed at 30 June 2024.

Accounting Policy

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

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

Asset recognition threshold

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

Accounting Policy (continued)

Lease Right of Use (ROU) Assets

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

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

Revaluations

Following initial recognition at cost, leasehold improvements, plant and equipment (excluding ROU assets) and motor vehicles are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets did not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets. The current policy is to assess fair values at least every three years.

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

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

Depreciation and amortisation

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

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

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

	2024	2023
Equipment	3 to 10 years	3 to 10 years
Motor vehicles	10 years	10 years
Computer software	4 to 7 years	4 to 7 years
Course development	-	-
Leasehold improvements	lease terms	lease terms

The depreciation rates for ROU assets are based on the commencement date to the earlier of the end of the useful life of the ROU asset or the end of the lease term.

Impairment

All assets were assessed for impairment at 30 June.

Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the Australian Film Television and Radio School was deprived of the asset, its value in use is taken to be its depreciated replacement cost.

Accounting Policy (continued)

Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

Intangible assets

The Australian Film Television and Radio School's intangible assets consist of purchased software. While the research and maintenance cost components are charged to expenses as incurred, the development elements are capitalised in accordance with AASB 138 after satisfying the requirements of that accounting standard.

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the Australian Film Television and Radio School's software are 4 to 7 years (2023: 4 to 7 years).

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

	2024	2023
	\$000	\$000
4B. Other non-financial assets		
Prepayments	1,124	779
Total other non-financial assets	1,124	779

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

5. PAYABLES

5A. Suppliers

Trade creditors and accruals	964	1,508
Total suppliers	964	1,508

All supplier payables are current. Settlement is usually made within 30 days.

Accounting Policy

Trade creditors and accruals are recognised at their amortised amounts, being the amounts at which the liabilities will be settled.

Liabilities are recognised to the extent that the goods or services have been received.

	2024	2023
	\$000	\$000
5B. Other payables		
Salaries, wages, and superannuation	766	605
Deferred income	4,200	4,048
Total other payables	4,966	4,653

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

6. INTEREST BEARING LIABILITIES

6A. Leases

Lease Liabilities	35,491	37,656
Total leases	35,491	37,656

Maturity analysis - contractual undiscounted cash flows

Within 1 year	4,374	4,188
Between 1 to 5 years	17,442	16,675
More than 5 years	15,625	19,097
Total leases	37,441	39,960

Total cash outflow for leases for the year ended 30 June 2024 was \$4,283,000.

The Australian Film Television and Radio School in its capacity as lessee leases premises in Moore Park, Sydney. Rent is subject to a CPI increase each year.

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

Accounting Policy

For all new contracts entered into the Australian Film Television and Radio School considers whether the contract is, or contains a lease. A lease is defined as 'a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration'.

Once it has been determined that a contract is, or contains a lease, the lease liability is initially measured at the present value of the lease payments unpaid at the commencement date, discounted using the interest rate implicit in the lease, if that rate is readily determinable, or the department's incremental borrowing rate.

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification to the lease. When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset or profit and loss depending on the nature of the reassessment or modification.

People and Relationships

This section describes a range of employment and post employment benefits provided to our people and our relationships with other key people

	2024	2023
	\$000	\$000
7. EMPLOYEE PROVISIONS		
<u>7A. Employee provisions</u>		
Annual leave	1,449	1,304
Long service leave	2,232	1,827
Total employee provisions	3,681	3,131

Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within twelve months of the end of the reporting period are measured at their nominal amounts.

Other long-term employee benefit liabilities are measured at the present value of estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

Leave

The liability for employee benefits includes provision for annual leave and long service leave.

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including the Australian Film Television and Radio School's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined internally as at 30 June 2024. The estimate of the present value of the liability takes into account attrition rates and pay increases.

Separation and Redundancy

Provision is made for separation and redundancy benefit payments. The Australian Film Television and Radio School recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

Superannuation

The Australian Film Television and Radio School's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS) or the PSS Accumulation Plan (PSSap), or other superannuation funds held outside the Australian Government.

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme.

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

The Australian Film Television and Radio School makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. The Australian Film Television and Radio School accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June represents outstanding contributions.

8. KEY MANAGEMENT PERSONNEL REMUNERATION

Key management personnel are those with authority and responsibility for planning, directing and controlling the activities of the Australian Film Television and Radio School, directly or indirectly, whether executive or otherwise. At the Australian Film Television and Radio School, they are members of the Council, the CEO and the Chief Financial Officer. Their remuneration is summarised below.

	2024	2023
	\$000	\$000
Short-term employee benefits		
Salary	695	719
Performance Bonus	48	47
Total short-term employee benefits	743	766
Post-employment benefits		
Superannuation	71	71
Total post-employment benefits	71	71
Other long-term employee benefits		
Long-service leave	29	48
Total other long-term employee benefits	29	48
Total key management personnel remuneration expenses¹	843	885

1. The above key management personnel remuneration excludes the remuneration and other benefits of the Portfolio Minister. The Portfolio Minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by the Australian Film Television and Radio School.

The total number of Key Management Personnel that are included in the above table are 10 individuals (2023: 10 individuals).

9. RELATED PARTY DISCLOSURES

Related party relationships:

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

Transactions with related parties:

Given the breadth of Government activities, related parties may transact with the government sector in the same capacity as ordinary citizens. Such transactions include the payment or refund of taxes, receipt of a Medicare rebate or higher education loans. These transactions have not been separately disclosed in this note.

The following transactions with related parties occurred during the financial year:

The Australian Film Television and Radio School issued scholarships to students on behalf of the Kenneth Myer Fellowship Trust to the value of \$106,875. The Kenneth Myer Fellowship Trust reimbursed the Australian Film Television and Radio School \$106,875 (2023: \$108,750).

Managing Uncertainties

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

10. CONTINGENT ASSETS AND LIABILITIES

The Australian Film Television and Radio School is not aware of the existence of any significant potential claim which might impact on its financial affairs.

Accounting Policy

Contingent liabilities and contingent assets are not recognised in the statement of financial position but are reported in the notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

11. FAIR VALUE MEASUREMENT

Accounting Policy

The Australian Film Television and Radio School adopts a policy of stating its fixed assets (except for computer software and capitalised course development costs) at fair value. A review of fair values as at 30 June was carried out by an independent external valuer. An asset class is revalued if the difference between the carrying amount and the fair value is material.

	Fair value measurements at the end of the reporting period	
	2024 \$000	2023 \$000
Non-financial assets		
Leasehold improvements	3,920	4,274
Plant and equipment	4,090	4,673
Motor vehicles	143	44
Total non-financial assets subject to regular fair value assessment	8,153	8,991

	2024	2023
	\$000	\$000
12. FINANCIAL INSTRUMENTS		
12A. Categories of Financial Instruments		
Financial assets at amortised cost		
Cash at bank	6,155	7,399
Receivables for goods and services	3,369	2,909
Other receivables - interest	273	104
Total financial assets at amortised cost	9,797	10,412
Total financial assets	9,797	10,412
Financial Liabilities		
Financial liabilities measured at amortised cost		
Trade creditors	964	1,508
Other payables - salaries, wages, and superannuation	766	605
Total financial liabilities measured at amortised cost	1,730	2,113
Total financial liabilities	1,730	2,113

Accounting Policy

Financial assets

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

a) financial assets measured at amortised cost.

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

Comparatives have not been restated on initial application.

Financial Assets at Amortised Cost

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

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

Amortised cost is determined using the effective interest method.

Effective Interest Method

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

Accounting Policy (continued)

Impairment of Financial Assets

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

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

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

Financial liabilities

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

Financial Liabilities at Amortised Cost

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

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

	2024	2023
	\$000	\$000

12B. Net gains or losses on financial assets

Financial assets at amortised cost

Interest income from bank deposits	838	382
Net gains on financial assets at amortised cost	838	382

Other Information

	2024	2023
	\$000	\$000
13. CURRENT/NON-CURRENT DISTINCTION FOR ASSETS AND LIABILITIES		
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	6,155	7,399
Trade and other receivables	3,708	3,077
Other non-financial assets	708	426
Total no more than 12 months	10,571	10,902
More than 12 months		
Buildings	35,244	37,593
Plant and equipment	8,166	8,991
Intangibles	106	183
Other non-financial assets	416	353
Total more than 12 months	43,932	47,120
Total assets	54,503	58,022
Liabilities expected to be settled in:		
No more than 12 months		
Suppliers	964	1,508
Other payables	4,966	4,653
Leases	3,951	3,952
Employee provisions	1,436	1,428
Total no more than 12 months	11,317	11,541
More than 12 months		
Leases	31,540	33,704
Employee provisions	2,245	1,703
Total more than 12 months	33,785	35,407
Total liabilities	45,102	46,948

14. ASSETS HELD IN TRUST

Purpose - Monies provided by the Australian Film Television and Radio School and Kenneth & Andrew Myer to fund study activities including annual Indigenous scholarships and advancement of the role of the creative producer.

Apart from the operating cash kept in a bank account, the remaining trust funds are invested with the Australian Communities Foundation.

	2024	2023
	\$000	\$000
Trust funds		
Fund opening balance	1,540	1,523
Increase / (decrease) in value of investment	150	155
Management fees paid	(23)	(23)
Audit Fees	(6)	(6)
Scholarships Paid	(107)	(109)
Fund closing balance	1,554	1,540
Represented by:		
Australian Communities Foundation	1,554	1,540
Total funds	1,554	1,540

END OF AUDITED FINANCIAL STATEMENTS

8 Appendices

Appendix 1: Application and Enrolments

The allocation of places in the Award Courses Program is competitive and based on merit. Applicants must complete the published application tasks and meet the selection criteria to be considered for a place in a course.

Courses offered in the relevant reporting period were at three levels:

- Bachelor (AQF 7)
- Graduate Diploma (AQF 8)
- Masters (AQF 9)

Applications and Enrolments Statistics

2024 Semester 1 Intake	Applications	Offers	Enrolments*
Degree			
Bachelor of Arts Screen: Production – New students**	234	139	80
Bachelor of Arts Screen: Production – Continuing students	-	-	156
Sub-total	234	139	236
Post-Graduate			
Graduate Diploma in Radio and Podcasting – New students	31	29	19
Graduate Diploma in Radio and Podcasting – Continuing students	-	-	16
Sub-total	31	29	35
Master of Arts Screen – New students, including International	146	71	39
Master of Arts Screen – Continuing students	-	-	48
Master of Arts Screen: Business – New students	17	16	8
Master of Arts Screen: Business – Continuing students	-	-	26
Sub-total	196	90	144
Master of Arts Screen: Business – Continuing students	463	236	405
Sub-total	163	87	121
Total	428	255	392

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

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

Appendix 2. Scholarships

Scholarship title	Basis of award	Details	Value	Volume
Bachelor of Arts Screen: Production and Graduate Diploma in Radio and Podcasting Equity Scholarships	Awarded based on equity	Through the financial support of the Kenneth Myer Fellowship Trust and the AFTRS Executive Hardship Fund, AFTRS offered Equity Scholarships for BA Screen: Production and Graduate Diploma in Radio and Podcasting students. Established in 2015, this scholarship supports students from lower socio-economic backgrounds or those who are under-represented in higher education. These scholarships are offered twice a year.	Valued up to \$2,500 for one semester. The value of the scholarships depends on the student's personal circumstances.	The School awarded nine Bachelor of Arts Screen: Production, and Graduate Diploma in Radio and Podcasting Equity Scholarships to eight students across the two rounds of applications.
First Nations Scholarships	Awarded based on merit or equity	The scholarships, are intended to assist Aboriginal and Torres Strait Islander undergraduate or postgraduate students who may otherwise be under-represented with the costs associated with higher education at AFTRS, including study resources and relocation costs.	The value of the scholarships varies depending on the course and the student's circumstances. Valued between \$5,000 and \$25,000.	The School awarded eight First Nations Scholarships.
Onbass Giant Steps Scholarship	Awarded based on merit or equity	The Onbass/Giant Steps Scholarship is awarded to support and develop the career of a gifted storyteller who may not be able to afford to study full-time in Sydney, giving them the opportunity to do so by providing them with a 3-year commitment per recipient. The scholarship is intended to support students commencing their studies by contributing to a living allowance or towards relocation costs, study resources, fees, or other costs.	Valued at \$22,500 (\$7,500 per year for three years).	The School awarded one Scholarship to a Bachelor of Arts Screen: Production student.
Master of Arts: Screen Equity Scholarships	Awarded based on equity	Through the financial support of the Kenneth Myer Fellowship Trust, AFTRS offered Equity Scholarships for MA Screen students. The scholarships provide much-needed living allowance support to students from lower socio-economic backgrounds and assist disadvantaged students with higher education costs.	Valued up to \$6,250 for one semester. The value of the scholarships depends on the student's personal circumstances.	The School awarded nine Master of Arts: Screen scholarships to nine students across the two rounds of applications.

Cont'd

Scholarship title	Basis of award	Details	Value	Volume
Glenn Daniel News Scholarship	Awarded based on merit	The Glenn Daniel Scholarship supported by NOVA Entertainment is in honour of the renowned radio journalist and podcast professional Glenn Daniel. This scholarship is awarded each year to develop Australian radio, news and journalist talent, focusing on supporting the next generation of storytellers by contributing to a living allowance or towards relocation costs, study resources and other costs.	Valued at \$10,000.	The school awarded one Scholarship to a Graduate Diploma Radio and Podcasting student.
Women in Cinematography Scholarship	Awarded based on merit	This scholarship, sponsored by SONY, is for women and gender-diverse students in Year 3 of the Bachelor of Arts Screen: Production who nominate as cinematographers in an assessable role for POC and Graduation Production, having completed the Cinematography elective. To qualify, students must be successfully enrolled in the Year 3 Cinematography elective in 2024.	Valued at up to \$2,500 for one semester.	The School awarded two Scholarships to two Bachelor of Arts Screen: Production students.
Craft Excellence Scholarship	Awarded based on merit	The purpose of this scholarship is to support female identifying students from the disciplines of cinematography, sound and editing by providing the full first year tuition fee for a commencing student in 2024 in the Master of Arts Screen.	Valued at \$29,136.	The School awarded one Scholarship to a Master of Arts Screen student.
Alumni & Industry Scholarship	Awarded based on merit	The Alumni and Industry Scholarship, supported by the Alumni and Industry Fund, is intended to support and develop the career of a gifted storyteller who may not be able to afford to study in Sydney, with a particular focus on under-represented groups in the Australian screen industry. This includes but is not limited to individuals from refugee backgrounds or from culturally and racially marginalised communities, individuals who are gender diverse, people living with a disability and people from low socio-economic backgrounds.	Valued at \$25,000.	The School awarded one Scholarship to a Master of Arts Screen student.

Cont'd

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

AFTRS expresses its appreciation to all individuals and organisations that have generously donated to the Alumni and Industry Scholarship Fund in this financial year. We would like to extend special recognition to our donors in the following tiers;

\$1000 and above – Annette Davey (Postnetts Inc), Emily Dean, Mathieu Ravier, Monica Davidson (Creative Plus Business), Pearl Tan and Dr. Priya Roy, Rachael Weiss, Robbie Miles, Stephen Murphy and Cate Cahill and Unjoo Moon.

\$500 and above – Debra Richards, Kate Montague (Audiocraft), Kellie Riordan (Deadset Studios), Madeleine Hetheron-Miau, Rachel Perkins and Ryan Rathbone (Australian Radio Network).

\$100 and above – Geraldine Coakley, Greg Dyett, Karen Pearlman, Kate Stone, Kerinne Jenkins (Birdland Films), Marcus Gillezeau, Mark Forstmann, Nerida Tyson-Chew, Nick Bolton (Ten Alphas), Patrick May and Timothy Hadwen.

Appendix 3. Bridge to Industry

Over the past year, AFTRS has worked closely with industry to help students navigate the transition to working in the screen and broadcast sectors. This is achieved through developing and managing internships, placements, and attachments, and working with key industry partnerships such as the various guilds, ABC, SBS and the commercial radio and podcast industry to maximise opportunities for students and graduates.

The Partnerships & Development division has a dedicated role that works in partnership with Teaching & Learning division staff to facilitate curriculum-related placements and paid and un-paid industry opportunities. We work to best match skillsets to available paid employment opportunities for our students, graduates, and alumni with our industry partners. A key example of this is the AFTRS Graduate Program, which consists of paid internships offered on a competitive basis to graduating BA Year 3 students. The 2023 AFTRS Graduate Program awarded 12 graduating BA Year 3 students paid internships across the ABC, BBC Studios, Endemol Shine Australia, Eureka Productions, EQ Media, ITV Studios Australia, SBS, Warner Bros. and WildBear Entertainment.

Many students and recent graduates engaged in the selection process for each opportunity. The process included pitching and the submission of supporting documents. Students and graduates are given direct mentoring and advice on crafting compelling responses to expected industry standards and guidance on CV, showreel, and interviewing skills in each stage.

AFTRS continued to work closely with industry guilds and organisations to nurture the connection between AFTRS students, graduates, and industry. AFTRS' students had the opportunity to work as volunteers at industry events, such as the AACTA Awards, Sydney Film Festival and Flickerfest, making valuable industry contacts. Students also had free and discounted tickets made available to them for industry conferences and festivals, as well as free or discounted memberships to selected Industry guilds.

In Radio and Podcasting, most graduates enter full-time and part-time roles within three months of finishing the course, with employment outcomes of 90% for the last twelve months. Secured roles include:

- Breakfast Presenter, ZOO FM Dubbo,
- Breakfast Presenter, Magic 899 Port Lincoln,
- News Journalist, Wave FM Wollongong,
- Producer, Jonesy & Amanda, WSFM,
- Producer, Triple J; and
- Audio Producer, Nine Radio.

Internships, Placements and Attachments

AFTRS facilitates work placements and paid and unpaid internships with production companies, TV networks, radio stations, podcast networks, studios, and organisations in various roles that could lead to employment. The industry may approach AFTRS with opportunities directly via AFTRS staff industry contacts. The Industry team, which sits in the Industry & Alumni

Engagement unit within the Partnerships & Development division, works closely with faculty members to engage industry on behalf of our students and graduates.

AFTRS also collates a range of opportunities, including competitions and employment for current students and recent alumni, and shares them via regular electronic newsletters. During the 2023-24 financial year, over 60 opportunities were shared with our students and graduates.

Professional Attachments

Name of Organisation	Production Name or Scheme	Applicable Cohort
SEE PICTURES	Runt	BA Y3 (2021) Cohort

Work Placements

Name of Organisation	Production name or Scheme	Position Offered	Applicable Cohort
ARC EDIT	Various	General Editorial Assistant	BA Y3 (2021) Cohort
ABC	Various	Operations Studio Team, Camera Operating	BA Y3 (2021) Cohort
ABC	Various	Operations Production Team, Editing	BA Y3 (2021) Cohort
ABC	Various	ABC - Operations Production Team, Audio Mixing and Live Audio Mixing	BA Y3 (2021) Cohort
ABC	Various	ABC Operations Radio Audio Team	BA Y3 (2021) Cohort
AQUARIUS FILMS	Mix Tape	Producing placement	MA Y2 (2022) Cohort
AQUARIUS FILMS	Mix Tape	Directing Attachment	MA Y2 (2022) Cohort
AQUARIUS FILMS	Mix Tape	Art Department Placement	MA Y2 (2022) Cohort
BEYOND PRODUCTIONS	Various	Production and post-production	BA Y3 (2021) Cohort
BUNYA PRODUCTIONS	Various	Development Placement	BA Y3 (2021) Cohort
BUS STOP FILMS	Various	Production Placement	BA Y3 (2021) Cohort
CHEEKY LITTLE	Kangaroo Beach S3	Editing Placement	MA Y2 (2022) Cohort
CZJ	Various	Post-Production Placement	BA Y3 (2021) Cohort
CZJ	Bondi Rescue	Editing Assistant	MA Y2 (2022) Cohort
CURIO PICTURES	The Narrow Road to the Deep North	Art Department Placement	MA Y2 (2022) Cohort
CURIO PICTURES	The Narrow Road to the Deep North	Camera Department Placement	MA Y2 (2022) Cohort

Cont'd

Name of Organisation	Production name or Scheme	Position Offered	Applicable Cohort
EASY TIGER	Nugget is Dead	Shadow – DOP and Director	MA Y2 (2022) Cohort
FELICITY PRICE PRODUCTIONS	Bird Island	Writer's Room	MA Y2 (2022) Cohort
FREMANTLE	Various	Podcast Development Team	BA Y3 (2021) Cohort
FREMANTLE MEDIA	Grand Designs, Restoration Australia, and Tony Armstrong's Extraordinary Objects	Documentary Team	MA Y2 (2022) Cohort
HYPE MEDIA	Various	Production Placement	BA Y3 (2021) Cohort
JAGGI ENTERTAINMENT	Various	Development Placement	MA Y2 (2022) Cohort
LINGO PICTURES	Various	Development Placement	BA Y3 (2021) Cohort
NINE NETWORK	Various	Production Placement	BA Y3 (2021) Cohort
ODD ASSEMBLY	Various	Production Placement	BA Y3 (2021) Cohort
PANDORAS DOCS (FRINGE DWELLER FILMS)	Killjoy	Camera Assistant	MA Y2 (2022) Cohort
PHOTOPLAY FILM	Various	Assist Executive Producer of Long Form Department	BA Y3 (2021) Cohort
ROADSHOW ROUGH DIAMOND	Various	TV Development Placement	BA Y3 (2021) Cohort
SERENDIPITY	Various	Production Placement	BA Y3 (2021) Cohort
SEVEN NETWORK	Various	News Camera Department	BA Y3 (2021) Cohort
SOUTHERN PICTURES	Various	Development and Production Placement	BA Y3 (2021) Cohort
STUDIO CANAL	Various	Script Coverage	MA Y2 (2022) Cohort
THE LAST ANNIVERSARY PRODUCTIONS	The Last Anniversary	Art Department	MA Y2 (2022) Cohort
TRACKDOWN	Various	Sound Placement	BA Y3 (2021) Cohort
2CC CANBERRA	Various	Radio Placement	GDRP
2LT LITHGOW	Various	Radio Placement	GDRP
ABC DIGITAL CONTENT & INNOVATION	Various	Research Placement	GDRP
ABC TRIPLE J SYDNEY	Various	Radio Placement	GDRP
ABC RADIO SYDNEY	Various	Radio Placement	GDRP
BETOOTA ADVOCATE / DM PODCASTS	Various	Podcast placement	GDRP
DEADSET STUDIOS SYDNEY	Various	Podcast placement	GDRP

Cont'd

Name of Organisation	Production name or Scheme	Position Offered	Applicable Cohort
NOVA SMOOTH FM SYDNEY	Various	Radio Placement	GDRP
NOVA SYDNEY	Various	Radio Placement	GDRP
SCA 2DAY FM SYDNEY	Various	Radio Placement	GDRP
SCA TRIPLE M NEWCASTLE	Various	Radio Placement	GDRP
SCA HIT TOWNSVILLE	Various	Radio Placement	GDRP

Paid Internships and Trainee Opportunities Made Available

Name of Organisation	Production Name or Scheme	Position Offered	Applicable Cohort
ABC CHILDRENS	2023 AFTRS Graduate Program	Children and Family Development Internship	BA Y3 (2021) Cohort
ABC FACTUAL	2023 AFTRS Graduate Program	Junior Researcher – Production Internship	BA Y3 (2021) Cohort
BBC	2023 AFTRS Graduate Program	Unscripted Development/Production Intern	BA Y3 (2021) Cohort
ENDEMOL SHINE	2023 AFTRS Graduate Program	AFTRS Internship	BA Y3 (2021) Cohort
EUREKA	2023 AFTRS Graduate Program	Production Internship	BA Y3 (2021) Cohort
ITV	2023 AFTRS Graduate Program	Production Internship	BA Y3 (2021) Cohort
SBS	2023 AFTRS Graduate Program	Production Internship	BA Y3 (2021) Cohort
WARNER BROTHERS	2023 AFTRS Graduate Program	Post-Production Assistant	BA Y3 (2021) Cohort

Unpaid Internships

Name of Organisation	Production Name or Scheme	Position Offered	Applicable Cohort
ABC	Selwyn Speight Diversity Scholarship	Internship	GDRP
ANIMAL LOGIC	The Shrinking of the Treehorns	Internship	BA Y3 (2021) Cohort
BBC	Various	Development Internship	MA Y2 (2022) Cohort
PARIYA TAHERZADEH	Pariya Taherzadeh Radio & Podcasting Scholarship	Internship	GDRP
TRACKDOWN	Various	Audio Internship	BA Y3 (2021) Cohort

Graduate Showcase

AFTRS Showcase is an annual collection of events and activations which provides opportunities for AFTRS graduates to network with Industry, make important connections, and to showcase their work. Taking on feedback and insights from the 2023 Graduate Showcase event, a new structure was outlined for 2024, showcasing the breadth of AFTRS talent to industry including:

Queensland Showcase, Friday 3 November 2023

A graduate showcase was held as part of Brisbane International Film Festival's Industry Days program at QUT, featuring a screening of selected BA and MAS graduates' student work and a networking opportunity for graduates and industry.

Victoria Showcase, Tuesday 12 December 2023

A graduate showcase was held at ACMI in Melbourne, featuring a screening of selected BA and MAS graduates' student work and a networking opportunity for graduates and industry, attended by Professor Mark Rose, Chair of Academic Board, and 2023 Honorary Degree recipient Tony Ayres.

Screen Industry Night, Tuesday 26 March 2024

AFTRS Screen Industry Night is an annual event to showcase AFTRS' graduate work for industry and provide an opportunity for networking. A selection of work from BASP and MAS graduates, curated by a panel of internal and external assessors, was screened which represented the scale of creative ambition and skill of our students. The event was attended by 111 graduating students, industry members and staff.

The screening (74min) was introduced by Dr Nell Greenwood, Rachel Perkins, and graduating student and student member of the AFTRS Council, Amelia Pieri and followed by drinks, canapes, and networking in the

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

The event was preceded (18 March) with an online networking primer facilitated by Head of Industry & Alumni Engagement, Robbie Miles for tips and tricks to make the most of the night.

MASB Networking Breakfast, Thursday 20 March 2024

For the first time in 2024, AFTRS Showcase hosted an MASB networking and recruitment event as part of the Screen Forever Conference on the Gold Coast.

Held at restaurant Cucina Vivo, part of The Star Gold Coast which hosts the conference, 31 attendees including industry, alumni, current and prospective MASB students were welcomed by Convenor Peter Herbert and recent graduate Sarah Price, to learn more about the course and network.

GDRP Networking Night, Thursday 4 April 2024

Also, for the first time in 2024, AFTRS Showcase hosted a networking event for the GDRP Course.

Hosted onsite at AFTRS, 55 attendees including industry, alumni and current GDRP students were welcomed by Convenor Natalie Pozdeev and recent graduate Monica Reid, to learn more about the course and network.

Due to fortunate timing with the event taking place shortly after Show Radio, the School was able to play the newly cut sizzle reel for the audience, which gave excellent student testimonials about the course.

Appendix 4: 2023 AFTRS Graduates

Graduation Ceremony

On Friday 17 May 2024, AFTRS held its annual graduation ceremony with 158 eligible students celebrating their graduation amongst family, friends, and educators. Graduates included 6 First Nations students, and a total of 11 Alternative Exit degrees were conferred – Diploma in Arts Screen: Production, Advanced Diploma in Arts Screen: Production, Graduate Diploma in Arts Screen and Graduate Certificate in Screen: Business.

The Graduation Ceremony, which took place at the Seymour Centre in Chippendale, began with a Welcome to Country by AFTRS Elder-in-Residence, Aunty Rhonda Dixon-Grovenor. The Minister for the Arts, The Hon Tony Burke MP, addressed the students in person on the importance of their formal training and announced a \$530,000 grant over two years to support First Nations training and career pathways. Speakers also included CEO Dr Nell Greenwood, AFTRS Academic Board Chair Mark Rose, AFTRS Council Chair Rachel Perkins, Alumni Hannah Carroll Chapman and Graduating Student EJ Garrett. The event was attended by 435 family, friends and teaching staff, and was live streamed for those who were unable to attend in person.

First Nations Graduation Event

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

A smoking ceremony held by Gawura Cultural Immersions with traditional songs and dances opened the celebration, immersing guests, and participants into First Nations culture, providing a deep cultural experience. This was followed by a Welcome to Country by AFTRS Elder-in-Residence Aunty Rhonda Dixon-Grovenor. Celebrations featured keynote address by Genevieve Grieves, Worimi, Co-founder GARUWA, and alumni address by Skye Leon, Yangkaal/Worimi, BAS 2021 Graduate, followed by each First Nations graduand being presented with stoles containing the design from one of three panels of artwork 'Fire Journey' by Cara Hickey-Freeman, Wonnarua/Wiradjuri, depicting the banksia, and its need for fire to grow, symbolising the students' growth. This was followed by a magnificent closing performance by award-winning musician Bumpy, Noongar, WAT Artists.

Graduates

Bachelor of Arts Screen: Production

Martine Agranat	Lachlan Hamilton	Grace Rodgers
Darcy Allen	Lilian Harris	Isaac Ross
Nikolaos Aridas	Alexander Hartnell	Mia Schirmer
Josephine Barwick	Nora Haydon Martin	Kristen Settinelli
Jana Bassan	Yen Hoang	Jacqueline Sharah
Keelan Betts	Nicole Hutton	Heidi Shih
Hugo Bittar	Hayden Jones	Isabelle Skyring
Luca Blades	Ashwini Kangatharan	Jake Smith
Pariss Bostick	Hugo Kent	Anoushka Sutton
Joshua Brennan	Max King	Ellis Swinbourne
Jasmine Bryan	Aliyah Knight	David Szasz
Myles Carroll	Rhory Mackellar	Yasmine Tabikh
Adam Chesher	Siobhán Mithen	Chris Tan
Anna Cocquerel	Brittney Morris	Max Thomson
Cade Collins	Daniel Nailand	Mia Tikellis
Hiruni Dharmasena	Jodie Nguyen	Marcus Tran
Lillian Dight	Hayden Nielsen	Sophia Walcott
Zoe Dubuc	Micaela Osfield	Caspa Wallis Carnie
Felix Dupuy	Charlie Peiffer	Nyaradzo Wekwete
Dillon Fernando	Jackson Perryman	Philippa Whishaw
Bailey Fox	Amelia Pieri	Sarah Wilson
Zoe Fraser	Jason Rasyid	Xiaoyezi Yang
Zion Garcia	Annabelle Richens	Emilie Ziolkowski
Connor Garratt	Oliver Rimmer	
Jasmine Hair	Oliver Roach	

Diploma in Arts Screen: Production

Alternative exit qualification

Riley Agius	Caila Cicchini	Abbie Morris
Lucy Brownlie	Brianna Fraser	William Young

Advance Diploma in Arts Screen: Production

Alternative exit qualification

Maya Crouch

Graduate Diploma in Radio and Podcasting

Liam Achurch	Campbell Moore	Angela Tjeuw
Tristan Black	Jonathan Pearson	Sarah Young
Keegan Brown	Monica Reid	
Harry Hughes	Gareth Thomson	

Master of Arts Screen: Business

Denise Anderson	James Kwong	Margaret Ross
Wenjie Duan	Andre Luiz Lima Sampaio	Jaye Rosenberg
Pauline Findlay	Ganesh Loke	Rodrigo Vidal-Dawson
Ernest Garrett	Margaret Looke	Katherine White
April Howard	Bradley Melick	
Fiona Kelly	Ashlea Ritchie	

Graduate Certificate Screen: Business

Alternative exit qualification

Dallas Krueger	Tobias Willis
----------------	---------------

Master of Arts Screen

Sharay Armfield	Matthew Giancaspro	Anna McGuckin
Samuel Bader	Isaac Glover	Alexandra Morgan
Cassady Booth	Shu Guo	Kevin Nguyen
Craig Bornstein	Rachael Haines	Dylan Nyerges
Christina Bowden	Jessica Hennien	Luke O'Loughlin
Freya Brunning	Melissa Jacob	Jesse Phillips
Emily Bull	Ricky James	Inez Playford
Yuxin Cao	Farabee Kabir	Natalie Ryan
Anthony Catanzariti	Michelle Kaldy	Lufan Shi
Brittany Constable	Chimene Khoo	Alexander Shingles
Denis Curnow	Bassem Koshiry	Lina Talib
Neisha Dallamora	Oren Lavie	Sheree Yuk Yu Tam
Sophie Daulby	Ray Lin	Thomas Thoms
Carla Dobbie	Madeleine Mallis	Abbey Thorley
Harrison Finch	Lindsay McDonald	Sean Walker
Naomi Geste	Anna McGirr	Roslyn Zhang

Graduate Diploma in Arts Screen

Alternative exit qualification

Gerard Nicholls	Lionel Seah
-----------------	-------------

Appendix 5: Student Achievements

Radio and Podcasting

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

AFTRS' Radio and Podcasting alumni were once again successful at the prestigious 2023 Australian Commercial Radio Awards (ACRA) across the country, provincial, and metropolitan markets.

Best On Air Team

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

Individual Talent of the Year

Ellie Angel-Mobbs; Hit 104.7, Canberra ACT ARN/SCA (Provincial)

Best Program/Content Director

Matt Lipiarski; 3CS & Mixx FM, Colac VIC, ACE Radio Broadcasters (Country)

Best Music Host

Ellie Angel-Mobbs; B105 Brisbane QLD, SCA (Metro)

Best Music Host

Sean Brown; Hit 106.9 Newcastle NSW, SCA

Podcast of the Year

Romy Sher as part of The Children in The Pictures Podcast, LiSTNR, Sydney/Melbourne, SCA

Best Radio Show Producer

Haylee Potts; Mix 106.3, Canberra ACT, ARN/SCA (Non-metro)

Best Digital Content Creator

Scott Couchman; KIIS97.3, Brisbane QLD, ARN Brian White Award for Excellence in Journalism Clinton Maynard; 2GB, Sydney, NSW, Nine Radio (Metro)

Best Community Campaign

Thank A First Responder Day; Dana Hamilton; 98.1 Power FM, Muswellbrook, Hunter Valley NSW, ARN (Country)

AFTRS' Radio and Podcasting students were also successful in the 2023 Radio Today Podcast Awards. The collaborative broadcast project made as part of their AFTRS course work won Best Podcast – Society and Culture (Indie).

Film

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

This year 39 films were selected for 62 festivals, a total of 110 selections. There were 27 wins and 26 nominations across both festivals and award competitions.

Highlights include an official selection at the 2024 Cannes Film Festival - Master of Arts Screen film *Withered Blossoms* was selected for the prestigious student competition - La Cinef. It was one of only 18 short films chosen from 2263 submissions from film schools around the world. At this year's AACTA Awards feature film *The Big Dog* was nominated for Best Original Score in a Feature Film. Masters film *Mud Crab* was also nominated for an AACTA award, for Best Short Film, this was followed by a Vimeo Staff Pick, Short of the Week and a Director's Library selection – launching online globally across on all three streaming platforms. *Durga*, won the CAPA Best Film Fiction category (joint winner) at the 17th Centre international de liaison des écoles de télévision, CILECT Prize Competition 2023. This year AFTRS partnered again with Westpac OpenAir Cinema in Sydney to present student shorts curated to new release features, screening to sell-out audiences. The School continued to screen the AFTRS 50th birthday program, taking it to international audiences in the UK at the London Australia Film Festival, and domestically at Adelaide Film Festival, The Powerhouse Museum Sydney, Bunjil Place, Victoria, St Kilda Film Festival and now available on ABC iview.

Film Festival Selections

Acts for the Invisible (Kate Vinen, Master of Arts Screen, 2020), was selected for Black Snapper International Film Festival in Sydney (Australia), London Australia Film Festival (UK) and for The ReelGood Film Festival, Melbourne (Australia).

Alba (Mariella Solano, Bachelor of Arts Screen, 2019), was an official selection at Flickerfest International Short Film Festival, Sydney (Australia).

Bad Asians (Mitchell Longton, Bachelor of Arts Screen 2022), screened at the 2023 Sydney Webfest (Australia).

Bottleneck (Tatjana Hamilton, Bachelor of Arts Screen, 2021), had its world premiere at Aesthetica Film Festival in York (UK), and premiered in Australia at Flickerfest International Short Film Festival, Sydney (Australia).

Bulls (newly restored master, Chris Noonan, 1973), screened at Bondiwood Film Festival in Sydney (Australia).

Call It Anything (Melvin Kwong, Master of Arts Screen 2022), had its world premiere at the 2023 Adelaide Film Festival (Australia).

Death Doula (Jenna Sutch, Master of Arts Screen, 2020), was selected to compete at Miami Webfest (USA), and was also selected to screen online at Buenos Aires International Film Festival (Argentina).

Durga (Abhishek Parasher, Master of Arts Screen, 2022), was selected for Flickers' Roving Eye International Film Festival, the 2024 St Kilda Film Festival (Australia). It was also selected for Dances with Films in Los Angeles (USA), and at the Pune Short Film Festival (India).

Dust Cloud (Trudi Houston, Master of Arts Screen, 2020), was selected for Scone Films annual festival in New South Wales (Australia).

Echo Pines (Stephanie Begg, Master of Arts Screen, 2019), was selected for the 2023 Sydney Science Fiction Film Festival (Australia), and at NYC Indie Shorts Awards (USA).

Enemy Alien (Gabriel Murphy, Master of Arts Screen 2021), was selected for Revelation Perth International Film Festival 2023 (Australia), Japan Film Festival in Los Angeles (USA), DOC NYC (USA), Canberra Short Film Festival (Australia), Black Snapper International Film Festival in Sydney (Australia) and The ReelGood Film Festival in Melbourne (Australia).

Finding Jia (Alice Yang, Talent Camp 2023), was selected for the South Australian Film Awards (SASA) in Adelaide (Australia).

Gorgo (Veniamin Gialouris, Master of Arts Screen 2021), had its world premiere at Rencontres internationales du cinéma des Antipodes Saint-Tropez (France), and screened at Flickerfest International Short Film Festival Sydney (Australia), Santa Barbara International Film Festival (USA), Flickers Roving Eye International Film Festival (USA), and St Kilda Film Festival, Melbourne (Australia).

Jellybean (Jaimie Conlon, Bachelor of Arts Screen, 2020), screened at the 2023 No Coast Film Festival, Kansas (USA), and Bread and Roses Film Festival, New Jersey (USA).

Living With It (Robina Rowhani, Bachelor of Arts Screen 2022), had its world premiere at the 2024 Flickerfest International Film Short Film Festival (Australia).

Lucky Peach (Grace Tan, Master of Arts Screen 2021), was selected for Australian Womens International Film Festival in Sydney (Australia), and at The ReelGood Film Festival in Melbourne (Australia).

Mud Crab (David Robinson-Smith, Master of Arts Screen 2021), screened at Interfilm 39th International Short Film Festival, Berlin (Germany), and at FilmSchoolFest in Munich (Germany). It was also selected for CinefestOz, WA (Australia), Rencontres internationales du cinéma des Antipodes Saint-Tropez (France), Canberra Short Film Festival (Australia), London Australia Film Festival (UK), Black Snapper International Film Festival, Sydney (Australia), Stellar Short Film Festival Melbourne, (Australia), and launched online globally across streaming platforms Vimeo (Staff Pick), Short of the Week, and Directors Notes.

MumLife (Ruby Challenger, Master of Arts Screen, 2021), was selected for Perth Revelation International Film Festival (Australia), Heart of Gold International Short Film Festival in Gympie (Australia), Scone Short Film Festival, NSW (Australia), Lady Filmmakers Festival, Beverly Hills, California (USA). It was also selected for Bondiwood Film Festival (Australia) Canberra Short Film Festival (Australia), Black Snapper International Film Festival, Sydney (Australia), Dakota Film Festival (USA), and launched globally online on Short of The Week.

Of The Last Reel in Front of You (Yan Geng, Bachelor of Arts Screen 2023, second year), had its world premiere at the 2024 Sydney Film Festival (Australia).

Our Inked Identity (Jaida Ngawaka Bachelor of Arts Screen 2023, second year), screened at the 2024 Antenna Documentary Film Festival, Sydney (Australia).

Pasifika Drift (Charles Olsen, Master of Arts Screen 2021), screened at imagineNATIVE Film + Media Arts Festival (Canada), Hawai'i International Film Festival (Hawai'i), South by Southwest (SXSW), Sydney (Australia), Whichway Film Festival Cairns (Australia), Māoriand Film Festival (New Zealand), CAAMFest San Francisco (USA), and at the Festival of Pacific Arts & Culture (FestPAC), (Hawai'i).

Quiet Night Thought (Yuxin Cao Master of Arts Screen 2021 first year), had its world premiere at Flickers' Rhode Island International Film Festival (USA), and its domestic premiere at the 2024 Flickerfest International Short Film Festival (Australia). It was also selected for St Kilda Film Festival in Melbourne (Australia).

Reunion (Gilbert Kemp Attrill, Master of Arts Screen 2021), was selected to screen at Feast Festival Adelaide's LGBTQIA+ Arts & Cultural Festival (Australia).

Rehabilitating (Inez Playford, Master of Arts Screen 2023), has its world premiere at the 2024 Sydney Film Festival (Australia) and was also selected for the 2024 St Kilda Film Festival (Australia).

She; who lives (Ayesha Farooq, Master of Arts Screen 2022), screened at Black Snapper International Film Festival in Sydney (Australia), Australian Women's Film Festival also in Sydney (Australia), and Women's International Film Festival, Islamabad (Pakistan).

Something To Chew On (Lauren McConnell, Bachelor of Arts Screen 2022), screened at Sydney Underground Film Festival (Australia) and at A Night of Horror International Film Festival also in Sydney (Australia).

Sushi Noh (Jayden Rathsam Hua, Master of Arts Screen, 2020), was selected for the 2023 Perth Revelation International Film Festival, (Australia), Canberra Short Film Festival (Australia), Stellar Short Film, Melbourne (Australia) and The ReelGood Film Festival also in Melbourne (Australia). It launched globally online as a Vimeo Staff Pick and Short of the Week.

Sweet Tooth (Shannon Ashlyn, Master of Arts Screen 2018), screened at London Australia Film Festival (UK).

The Big Dog (Dane McCusker, Master of Arts Screen, 2021), had its world premiere at the 2023 Sydney Film Festival (Australia), and was also selected for CinefestOz Film Festival in WA (Australia).

The First Dawn (Elena Matienko, Master of Arts Screen, 2021), had its world premiere at the Social World Film Festival, (Italy).

The Last Donut (Melvin Kwong, Master of Arts Screen, 2021 Year 1), screened at the 2023 London Australia Film Festival (UK) and in Sydney at Hong Kong Film Festival (Australia).

The Rainbow is also in the Right Place (Melvin Kwong, Master of Arts Screen, 2021 Year 1), was selected for Heart of Gold International Film Festival in Gympie (Australia).

The Third Note (Catriona McKenzie, Master of Arts 2000), screened at the London Australia Film Festival (UK).

To Be Silent (Tace Stevens Bachelor of Arts Screen, 2021), was selected for CinefestOz WA, CinefestOz Albany WA and CinefestOz Broome, WA (Australia), Asinabka Film & Media Arts Festival (Canada), imagineNATIVE Film + Media Arts Festival (Canada), Hawai'i International Film Festival (Hawai'i), Adelaide Film Festival (Australia), Flickerfest International Short Film Festival, Sydney (Australia), Underexposed Film Festival, Adelaide (Australia), Māoriland Film Festival (New Zealand), Melbourne Women in Film Festival (Australia), Cleveland International Film Festival (USA) and Inner West Film Festival, Sydney (Australia).

Under The Water (Isabella Andronos, Master of Arts Screen 2022), had its world premiere at the 33rd Flickerfest International Short Film Festival 2024.

Warm Strangers (Ivan Sen, Bachelor of Arts Screen 1997), screened at the London Australia Film Festival 2023 (UK).

Where Is My Darling? (Adam Finney, Master of Arts Screen, 2020), screened at the London Australia Film Festival (UK) and Black Snapper International Film Festival in Sydney (Australia).

Wilfrid Gordon McDonald Partridge (Caleb Irwin, Master of Arts Screen 2022), had its world premiere at the Chicago International Children's Film Festival (USA), and its domestic premiere at Flickerfest International Short Film Festival (Australia). It also screened at Big Eyes, Big Minds – Singapore International Children's Film Festival (Singapore).

Withered Blossoms (Lionel Seah, Master of Arts Screen 2023 Year 1), had its world premiere at the prestigious Cannes Film Festival 2024, an official selection in the student film school competition – La Cinef (France). It was also selected for Sydney Film Festival (Australia) where it had its domestic premiere.

Film Awards

Acts for the Invisible (Kate Vinen, Master of Arts Screen 2020), was nominated for Best Short Documentary, and Most Exciting On-Screen Talent (Alistair Trung) at The ReelGood Film Festival in Melbourne (Australia).

Death Doula (Jenna Sutch, Master of Arts Screen, 2020), was nominated for Best Drama, Best Student Film, Best Costume and Best Animation at The South Australian Screen Awards (SASA) (Australia), winning awards for Best Drama and Best Student Film.

Durga (Abhishek Parasher, Master of Arts Screen, 2022), won the CAPA Best Film Fiction category (joint winner) as the 17th CILECT Prize Competition 2023.

Dust Cloud (Trudi Refshauge, Master of Arts Screen, 2020), won the People's Choice Award at Scone Films annual festival Hunter Valley, (Australia).

Echo Pines (Stephanie Begg, Master of Arts Screen 2019), won Best Short Film at the 2023 Sydney Science Fiction Film Festival (Australia) and was a semi-finalist at NYC Indie Shorts Awards (USA).

Enemy Alien (Gabriel Murphy, Master of Arts Screen 2021), won Best Direction in a Student Film (tie win) at the 2023 Australian Director's Guild Awards. The film was also nominated for Best Short Documentary and Most Exciting Off-Screen Talent (Rosalie Waugh) at The ReelGood Film Festival in Melbourne (Australia).

Finding Jia (Alice Yang, Talent Camp 2023), was nominated for Best Drama, Best Screenplay and Best Music at the South Australian Film Awards (SASA) in Adelaide (Australia).

Gorgo (Veniamin Gialouris, Master of Arts Screen 2021), won the Avid Award at Flickerfest International Short Film Festival (Australia) for Best Original Music in an Australian Short Film - Sam Weiss and was nominated for Best Achievement in Cinematography – Petra Leslie, and Best Achievement in Editing – Sam Grammer at St Kilda Film Festival in Melbourne (Australia).

Mud Crab (David Robinson-Smith, Master of Arts Screen 2021), was nominated for Best Short Film at the 2024 AACTA Awards (Australia). It won Best Music for a Short Film and was nominated for Best Soundtrack Album at the 2023 APRA AMCOS Awards (Australia). At the Canberra Short Film Festival (Australia) it won Best Director - David Robinson-Smith and Best Score - James Mountain. In Melbourne at the Stellar Short Film Festival, (Australia), it won Best Cinematography and was nominated for Best Performance & Rising Star Award (Joshua Mehmet). At the Australian Screen Editors (ASE) 2023 Ellie Awards, James Taylor won The ASE Award for Best Editing in Short Drama (Australia).

MumLife (Ruby Challenger, Master of Arts Screen 2021), won the Jury Prize for Outstanding Achievement in Fiction (National Tertiary Award) in Sydney at Black Snapper International Film Festival (Australia).

Paper Daisies (Mikayla Grosse, Bachelor of Arts Screen, 2022), won Bronze at the 2023 Australian Cinematographers Society (ACS) NSW and ACT - Kumar Sambhav Gupta.

Pasifika Drift (Charles Olsen, Master of Arts Screen, 2021), won Gold Award – for Benjamin Bellette at the Australian Cinematographers Society (ACS) Victorian and Tasmania Annual Awards (Australia), and won again at the 54th Annual Australian Cinematographers Society (ACS) National Awards – National Judges Merit Award, Benjamin Bellette. The film was also nominated for the 2023 Casting Guild of Australia Awards – Best Casting in a Short Film.

Quiet Night Thought (Yuxin Cao Master of Arts Screen 2021, first year), won gold for Student Cinematography - Kevin (Khang) Ngyuen at the Australian Cinematographers Society (ACS) QLD & NT Annual Awards for Cinematography.

Reunion (Gilbert Kemp, Master of Arts Screen, 2021), was nominated for Best Direction in a Student Film at the 2023 Australian Director's Guild Awards (Australia).

She; Who Lives (Ayesha Farooq, Master of Arts Screen, 2021), won the Jury Prize for Outstanding Achievement in Documentary (National Tertiary Award) at the Black Snapper International Film Festival, Sydney (Australia), and Best Documentary at the 2023 Australian Womens Film Festival, Sydney (Australia).

Sushi Noh (Jayden Rathsam Hua, Master of Arts Screen, 2020), won National Best Art Design at the 28th Annual Canberra Short Film Festival (Australia), was nominated for Best Performance & Rising Star Award Felini Dolloso at the Stellar Short Film Festival in Melbourne (Australia), and nominated for Best Short Film and Most Exciting Off-Screen Talent (Briana Garbutt, Renee Matis & Georgia Silva) at The ReelGood Film Festival in Melbourne (Australia).

The Big Dog (Dane McCusker, Master of Arts Screen, 2021), won runner up for the Audience Award at the 2023 Sydney Film Festival. It was nominated for the 2024 AACTA Awards (Australia) for Best Original Score in a Feature Film - Sam Weiss and nominated at the 2024 Australian Production Design Guild Awards for Emerging Designer for a Screen Production - Caley Miles.

The First Dawn (Elena Matienko, Master of Arts Screen, 2021), won Best VR and 360 at the Kiez Berlin Film Festival (screening in late 2024).

To Be Silent (Tace Stevens, Bachelor of Arts Screen, 2021), received a Gold Star award at the Inner West Film Fest in Sydney (Australia).

Wilfrid Gordon McDonald Patridge (Caleb Irwin, Master of Arts Screen, 2022), won Gold at the Australian Cinematographers Society (ACS) 2023 NSW & ACT Annual Awards - Peter Moses, and at the 54th Annual ACS National Awards for Cinematography Peter Moses received the Student Cinematography Award of Distinction. The film also won Best Casting in a Short Film at the 2023 Casting Guild of Australia Awards.

Appendix 6: Teaching and Learning

Short Courses

The AFTRS Industry Short Courses are taught by expert practitioners, providing relevant practical skills and knowledge to help screen and broadcast career progression. Industry Short courses are offered on campus and online. They provide introductory and intermediary training in various in-demand areas, from intro to directing to budgeting fundamentals, documentary, voice-over, screenwriting, and video-making. They are delivered with learning commitment times ranging from 6 to 100+ hours and in intensive full days for up to fifteen days, or part-time out-of-hours across several weeks.

Over the reporting period, the school delivered 94 Industry Short Courses to 1064 students, covering writing, directing, editing, producing, voice-over, video-making and more.

This year saw 35 different Short Courses subjects delivered including the return of and introduction of new courses including Camera & Sound Fundamentals, Producing for Virtual Production & VFX, The Director's Journey with Peter Andrikidis, and Writers Room Intensive.

While the current economic climate, particularly the increased cost of living, continues to impact the volume of enrolments across Short Courses, fewer courses were cancelled due to insufficient enrolments this year, more courses were offered, and more participants enrolled than in the previous year.

Industry Partnership Courses

The AFTRS Industry Partnership Courses are taught by expert practitioners, providing relevant practical skills and knowledge to help screen and broadcast career progression, address skills gaps in the sector, and build capacity. Courses are often customised and offered to meet the specific training needs of industry organisations. Industry Partnership Courses are offered on campus, offsite and online, in Sydney as well as interstate. When possible, training is associated with placements, mentorship and/or opportunities for networking and community engagement. Industry training partners included Screen Producers Australia, Australian Directors Guild, Australian Production Design Guild, Screenworks, Screen Queensland, Screen Territory, Bus Stop Films and Accessible Arts.

Over the reporting period, the school delivered courses to 1024 students through 10 Industry Partnerships, covering a range of subjects such as cinematography, sound, screen business, assistant directing, and radio presenting.

We completed the pilot program for Screen Warriors – introducing ex-Australian Defence Personnel with transferrable skills to careers in the screen industry, and four participants have gone on to additional AFTRS Short Courses in Production Accounting and Assistant Directing. We have also begun development on curriculum for a Locations Department Course in partnership with the Australian Location Managers Guild and an On Set Onboarding Course in partnership with Screenworks to be delivered across multiple states and build capacity in regional production hubs.

Award Course Program

Across 2023 and 2024, AFTRS continued to offer award courses designed to ensure that the School supports the changing screen, broadcast and audio industries with relevant, industry-aligned, future-focused creative education. The School delivered the Bachelor of Arts Screen: Production, Graduate Diploma in Radio and Podcasting, MA Screen in nine Disciplines, and MA Screen: Business.

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

Number of 2023 Graduates by Course:

- Bachelor of Arts Screen: Production (AQF 7) – 73
- Graduate Diploma in Radio & Podcasting (AQF 8) – 10
- Master of Arts Screen (AQF 9) – 48
- Master of Arts Screen: Business (AQF 9) – 16

As part of the commitment to flexibility, alternative exit qualifications are available to students who are withdrawing from their enrolled course of study and have successfully completed the required semester subjects. Not all award courses have an approved alternative exit qualification.

There were 11 alternative exit degrees conferred. From the Bachelor of Arts Screen: Production there were six Diploma in Arts Screen: Production and one Advanced Diploma in Arts Screen: Production conferred. From the Master of Arts Screen, two Graduate Diploma in Arts Screen were conferred, and from the Master of Arts Screen: Business – two Graduate Certificate Screen: Business were conferred.

Bachelor of Arts Screen: Production

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

In 2024, the School welcomed a new intake of 80 students into BASP Year 1. There were 82 students progressing into Year 2 and 74 students progressing into Year 3.

At the core of the course is a pedagogy that emphasises conceptual learning supported by industry-relevant production activities, enabling students to develop lifelong skills to help them navigate changing industrial landscapes. The School is committed to continuous course development, undertaking the 'Comprehensive Review of Curriculum – BA' during the period. Acting on the recommendations from this review and other continuous improvement findings, refinements are being identified that enhance both course delivery and quality while supporting increased student agency.

Graduate Diploma in Radio and Podcasting

The Graduate Diploma in Radio and Podcasting (GDRP) produces industry-ready professionals with AFTRS' Radio alumni currently working in full-time positions in radio and podcasting.

Since the addition of flexible delivery study options in 2023, the Graduate Diploma in Radio and Podcasting course has been offered as a one-year full-time course or equivalent part-time. In 2024, the school welcomed a new intake of 19 students, joining the 16 returning second-year students. Students join classes from across the country, with many working in the radio and podcasting industries during their studies.

The GDRP is a highly practical and intensive course that builds a broad range of skills through four collaborative broadcasts, specialist electives, and various practice-based learning opportunities. The course is designed such that skills developed by students become more complex throughout the course. Work placements at radio stations and podcast production houses across Australia are an essential component of this course and often lead to future employment. The GDRP consistently has a remarkable employment success rate.

In 2024, AFTRS continued to deliver its longstanding relationship with the Royal Agricultural Society for a pop-up station at the Sydney Royal Easter Show, with Show Radio celebrating its 30th anniversary. Across three decades, this broadcast has transformed into a dynamic rite-of-passage, sharpening technical abilities while promoting teamwork and encouraging students to practise various industry roles in a live environment.

After the program's review in 2022, the revised structure of the program was successfully implemented across 2023 continuing into 2024, significantly and positively impacting the School's ability to broaden its national reach.

Master of Arts Screen: In 9 Disciplines

The Master of Arts Screen (MA Screen) offers a unique program of professional development, training, and mentorship to develop graduates who will fast-track their careers in their chosen discipline.

The course is structured around intense cycles of practical, industry-focused exercises and creative practice research, which provide students with an opportunity to hone specialist knowledge and skills in a particular discipline. This deep craft-based learning is supported by the development of broader collaborative, reflective, analytic, and entrepreneurial skillsets designed to support successful and sustainable careers in the screen industries.

In 2024, the MA Screen was offered in nine disciplines with 87 students enrolled across two years in Cinematography, Directing, Documentary, Editing, Music, Producing, Production Design, Screenwriting and Sound Design.

MA Screen welcomed 39 new Year 1 students – across all disciplines – including three new international students and two students returning from Leave of Absence into Year 1. They joined 48 students (all disciplines), including seven international students, progressing to MA Screen Year 2.

MA Screen students had placements with companies including Aquarius Films, Cheeky Little Media, and Jaggi Entertainment; and amongst the films produced by students this year was *Withered Blossoms*, selected to screen at Cannes in the La Cinef programme.

A Comprehensive Curriculum Review, steered by Dr. Vaughan Rees, was conducted this year, and the findings of this review will inform the continued development of the MA Screen to ensure it remains future-focused and industry-aligned.

Master of Arts Screen: Business

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

In 2024, 34 students were enrolled. The course delivery comprised a blend of weekend intensives and online sessions, and, in the case of electives, practical intensives on and off campus. A highlight is an international-based practicum — which in 2023 saw students engaging with screen businesses in Singapore.

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

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

Appendix 7: First Nations and Outreach

The First Nations & Outreach division was formed in the second half of 2020. The division's aims align with those of AFTRS' five-year Strategy — *Creating the Future*. These objectives include: representing the national voice, which includes the voice of Australia's First Nations peoples, the world's longest-living culture; incorporating First Nations' knowledges, voices, values, pedagogies, and curricula into the school; increasing the presence of students, staff, and teachers; building AFTRS' cultural capacity and capability; and engaging ethically with First Nations knowledges and practices in a way that acknowledges the plurality of First Nations' customs and laws within Australia.

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

The First Nations & Outreach team has worked to make AFTRS more accessible to the public by offering various opportunities for community organisations to hold events at AFTRS. It is also the priority for all the programs developed to be a vehicle for positive social change.

This year, AFTRS undertook a comprehensive Anti-Indigenous Racism & Anti-Racism audit of AFTRS systems led by ABSTARR Consulting. The audit undertaken was a whole-of-school systems discourse analysis and included the Learning & Teaching Strategic Plan, aiding the School in identifying pedagogical approaches and curricula that require further examination and re-design. The actions from the audit will be implemented through the Belonging & Inclusion Strategic Plan during 2024–25.

The School welcomed the announcement from the Minister for the Arts, The Hon Tony Burke MP, for a \$530,000 grant over two years to support First Nations training and career pathways through AFTRS' Bridging Program.

Community Workshops and Initiatives

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

During 2023-24, AFTRS partnered nationally with community and First Nations media organisations to create skill development opportunities and initiatives. These include partnering with:

- Gudang Yadhaykenu Tribal Governing Council from Injinoo (Cape York) and MOD Studio to showcase the 3D Elders Stories recordings, *Through the Eyes of Our Ancestors*, at SXSW, Sydney as well as participate on a panel discussion on the project at SXSW, Sydney 2023.
- Torres Strait Island Media Association (TSIMA) to deliver an online Mobile Content Creation workshop.
- TSIMA to deliver a Videomaking 101 workshop at the Gathering Voices Festival on Waiben, Thursday Island.
- ACMI (VIC) for their Work In Progress Networking Nights.
- ACMI (VIC) on the New Australian Voices Program.
- ActNow Theatre (SA) on a Filmmaking Intensive workshop.
- ActNow Theatre (SA) on a Film Industry Panel.
- Footscray Community Arts (VIC) on their Artist in Residence Steffie Yee Solo Exhibition.
- Trans and Gender Diverse Film Festival (TILDE).
- Citizen TAS to deliver a Culture Shapers technical workshop.
- FORM Dance Projects (Western Sydney) for their Short Sharp Dance Competition.

- Sydney Film Festival for the ‘The Industry Isn’t Made for Me’ panel.
- Made in the West festival (Western Sydney) to deliver their premiere night.
- Delivery of a masterclass for Tasmanian creatives with AFTRS Artist-in-residence Tracey Rigney.
- During the period the First Nations & Outreach division also provided eight First Nations Short Course subsidies, and provided travel grants for:
 - Two First Nations alumni to attend Maoriland Film Festival in March 2024 for the film screening of AFTRS produced film ‘*To Be Silent*’, industry and community networking, and presentation on a festival panel³; and
 - First Nations MASB student to travel to Singapore as part of the Entrepreneurial Leadership Program in November 2023.

Talent Camp

Talent Camp is a national skills development program for underrepresented film practitioners that provides opportunities for emerging storytellers to create new content and be employment-ready for the screen sector. Established in 2017, the Talent Camp Alumni are a cohort of over 300 filmmakers from across Australia – many of whom are now successful filmmakers who have gone on to win film festivals worldwide, start production companies, design training programs in their home states, become editors of leading cultural publications, write award-winning plays and be celebrated internationally.

A new Talent Camp program was not offered in this period, however, as part of the overall Talent Camp program, the Outreach team within the First Nations & Outreach division is committed to the ongoing support of all 300+ Talent Camp Alumni from 2017–present.

To that end, in FY 2023–24, AFTRS supported 59 Alumni through industry training and development opportunities, including:

- Talent Camp productions funding (One from NSW, one from VIC, one from TAS, and one from SA)
- AFTRS and NIDA event (Ten participants from across NSW)
- AFTRS Short Course Scholarships (Five from across NSW, one from SA, five from across QLD, two from the NT, and two from VIC)
- Talent Camp Masterclass (five from QLD, five from NSW, five from TAS, five from VIC, five from SA, five from WA)

The Outreach team also regularly supports the wider Talent Camp Alumni group by providing industry contacts, mentorship, sharing of job opportunities, networking events, email updates, and online courses.

3. <https://mff.maorilandfilm.co.nz/>

Appendix 8: Industry Practitioners at AFTRS

AFTRS attracts industry members to lecture or speak as guests in Award Courses, Short Courses, and Industry Partnership Courses, as well as the activities and workshops led by the School's First Nations & Outreach division. The contribution from Industry guests also helps ensure learning is aligned with current industry practise and expectations.

Short Courses

Lecturers

Peter Andrikidis; Kim Batterham; Susan Bower; Liam Branagan; Bridget Callow-Wright; Carolyn Constantine; Elissa Down; Marc Dwyer; Rebecca Edwards; Melissa Femia; Rob Gunn; Jill Hewitt; Anna Howard; Jayden Rathsam Hua; Krista Jordan; Indrani Kopal; Yannick Lawry; Vicki Madden; Kristian (Mak) McKenna; Jonathan Ogilvie; Amin Palangi; Kane Senes; Christopher Squadrito; Sally Stanton; Gareth Tillson; Dani Torresan; Kate Vinen.

Guest lecturers/speakers

Vanessa Alexander; Hattie Archibald; Rachel Argall; Blake Ayshford; Liam Branagan; Annalisa Brown; Amelia Carew-Reid; Colleen Clarke; Chris Coote; Tracey Crane; Monica Davidson; Kelli Jean Drinkwater; Lenny Fung; Ben Grant; Julie Greene; Tim Hawkins; Natasha Henry; Phoebe Hewitt; Naomi Just; Katharina Keil; Sara Khan; Jacqueline King; Rachel Knowles; Mario Louis; Marian Macgowan; Theresa MacLaine; Melissa Maclean; David Manners; Kirk Marcolina; Tamara Meek; Steve Merry-Roe; Chris Moran; Igor Nay; James Nowiczewski; Dan Read; Robert Rogers; Mimi Rosenbaum; Amanda Sallybanks; Grant Shepherd; Sarah Smith; Mark Stewart-Pearson; Molly Sutherland; Katherine Thomson; Margaret Tillson; Liberty Warr; Richard Welch; Alexa Wyatt; Michael Yezerski.

Industry Partnership Courses

Lecturers

Pia Aquilia; David Balfour; Andy Barclay; Kim Batterham; Liam Branagan; Melissa Femia; Julie Fernandez; Sofya Gollan; Rob Gunn; Michelle Hardy; Essi Haukkamaa-Judge; Sara Johnson; Robbie Miles; Emma Paine; Gerard Reed.

Guest lecturers/speakers

Angie Abdilla; Angela Bates; Martín Benchamol; Kieran Cato; Sam Chiplin; Pauline Clague; Dany Cooper; Nick Dare; Melinda Doring; Jean-Benoit Dunkel; Jessica Ellicot; Alice Englert; Xavier Erkizia; Roger Ford; Mirrah Foulkes; Jamie Hilton; Glendyn Ivin; Darlene Johnson; Sarah Lambert; Vicki Madden; Jodi Matterson; Bridie McKim; David Michod; Sophie Nash; Philip Noyce; Justin O'Connor; Ulysses Oliver; Deb Peart; Bronwyn Penrith; Tormod Ringnes; Ronnie S. Riskalla; MahVeen Sharaki; Peter Skinner; Tace Stevens; Sofia Straface; Warwick Thornton; Damon Van Der Schuit; Samuel Van Grinsven; John Wilson; Rowan Woods.

Award courses

Bachelor of Arts: Screen — Guest lecturers

Alyce Adams; Aislin Adams-Ward; Bryant Apolonio; Nays Baghai; Hannah Barlow; Annie Beauchamp; Liam Beck; Ana Maria Belo; Danielle Boesenberg; Allison Brownmoore; John Buck; Teri Calder; Adriano Cappelletta; Corrie Chen; Adam Chesher; Allan Clarke; Cieron Cody; Luke Cornish; Stevie Cruz Martin; Adam Daniel; Melinda Doring; Earle Dresner; Jos Eastwood; Julie Eckersley; Kieran Fowler; Michael Frankel; Lucy Gaffy; Rachel Gardner; Claire Granville; Margaret Hoy; Liam Heyen; Holly Hunter; Declan Inglis; Belinda Jombwe; Susie Jones; Leah Katz; Alex Kelly; Sara Khan; Victoria (Tori) Kilvington; Stephanie King; Shelley Lauman; Natalie Lawley; Killian Maguire; Luciano Marigo-Spitaleri; Kelrick Martin; Maddy Massy; Sophie Meyrick; Emily Mitchell; Robert Moxham; Tanya Mukerjee; Jess Murray; Lee Naimo; Wayne Pashley; Amara Primero; Margie Ratliff; Kurt Royan; Reza Sarkamari; Kane Senes; Megan Simpson Huberman; Jake Smith; Deb Spinocchia; Miriam Stein; Goran Stolevski; Pariya Taherzadeh-Desovski; Nicole Thorn; Alexei Toliopoulos; Samuel Van Grinsven; Libby Villa; Natalie Wall; Tom Ward; Margot L Wilson; Renny Wijeyamohan.

Graduate Diploma of Radio and Podcasting — Guest lecturers

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

Master of Arts Screen — Guest lecturers

Aislin Adams-Ward, Sally Aitken, Vanessa Alexander, Peter Andrikidis, Justine Angus, Gillian Armstrong, Liam Beck, Alix Beeston, Josh Billig, Courtney Botfield, John Brock, Margie Bryant, Rita Carmody, Amy Cater, Alan Chen, Corrie Chen, Karryn De Cinque, Pauline Clague, Patrick Clair, Andy Clarke, Adam Connelly, Tracey Corbin-Matchett, Amiel Courtin-Wilson, Nicole Dade, Neisha Dallamora, Chloe Dallimore, Monica Davidson, Jed Dodge, Liz Doran, Andreas Dresen, Charli Dugdale, Bonnie Elliott, Sacha Ettinger Epstein, Angie Fielder, Harrison Finch, Dante Florez, Yolandi Franken, Daran Fulham, Imogen Gardam, Alex Gastrell, Alicia Gleeson, Christopher Gordon, Scott Gray, Naomi Hall, Ester Harding, Lindi Harrison, Sam Hayward, Paul Healy, Simon Higgins, Edmund Iffland, Scott Ince, Bruce Isaacs, Peter James, Christi Mladic Janney, Samantha Jennings, Aiden Jessup, Carl Johnson, Penelope Johnson, Leah Katz, Katharina Keill, Justine Kerrigan, Izzy Khan, Tania Lambert, Andrea Lang, Rosie Lourde, Yingna Lu, Kathy Luu, James Manche, Luciano Marigo-Spitaleri, Ashleigh McArthur, Lorien McKenna, Bridie McKim, Duncan McLean, Ian McLoughlin, George Merryman, Nick Meyers, Nashen Moodley, Emma Morris, Igor Nay, Daniel Nettheim, Maya Newell, Tarnia Nicol, Joseph Nizeti, Daniel O'Brien, Liz Koege Palmer, Karen Pearlman, Michael Phillips, Lyn Pierse, Nigel Poulton, Fiona Press, Stephanie Pringle, Melba Proestos, Karen Radzyner, Hannah Rae-Meegan, Tom Read, Rufus Richardson, Ronald Riskalla, Grace Rodgers, Phillip Roope, Jason Di Rosso, Paul Sarpi, Shawn Seet, Victor Shergill, Lisa Sherrard, Carolina Sorenson, Melissa Lee Speyers, Kirsten Stevens, Goran Stolevski, Robert Sullivan, Monique Terry, Ana Tiwary, Nadia Townsend, Nerida Tyson-Chew, Karla Urizar, Julie Vo, Natalie Wall, Janine Watson, Tara Webb, Jessica Wells, Jackie Wolf, Brooke Woolcock, Caitlin Yeo, Bebi Zekirovski.

Master of Arts Screen: Business — Guest lecturers

Nathan Anderson; Josh Algje; Angela Bates; Bethany Bruce; Kim Dalton; Peta Ellis; Alan Erson; Claire Evans; Julie Green; Matthew Hancock; Marissa McDowell; Esther Peh; Mel Rogan; Anupam Sharma; Tim Stuart; Katie Shortland; Khimji Vaghjiani.

First Nations & Outreach

Tutors, Speakers, and Industry

Prof. Judy Atkinson; Angela Bates; Dr Nerida Blair; Oliver Bright; Emily Dash; Amy Dowd; Rhonda Dixon Grovenor; Jim Everett – puralia meenamatta; John Frank; Genevieve Grieves; Cara Hickey-Freeman; Graham Irawati; Debra Keenahan; Michela Ledwidge; Skye Leon; Marissa McDowell; Stuart McMinn; Prof. Bob Morgan; Cornel Ozies; Gregory Phillips; Tace Stevens; Benjamin Southwell; Michelle Sparks; Ben Symons; Nicholas Thompson; Ana Tiwary; Jenna Warwick; Grace Williams.

Appendix 9: Public Programs, Industry, and Research Engagement

Events for Future Students

Postgraduate Info Sessions

Wednesday 26 – Thursday 27 July 2023

Held over two evenings, AFTRS' Postgraduate Info Sessions invited prospective students to experience the school, hear more about their study options and meet their future teachers and peers. Info sessions and bespoke tours were held for each discipline in the Master of Arts Screen, the Master of Arts Screen Business and the Graduate Diploma in Radio and Podcasting. The info sessions, which included discussions with recent graduates, were subsequently made available online reaching audiences nationally. 42 prospective students joined info sessions in person, with recordings viewed an additional total of 229 times.

Open Day

Saturday 19 August 2023

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

Over 800 prospective students joined Open Day in person and online livestreamed sessions were joined an additional 168 times. This represents a total increase of 37% on the previous year.

AACTA Screen Careers Expo

Sunday 11 February 2024

AFTRS' outreach to future students includes school incursions, campus tours and presence at careers expos across the country, reaching over 65,000 potential applicants. One notable example was our presence at the inaugural AACTA Screen Careers Expo on the Gold Coast, which included an AFTRS panel on career pathways featuring staff and alumni that was attended by over 200 participants.

Alumni Program

AFTRS alumni are a dynamic community of screen and broadcast practitioners, advocates and supporters who are committed to – and invested in – the future of Australian stories. As of our 2023 graduation ceremony, AFTRS alumni now number over 5000. They are a growing group of diverse creatives spread across all areas of the industry, working across the country and around the world.

AFTRS' alumni community exists in a wider industry ecosystem, which AFTRS engaged with through a range of events and activities in financial year 2023–24.

50th Anniversary celebration

- Screenings of the 50th Anniversary retrospective program of restored short films at the National Film and Sound Archive in Canberra, introduced by Gillian Armstrong, and at the Adelaide International Film Festival. Both events included networking opportunities for alumni and industry.
- A joint screening with the London Australian Film Society to celebrate both organisations' 50th Anniversary in London

on 20 July 2023. DOP Denson Baker and director Claire McCarthy spoke on behalf of AFTRS, alongside representatives from the Australian High Commission. The AFTRS 50th Anniversary restored shorts collection screened following a drinks reception at the Garden Cinema, Covent Garden.

- An exhibition of alumni awards in AFTRS' foyer, including Jane Campion's personal award collection featuring an Oscar, a BAFTA and a Palme d'Or.
- The launch of AFTRS' 'living archive' — a new curated timeline on our website, filled with rich media content to celebrate the history of AFTRS, which will be updated with key milestones as we move forward.
- And in November 2023, AFTRS celebrated its 50th Anniversary with a large and inclusive reception, welcoming staff, Council, alumni, partners, government, industry and community members to campus. Over 400 attended with speeches from AFTRS Elder in Residence, Auntie Rhonda Dixon-Grovenor, CEO Dr Nell Greenwood, Council Interim Chair Debra Richards, Academic Board Chair Professor Mark Rose, Student Member of Council Amelia Pieri, Alumni Advisory Group Chair Unjoo Moon, and video messages from The Hon Tony Burke MP, Minister for the Arts and His Excellency General the Hon. David Hurley, Governor-General of Australia.

Alumni & Industry events

- In October and November 2023, AFTRS presented alumni networking events at the Brisbane and Adelaide International Film Festivals, alongside filmmaker talks and curated events.
- In January 2024 alumni presented at and attended FlickerLab, a one-day workshop co-presented by AFTRS and Flickerfest on the journey from short film to feature. Presenters included director Alice Englert, producer Jodi Matterson, director Darlene Johnson, and writer-director Samuel Van Grinsven. Later in the year, AFTRS presented versions of FlickerLab in Perth (with alum Tace Stevens) and Alice Springs (with Director Damon Van Der Schuit & Gaffer Thomas Howlett).
- January 2024 also saw the Westpac Open Air partnership return with a series of AFTRS alumni short films screened with features at Sydney's open-air cinema on the Harbour. A special repeat screening of *The Dry 2* was organised due to popular demand, with Robert Connolly and guests in attendance.
- In March 2024 AFTRS co-presented the Leading Lights program at the Australian International Documentary Conference (AIDC) in Melbourne. Leading Lights is a customised professional development program for emerging documentary practitioners who are an Indigenous, LGBTQIA+, d/Deaf, disabled or neurodiverse, and/or culturally and linguistically diverse screen creative, and/or live in regional or remote Australia.
- In April 2024 we invited classes of 1973-2007 to an Alumni and Industry Scholarship Presentation & Mixer. Hosts Pariya Taherzadeh-Desovski and new Council Chair Rachel Perkins announced Sarah Chahine as the inaugural recipient of the Alumni & Industry Scholarship. Alumni who had never studied on the Moore Park campus got to network and tour the School.
- In June 2024 AFTRS partnered with Sydney Film Festival to host the annual Alumni and Industry networking drinks. The event was hosted by Monica Davidson, with guests including Rachel Perkins, Unjoo Moon and Scholarship recipient Sarah Chahine, and successfully raised funds for the Alumni & Industry Scholarship Fund. Other AFTRS events at the Festival included 'this industry is not for me' a panel about training pathways into the industry for under-represented groups; and the world premiere of *Resonance*, a documentary commissioned by AFTRS and the Australian National Academy of Music, followed by a chamber music performance and a panel on cross-disciplinary collaboration.

Year-round engagement with the alumni community

- AFTRS alumni are regularly invited to speak to students at School events - including Graduation, First Nations Graduation, Postgrad Info Nights, Open Day - as well as through guest lectures.
- Alumni success stories are showcased across AFTRS channels through interviews.
- Alumni reunions and mixers are held regularly on campus and at AFTRS-partnered events nationally, and invitations go out monthly to the community to attend on-campus masterclasses (which this year featured the likes of Phillip Noyce and AIR's Jean-Benoit Dunkel), Library screenings and partnered film festivals.
- Alumni engage with the school through a dedicated monthly newsletter, and active discussion groups on Facebook (now with over 1,000 members) and LinkedIn.

Industry Use of AFTRS Facilities

AFTRS makes some rooms and facilities on campus available for hire. AFTRS offers generous discounts for industry, partners and alumni, with a view to recoup direct costs such as projectionist hire and to remain competitively neutral.

Industry use includes the use of classrooms for meetings, writer's rooms, auditions and rehearsals and use of the theatre and foyer for screenings and small-scale events, including DCP checks, cast and crew screenings and networking events. The usage during the period included:

- Aditya Gureja – Short Film Screening.
- Antenna Film Festival – DocTalk.
- Australian Director's Guild – Mini Conference focused on *The Lost Flowers of Alice Hart*.
- Bloodfest – Short Film Festival for high school students.
- Blue Cat Pictures – multiple screenings.
- Broken Hill Films – Documentary Screening of *Alofa*.
- Broken Yellow – Test Screening.
- Dreamchaser – Writer's Rooms.
- Eastside Radio – Annual Presenter Conference.
- Geordie Brown – Cast & Crew Screening of *Threads*.
- Haven't You Done Well Productions – Web Series Writers Room.
- Howatson Co. – Touch Screening & Masterclass.
- Lee Whitmore – Short Film Screening.
- Media Mentors – workshop.
- Mozaik Play – Business Workshop.
- National Film and Sound Archive of Australia – Recording of oral histories.
- Netflix – Production Country Day.
- Prairie Dog Films – Writer's Room.
- Rowena Crowe – Test Screening.
- See Pictures – Audience Test Screening.
- See Pictures – Focus Group Screening.
- Stella Projects – Fred & Grazza's Last Stand Event.
- Sustainable Screens Australia – Sustainability Workshop.
- Tama Films – Writer's Room.
- Vizion Studios – Mentoring Lecture.
- Wisplight – Script Workshop.

High School Engagement

In partnership with The Smith Family's SmArts program, Digital Filmmaking and Intro to Radio & Podcasting workshops were once again delivered in high schools nationally, including in Hobart and Launceston (TAS), Canberra (ACT), Liverpool, Taree and Tamworth (NSW).

Research Activities

Artist-In-Residence

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

research, or research and development of emerging technologies, or developing curricula. Areas of focus are prioritised to meet the objectives of the AFTRS Strategy or the AFTRS Research Plan.

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

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

In February 2024, Tracey Rigney was introduced to the school community by the outgoing Artist-in-Residence, Lynette Wallworth, through the inaugural Research Lecture '*Reflecting on Dreams of Possible Futures*'. This session was conceived and inspired by the school's values to provide the school community with a moment of creative exchange between the departing artist-in-residence and the incoming one, a symbolic pass of the baton, an exchange of generosity and creativity between the artists that provides a glimpse into who they are, and in doing so, launches the new academic year.

Tracey Rigney is a Wotjobaluk and Ngárrindjeri woman who draws inspiration from her people and culture. She began her career in the theatre as a playwright with her debut play, '*Belonging*'. She went on to write more plays before transitioning to film and TV. Her works include documentary and short films, '*Endangered*', '*Abalone*', '*Man Real*', and '*Elders*', and the feature film '*We Are Still Here*'.

Ms Rigney's residency will occur in her community, on Country, throughout 2024 and focuses on process rather than outcome, informed by an ecosystem of creative practice and learning that acknowledges that First Nations knowledge systems are dynamic, living, and in constant renewal.

Digital Futures Summit series

AI and the Creative Horizon

(undertaken and disseminated Wednesday, 10 April 2024)

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

The fourth summit in the series delivered a range of conversations around creativity, pedagogy, ethics, Indigenous sovereignty and inclusion in the emerging age of AI. The live and interactive online event included some of Australia's and the world's foremost AI experts from a range of different companies, universities and institutes.

This edition of the Digital Future Summit had a record registration of 3845 and a record attendance of 1665 attendees across the five sessions.

The Digital Futures Summit *AI and the Creative Horizons* programming team were Maddie Duncan, Technology Service Desk Manager; Sue Elphinstone, First Nations & Outreach Project Manager; Maija Howe A/g Convenor (MA); Dr Tara Lomax, Discipline Lead MA (Screen Studies); Robbie Miles Head of Industry & Alumni Engagement; Jane Newton, Head of Curriculum; Natalie Pozdeev, Program Convenor of the Graduate Diploma in Radio and Podcasting; Dr Mark Ward, Senior Lecturer (Sound). The team was led by Dr Alejandra Canales, Head of Research.

AI and the Creative Horizon speakers included:

- Session 1 '*Learning with AI*' – Dr Teresa Crea, UNSW; Professor Danny Liu, University of Sydney; and Assistant Professor Miles Thorogood, University of British Columbia; moderated by Robbie Miles.

- Session 2 '*Critical Making: AI in Screen and Audio Education*' — Natalie Beak, AFTRS; Dr Ruari Elkington, QUT; and Majella Clarke, SAE; moderated by Dr Mark Ward
- Session 3 '*Augmented Creativity: AI in the Creative Industries*' — Claire L. Evans, Writer and Musician, YACHT; Anton Andreacchio, Convergen; Arul Baskaran, ABC Innovation Lab; and Anthony Frasier, ABF Creative; moderated by Maija Howe.
- Session 4 '*Indigenous Sovereignty and AI: Storing Cultural Practices and Reclaiming Narratives Through AI, Film, Radio and Beyond*' — Brett Leavy; Joel Sherwood Spring; Cienan Muir; moderated by Ellen Hodgson.
- Session 5 '*The Politics of AI: Navigating Ethics, Inclusion and Job Disruption in the Creative Industries*' — Angela Stengel, ABC; Annabelle Sheehan; Prof Jane Roscoe; moderated by Andrea Ho.

Research Collaborations

AFTRS actively engages the Academy, the Industry, and relevant stakeholders to conceptualise, develop, and conduct research that aligns with the school's strategy and remit.

AFTRS actively engages the industry, the academy, and relevant stakeholders to conceptualise, develop, facilitate, and conduct research that aligns with the school's strategy and mission.

Collaborations during the period include:

Social Network Analysis: A Novel Approach to Researching Film Industry Data

This is a research project led by Professor Deb Verhoeven at the University of Alberta. It will use quantitative data analysis and in-depth interviews to understand the impact of film school collaborations on subsequent industry behaviours and performance.

Visiting Scholars Program

This program aims to strengthen the research networks and collaborations between the school and the academy nationally and internationally. Our inaugural visiting

professors were scholars from the Faculty of Creative and Critical Studies of the University of British Columbia. Associate Professor Aleksandra Dulic, an artist-scholar working at the intersections of interactive multimedia installation and live performance, has a research focus on cross-cultural media performance, interactive animation, and computational poetics and Dr Miles Thorogood, an artist/engineer who has research in the practice and theory of sound design and interactive digital art.

Research Dissemination

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

The outputs during the period also included:

Contribution to the publication, Creative Matters Edition 3, 2023 — *Thriving Futures + Leadership*

Creative Matters is an online publication of the Australian Council of Deans and Directors of Creative Arts (DDCA). The DDCA is a leading national peak body representing the creative arts in higher education. DDCA informs, connects, and amplifies higher education creative arts scholars and researchers.

AFTRS was the first organisation to co-edit with NiTRO in the August 2021 37th issue. In 2023, NiTRO changed its name to Creative Matters, and its new editor is Smiljana Glisovic. AFTRS contributed to the 3rd edition of Creative Matters; *Thriving Futures + Leadership*.

The published contributions were:

- '*Applied Compassion*' with Pearl Tan AFTRS, Catherine Kolomyjec, and Claire Tonkin.
- '*Embracing Uncertainty and the Unknown: equipping Screen Business Producers to negotiate and thrive in disrupted environments*', Dr Gerard Reed, AFTRS.

Lunchtime Research Seminar Series

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

Sessions included:

- ASPERA Conference papers presentations by Maija Howe, Lecturer in Research and Development at AFTRS; Krista Jordan, Discipline Lead Innovation & Technology; Dr Gerard Reed, Senior Lecturer in Screen Business; and Pearl Tan, Discipline Lead, Directing at the AFTRS;
- '*Decolonial praxis*' with historian and curator Dr Leah Lui-Chivizhe, University of Technology Sydney.
- '*AI in the industry and the classroom: opportunities and challenges*' with AFTRS Masters Program teaching staff Natalie Beak, Discipline Lead of Production Design; Kate Stone, Discipline Lead of Screenwriting; and Dr Mark Ward, Senior Lecturer of Sound, moderated by Maija Howe, Lecturer in Creative Practice and Theory.
- '*Fact or Fiction?*' AI, documentary and XR with the University of Technology Sydney Chancellor's Research Fellow Dr Julia Scott-Stevenson.
- Exploring the role of research in multidisciplinary collaborations in the immersive space with director and producer of interactive media and member of the International Academy of Digital Arts and Sciences John-Paul Marin;
- '*Creative Practice Research*' with Dr Ceridwen Dovey & Dr Rowena Potts, Founders of The Archival Futures Collective.
- '*Informed Practice through PhD*' moderated by Dr Duncan McLean, Discipline Lead in Screen Studies for the BA; Pearl Tan, Discipline Lead, Directing at the AFTRS; and Richard Welch, Discipline Lead Documentary.

Appendix 10. Financial Resource Summary

Financial Performance

AFTRS generated a deficit of \$1,673,000 for the 2023-24 financial year. The deficit is due to a combination of factors.

Customer revenue was lower than budget due to lower student enrolments combined with higher student withdrawals, in part influenced by high cost of living pressures in Sydney. This revenue drop was partially offset by interest revenue.

Costs increased due to the impact of the new AFTRS' Enterprise Agreement combined with Industrial Relations reforms. There continues to be significant inflationary cost pressures across the School.

The total revenue received was \$34,232,000, with appropriations from government accounting for \$24,283,000 of this amount. Appropriations are impacted annually through application of an efficiency dividend.

The balance of \$9,949,000 was generated through AFTRS' activities and mainly comprised student fees. Award Courses produced \$7,354,000, with \$1,540,000 generated from short courses to industry, corporate groups, and individuals. Other revenue sources such as interest, donations and royalties produced the remaining \$1,055,000.

AFTRS' operating expenditure totalled \$35,905,000. This included \$21,522,000 for employee benefits, \$7,923,000 for suppliers, \$5,998,000 for depreciation and amortisation, \$461,000 for finance costs of leases and \$1,000 for write down and impairment of other assets.

AFTRS reviewed its asset fair values as at 30 June 2024. There were no changes to any asset class.

Claims and Losses

There were no major losses during the year ending 30 June 2024.

External Audit

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

Internal Audit

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

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

Internal Auditors provide the FARM Committee with a three-year audit plan annually. While the plan is reviewed annually, the FARM Committee re-evaluates the plan at each FARM Committee meeting with consideration of conditions within the School.

During the 2023-24 period, the audits conducted were:

- November 2023 – Cyber Security Health Check
- February 2024 – HR Performance Management
- March 2024 – Intellectual Property Management
- June 2024 – Risk Monitoring and Reporting

Risk Management

AFTRS' Risk Management Framework is overseen by the Finance, Audit and Risk Management Committee. The Risk Management Framework demonstrates how governance, policies, processes, review, and consultation work together to meet the requirements of the PGPA Act 2013 and promote a well-informed decision-making framework.

AFTRS' risk tolerance, as set out in the Consolidated Business Risk Register, is informed by AFTRS' Administrative Orders and the Financial and Human Resource Delegations. Any risk at a high or significant level is escalated to the CEO and reported to the Finance, Audit and Risk Management Committee. The Consolidated Business Risk Register is reviewed monthly by the AFTRS Executive team and considers changes to the School's risk environment and relevant strategies, goals, and endeavours.

During the reporting period, the School continued to embed the aims and practises within its Risk Policy and Guidelines following a comprehensive review of the Risk Management Framework and associated documents in 2022.

Purchasing

AFTRS' purchasing procedures are consistent with the Commonwealth Procurement Rules. The AFTRS Council delegates certain powers and functions, including purchasing levels, to occupants of specific AFTRS management positions through the Administrative Orders. This is subject to the limits prescribed under the *Australian Film, Television and Radio School Act 1973* and the Council-approved policies, programs, and procedures of AFTRS.

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

Competitive Tendering and Expressions of Interest

The AFTRS' Administrative Orders require purchases of more than \$100,000 to be procured through formal processes that may involve either public or selected tender (RFQ/RFP/RFT), which may include an expression of interest phase. Purchases over \$350,000 require public tender, which may also include an expression of interest.

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

- The urgency of the requirement.
- The number of known potential suppliers.
- 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 systems and equipment.

In 2023-24, AFTRS sought written quotes for the following services (over \$100,000):

- Electricity supply.
- Internal Audit services.
- Migration of Customer Relationship Management system.
- Isilon storage renewal and maintenance.

Consultancy Services

AFTRS engages consultants with specialist skills to help with defined projects. During the reporting period, the School entered into 29 specialist consultancies and ongoing consultancies providing regular services, involving an expenditure of \$614,175.

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

Consultancy	Service provided	Amount
J4Rvis Pty Ltd	Implementation of Salesforce Education Cloud	\$154,850
ABSTARR Consulting Pty Ltd	Audit of anti-racism, anti-racism, culture, and cultural safety	\$108,748
MyEmpire Group Pty Ltd	Cyber security advice	\$59,200
Global Integration Technology Pty Ltd	Implementation of Jira Service Management	\$21,500

The School also engaged other consultants to provide regular, ongoing services.

Contractors

Each year, AFTRS engages a range of independent contractors. Most are industry practitioners who support the School's core activities of teaching and learning. (See note 1B in Financial Statements.)

Property Use

AFTRS' headquarters are located in the Entertainment Quarter, Moore Park, NSW.

The building (12,964m²) features a specialist screen and radio teaching and production facilities. The cost of property leasing and outgoings for 2023-24 totalled \$4,458,000.

Index

A

AACTA 117, 127
Awards 117, 127, 130, 131
Festival 9
Screen Careers Expo 46, 142

ABC 117, 118, 119, 120
iview 127

Aboriginal and Zenadh Kes (Torres Strait) peoples 4, 37, 65, 68, 114 See also First Nations

ABSTARR Consulting 51, 63, 136, 151
See also Anti-Indigenous Racism & Anti-Racism Systems audit; See also Cultural Safety Training

Academic Board 10, 28–31, 71, 73
Chair 28, 29, 30, 71, 121, 122, 143 See also Rose, Mark, Professor
composition 29
Deputy Chair 29, 30 See also Burton, Christine, Assoc. Professor
Details of the 30–31
meetings held 28
members 10, 29, 30–31

Access Coordinator Training 53

Accessible Arts 10, 49, 53

Accessibility Audit 49, 60

Accessible Filmmaking Training 53

Accountable authority 18, 23, 35, 83 See also Council, AFTRS
Details of the 19–22

Accounting standards 23, 82, 93

Acknowledgement of Country 4

ACMI 46, 47, 121, 136

ActNow Theatre 47, 136

Adelaide International Film Festival 46, 142, 143

Administrative Orders 149, 150

AFTRS
50th Anniversary/Celebration 9, 46, 127, 142–143
Act 13, 17, 18, 31, 67, 73, 150 See also *Australian Film, Television and Radio School Act 1973*
Enterprise Agreement 59, 67, 72, 73, 86, 89, 90, 92, 148
values 10, 14, 24, 57, 64, 145
website 3, 63, 73, 75, 143

Al and the Creative Horizon 54, 145 See also Digital Futures Summit

alternative exit qualifications 124, 125, 133

Alumni 9, 15, 33, 38, 46, 53, 117, 118, 121, 122, 127, 142, 144
Advisory Group 52, 143
& Industry Scholarship 7, 48, 115, 143 See also Chahine, Sarah; See also Scholarships
and Industry Scholarship Fund 15, 116
See also Scholarships

Engagement Plan 52
Program 142–144
Radio & Podcasting 126, 134
Talent Camp 46, 47, 128, 130, 137, 139
First Nations 41, 137, 144

analysis of performance against purpose 38–39

Annual Performance Statements 24
2023–24 35–60

Anti-Indigenous Racism & Anti-Racism Systems audit 51, 136, 151 See also ABSTARR Consulting
APS Net Zero 2030 10, 59, 77, 78, 81
Applied Compassion 55, 146 See also Creative Matters; See also Tan, Pearl; See also Kolomyjec, Catherine; See also Tonkin, Claire
applications 33, 113 See also Scholarship applications
Aquarius Films 118, 134
Armstrong, Gillian 46, 142
Artist-in-Residence 137, 144–145 See also Rigney, Tracey; See also Wallworth, Lynette
Arts8 15, 39
audit See also; Finance Audit and Risk Management Committee
Accessibility 60
Anti-Indigenous Racism & Anti-Racism Systems 51, 136, 151
external 82–83, 94, 149 See also Australian National Audit Office (ANAO); See also external auditors; See also Independent Auditor's Report
internal 94, 149, 150 See also internal auditors; See also KPMG
infrastructure 60
of the Curriculum 51

Australian Commercial Radio Awards (ACRA) 126

Australian Directors Guild 10, 53, 132

Australian Film, Television and Radio School Act 1973 13, 17, 31, 150 See also AFTRS Act

Australian International Documentary Conference (AIDC) 9, 46, 53

Australian Location Managers Guild 132

Australian National Academy of Music 143

Australian National Audit Office (ANAO) 25, 76, 82–83, 149 See also external audit; See also external auditors; See also Independent Auditor's Report

Australian Production Design Guild 10, 53, 132

Australian Radio Network (ARN) 126
Radio & Podcasting Scholarship 116
See also Scholarships

Australian Research Council (ARC) 54

Australian International Documentary Conference (AIDC) 53, 143

Avenell, Julia 22, 70

Award
Course enrolments 44, 45, 50 See also enrolments

Course graduates 50, 52, 122–125 See also Graduates, AFTRS, 2023
Course Program 33, 37, 38, 43, 48, 50, 51, 59, 96, 113, 133–135, 139–140, 148, 44, 50, 135–137

Ayres, Tony 121

B

Bachelor of Arts Screen: Production 9, 45, 48, 51, 52, 113, 133 See also Applications; See also Enrolments
applicatons 113
scholarships 114, 115 See also Scholarships
Graduates, 2023 123
guest lecturers 139

Baker, Denson 43

BBC studios 117

Belonging & Inclusion Strategic Plan 51, 136

Bridging Program, AFTRS 136

Brisbane International Film Festival 46, 121, 143

Bumpy 122

Burke, Tony, The Hon 5, 7, 18, 39, 76, 122, 136, 143, See also Minister for the Arts
Burton, Christine, Associate Professor 34
See also Academic Board; See also Academic Board Deputy Chair; See also Academic Board members
Bus Stop Films 10, 53, 118, 132

C

Campbell, Carole 7, 20, 26, 69 See also Council, AFTRS; See also Council, AFTRS, Deputy Chair; See also Finance Audit and Risk Management (FARM) Committee

Campion, Jane 143

Canales, Alejandra, Dr 145, 147

Carroll Chapman, Hannah 122

CEO Office 33

Certification 82–83

Chahine, Sarah 143

Chair's Introduction 7

Cheeky Little Media 134

Chief Executive Officer (CEO), AFTRS 10, 18, 21, 25, 31, 32, 33, 69, 82, 84 See also Greenwood, Nell, Dr

Chief Financial Officer (CFO), AFTRS 25, 32, 69, 84, 149 See also Herron, Joanne

Citizen Tasmania 47, 136

claims and losses 148

Comcover 77

Community Broadcasting Association of Australia 9

Community Workshops 136–137

complaints 63, 75

compliance 5, 18, 23, 24, 156–157
 conferences 9, 41, 72, 117, 146
 consultancy services 151
 contractors 86, 89, 92, 84, 151
 Copyright 3
 Act 1968 3
 Corporate
 governance 17–33
 performance measures 7, 11, 14, 19, 42–61
 Plan, AFTRS 38, 39, 65
 Strategy, AFTRS 38, 49, 60, 77 See also *Creating the Future*
 Council, AFTRS 5, 7, 10, 17, 18–22, 23, 24, 25, 28, 32, 33, 25, 71, 73, 76, 82, 84, 105, 149, 150
 See also accountable authority
 Chair 5, 7, 18, 19, 25, 35, 69, 71, 84, 122, 143 See also Perkins, Rachel
 composition 18
 Deputy Chair 7, 18, 20 See also Campbell, Carole
 Interim Chair 19, 69, 143 See also Richards, Debra
 meetings held 18
 COVID 10
 Commercial Radio & Audio (CRA) 48
 Regional Radio Scholarship, 116 See also Scholarships
 Craft Excellence Scholarship 115 See also Scholarships
Creating the Future 14, 38, 49, 60, 77, 136
 See also Corporate Strategy, AFTRS
Creative Matters 54, 55, 146 See also *Applied Compassion*; See also *Embracing Uncertainty and the Unknown*; See also *Kolomyjec, Catherine*; See also *Reed, Gerard, Dr*; See also *Tonkin, Claire*; See also *Tan, Pearl*
 Cross, Don 26 See also members,
 Finance Audit and Risk Management (FARM) Committee
 culturally and linguistically diverse (CALD) 143
 culturally and racially marginalised (CARM) 57, 63, 115 See also Scholarships
 programs 47
 Cultural Safety Training 63, 72, 151 See also ABSTARR Consulting

D

Daniel, Glenn 115 See also Scholarships
Deep Dive Masterclass 53
 Digital Futures Summit 10, 47, 54, 145–146
 See also *AI and the Creative Horizon*
 Director of First Nations & Outreach, AFTRS 12, 36, 124
 Director of Partnerships & Development, AFTRS 32 See also Ravier, Mathieu
 Director of People & Culture, AFTRS 32 See also Zeeman, Sharon
 Director of Production & Technology 32
 See also Lyn Norfor
 Director of Teaching & Learning, AFTRS, A/g 32, 144 See also Murphy, Stephen

disability 39, 49, 58, 63, 65, 68, 115, 116
 Action Plan 49
 Confidence training 63
 Confident Recruiter (DCR) 39, 63
 Diversity 13, 15, 38, 41, 43, 65, 72, 116, 120
 and Inclusion Strategy 49
 Workplace, 63–64
 Dixon-Grovenor, Rhonda, Aunty 122, 143
 See also Elder-in-Residence, AFTRS
 Dulic, Aleksandra, Associate Professor 146
 Dunkel, Jean-Benoit 138, 144

E

Edith Cowan University (ECU) 9, 45, 48
 Elder-in-Residence, AFTRS 122 See also Dixon-Grovenor, Rhonda, Aunty
Embracing Uncertainty and the Unknown 55, 146 See also *Creative Matters*; See also Reed, Gerard, Dr
 Emergency Wardens 74
 Enabling Legislation 17 See also *Australian Film, Television and Radio School Act 1973*
 Endemol Shine Australia 117
 Englert, Alice 138, 143
 enrolments 38, 43, 44, 46, 50, 86, 89, 90, 92, 113, 132, 148 See also Award Course enrolments
 Environmental Action Plan (EAP) 59, 77
 Environmental Sustainability Strategic Plan (ESSP) 10, 59, 77
 EQ Media 117
 Equal Employment Opportunity (EEO - Workplace Diversity) 63–64
 Executive Team, AFTRS 10, 32, 64, 74, 149,
 Eureka Productions 117
 Excellence 13, 14, 15, 38, 39, 50–56, 57, 64, 145
 expressions of interest 150
 external auditors 23, 24, 82–83 See also Australian National Audit Office (ANAO)

F

facilities, AFTRS 17, 33, 142, 151
 Industry use of 144
 Film awards 130–131
 Film festival selections 127–129
 Finance, Audit and Risk Management (FARM) Committee 10, 23–27, 76, 149
 Chair 7, 20, 26, 71
 Charter 24
 composition 25
 details of the 26–27
 Interim Chair 26
 meetings held 23
 members 25, 26–27
 financial
 performance 94–97, 148
 statements 23, 76, 81–110, 151

First Nations 136, 137, 141, 145
 & Outreach Division 9, 32, 33, 46, 47, 51, 122, 136–137, 138
 Culture 13, 15, 39, 40, 42, 122
 enrolments 44
 graduation event 57, 122, 144
 scholarships 7, 110, 113, 114
 Strategic Plan 15, 41
 students 42, 57, 122
 tutors, speakers and industry 141
 workshops 9, 45, 136–137, 138

Flexible

Learning Framework 9, 38, 48, 51
 work 63, 64, 68
 Flickerfest 53, 117, 143
 FlickerLab 46, 53, 143
 Footscray Community Arts 47, 136
 FORM Dance Projects 47, 136
 fraud and corruption control 24, 72, 76
 freedom of information 75
Freedom of Information Act 1982 (FOI Act) 75
 FutureLearn 38, 43, 44, 45, 46

G

Garrett, EJ 122, 124
 Gawura Cultural Immersions 122
 Glenn Daniel News Scholarship 115 See also Scholarships
 Glenn Wheatley EON Innovation Scholarship 116 See also Scholarships
 government policy orders 75
 Governor-General 18, 19, 20
 Graduates, AFTRS 2023 122–125
 Graduate
 Program 117, 120
 Showcase 46, 121
 Graduate Diploma in Radio and Podcasting 9, 45, 52, 133, 134
 applications 113
 enrolments 45, 113
 guest lecturers 139
 Postgraduate Info Session, 142
 Scholarships 114, 116
 2023 graduates 124
 Graduate Outcomes Survey 38, 50, 52
 Graduation Ceremony 122 See also First Nations graduation event
 Grant, First Nations training and careers pathways 122, 136 See also Bridging Program, AFTRS
 Great Southern Land Media 116 See also Glenn Wheatley EON Innovation Scholarship; See also Scholarships; See also Wheatley, Glenn
 Greenwood, Nell, Dr 7, 10, 21, 31, 32, 69, 84, 121, 122, 143 See also Chief Executive Officer (CEO), AFTRS; See also Council, AFTRS; See also Academic Board members
 Grieves, Genevieve 122
 Gudang/Yadhaykenu 42, 136 See also Thompson Wymarra, Nicholas

H

Health and Safety Committee 73, 74
Health and Safety Representatives 74
Herbert, Peter 121
Herd, Annabelle 20, 69 See also Council, AFTRS
Herron, Joanne 32, 69, 84 See also Chief Financial Officer (CFO), AFTRS
Hickey-Freeman, Cara 122
Hosch, Tanya 20, 69 See also Council, AFTRS
Howcroft, Russel 7
Howlett, Thomas 143
Hurley, David, Hon. 143 See also Governor-General

I

ImagineNative 41
inclusion 10, 15, 39, 40, 41, 43–49, 51, 53, 54, 57, 64, 65, 72, 136, 145
Indemnities and Insurance Premiums for Officers 77
Independent Auditor's Report 3, 82–83
See also audit external; See also Australian National Audit Office (ANAO)
Indigenous Employment Australia 39
industrial relations 59, 73, 86, 89, 90, 92, 148
Industry 117–121, 132, 133, 134, 135, 136, 137, 143, 144, 145–147, 148
 advisory panels 52
 partnerships 7, 43, 45, 117, 132
 partnered training 9, 38, 45, 56
 enrolments 44
 practitioners 10, 13, 15, 51, 52, 54, 132, 137, 138–141, 142, 144, 151
 research 54, 56
 short courses 132
 Skills Framework 10, 38, 53
 skills survey 52
 training 10, 38, 45, 46, 48, 53, 132, 137
 Use of AFTRS Facilities 146–147
Information Publication Scheme (IPS) 75
internal audit 24, 25, 94, 149, 150
Internal Auditors 24, 149
internships, placements and attachments 120–123
Introductory Statement 36
ITV Studios 117

J

Jaggi Entertainment 119, 134
Johnson, Darlene 138, 143
judicial decisions 76

K

Kenneth Myer Fellowship Trust 7, 105, 114
Kolomyjec, Catherine 55, 146
KPMG 25, 149 See also internal audit; See also internal auditors

L

Leading Lights 46, 53, 143
Learning & Teaching Strategic Plan 51, 136
Leon, Skye 122
Letter to the Minister 5 See also Transmittal letter
Library 33, 42, 144
Living Archive, AFTRS 143
Location 151
London Australian Film Society 142

M

McCarthy, Claire 143
Made in the West Festival 47, 137
Maoriland Film Festival 41, 137
Master of Arts Screen 52, 133, 134, 142
 applications 113
 enrolments 113
 Graduates, 2023 125
 Scholarships 114, 115
 guest lecturers 140
Master of Arts Screen: Business 52
 applications 113
 enrolments 113
 Graduates, 2023 124, 133, 135
 guest lecturers 140
Matterson, Jodi 138, 143,
Mental Health 74, 57
 First Aid Officers 74
 training 63, 72, 74
Miles, Robbie 31, 121, 145 See also Academic Board; See also Academic Board members
Minister for the Arts 5, 7, 18, 82, 105, 122, 136, 143 See also Burke, Tony, The Hon
ministerial directions 75
MOD Studio 40, 42, 136
Moon, Unjoo 116, 143
Murphy, Marty, Dr 70 See also Council, AFTRS
Murphy, Stephen 32, 116 See also Director of Teaching & Learning, AFTRS, A/g

N

National Cultural Policy, *Revive* 14, 39, 49, 76
National Reach 9, 14, 15, 38, 39, 40–49, 134
National Film and Sound Archive of Australia (NFAA) 46, 142, 144
NIDA 46, 137
Norfor, Lyn 32 See also Director of Production & Technology
NOVA Entertainment 115 See also Glenn Daniel News Scholarship; See also Scholarships
Noyce, Phillip 144

O

Oceania Capital Partners 116 See also Glenn Wheatley EON Innovation Scholarship; See also Scholarships
Oliver-Taylor, Chris 21, 27, 69 See also Council, AFTRS; See also Finance Audit and Risk Management (FARM) Committee
Onbass/Giant Steps Scholarship 48, 114
operations 18, 24, 32, 59, 75, 76, 85, 98,
 Technology, 33
Organisational Chart 33
outreach 33, 37, 38, 43–49, 51, 136–137, 141, 142 See also First Nations & Outreach
 Industry Partner workshops 38, 44

P

Paid internships and trainee opportunities 120
Pariya Taherzadeh Radio & Podcasting Scholarship 120
partnerships 40, 42, 43, 48, 53, 77, 117, 132
 & Development Division 32, 33, 117, 118
pathways 38, 43, 46, 47, 48, 50, 52, 53, 56, 122, 136, 142, 143, 146
Palmer Rowlands, Jude 22, 31, 70 See also Council, AFTRS; See also Academic Board members
People & Culture Division 33, 64, 73
Performance Conversations 72
Perkins, Rachel 5, 7, 19, 35, 69, 84, 116, 121, 122, 143 See also Council, AFTRS, Chair; See also Chair's Introduction
Pieri, Amelia 31, 70, 121, 123, 143 See also Council, AFTRS; See also Academic Board members; See also Graduates, AFTRS 2023
Portfolio Budget Statement (PBS) 2022–23 13, 14, 37
 results against performance criteria 42, 45, 50, 52, 53, 54 See also Annual Performance Statements
Pozdeev, Natalie 121, 145
Price, Sarah 121
privacy 60, 75
Privacy Act 1988 75
Production Design Masterclass 53
Production, Technology & Infrastructure Division 32, 33
procurement 77, 150
Professional Attachments 118
professional development
 staff 72
 students 134, 143
property use 151
Public Governance, Performance and Accountability Act 2013 (PGPA Act) 217, 23, 35, 36, 84, 93, 149
Public Governance, Performance and Accountability Rule 2014 23, 29, 36
 Reference Index 156–157
Public Interest Disclosure (PID) 63 See also whistleblowing

Q

quality assurance 28

R

radio and podcasting 116, 133, 134, 144
Ravier, Mathieu 32, 116 See also Director of Partnerships & Development, AFTRS
recognition of prior learning 38, 48 See also TAFE
Reed, Gerard, Dr 55, 146, 147
Rees, Vaughan, Associate Professor 30, 134 See also Academic Board; See also Academic Board members
Rehabilitation Case Managers 74
Reid, Monica 121, 124
Remuneration Information 69–71
research 72, 77, 78, 93, 102, 134, 144–147
collaborations 146
reviews by outside bodies 76
Revive 14, 15, 39, 49, 76 See also National Cultural Policy
Reward and Recognition Program 64
Richards, Debra 19, 26, 69, 116, 143 See also Council, AFTRS; See also Council, AFTRS, Deputy Chair; See also Finance, Audit and Risk Management (FARM) Committee
Rigney, Tracey 47, 137, 145 See also Artist-in-Residence
risk 23, 24, 72, 74, 149
Risk management 7, 10, 23, 149 See also Finance Audit and Risk Management (FARM Committee)
Framework 149
Rose, Mark, Professor 9, 30, 121, 122, 143 See also Academic Board, Chair

S

Safe Conversation Officer 74
Sámi Film Institute Indigenous Film Conference 41
SBS 117, 120
Scholarships 7, 48, 114–116, 120, 143
Screen Access & Inclusion Masterclass 53
Screen Australia 10, 53
Screen Business Essentials 9, 45, 53
Screen Forever 9, 46, 121
Screen Producers Australia (SPA) 9, 45, 53, 132
Screen Queensland 132
Screen Territory 10, 53, 132
Screen Warriors 53, 132 See also Veterans Film Festival
Screenworks 10, 48, 132
Senior First Aid Officers 74
Selwyn Speight Excellence Radio Scholarship 120

Short Courses 9, 33, 43, 45, 48, 52, 53, 96, 132, 148
enrolments 44
Lecturers / Guest Lecturers / Speakers 138
subsidies 137
Show Radio 121, 134 See also Sydney Royal Easter Show
Simpson, Lucy 42
Social Network Analysis 56, 146 See also Research Collaborations; See also Verhoeven, Deb, Professor

SONY 115 See also Scholarships; See also Women in Cinematography Scholarship
Spark 53
staff
appointments 65
composition 38, 39, 58
Consultative Committee 63, 73
Reward and Recognition Program 64
survey 63, 64
training and development 72
staffing information 67
Stevens, Tace 46, 143
St. Quintin, John 21, 70 See also Council, AFTRS
strategic direction 14, 39, 72
Statement of Preparation 35
student
achievements 128–133
centre 37
statistics 117
support 32, 118, 119, 139, 144
Sturgiss, David 30 See also members, Finance Audit and Risk Management (FARM) Committee
Sustainability 39, 40, 57–60
environmental 77
Review 15, 39, 59, 76
SXSW 42, 136
Sydney Film Festival 117, 137, 143
Sydney Royal Easter Show 134 See also Show Radio

T

TAFE 9, 38, 48, 113
Tahezadeh-Desovski, Pariya 139, 143 See also Pariya Tahezadeh Radio & Podcasting Scholarship
Talent Camp 38, 44, 46, 47, 137
Tan, Pearl 116, 146, 147 See also *Lunchtime Research Seminar Series*; See also *Applied Compassion*; See also *Creative Matters*
Teaching and Learning 72, 132–135, 151
Division 32, 33, 117
Technology Strategic Plan 60
tendering 150
Tertiary Education Quality and Standards Agency (TEQSA) 76
The Smith Family SmArts program 144

Thompson Wymarra, Nicholas 42 See also Gudang Yadhaykenu
Thorogood, Miles, Dr 146
Trans and Gender Diverse Film Festival (TILDE) 47, 136
Tonkin, Claire 55, 146 See also *Creative Matters*; See also *Applied Compassion*
Torres Strait Islander Media Association (TSIMA) 9, 40, 42, 136
Transmittal letter 5 See also Letter to the Minister

U

unpaid internships 120

V

values 10, 24, 56, 57, 64, 136, 145
AFTRS 14
First Nations 15, 40, 42, 51, 136
Van Der Schuit, Damon 46, 138, 143
Van Grinsven, Samuel 138, 139, 143
Verhoeven, Deb, Professor 56, 146 See also *Social Network Analysis*; See also Research Collaborations
Veterans Film Festival 53 See also Screen Warriors
Vision, AFTRS 13, 14
Very Short Film Festival, The 46

W

Worthwell, Lynette 145 See also Artist-in-Residence
Warner Bros. 117
Weiss, Rachael 30, 116 See also Academic Board; See also Academic Board members
Weston, Sarah 42
Westpac Open Air 143
Wheatley, Glenn 116 See also Glenn Wheatley EON Innovation Scholarship; See also Scholarships
whistleblowing 63 See also Public Interest Disclosure (PID)
WildBear Entertainment 117
Women in Cinematography Scholarship 115
work and private commitments 68
work health and safety (WHS) 73, 74
work placements 118–120

Z

Zeeman, Sharon 32 See also Director of People & Culture, AFTRS

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

Corporate Commonwealth Entities Reference Index

PGPA Rule Reference	Part of Report	Description	Requirement
17BE	Contents of annual report		
17BE(a)	Page 17	Details of the legislation establishing the body.	Mandatory
17BE(b)(i)	Page 17	A summary of the objects and functions of the entity as set out in legislation.	Mandatory
17BE(b)(ii)	Page 13	The purposes of the entity as included in the entity's corporate plan for the reporting period.	Mandatory
17BE(c)	Page 18	The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers.	Mandatory
17BE(d)	N/A	Directions given to the entity by the Minister under an Act or instrument during the reporting period.	If applicable, mandatory
17BE(e)	N/A	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act.	If applicable, mandatory
17BE(f)	N/A	Particulars of non-compliance with: (a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or (b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act.	If applicable, mandatory
17BE(g)	Page 35–60	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule.	Mandatory
17BE(h), 17BE(i)	N/A	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance.	If applicable, mandatory
17BE(j)	Page 19–22	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period.	Mandatory
17BE(k)	Page 33	Outline of the organisational structure of the entity (including any subsidiaries of the entity).	Mandatory
17BE(ka)	Page 65–66	Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following: (a) statistics on full-time employees; (b) statistics on part-time employees; (c) statistics on gender; (d) statistics on staff location.	Mandatory
17BE(l)	Page 151	Outline of the location (whether or not in Australia) of major activities or facilities of the entity.	Mandatory
17BE(m)	Page 17–33 and 149	Information relating to the main corporate governance practices used by the entity during the reporting period.	Mandatory

PGPA Rule			
Reference	Part of Report	Description	Requirement
17BE(n), 17BE(o)	N/A	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): (a) the decision making process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and (b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions.	If applicable, mandatory
17BE(p)	N/A	Any significant activities and changes that affected the operation or structure of the entity during the reporting period.	If applicable, mandatory
17BE(q)	N/A	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity.	If applicable, mandatory
17BE(r)	N/A	Particulars of any reports on the entity given by: (a) the Auditor-General (other than a report under section 43 of the Act); or (b) a Parliamentary Committee; or (c) the Commonwealth Ombudsman; or (d) the Office of the Australian Information Commissioner.	If applicable, mandatory
17BE(s)	N/A	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report	If applicable, mandatory
17BE(t)	Page 77	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs).	If applicable, mandatory
17BE(taa)	Page 24 (a) Page 26–27 (b–e)	The following information about the audit committee for the entity: (a) a direct electronic address of the charter determining the functions of the audit committee; (b) the name of each member of the audit committee; (c) the qualifications, knowledge, skills or experience of each member of the audit committee; (d) information about each member's attendance at meetings of the audit committee; (e) the remuneration of each member of the audit committee.	
17BE(ta)	Page 70–71	Information about executive remuneration.	Mandatory
17BF	N/A for AFTRS	Disclosure requirements for government business enterprises	Not applicable
17BF(1)(a)(i)	N/A	An assessment of significant changes in the entity's overall financial structure and financial conditions.	Not applicable
17BF(1)(a)(ii)	N/A	An assessment of any events or risks that could cause financial information that is reported not to be indicative of future operations or financial conditions.	Not applicable
17BF(1)(b)	N/A	Information on dividends paid or recommended.	Not applicable
17BF(1)(c)	N/A	Details of any community service obligations the government business enterprise has including:	Not applicable
17BF(2)	N/A	A statement regarding the exclusion of information on the grounds that the information is commercially sensitive and would be likely to result in unreasonable commercial prejudice to the government business enterprise.	Not applicable

