

AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL

AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL: NURTURING CREATIVE STORYTELLERS IN AUSTRALIA

AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL STANDS AS A BEACON FOR ASPIRING FILMMAKERS, BROADCASTERS, AND MEDIA PROFESSIONALS IN AUSTRALIA. SINCE ITS ESTABLISHMENT, THIS INSTITUTION HAS PLAYED A PIVOTAL ROLE IN SHAPING THE COUNTRY'S CREATIVE INDUSTRIES BY PROVIDING WORLD-CLASS EDUCATION AND HANDS-ON TRAINING. WHETHER YOU DREAM OF DIRECTING A FEATURE FILM, PRODUCING A COMPELLING DOCUMENTARY, OR CRAFTING ENGAGING RADIO PROGRAMS, THE AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL (AFTRS) OFFERS A DYNAMIC ENVIRONMENT TO HONE YOUR SKILLS AND BRING YOUR VISIONS TO LIFE.

WHAT MAKES THE AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL UNIQUE?

UNLIKE MANY TRADITIONAL UNIVERSITIES, AFTRS IS DEDICATED EXCLUSIVELY TO SCREEN AND BROADCAST EDUCATION. THIS SPECIALIZATION ALLOWS THE SCHOOL TO FOCUS DEEPLY ON THE PRACTICAL AND THEORETICAL ASPECTS OF STORYTELLING THROUGH VISUAL AND AUDIO MEDIUMS. IT'S NOT JUST ABOUT LEARNING TECHNICAL SKILLS; IT'S ABOUT UNDERSTANDING NARRATIVE, CULTURE, AND THE IMPACT OF MEDIA ON SOCIETY.

THE SCHOOL'S VIBRANT CAMPUS IN SYDNEY FOSTERS CREATIVITY AND COLLABORATION, EQUIPPED WITH STATE-OF-THE-ART STUDIOS, EDITING SUITES, SOUND STAGES, AND RADIO BROADCAST FACILITIES. HERE, STUDENTS CAN EXPERIMENT FREELY WITH EMERGING TECHNOLOGIES WHILE LEARNING FROM INDUSTRY PROFESSIONALS WHO HAVE WORKED ON SOME OF THE MOST SUCCESSFUL AUSTRALIAN AND INTERNATIONAL PRODUCTIONS.

INDUSTRY CONNECTIONS AND ALUMNI SUCCESS

ONE OF THE STANDOUT FEATURES OF THE AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL IS ITS STRONG NETWORK WITHIN THE MEDIA INDUSTRY. STUDENTS HAVE ACCESS TO INTERNSHIPS, WORKSHOPS, AND MASTERCLASSES LED BY RENOWNED DIRECTORS, PRODUCERS, SCREENWRITERS, AND RADIO PERSONALITIES. THIS CONNECTION NOT ONLY ENHANCES LEARNING BUT ALSO OPENS DOORS FOR EMPLOYMENT AFTER GRADUATION.

AFTRS BOASTS AN IMPRESSIVE LIST OF ALUMNI WHO HAVE MADE SIGNIFICANT CONTRIBUTIONS TO FILM, TELEVISION, AND RADIO BOTH IN AUSTRALIA AND GLOBALLY. NAMES LIKE JANE CAMPION, DION BEEBE, AND WARWICK THORNTON ARE JUST A FEW EXAMPLES OF THE SCHOOL'S IMPACT. THEIR ACHIEVEMENTS UNDERScore THE SCHOOL'S COMMITMENT TO NURTURING TALENT THAT CAN COMPETE ON THE WORLD STAGE.

COURSES AND PROGRAMS OFFERED AT AFTRS

THE AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL OFFERS A COMPREHENSIVE RANGE OF COURSES TAILORED TO VARIOUS ASPECTS OF THE MEDIA INDUSTRY. THESE PROGRAMS ARE DESIGNED TO EQUIP STUDENTS WITH BOTH THE CREATIVE VISION AND TECHNICAL EXPERTISE NEEDED TO THRIVE.

UNDERGRADUATE AND POSTGRADUATE DEGREES

AFTRS OFFERS BACHELOR'S AND MASTER'S DEGREES IN SCREEN ARTS AND SCREEN COMPOSITION, AMONG OTHERS. THESE DEGREES BLEND THEORY WITH PRACTICE, COVERING AREAS SUCH AS:

- DIRECTING AND CINEMATOGRAPHY
- SCREENWRITING AND STORYTELLING TECHNIQUES
- EDITING AND POST-PRODUCTION
- SOUND DESIGN AND MUSIC COMPOSITION FOR SCREEN
- PRODUCING AND PROJECT MANAGEMENT

STUDENTS ENGAGE IN REAL-WORLD PROJECTS, OFTEN COLLABORATING ACROSS DISCIPLINES TO CREATE SHORT FILMS, DOCUMENTARIES, AND RADIO DRAMAS THAT SHOWCASE THEIR GROWING SKILLS.

SHORT COURSES AND WORKSHOPS

FOR THOSE LOOKING TO UPSKILL OR EXPLORE NEW AREAS WITHOUT COMMITTING TO A FULL DEGREE, AFTRS PROVIDES A VARIETY OF SHORT COURSES AND WORKSHOPS. THESE SESSIONS COVER TOPICS SUCH AS:

- FILM EDITING SOFTWARE
- DOCUMENTARY FILMMAKING
- VOICEOVER AND RADIO PRESENTATION
- DIGITAL MEDIA PRODUCTION

SHORT COURSES ARE POPULAR AMONG INDUSTRY PROFESSIONALS SEEKING TO STAY CURRENT WITH EVOLVING TECHNOLOGIES AND STORYTELLING METHODS.

THE ROLE OF TECHNOLOGY AND INNOVATION AT AFTRS

IN THE RAPIDLY CHANGING MEDIA LANDSCAPE, STAYING AHEAD OF TECHNOLOGICAL ADVANCEMENTS IS CRUCIAL. THE AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL EMBRACES INNOVATION BY INTEGRATING CUTTING-EDGE TECHNOLOGIES INTO ITS CURRICULUM.

STUDENTS GAIN EXPERIENCE WORKING WITH 4K AND VR CAMERAS, IMMERSIVE SOUND SYSTEMS, AND ADVANCED EDITING SOFTWARE. THIS EXPOSURE ENSURES GRADUATES ARE WELL-PREPARED FOR THE DEMANDS OF MODERN FILM, TELEVISION, AND RADIO PRODUCTION ENVIRONMENTS.

AFTRS ALSO ENCOURAGES EXPERIMENTATION WITH NEW FORMATS AND PLATFORMS, SUCH AS WEB SERIES, PODCASTS, AND INTERACTIVE MEDIA, REFLECTING THE EVOLVING WAYS AUDIENCES CONSUME CONTENT TODAY.

EMPHASIS ON STORYTELLING AND CULTURAL REPRESENTATION

WHILE TECHNOLOGY IS VITAL, AFTRS PLACES EQUAL IMPORTANCE ON STORYTELLING THAT REFLECTS AUSTRALIA'S DIVERSE CULTURE AND HISTORY. THE SCHOOL ACTIVELY PROMOTES INDIGENOUS STORYTELLING AND SUPPORTS PROJECTS THAT HIGHLIGHT UNDERREPRESENTED VOICES.

THIS FOCUS ENRICHES THE CREATIVE OUTPUT AND ENSURES THAT MEDIA PRODUCED AT AFTRS RESONATES BOTH LOCALLY AND INTERNATIONALLY, OFFERING FRESH PERSPECTIVES AND AUTHENTIC NARRATIVES.

HOW TO APPLY AND WHAT TO EXPECT

APPLYING TO THE AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL INVOLVES A COMBINATION OF ACADEMIC QUALIFICATIONS AND A CREATIVE PORTFOLIO OR AUDITION, DEPENDING ON THE PROGRAM. PROSPECTIVE STUDENTS ARE ENCOURAGED TO SHOWCASE THEIR PASSION AND POTENTIAL THROUGH THEIR WORK SAMPLES AND PERSONAL STATEMENTS.

THE SCHOOL VALUES DIVERSITY AND CREATIVITY, WELCOMING APPLICANTS FROM VARIOUS BACKGROUNDS, WHETHER THEY HAVE EXTENSIVE EXPERIENCE OR ARE JUST STARTING OUT.

ONCE ADMITTED, STUDENTS CAN EXPECT A COLLABORATIVE, IMMERSIVE LEARNING ENVIRONMENT WHERE THEORETICAL KNOWLEDGE IS CONSISTENTLY PAIRED WITH PRACTICAL APPLICATION. THE EMPHASIS ON INDUSTRY ENGAGEMENT MEANS STUDENTS GRADUATE READY TO ENTER COMPETITIVE MEDIA FIELDS CONFIDENTLY.

FINANCIAL SUPPORT AND SCHOLARSHIPS

UNDERSTANDING THAT ACCESS TO QUALITY EDUCATION CAN BE A BARRIER, AFTRS OFFERS SEVERAL SCHOLARSHIPS AND FINANCIAL AID OPTIONS. THESE OPPORTUNITIES HELP TALENTED INDIVIDUALS OVERCOME FINANCIAL CHALLENGES AND FOCUS ON THEIR CREATIVE DEVELOPMENT.

PROSPECTIVE STUDENTS SHOULD EXPLORE THE AVAILABLE SCHOLARSHIPS EARLY IN THE APPLICATION PROCESS TO MAXIMIZE THEIR CHANCES OF RECEIVING SUPPORT.

IMPACT ON AUSTRALIA'S CREATIVE INDUSTRY

THE AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL HAS BEEN INSTRUMENTAL IN BUILDING A VIBRANT AND INTERNATIONALLY RECOGNIZED MEDIA INDUSTRY WITHIN THE COUNTRY. BY TRAINING GENERATIONS OF FILMMAKERS, PRODUCERS, AND BROADCASTERS, AFTRS CONTRIBUTES TO THE CULTURAL AND ECONOMIC GROWTH OF AUSTRALIA.

THE SCHOOL'S COMMITMENT TO NURTURING INNOVATIVE STORYTELLERS ENSURES THAT AUSTRALIAN VOICES CONTINUE TO THRIVE IN GLOBAL CONVERSATIONS, INFLUENCING TRENDS AND RAISING THE PROFILE OF THE NATION'S CREATIVE OUTPUT.

BEYOND INDIVIDUAL SUCCESS STORIES, AFTRS FOSTERS A COMMUNITY WHERE COLLABORATION AND MENTORSHIP FLOURISH, STRENGTHENING THE ENTIRE CREATIVE ECOSYSTEM.

EXPLORING THE AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL REVEALS A DEDICATED INSTITUTION AT THE HEART OF AUSTRALIA'S SCREEN AND BROADCAST INDUSTRIES. FOR ANYONE PASSIONATE ABOUT STORYTELLING THROUGH FILM, TELEVISION, OR RADIO, AFTRS OFFERS NOT JUST EDUCATION BUT A LAUNCHPAD INTO A REWARDING AND DYNAMIC CAREER.

FREQUENTLY ASKED QUESTIONS

WHAT IS THE AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL (AFTRS)?

THE AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL (AFTRS) IS AUSTRALIA'S NATIONAL SCREEN ARTS AND BROADCAST SCHOOL, PROVIDING EDUCATION AND TRAINING IN FILM, TELEVISION, RADIO, AND DIGITAL MEDIA.

WHERE IS THE AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL LOCATED?

AFTRS IS LOCATED IN SYDNEY, NEW SOUTH WALES, AUSTRALIA, SPECIFICALLY IN THE MOORE PARK PRECINCT.

WHAT TYPES OF COURSES DOES AFTRS OFFER?

AFTRS OFFERS A RANGE OF COURSES INCLUDING UNDERGRADUATE AND POSTGRADUATE DEGREES, SHORT COURSES, AND PROFESSIONAL DEVELOPMENT PROGRAMS IN AREAS SUCH AS DIRECTING, SCREENWRITING, CINEMATOGRAPHY, EDITING, SOUND, AND PRODUCTION.

IS AFTRS RECOGNIZED INTERNATIONALLY?

YES, AFTRS IS HIGHLY REGARDED INTERNATIONALLY FOR ITS INDUSTRY-RELEVANT TRAINING AND HAS PRODUCED MANY SUCCESSFUL GRADUATES WHO WORK IN THE GLOBAL FILM, TELEVISION, AND RADIO INDUSTRIES.

HOW CAN I APPLY TO STUDY AT AFTRS?

APPLICATIONS TO AFTRS CAN BE SUBMITTED ONLINE THROUGH THEIR OFFICIAL WEBSITE, WHERE PROSPECTIVE STUDENTS MUST MEET SPECIFIC ENTRY REQUIREMENTS AND OFTEN SUBMIT A PORTFOLIO OR AUDITION DEPENDING ON THE COURSE.

DOES AFTRS OFFER SCHOLARSHIPS OR FINANCIAL AID?

YES, AFTRS OFFERS A VARIETY OF SCHOLARSHIPS AND FINANCIAL ASSISTANCE OPTIONS TO ELIGIBLE STUDENTS, INCLUDING MERIT-BASED SCHOLARSHIPS AND SUPPORT FOR INDIGENOUS STUDENTS.

WHAT CAREER OPPORTUNITIES ARE AVAILABLE AFTER GRADUATING FROM AFTRS?

GRADUATES FROM AFTRS PURSUE CAREERS IN DIRECTING, PRODUCING, SCREENWRITING, CINEMATOGRAPHY, EDITING, SOUND DESIGN, RADIO BROADCASTING, AND VARIOUS OTHER ROLES WITHIN THE SCREEN AND MEDIA INDUSTRIES.

DOES AFTRS COLLABORATE WITH INDUSTRY PROFESSIONALS AND COMPANIES?

YES, AFTRS HAS STRONG INDUSTRY CONNECTIONS AND FREQUENTLY COLLABORATES WITH FILM, TELEVISION, AND RADIO PROFESSIONALS AND ORGANIZATIONS TO PROVIDE STUDENTS WITH PRACTICAL EXPERIENCE AND NETWORKING OPPORTUNITIES.

ADDITIONAL RESOURCES

AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL: A PREMIER INSTITUTION SHAPING AUSTRALIA'S MEDIA LANDSCAPE

AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL STANDS AS A CORNERSTONE INSTITUTION IN AUSTRALIA'S CREATIVE INDUSTRIES, OFFERING CUTTING-EDGE EDUCATION AND TRAINING ACROSS FILM, TELEVISION, AND RADIO DISCIPLINES. ESTABLISHED IN 1973, THE AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL (AFTRS) HAS CULTIVATED A REPUTATION FOR EXCELLENCE IN NURTURING TALENT, PIONEERING INNOVATIVE CURRICULA, AND FOSTERING INDUSTRY CONNECTIONS THAT HELP GRADUATES SUCCEED IN AN INCREASINGLY COMPETITIVE MEDIA ENVIRONMENT. AS THE NATION'S PREEMINENT NATIONAL SCREEN ARTS AND BROADCAST SCHOOL, AFTRS PLAYS A PIVOTAL ROLE IN SHAPING THE FUTURE OF AUSTRALIAN STORYTELLING AND MEDIA PRODUCTION.

HISTORICAL CONTEXT AND INSTITUTIONAL OVERVIEW

THE AFTRS WAS CREATED TO ADDRESS A GROWING NEED FOR PROFESSIONAL TRAINING IN AUSTRALIA'S AUDIOVISUAL SECTORS. PRIOR TO ITS INCEPTION, ASPIRING FILMMAKERS, TELEVISION PRODUCERS, AND RADIO BROADCASTERS FACED LIMITED FORMAL EDUCATION PATHWAYS WITHIN THE COUNTRY, OFTEN RELYING ON OVERSEAS STUDY OR ON-THE-JOB EXPERIENCE. THE

ESTABLISHMENT OF AFTRS MARKED A SIGNIFICANT SHIFT, PROVIDING A DEDICATED NATIONAL HUB FOR CREATIVE EDUCATION TAILORED SPECIFICALLY TO AUSTRALIAN CONTENT, CULTURE, AND INDUSTRY STANDARDS.

LOCATED IN SYDNEY, THE SCHOOL OFFERS A DIVERSE RANGE OF COURSES INCLUDING UNDERGRADUATE DEGREES, POSTGRADUATE DIPLOMAS, AND SHORT COURSES. THESE PROGRAMS ARE DESIGNED TO COVER THE FULL SPECTRUM OF MEDIA PRODUCTION, FROM DIRECTING AND SCREENWRITING TO SOUND DESIGN AND POST-PRODUCTION. THE INSTITUTION IS GOVERNMENT-FUNDED BUT ALSO COLLABORATES WITH PRIVATE INDUSTRY PARTNERS, ENSURING CURRICULA STAY RELEVANT AND ALIGNED WITH CURRENT TECHNOLOGICAL TRENDS AND AUDIENCE DEMANDS.

CURRICULUM AND EDUCATIONAL APPROACH

AFTRS'S EDUCATIONAL PHILOSOPHY EMPHASIZES HANDS-ON LEARNING, INDUSTRY ENGAGEMENT, AND FOSTERING CREATIVE VOICES THAT REFLECT AUSTRALIA'S DIVERSE SOCIETY. UNLIKE MANY TRADITIONAL UNIVERSITIES, AFTRS INTEGRATES PRACTICAL WORKSHOPS WITH THEORETICAL INSTRUCTION, ALLOWING STUDENTS TO DEVELOP BOTH CONCEPTUAL UNDERSTANDING AND TECHNICAL PROFICIENCY.

WIDE RANGE OF SPECIALIZATIONS

STUDENTS CAN SPECIALIZE IN NUMEROUS AREAS, INCLUDING:

- DIRECTING FOR FILM AND TELEVISION
- SCREENWRITING
- SOUND DESIGN AND POST-PRODUCTION
- PRODUCING
- CINEMATOGRAPHY
- ANIMATION AND VISUAL EFFECTS
- INTERACTIVE MEDIA AND GAME DESIGN

THIS DIVERSITY OF SPECIALIZATIONS REFLECTS THE SCHOOL'S COMMITMENT TO ADAPTING TO EVOLVING MEDIA FORMATS AND STORYTELLING TECHNIQUES. THE CURRICULUM IS OFTEN UPDATED TO INCORPORATE EMERGING TECHNOLOGIES SUCH AS VIRTUAL REALITY (VR), AUGMENTED REALITY (AR), AND NEW DIGITAL BROADCASTING STANDARDS.

INDUSTRY-DRIVEN LEARNING

ONE OF AFTRS'S DISTINGUISHING FEATURES IS ITS CLOSE TIES TO THE AUSTRALIAN AND INTERNATIONAL MEDIA INDUSTRIES. STUDENTS BENEFIT FROM GUEST LECTURES BY ESTABLISHED PROFESSIONALS, INTERNSHIPS, AND COLLABORATIVE PROJECTS WITH BROADCASTERS LIKE ABC AND SBS. THIS CONNECTIVITY ENHANCES EMPLOYABILITY, AS GRADUATES ENTER THE WORKFORCE WITH REAL-WORLD EXPERIENCE AND PROFESSIONAL NETWORKS ALREADY IN PLACE.

FACILITIES AND RESOURCES

AFTRS BOASTS STATE-OF-THE-ART FACILITIES THAT RIVAL THOSE OF COMMERCIAL PRODUCTION COMPANIES. THESE INCLUDE:

- SOUND STAGES AND STUDIOS EQUIPPED WITH THE LATEST CAMERA AND LIGHTING EQUIPMENT
- EDITING SUITES UTILIZING INDUSTRY-STANDARD SOFTWARE SUCH AS AVID, ADOBE PREMIERE, AND DAVINCI RESOLVE
- FOLEY AND SOUND MIXING STUDIOS DESIGNED FOR IMMERSIVE AUDIO PRODUCTION
- SCREENING ROOMS AND THEATERS FOR STUDENT SHOWCASES AND INDUSTRY EVENTS

SUCH RESOURCES ENABLE STUDENTS TO EXPERIMENT WITH PROFESSIONAL-GRADE TOOLS IN AN EDUCATIONAL SETTING, BRIDGING THE GAP BETWEEN LEARNING AND PROFESSIONAL PRACTICE.

COMPARATIVE ANALYSIS: AFTRS VS OTHER AUSTRALIAN MEDIA SCHOOLS

WHILE OTHER AUSTRALIAN UNIVERSITIES AND COLLEGES OFFER MEDIA AND COMMUNICATION PROGRAMS, AFTRS STANDS APART FOR ITS SPECIALIZED FOCUS AND INDUSTRY INTEGRATION. FOR EXAMPLE, INSTITUTIONS LIKE RMIT UNIVERSITY AND QUEENSLAND UNIVERSITY OF TECHNOLOGY (QUT) PROVIDE BROAD MEDIA STUDIES DEGREES BUT MAY LACK THE CONCENTRATED PRACTICAL TRAINING AND INDUSTRY IMMERSION THAT AFTRS OFFERS.

MOREOVER, AFTRS'S REPUTATION FOR PRODUCING AWARD-WINNING ALUMNI AND ITS STRONG EMPHASIS ON SCREEN ARTS MAKE IT A MAGNET FOR AMBITIOUS CREATIVES SEEKING TO BREAK INTO FILM, TELEVISION, AND RADIO. HOWEVER, THIS SPECIALIZATION CAN ALSO MEAN A MORE COMPETITIVE ADMISSION PROCESS AND HIGHER TUITION FEES COMPARED TO GENERALIST PROGRAMS.

PROS AND CONS OF AFTRS

- **PROS:**
 - INDUSTRY-RELEVANT, PRACTICAL CURRICULUM
 - ACCESS TO CUTTING-EDGE FACILITIES AND TECHNOLOGY
 - STRONG PROFESSIONAL NETWORKS AND INTERNSHIP OPPORTUNITIES
 - REPUTATION FOR EXCELLENCE AND NOTABLE ALUMNI SUCCESS
- **CONS:**
 - COMPETITIVE ENTRY REQUIREMENTS
 - LIMITED FLEXIBILITY COMPARED TO BROADER UNIVERSITY PROGRAMS
 - LOCATION PRIMARILY IN SYDNEY, WHICH MAY BE AN OBSTACLE FOR INTERSTATE OR INTERNATIONAL STUDENTS

IMPACT ON AUSTRALIAN MEDIA AND CULTURAL IDENTITY

THE AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL HAS SIGNIFICANTLY INFLUENCED THE DEVELOPMENT OF AUSTRALIA'S MEDIA IDENTITY BY PRODUCING CONTENT THAT RESONATES WITH LOCAL AUDIENCES WHILE GAINING INTERNATIONAL ACCLAIM. ITS ALUMNI HAVE CONTRIBUTED TO CRITICALLY ACCLAIMED FILMS, INNOVATIVE TELEVISION SERIES, AND GROUNDBREAKING RADIO PROGRAMS. THIS IMPACT EXTENDS BEYOND ENTERTAINMENT, SHAPING NATIONAL CONVERSATIONS AND CULTURAL EXPRESSION.

AFTRS ALSO CHAMPIONS DIVERSITY AND INCLUSION, ENCOURAGING STORIES FROM INDIGENOUS AUSTRALIANS, MULTICULTURAL COMMUNITIES, AND UNDERREPRESENTED VOICES. THIS COMMITMENT ENSURES THAT THE AUSTRALIAN MEDIA LANDSCAPE REFLECTS THE COUNTRY'S RICH SOCIAL FABRIC.

ALUMNI SUCCESS STORIES

MANY AFTRS GRADUATES HAVE GONE ON TO WIN PRESTIGIOUS AWARDS SUCH AS THE AACTA AWARDS, AUSTRALIAN DIRECTORS GUILD AWARDS, AND INTERNATIONAL FILM FESTIVAL ACCOLADES. THEIR WORK OFTEN SETS NEW STANDARDS FOR STORYTELLING AND TECHNICAL EXCELLENCE, REINFORCING AFTRS'S ROLE AS A LAUNCHPAD FOR CREATIVE CAREERS.

FUTURE DIRECTIONS AND CHALLENGES

AS MEDIA CONSUMPTION HABITS EVOLVE WITH STREAMING PLATFORMS AND DIGITAL CONTENT, AFTRS FACES THE CHALLENGE OF CONTINUALLY UPDATING ITS CURRICULUM TO REMAIN RELEVANT. THE RISE OF ONLINE CONTENT CREATORS AND CHANGING AUDIENCE EXPECTATIONS DEMAND THAT EDUCATIONAL INSTITUTIONS LIKE AFTRS BALANCE TRADITION WITH INNOVATION.

ADDITIONALLY, AS GLOBAL COMPETITION FOR TALENT INTENSIFIES, AFTRS MUST MAINTAIN ITS COMPETITIVE EDGE BY EXPANDING INTERNATIONAL COLLABORATIONS AND EMBRACING NEW TECHNOLOGIES SUCH AS ARTIFICIAL INTELLIGENCE IN CONTENT CREATION AND DISTRIBUTION.

DESPITE THESE CHALLENGES, THE SCHOOL'S PROACTIVE APPROACH AND STRONG INDUSTRY PARTNERSHIPS POSITION IT WELL TO CONTINUE ITS LEADERSHIP IN AUSTRALIA'S CREATIVE EDUCATION SECTOR.

IN ESSENCE, THE AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL REMAINS A VITAL INSTITUTION FOR NURTURING THE NEXT GENERATION OF STORYTELLERS AND MEDIA PROFESSIONALS. ITS BLEND OF PRACTICAL TRAINING, INDUSTRY ENGAGEMENT, AND COMMITMENT TO CULTURAL REPRESENTATION ENSURES IT WILL CONTINUE TO SHAPE AUSTRALIA'S MEDIA OUTPUT AND INFLUENCE FOR YEARS TO COME.

[Australian Film Television And Radio School](#)

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australian film television and radio school: The Australian Film, Television and Radio School
Will Sheehan, 1997*

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australian film television and radio school: Producing Videos Martha Mollison, 2020-07-18 Producing Videos has been called the 'bible' of video making. A bestseller over many years, it offers a comprehensive and user friendly guide to all aspects of video production - from the first chapter on using a camera (if it doesn't go in easily, don't force it) to the chapter on distribution (no matter what happens, always hold onto your master). All the elements of video production are covered: camera operation; scriptwriting; composition; budgeting; preproduction planning; lighting and sound recording; interview techniques; field production and studio shoots; digital editing; digital postproduction techniques; video streaming and other forms of online distribution. This edition has been fully revised and updated to cover developments in technology, promotion and distribution. It includes tips from over 120 experienced video teachers from around the world, and is illustrated with over 600 photographs and 200 diagrams. Producing Videos is the best handbook available for learning the basics of video making. It is an ideal guide for students, and for anyone who has a flip camera burning a hole in their pocket and aspirations to become the next hot new director. 'Whether you are a beginner or veteran filmmaker, Martha Mollison's Producing Videos serves as a comprehensive guide to all aspects of video production.' - Greg Walters, Portland Community College 'An invaluable resource for developing my students' video journalism skills.' - Kay Nankervis, Charles Sturt University

australian film television and radio school: Australian Film Brian Reis, 1997 Contains entries, many with descriptive annotations, on books, book chapters, periodical articles, government reports, academic theses, films, videos, and audio recordings published in Australia and elsewhere from 1988 to the early and mid 1990s. Works cited embrace all aspects of Australian film considered as art, industry, and sociological phenomenon, except extremely technical aspects of filmmaking. Categories include film archives and libraries, production, super-8mm film, government and film, history and criticism, ethnographic film, biographies, and film criticism and reviews. Includes author, book title, and film title indices. Distributed by Books International. Annotation copyrighted by Book News, Inc., Portland, OR

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australian film television and radio school: The A to Z of Australian Radio and Television Albert Moran, Chris Keating, 2009-08-04 Australians have become increasingly visible outside of the country as speakers and actors in radio and television, their media moguls have frequently bought up foreign companies, and people around the world have been able to enjoy such Australian productions as The Flying Doctors, Neighbours, and Kath and Kim. The origins, early development, and later adaptations of radio and television show how Australia has gone from being a minor and rather parochial player to being a significant part of the international scene. The A to Z of Australian Radio and Television provides essential facts and information concerning the Australian radio and television industry. This is accomplished through the use of a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries on directors, producers, writers, actors, television and radio series, and television and radio stations.

australian film television and radio school: The AFTRS Book Australian Film, Television and Radio School, 2010

australian film television and radio school: Historical Dictionary of Australian and New Zealand Cinema Karina Aveyard, Albert Moran, Errol Vieth, 2017-12-26 Filmmakers have honed their skills and many have achieved critical and popular success at home and abroad, as have actors and other crew. American filmmakers and companies have found it cheaper to make films in Australia because wages and salaries are lower, tax rebates have been attractive and the expertise in most areas of filmmaking is comparable to that of anywhere in the world. At the same time, Australian audiences still enjoy watching Australian films, making some of them profitable, even if this is a small profit when considered in Hollywood terms. New Zealand filmmakers, cast and crew have shown that they are equal to the world's best in making films with international themes, while other films have shown that the world is interested in New Zealand narratives and settings.

Increased support for Maori filmmakers and stories has had a significant impact on production levels and on the diversity of stories that now reach the screen. It has also helped create more viable career paths for those who continue to be based in their home country. This second edition of *Historical Dictionary of Australian and New Zealand Cinema* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on leading films as well as many directors, writers, actors and producers. It also covers early pioneers, film companies, genres and government bodies.

australian film television and radio school: *Film Music in the Sound Era* Jonathan Rhodes Lee, 2020-03-10 *Film Music in the Sound Era: A Research and Information Guide* offers a comprehensive bibliography of scholarship on music in sound film (1927–2017). Thematically organized sections cover historical studies, studies of musicians and filmmakers, genre studies, theory and aesthetics, and other key aspects of film music studies. Broad coverage of works from around the globe, paired with robust indexes and thorough cross-referencing, make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film. This guide is published in two volumes: Volume 1: *Histories, Theories, and Genres* covers overviews, historical surveys, theory and criticism, studies of film genres, and case studies of individual films. Volume 2: *People, Cultures, and Contexts* covers individual people, social and cultural studies, studies of musical genre, pedagogy, and the industry. A complete index is included in each volume.

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australian film television and radio school: *The A to Z of Australian and New Zealand Cinema* Albert Moran, Errol Vieth, 2009-07-21 Whether it was Jane Campion's *The Piano*, Mel Gibson in *Mad Max*, Paul Hogan in *Crocodile Dundee*, or *The Lord of the Rings* saga, we have all experienced the cinema of Australia and New Zealand. This book is an introduction and guide to the film of Australia and New Zealand. With entries on many exceptional producers, directors, writers and actors, as well as the films indicated above and many others, this reference also presents the early pioneers, the film companies and government bodies, and much more in its hundreds of cross-referenced dictionary entries. Through a chronology that shows how far these cinemas have come in a short time and an introduction that presents them more broadly, a clear portrait of the two countries' motion pictures emerge. The bibliography is an excellent source for further reading.

australian film television and radio school: *Directory of World Cinema: Australia and New Zealand* Ben Goldsmith, Geoff Lealand, 2010-12-15 This addition to Intellect's *Directory of World Cinema* series turns the spotlight on Australia and New Zealand and offers an in-depth and exciting look at the cinema produced in these two countries since the turn of the twentieth century. Though the two nations share considerable cultural and economic connections, their film industries remain distinct, marked by differences of scale, level of government involvement and funding and relations with other countries and national cinemas. Through essays about prominent genres and themes, profiles of directors and comprehensive reviews of significant titles, this user-friendly guide explores the diversity and distinctiveness of films from Australia and New Zealand from *Whale Rider* to *The Piano* to *Wolf Creek*.

australian film television and radio school: *Cinema at the Periphery* Dina Iordanova, David Martin-Jones, Belén Vidal, 2010-03-15 In the present era of globalization, this timely examination of the periphery will interest teachers and students of film and media studies.

australian film television and radio school: *Year Book Australia, 1992 No. 75* Australian Bureau of Statistics, 1978

australian film television and radio school: **Directory of World Cinema: Australia and New Zealand 2** Ben Goldsmith, Mark David Ryan, Geoff Lealand, 2015-04-01 Building on and bringing up to date the material presented in the first instalment of *Directory of World Cinema: Australia and New Zealand*, this volume continues the exploration of the cinema produced in Australia and New Zealand since the beginning of the twentieth century. Among the additions to this

volume are in-depth treatments of the locations that feature prominently in the countries' cinema. Essays by leading critics and film scholars consider the significance of the outback and the beach in films, which are evoked as a liminal space in *Long Weekend* and a symbol of death in *Heaven's Burning*, among other films. Other contributions turn the spotlight on previously unexplored genres and key filmmakers, including Jane Campion, Rolf de Heer, Charles Chauvel and Gillian Armstrong. Accompanying the critical essays in this volume are more than one hundred and fifty new film reviews, complemented by film stills and significantly expanded references for further study. From *The Piano* to *Crocodile Dundee*, *Directory of World Cinema: Australia and New Zealand 2* completes this comprehensive treatment of a consistently fascinating national cinema.

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