



Australian Government



NATIONAL
FILM
& SOUND
ARCHIVE

**ANNUAL
REPORT**
2008–09

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& SOUND
ARCHIVE

**ANNUAL
REPORT**
2008—09

NFSA

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LETTER OF TRANSMITTAL

The Hon Peter Garrett AM MP
Minister for the Environment, Heritage and the Arts
Parliament House
CANBERRA ACT 2600

Dear Minister

On behalf of the Board of the National Film and Sound Archive (NFSA), it gives me great pleasure to submit our annual report for the financial year ended 30 June 2009. The report is presented in accordance with Section 9 and Schedule 1 of the *Commonwealth Authorities and Companies Act 1997*, and in conformity with the Commonwealth Authorities and Companies (Report of Operations) Orders 2008.

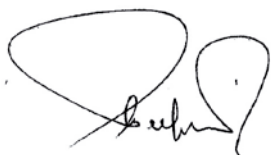
This annual report represents a significant milestone for the NFSA. It is our first annual report as a statutory authority, and is a public statement of our place and perceived responsibilities as a national cultural institution.

All members of the Board join me in congratulating the Chief Executive Officer and staff on their outstanding performance in what has been an exceptionally busy year, and for their unstinting support of the newly appointed Board. Operationally, significant progress was made in establishing separate infrastructure, systems and business processes, and in recruiting new staff into the newly established corporate functions. The transition of programs and staff from the former Australian Film Commission was achieved successfully in an integrated fashion, and an NFSA collective agreement was finalised. All of this was completed while continuing to ensure that the core business of the NFSA was achieved to a high standard.

I take this opportunity to also acknowledge the support of my fellow Board members in guiding the NFSA towards the successes it has achieved during the year.

Finally, I would like to express the Board's appreciation for the ongoing support of the Department and your personal commitment as our portfolio Minister.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Chris Puplick', is written over a large, faint, stylized graphic that resembles a speech bubble or a large letter 'P'.

Chris Puplick AM
Chair

A NEW BEGINNING

— A MESSAGE FROM THE CHAIR



Chris Puplick, Chair, NFSA

This year the National Film and Sound Archive (NFSA) takes its full and rightful place as an equal among Australia's great national collecting and cultural institutions.

In some form or another, Australia has maintained a national collection of sound recordings, moving images and the ephemera associated with them since 1935. In those past 74 years, this collection has resided within another collecting institution or statutory authority or a government department or agency. It became apparent many years ago that such arrangements were unsatisfactory and were, in fact, inconsistent with an increasing awareness that Australia's unique film and sound heritage was worthy of special protection, conservation, interpretation and public presentation.

In 2007 the Australian Labor Party announced a policy commitment to accord the NFSA the status of an independent statutory authority. With the election of the Rudd Government, that commitment became a reality. As one of the earliest pieces of legislation from the new government, the Minister for the Environment, Heritage and the Arts, the Hon Peter Garrett AM MP, introduced a Bill to establish the National Film and Sound Archive into the Parliament in February 2008. I am delighted to say that this legislation received multi-party support and the *National Film and Sound Archive Act 2008* was passed by both Houses of Parliament, without dissent, in March 2008. The new National Film and Sound Archive, with its own legislation, governing Board and statutory independence, came into being on 1 July 2008.

The significance of this change cannot be stressed enough. For the first time in its history the NFSA can, subject to our Act and the requirements of government policy, make its own decisions about matters as vital as the shaping of the national collection; the promotion of its activities; its engagements with the Australian people; its relationship with like institutions in Australia and internationally; and the management of both its personnel and resources. Until now, all these decisions had been made for and about the NFSA at arm's length, often with incomplete understandings of the nature, needs and potential of the institution. That is no longer the case.

In his Second Reading Speech, Minister Garrett outlined the government's expectations and directions for the NFSA:

The NFSA's functions include the development, preservation, maintenance and promotion of a national collection. The principal duty of a collecting institution such as this is to manage the national collection in its care and ensure that posterity is able to experience and enjoy all the treasures which it holds. It will be expected to develop strong access and outreach programs so that as many Australians as possible can enjoy films and recordings in the national collection, and can develop a greater appreciation and awareness of our finest films, television programs, music and spoken voice recordings.

Under the Act, the Minister is able to give certain directions to the NFSA arising from government policy decisions, and it is he who must approve our Charter of Operations and major Corporate Plans, and appoint members to our Board. I am required to report to him on a regular basis to inform him of our progress against such plans and to ensure he is briefed fully on our operations.

The national collection of which the Minister spoke is vast, comprising some 1.4 million items. These range from the predictable collections of films, television programs, sound recordings and radio broadcasts, to equally important items such as a huge collection of photographs, movie stills, film posters, home movies (including some made by our Prime Ministers), piano rolls, draft and final scripts, production notes, personal diaries and the immensely valuable written records from cinemas and production houses. The collection also includes the first Oscar awarded to an Australian (shared by cameraman Damien Parer and director Ken G Hall for *Kokoda Front Line*, 1942). We are adding to the collection all the time, both by active acquisition and by donation including, recently, some wonderful hand-coloured glass slides of activities in the Gallipoli campaign.

In addition, we maintain a large collection of vintage equipment (and spare parts) needed to play items in their original formats. This is a major challenge, since changes in broadcast formats are frequent and rapid, resulting in a situation where, while the material itself is preserved, there are fewer and fewer working machines on which it can be played in its original format.

In more recent times, we have started to build a major collection of oral histories in which we capture the personal histories and narratives, the recollections and the musings of the individual men and women who have been part of this great history. These personal reflections are of great value, as they add details not available in written records and they serve to contextualise

a great deal of the material in the collection. We are looking currently to expand our oral history program to include interviews with young and emerging artists who we can follow throughout their careers at regular intervals, conscious of the fact that the untimely early death of Australian star Heath Ledger occurred with no record or history of his life captured within an oral history context.

Most recently, we have started to acquire representative samples of YouTube, one of the newest means of communication and entertainment. In due course, these new technologies will become as outmoded and superseded as the silent movie and the wax cylinder, but they will still be an important part of our national heritage, showing us how we were, how we communicated, what we had to say and how we lived at a particular moment in time. It will be interesting to speculate about how our new methods of communication might impact directly upon what it is we actually have to say.

In 1877 Thomas Edison invented the first machine to play sound recordings (cylinders wrapped in tinfoil) and in the 1880s Alexander Graham Bell and colleagues improved on his design, producing wax coated cylinders capable of good sound reproduction. Australia has always been a country which takes to new technologies and it was only a decade or so later, in 1896, that Australia's first sound recording was made by Thomas Rome – a hilarious imitation of chicken noises, known as *The Hen Convention*, recorded at the Warrnambool Show. The first recording of Indigenous sounds in our collection is a recording of Tasmanian Aboriginal songs made by Fanny Cochrane Smith in 1899. These are the only recordings ever made of Tasmanian Aboriginal song and speech. Both recordings can be accessed via our website.

For the first time, this year we introduced an NFSA award – honouring Cochrane Smith – for outstanding contribution to the preservation and development of sound material (to parallel our long-standing Ken G Hall Award for film conservation). This is recognition that, in the past, we have perhaps not accorded our sound collection the equal respect and treatment it merits.

Similarly, Australia was a pioneer with moving images. The Lumiere brothers projected the first motion pictures in Paris in 1895 and movies were first projected in Australia in August 1896. It says a great deal about us as a nation that the first films actually recorded in this country were made in September/October 1896, showing the arrival of the Manly ferry and the running of the Melbourne Cup. The first moving images of Indigenous peoples are the ethnographic films made by AC Haddon showing ceremonies and dances from the Torres Strait in 1898. This may well be the oldest surviving ethnographic film in the world. From here, it was not long before movie-making became a major activity in Australia, leading to the film-and-slide show *Soldiers of the Cross* (Joseph Perry, Herbert Booth, 1900) and the world's first full-length feature film, *The Story of the Kelly Gang* (Charles Tait, 1906).

The Commonwealth of Australia was inaugurated at a ceremony in Sydney in January 1901 and that event is captured on film, as are the images of all of our Prime Ministers and the voices of all but four of them. Indeed, there are few countries that can boast that their entire history as an independent political entity is recorded in sound and moving images stretching so far back.

All these treasures are in the national collection – they are being progressively made accessible to all Australians.

We delight in discharging our special responsibility to preserve the heritage of our Indigenous peoples. Working as we do with many other collecting institutions and Indigenous organisations, we are especially conscious of our responsibility not only to preserve historical material but also to collect contemporary work. Many of our recordings are of languages now endangered or no longer spoken. Our current oral history practices encourage recording in Indigenous languages as well as in translation. Much of our material is of a secret and sacred nature where, consistent with our legal obligations, effective custodianship is vested in authorised elders and access is restricted in accordance with approved protocols. One of our most important outreach programs is to copy and repatriate some of this material to the Indigenous communities concerned – to return to them records of their own people and activities which they may never have seen before and which, experience tells us, they value greatly.

As Australia becomes increasingly a nation of many cultures, we have an active program to expand our collection of material from these cultures and communities. Photographs, home movies, music and oral histories are collected from as many communities as possible. Younger generations of some migrant communities often show a declining interest in the records of their grandparents and previous generations. It is vital that these records are not lost, and they have a welcome and valued home with us. These records contribute to understanding and appreciating a more accurate picture of what Australia used to be like – in exactly the same way as the images, and the language (much of which is no longer in use), of our recently released reconstructed version of the 1919 silent classic, *The Sentimental Bloke* (Raymond Longford, Australia, 1919) reflects an earlier set of Australian cultural values and mores.

Minister Garrett in his address *Creative Australia* in June 2009 referred to the fact that ‘culture is at the heart of our nation and the arts are at the heart of our culture’ and went on to reflect on the role of the arts in helping all Australians gain a deeper understanding of this country and its problems and challenges ‘by a familiarity with its artistic expressions’. Those expressions in moving images, film, sound, music, photography, written material, related ephemera and modern communication records are increasingly made accessible to all Australians through the collection and access activities of the NFSA.

In this respect, independent national film archives are great repositories of truth, allowing us a better understanding of the past. It will be remembered that Winston Smith’s job in Orwell’s dystopian vision of the future, *1984*, was to alter historical records on the basis that ‘who controls the past controls the future: who controls the present controls the past’. Concealing and suppressing archives and historical records has always been a characteristic of corrupt societies, and a better understanding of the past always emerges when access to genuine archives becomes available. The opening of the archives of the former Soviet Union is a current stunning example of how history and film is being written and created, bringing an entirely new perspective to what we once thought that ‘history’ was all about. The archival value of films and sound recordings is exceptional. One can read about the horrors of the Holocaust or of natural disasters but nothing impacts as dramatically as the films of the death

camps or of nature's unleashed fury. This is what makes it important to understand why national film and sound archives play the utterly unique role they do – not just in preserving the past, but in shaping the future.

Music and movies are a worldwide phenomenon, so we maintain an extensive collection of material from around the globe. Much of the material we hold is unique – there are no copies in the countries of origin. In these cases, we are anxious to provide copies of these materials for our sister archives, especially in the South East Asian and Pacific regions. We recently returned copies from part of our historic Corrick Collection – a condensed version of the film *Living London* (scenes from that city in 1904) – to the United Kingdom, where the original film was presumed lost. This was shown to great acclaim in Trafalgar Square, London. We also run a successful program of restoring copies of 'lost' rare silent nitrate films to their original home in the United States of America in partnership with the US National Film Preservation Fund (accessible at www.filmpreservation.org).

We seek to play a leadership role in the South East Asia and Pacific Region by offering our technical expertise (especially in film preservation) to archives throughout the region. In this last year, we have been active in working to assist and train colleagues in Indonesia and have received requests for assistance from parts of the South Pacific and Brunei.

We are seeking to enhance the national collection by entering into agreements with organisations such as FOXTEL who have transferred their own significant archival collection into our custody, making it far more accessible to the Australian public. We are in discussions with other broadcasters and studios to expand these activities. We are in discussion with Screen Australia (successor to the Australian Film Commission) to take over the former Film Australia library of more than 600 titles.

Apart from our core responsibility of making this national collection accessible to as many Australians as possible through our various programs (which are outlined elsewhere in this report), we also have a responsibility to encourage research and scholarship related to the materials in the collection. Active programs of scholars-in-residence, short-term research projects and more complex academic investigations are welcomed and encouraged. We are taking a more pro-active role in promoting this scholarship and addressing issues of how we can publish further material – in academic journals and elsewhere – to encourage a better understanding of the national collection and its value to all Australians. Furthermore, we are looking for opportunities to increase direct access to the national collection by all schools and tertiary education institutions.

We also aim to expand our role as an active partner with other major cultural and collecting institutions. Throughout this year, our Chief Executive Officer (CEO) and I have visited all of the major Canberra-based cultural institutions and several of the major State Institutions. In each case, we have offered to develop partnerships and joint working arrangements. We are conscious that many museums, libraries and commercial organisations themselves hold significant collections of sound recordings and moving images. We will be updating the National Registry of Audiovisual Collections so that all Australians can have a clearer picture of where items of their national film and sound heritage are distributed.

Similarly, we are pursuing a more open and cooperative approach with film festivals and film societies, with offers to grant access to – and share – materials with their patrons and members. We will also be offering prizes or scholarships designed to cement these relationships. One of the areas of special outreach has been to organisers of the gay and lesbian film festivals which are an important manifestation of our cultural diversity.

We have also been much more active in our contacts with embassies and consulates through whom we hope to encourage greater participation in festivals, screenings, seminars and events to mark historic occasions. At the same time, we are laying the groundwork for enhanced presentation of Australian material in their countries. We have also sought the engagement of external advisers to help us identify those historic and emerging film cultures overseas with whom we should consider developing closer knowledge and ties.

The significance of international links was most recently brought home to us with our stunningly successful release of the new prints of the 1971 Australian classic, *Wake in Fright* (Ted Kotcheff, Australia/US, 1971), where 263 cans of the original film were discovered in a dumpster (consigned for destruction) in Pittsburgh, USA. The restored film was shown to great acclaim at the Cannes Film Festival – one of only two films ever to be screened there twice (in 1971 and 2009). Another example is the recent commercial re-release of original recordings of Nellie Melba which were rediscovered in archives in Germany by a group of music enthusiasts.

It has been my great honour and privilege to serve this year as the inaugural Chair of the National Film and Sound Archive and I thank Minister Garrett for giving me this extraordinary opportunity and challenge.

One of the greatest pleasures has been to work with a group of exceptional people whom I would like to acknowledge and thank.

In the first instance, we have had the enormous benefit of the contributions of both Ms Anthea Tinney and Mr Mark Tucker who were seconded from the Department to the position of Interim CEO between 1 July and November 2008. They helped to steer an inexperienced Chair and Board through the bewildering, complex and vital processes of becoming a new independent statutory authority operating under the *Commonwealth Authorities and Companies Act 1997* as well as our own legislation. They made sure we complied with all our statutory obligations and requirements while at the same time providing real leadership for an emerging organisation. I am most grateful to both of them for their skills and dedication.

In November 2008 we were fortunate to secure the services of Dr Darryl McIntyre as our first full-time CEO. Darryl was appointed by the Minister, as our Act requires that the first appointment should be by the Minister, whereas subsequent appointments will be made on the recommendation of the Board. Darryl comes to us with a wealth of experience in cultural policy and management matters, having occupied senior positions in the Australian Public Service, the National Museum of Australia and, most recently, the Museum of London. His calm demeanour, vast experience, encyclopaedic knowledge, clear foresight and endless tolerance have helped to make this year one of great achievement and success. Darryl's past

experience in Canberra has been most valuable in ensuring the smooth process of completing our separation from the operations of the Australian Film Commission with whom we had been integrated before 1 July.

Working with the CEOs, the Board has identified the key challenges for the NFSA in the short and long term. These are clearly articulated in the CEO's section of this report: the challenges of digitisation, storage and legal deposit. It is also in association with the CEO that our first independent Charter of Operations, Corporate Plan and Code of Conduct have been developed and approved.

In this year's federal Budget, we received additional funding – in partnership with the National Library of Australia and the National Archives of Australia – to develop a business case for enhanced funding for the digitisation of the national audiovisual collection. This funding was most welcome and a further indication of the support and encouragement being provided by the government for our work.

It would be remiss of me not to record thanks also to the NFSA's previous Director, Dr Paolo Cherchi Usai. Paolo made important contributions to the NFSA, especially through his authorship and development of one of our key documents, the *Collection policy and statement of curatorial values*, upon which so much of our work is based, as well as the establishment of the popular Arc cinema.

I also record my thanks to organisations such as the Friends of the Archive, the Australian Society of Archivists Inc, the Australian Historical Association and the Archive Forum, and the leadership roles played by Andrew Pike and Ray Edmondson. These organisations played such an influential role in helping to develop the policy positions that persuaded the incoming government to grant statutory independence to the NFSA – a goal of these organisations for many years.



Anthea Tinney, Interim CEO



Mark Tucker, Interim CEO



Paolo Cherchi Usai, Director



L–R: Mark Tucker, Deputy Secretary, Department of the Environment, Water, Heritage and the Arts, Chris Puplick, Chair, NFSA Board, Robyn Kruk, Secretary, Department of the Environment, Water, Heritage and the Arts and Darryl McIntyre, CEO, NFSA

Throughout this year, we have been fortunate to have exceptional support from our Minister, the Hon Peter Garrett AM MP, who has been an enthusiast for our work, especially in relation to our Indigenous activities. Similarly, the Department of the Environment, Water, Heritage and the Arts has been unfailing in its support and advice and we are grateful that the Secretary (Ms Robyn Kruk) has been able to visit us and encourage our further development. Ms Sally Bassar has represented the Department at meetings of our Board and has been a most valuable contributor.

It is to my fellow Board members that I wish to express my deepest and most sincere thanks, and to pay tribute. Each of them has been a significant and unique contributor, with the Deputy Chair, Associate Professor Deb Verhoeven, being of particular assistance to me. All Board members attended meetings and participated to the fullest, showing an exceptional willingness to serve on committees and working parties. The breadth of experience in all aspects of the film, sound, music, Indigenous affairs, research, records and archives management and commercial filmmaking activities that they bring to the Board table is of inestimable value in guiding our discussions and decision making. We have worked well together as a group and look forward to the challenges of the next few years.

I would also like to acknowledge the Executive Support Unit which provided exemplary support to all of us in meeting the Board's travel, meeting and accommodation needs.

We have been fortunate to secure the services of Ms Jenny Morison and Mr Jeff Lamond to assist as external and independent members of the Audit Committee – a key committee which ensures our absolute and rigorous adherence to all requirements of probity and standards in relation to the financial management of the NFSA. I am particularly grateful to Jenny for chairing this committee.

I am full of admiration for the way in which all members of the NFSA staff have worked together through this difficult transition period. A large number of them have been with us for many years and endured a great deal of constant 're-organisation'. I am confident that this year we have also brought our regional offices (in refurbished premises in Sydney and Melbourne) into a closer and more productive and understanding relationship with their colleagues in Canberra. With the support of the CEO, and through his office, I have encouraged the Board to be involved actively with the members of the staff. At the end of each Board meeting, we issue a lengthy communiqué to all staff informing them of the decisions of the meeting and the Board's future plans for the organisation.

Now that we have the capacity to communicate directly between the Board, management and staff, I believe we have arrived at a situation where staff feel valued and appreciated and where they feel a greater sense of ownership in, and commitment to, the work of the NFSA. It has been a pleasure to be part of the leadership team of such a fine group of people.

There have been several initiatives of the new Rudd Government outside our own portfolio which have relevance for the future of the NFSA. In particular, the Cutler Report of August 2008 (*Venturous Australia – building strength in innovation*) asserts that 'Australia's innovation policy needs to acknowledge and incorporate the role of the creative and liberal arts'. We see this as a great opportunity to show how we can contribute to innovation in a range of government policies and activities in fields as diverse as health, education, foreign affairs, regional development and Indigenous affairs, to name just a few.

One of our Minister's colleagues, Senator the Hon Kim Carr (Minister for Innovation, Industry, Science and Research), speaking to the National Press Club in September 2008, said:

I believe the creative arts – and the humanities and social sciences – make a terrible mistake when they claim support on the basis of their commercial value. Whatever they may be worth in the marketplace, it is their intrinsic value we should treasure them for. We should support these disciplines because they give us pleasure, knowledge, meaning and inspiration. No other pay-off is required.

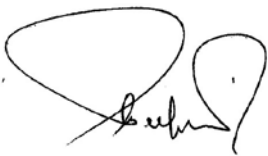
The Board's approach to our responsibilities is entirely consistent with such a philosophy. Although we are actively seeking to expand our commercial and revenue-raising activities, scope for us in this area is limited, although our commercial partnerships with companies such as Madman Entertainment in the distribution area are most valued. We do not seek to justify our existence on the basis of commercial or economic considerations, but rather on the intangible benefits our work contributes to the enhanced cultural, spiritual, intellectual and community life of Australia.

This inaugural annual report may be longer and more comprehensive than some others, or indeed than our own in years to come. However, it is important that as we introduce ourselves as a new and independent organisation we should take this once-in-a-lifetime opportunity to give the people of Australia a better understanding of what we are about. This means explaining our origin and purpose, what we do, why we are unique and how we can contribute to people's lives and the strengthening of the unique culture in which we all live.

By way of example, I could cite our recent production of a DVD, *A Place to Stay*, in which we reproduced material (some dating back to 1917) showing scenes and activities taking place in those areas of Victoria devastated by the February 2009 horrific bushfires. We are distributing these DVDs through the affected communities at no cost to recipients, as part of our contribution to the processes of rebuilding communities. While nothing can assuage the pain of those who suffered through these fires, we are at least able to offer some comfort by way of memories and images which they might like to cherish. This will be the first of such initiatives.

Finally, I express my sense of excitement at the prospect of the arts becoming more recognised and integrated as part of any national education curriculum. I know from the experiences of archives such as those in The Netherlands that film and sound archives have a unique opportunity to contribute to this development with their programs of digitisation which place great works of film and sound art and culture within the reach of any schoolchild or student who has online access in their place of study or their home. The possibilities are almost limitless.

I trust that this report will show not only that the National Film and Sound Archive has been successful in fulfilling the remit given to us by the government and our Minister but also in honouring its responsibilities and obligations to the people of Australia on whose behalf we are custodians of these unique records.

A handwritten signature in black ink, appearing to read 'Chris Puplick', with a large, stylized loop at the end.

Chris Puplick AM
Chair

OUR GUIDING PRINCIPLES

The National Film and Sound Archive (NFSA) is an influential cultural institution funded by the Australian Government. We understand fully our obligations to be professional and prudent in undertaking our important role. In addition to upholding the Australian Public Service (APS) Values and Code of Conduct, we abide by the following principles.

We aspire to:

- Be the world's premier archive of Australian film, sound and emerging new media cultural heritage.

Our mission is:

- To excite people's curiosity and inspire their creativity through development, preservation and an informed understanding of Australian film, sound and emerging new media heritage, its cultural diversity and significance.

Our values:

- Stewardship – we will collect, care for, preserve, manage and interpret the collection to the highest curatorial standards
- Professionalism – we will be a reliable source of authentic evidence of Australia's audiovisual heritage
- Community and engagement – we will develop partnerships that extend the NFSA's networks and complement its status as a national institution of international renown
- Leadership – we will share our expertise
- Diversity – we will embrace diversity in all its forms, especially our Indigenous cultures

- Openness – we will provide access to the collection through events, programs, online and with staff
- Innovation – we will showcase expertise through innovative research, service provision, outreach and web-based programs
- Curiosity – we will create relevant and stimulating learning opportunities to inspire visitors and users
- Agility – we will be responsive, adaptable and flexible.

We expect our people will:

- be committed to the NFSA and APS Values and Code of Conduct
- strive for excellence and be recognised for their professionalism, integrity and innovation
- behave openly, respectfully, honestly and fairly to others
- embrace diversity in all its forms
- work together as a team, respecting a balance of tradition and innovation.

We value our people through:

- respect for staff skills and depth of knowledge
- professional development and life-long learning
- provision of a safe working environment
- reward and recognition for team and individual achievements.

EXECUTIVE SUMMARY



CHIEF EXECUTIVE OFFICER'S REVIEW OF THE YEAR



Darryl McIntyre, CEO

The establishment of the National Film and Sound Archive (NFSA) as a statutory authority from 1 July 2008 was a landmark in the organisation's history. The enactment of the *National Film and Sound Archive Act 2008* has provided us with an unambiguous and sound foundation. It reflects the importance of Australia's large and diverse audiovisual heritage and our professional roles that safeguard, preserve and interpret the national collection and make it accessible. The adoption of a Corporate Plan, strategic objectives and Charter of Operations during the year provided the Board and our staff with a clear mandate and statement of future directions.

The challenges we face include not only the preservation, interpretation and accessibility of the national collection, but also the way in which we respond to the rapidly changing digital environment. We care for one of

the world's most significant film, broadcasting, sound, artefacts and documents archives, including material dating back to the late nineteenth century. We safeguard an entire history of Australia's audiovisual heritage while also using this material to interpret and communicate information about who we are and our cultural diversity. In addition, we seek to engage with the community through public screenings, our national programs and web resources.

We also curate and deliver a program of films and other events in our world-class cinema, Arc, which introduces a world of film and sound to everyone who visits our venue. This program also complements our national touring programs: Big Screen, Black Screen and School Screen.

The rapid development of digital technology means we now have an opportunity to increase our impact and, in time, provide enhanced access to the national collection. The government has provided funding to the National Library of Australia, the National Archives of Australia and the NFSA to develop a second-stage business case for the digitisation of all three collections. This reflects the importance the government places on enhanced public access through digitisation. We continue to convert important material from the collection onto digital formats, helping to create a major digital presence through the development of *australianscreen online*, the re-development of the NFSA website, and other online resources.

During the year, we screened a large number of films in the Arc cinema, as well as hosting screenings with cultural partners such as the embassies of Japan, France and Germany and the Canberra International Film Festival. The Big Screen program visited 26 towns across Australia, and large audiences participated in Black Screen and School Screen. Many of the film screenings included performances and question-and-answer sessions with film directors and actors. We actively participated in NAIDOC Week and Apology Day by hosting special events, as well as increasing our engagement with Indigenous stakeholders through partnerships with the Australian Institute of Aboriginal and Torres Strait Islander Studies, the Central Australian Aboriginal Media Association, and Screen Australia's Indigenous Branch.

We were also pleased to participate in national and international film festivals, including the Melbourne and Brisbane International Film Festivals, the Pordenone (Italy) Silent Film Festival, the Telluride (US) Film Festival, the London Film Festival and the Dungog Film Festival, NSW.

We also hosted a range of diverse public programs that explored ideas, issues and histories relating to Australia's sound cultural heritage. Key programs included 'Kalkadoon People' with William Barton, the world's foremost concert didgeridoo player, 'Waltzing Matilda: Songs of Oz', a light-hearted investigation of Australia's iconic song by The Song Company, and 'Silk and Bamboo', a multilayered exploration of various traditions of Japanese artistic culture, interpretation and influence.

We continue to play an active role in international associations. We have provided ongoing senior representation on the Executive Council of the International Federation of Film Archives, the International Association of Sound and Audiovisual Archives, and the Association of Moving Image Archivists. The Chair presented a keynote paper at the annual conference of the Southeast Asia-Pacific Audiovisual Archive Association in Indonesia, and a member of staff also hosted a number of technical workshops. This led to requests from Indonesia and Brunei to provide technical and collection management training and advice on how to improve the preservation and management of their audiovisual collections.

Other major achievements included the digital restoration of the 1971 film *Wake in Fright*, which was screened at the Cannes Film Festival as well as at film festivals in Australian major cities. The film has attracted large audiences, and the director, Ted Kotcheff, editor, Anthony Buckley, and actor, Jack Thompson, participated in various events which explored the making of the film and its reception in the 1970s.



Jack Thompson visits the NFSA

Other key projects included curating a DVD of the 1919 film *The Sentimental Bloke*, which was released to the public in April 2009, and the continuation of work on the historically important Corrick Collection, which is expected to take another three years to complete. We also ran a successful Sounds Alive! program in 2008 which was enjoyed by more than 4,000 people.

We have now signed an agreement with the Australian Centre for the Moving Image (ACMI) in Melbourne which will result in a substantially higher profile for the NFSA and the national collection as part of ACMI's redevelopment of its Federation Square site in Melbourne. We provided a range of material to other cultural institutions for inclusion in public exhibitions in Canberra, Melbourne and Sydney. Another major initiative was the compilation of historical film footage of the Marysville–Kinglake area in Victoria which lost much of its heritage in the February 2009 bushfires.

With the active participation of all staff, we have embarked on a major transformational agenda to set new directions and key priorities. We also refurbished our Melbourne office during the year and opened a new office in Murray Street, Sydney, in October 2008. These decentralised offices have helped us to establish close working relationships with kindred cultural and industry organisations in both of those cities.

I joined the NFSA as CEO in November 2008, and I express my appreciation to the interim CEOs for their dedicated work between July and November 2008. Since then, I have been impressed by the commitment and passion of the Board members as well as the hard work of our dedicated staff. We are fortunate to have a loyal team of knowledgeable people, many of whom are world leaders in their fields of expertise.

It is my view that the nation's priceless film and sound heritage is in the safest hands. Much more needs to be done to secure it for the future and to ensure that the public has access to our archive. With continuing support from government, our ambitious strategy for the future should see major advances in what we can achieve and the impact we can have on the national and international stage.



Dr Darryl McIntyre
Chief Executive Officer

INTRODUCING OURSELVES...

On 1 July 2008, in recognition of the significant work we do, the National Film and Sound Archive (NFSA) became an independent statutory authority. Like other national collecting institutions, we now have our own governing board and management custodianship of the national audiovisual collection and full responsibility for the selection, acquisition, preservation and disposal of items in the collection.

The integration of four key national programs (Big Screen, Black Screen, School Screen and *australianscreen online*) into the NFSA also symbolised our new direction as an autonomous institution, one which will further develop our public profile through our access and outreach activities.

The transfer to an independent statutory authority heralds an exciting new era for our staff, stakeholders and clients.

On 5 September 2008, the Minister for the Environment, Heritage and the Arts, the Hon Peter Garrett AM MP, announced the appointment of Dr Darryl McIntyre as our first Chief Executive Officer. Dr McIntyre took up his appointment in November 2008.

The NFSA is the treasure house of Australian audiovisual history. We preserve and share Australia's moving images and sound recordings, including related documentation and artefacts, from the first film images of our young country to the modern classics *Strictly Ballroom*, *Shine* and beyond; from *Blue Hills* to *Blue Heelers*, the songs of Peter Dawson and today's Top 40 Hits. From Chips Rafferty, Jack Davey and *The Sentimental Bloke* to John Farnham, Yothu Yindi and *Muriel's Wedding*, our collection documents Australia's rich cultural history.

Our heritage is preserved for all to share – today and tomorrow. Making the collection accessible to all people is achieved in many ways: by supplying footage and recordings for use in television and radio productions; through regular screenings of some of Australia's greatest films; through innovative exhibitions, travelling shows, live presentations, educational programs, video and audio products; and via our website.

A vast and important collection

We collect a diverse range of material from the 1890s to the present day – from Dame Nellie Melba and *The Story of the Kelly Gang* to Dame Edna and *The Adventures of Priscilla, Queen of the Desert*.

Given the enormous output of the sound and screen industries in Australia, it is impossible to collect everything. Items of enduring cultural significance and those which document Australia's creative achievements in the audiovisual media are given priority.

The national collection includes more than 1.4 million items of published and unpublished material. In addition to discs, films, videos, audio tapes, phonograph cylinders and wire recordings, the collection includes supporting documents and artefacts, such as photographic stills, transparencies, posters, lobby cards, publicity, scripts, costumes, props and memorabilia, as well as sound, video and film equipment.

Managing a collection of this size is a huge task requiring special skills and systems – and more than a little imagination. To cope with the great variety of material and the special needs of such a diverse collection, we have developed innovative computer software. MAVIS – Merged Audio Visual Information System – has been marketed successfully to other audiovisual archives throughout the world. We are currently customising and commissioning a replacement for MAVIS, using a commercial off-the-shelf product called Mediaflex. Mediaflex has a focus on managing digital objects and workflows which will allow us to operate more effectively and efficiently.

Too important to lose

Preservation is the essence of audiovisual archiving. Films, magnetic tapes and other material have limited shelf lives. They degrade over time in various ways and their formats may become obsolete.

Through cutting-edge research and preservation practices, we have become internationally recognised as a centre of global excellence. Our state-of-the-art technical facilities and expertise in audiovisual preservation techniques have earned us widespread recognition.

Our offices and access centres (see page 207) allow public access to the collection, and the library in Canberra contains a wide range of specialised books and journals.

We are a member of the International Association of Sound and Audiovisual Archives (IASA) and actively contribute to their publication program. We are also a member of the International Federation of Film Archives (FIAF) which, on the occasion of its 70th anniversary, in 2008, offered the world a new slogan: 'Don't throw film away!'



PLAYING A KEY ROLE ON THE WORLD STAGE

We are proud to play a major role in the worldwide audiovisual archival movement. Regular international interaction is critical to our operations because it supports ready communication of ideas and collaborative opportunities as well as building important professional relationships. It also gives us the opportunity to initiate or actively contribute to important practical projects and training.

Following are some examples of the work we did in the international arena during 2008–09.

- We made a high-profile contribution to **archival film screening programs** worldwide, for example, screenings from the progressively newly preserved Corrick Collection at the Pordenone Silent Film Festival and other major international festivals and events (such as *Living London* at Trafalgar Square, London).
- We provided specific **practical training in preservation methods** in extreme climate conditions and collection condition assessment onsite in Ghana (see case study on pages 63–64), with preparation for a similar project in Papua New Guinea in 2009–10.

- We are continuing to make an active contribution to broader regional needs through **workshop engagement** with the Southeast Asia-Pacific Audiovisual Archive Association at its congress in Indonesia.
- We are working in Rome with the International Centre for the Study of the Preservation and Restoration of Cultural Property to **support associated training programs**, including a presentation on audiovisual archiving in tropical conditions presented at Basel University, Switzerland.
- We **sponsored** the 2008 International Association of Sound and Audiovisual Archives (IASA) conference and made **significant research and text contribution** to – and coordinated the launch of – the second edition of the IASA publication *Guidelines on the production and preservation of digital audio objects*.
- We participated in active **debate on archival positioning and audiences in the 21st century** and reinforcement of the *FIAF Manifesto* on the place of film in the digital age at the Buenos Aires International Federation of Film Archives (FIAF) congress. This forum also re-confirmed an NFSA representative as the FIAF Secretary General.
- We welcomed notable **international visitors to our Canberra site**, including:
 - French director Bertrand Tavernier, who presented the 2008 Longford Lyell lecture
 - American film scholar Russell Merritt, who spoke on the passing of the technicolour era
 - international sound scholar, Kenneth Morgan, and
 - representatives from the Indiana University Archives of Traditional Music, who participated in a seminar day of technical expertise exchange with many Australian practitioners.
- We collaborated with the United States National Film Preservation Foundation Film Connection – Australia-America on a **workable repatriation model**. This has excited archives, academics and students about the potential for both research and discovery through film preservation and exposure to newly restored early works.



- International interactions include partnerships, film festival support, training and professional development, conference attendance and/or support and research assistance (including researchers hosted at the NFSA).

International interactions and partnerships

San Francisco, USA

Basel, Switzerland

International events and film festival attendance and/or support

New York, USA

Colorado, USA

Syracuse, USA

Los Angeles, USA

Bologna, Italy

Pordenone, Italy

Auckland, Wellington and Dunedin,
New Zealand

Accra, Ghana

Busan (Pusan), South Korea

Stockholm, Sweden

Tehran, Iran

Brasilia, Brazil

Reykjavik, Iceland

Vienna, Austria

Brussels, Belgium

London, United Kingdom

Training and professional development

Hong Kong

New York, USA

Auckland, New Zealand

Kathmandu, Nepal

Conference attendance and research assistance (including researchers hosted at the NFSA)

Osaka, Japan

Buenos Aires, Argentina

Pordenone, Italy

Indianapolis, USA

Bandung and Jakarta, Indonesia

Rome, Italy

Dunedin, New Zealand

Mexico City, Mexico

Bergen, Norway

Berlin, Germany

Taipei, Taiwan

Accra, Ghana

THE STORY SO FAR

In **1935** the first formal steps were taken to preserve Australia's film and sound heritage. This involved the establishment of a small archive – the National Historical Film and Speaking Record Library – as part of the then Commonwealth National Library. This archive re-emerged much later as the National Film Archive and the Sound Recording Section of the National Library of Australia.

With the revitalisation of Australia's film industry in the **1970s**, the Film Archive and, later, the Sound Section, attracted sustained attention. Growing concern about their future led the government to create a new semi-autonomous body, the National Film and Sound Archive (NFSA), which incorporated both the National Film Archive and the Sound Recording Section. From 1984 the NFSA operated as a semi-autonomous agency within the various government departments responsible for the arts.

In October **1984**, the then Prime Minister, the Hon R/L Hawke AC opened the NFSA's headquarters in the former Institute of Anatomy building in Canberra. At the same time, the new Minister for the Arts indicated support for the NFSA eventually becoming an independent statutory authority.

An Advisory Committee appointed to consider the future development of the NFSA wrote a report titled **Time in our hands** which was tabled in Parliament in November 1985 and presented a blueprint for an archival future.

The NFSA continued to develop its already large collection of film, television and sound recordings and began to establish itself as the national centre for Australia's moving image and recorded sound heritage.

The NFSA had its challenges in the early days. Much of the collection was in danger of being lost through decomposition or deterioration caused by the chemical and physical nature of the items and the methods of storage or use before they were acquired. Until 1951, nearly all professional films were made on nitrate stock which has a limited lifespan. Over a million feet of nitrate had been found over a five-year period from a program previously supported by the National Library of Australia called The Last Film Search.

The urgency to deal with nitrate film, combined with a major serious backlog in overall collection management, resulted in additional funding for black and white film printing and processing laboratories, as well as technical staff to address the problem. In the early 1990s similar attention was paid to the colour film collection, following some serious storage and maintenance problems.

Material of Australian origin or association was accorded the highest priority in acquisition and preservation, with primary attention given to unique or rare items, material of high heritage value, and material other institutions do not acquire. This enabled the NFSA to meet the expanding demand for the collection through its Canberra headquarters, its offices in Melbourne and Sydney and access centres in Brisbane, Adelaide, Hobart and Perth.

It was at this time that the NFSA also started focusing on its outreach activities. As part of the bicentennial celebrations, the exhibition *Take '88* travelled to five states and territories and raised public awareness of the NFSA's mission. The Kookaburra Card – a membership and fundraising initiative based on sponsored cinema ticket discounts – was also launched that year.

Partnerships were a high priority during this period, with 1989 seeing the beginning of the six-year, \$4m *Operation Newsreel* project. Sponsored by Greater Union and News Corporation, this project resulted in the preservation of approximately 4,000 newsreels dated from 1929 to 1975.

In **1991** a two-year Collection Management Project (COMAT) got under way with the aim of improving collection control and risk management, and a large central repository for preservation materials was fitted out and commissioned. The completion of COMAT gave the NFSA a clear direction for the following three years. A review of the NFSA's future storage and accommodation needs was completed, providing a framework for an accommodation strategic plan for the next 10 years.

After extensive development work, the NFSA published its *Policy Documents* booklet in 1993. This outlined the philosophy, objectives and working principles – as well as the Code of Ethics and other policies – that would guide the NFSA's activities.

The Merged Audio Visual Information System (MAVIS), the NFSA's custom-designed collection management system, then unique in the world, was refined to enable it to be marketed as a commercial product. MAVIS software describes collection items physically and intellectually, as well as monitoring their technical condition and tracking their location. The software system was developed in partnership with Wizard Information Services Pty Ltd. MAVIS was subsequently sold to several overseas archives, including the:

- Norwegian Film Institute, National Library of Norway
- Bundesarchiv Filmarchiv, Germany
- Library of Congress Washington DC, USA
- Academy of Motion Picture Arts and Sciences – Film Archive, Beverly Hills, USA
- Washington University Film & Media Archive, St Louis, USA.



Ken G Hall Award vignette in the NFSA's Sights + Sounds exhibition, Canberra

In recognition of the importance of preserving our film heritage, the Ken G Hall Film Preservation Award was established in **1995**. The first award was jointly given to Rupert Murdoch of News Corporation and Alan Rydge of Greater Union in recognition of their support. Recipients since then include Peter Weir, Kodak Australasia Pty Ltd, Joan Long AM (posthumously), Anthony Buckley AM, Murray Forrest, Judy Adamson, Tom Edward Nurse (posthumously), Graham Shirley, Phillip Noyce and Paul Cox (see Appendix 7 for the full list).

As a result of the depth of the NFSA's technical and curatorial expertise, we have hosted a number of international conferences, including:

- the 1986 International Federation of Film Archives' 'Congress on computer applications in film archives and technical and ethical problems in film'
- the International Association of Sound Archives Conference in 1992, and
- a four-week seminar on film and video archive management in 1995. This seminar was co-sponsored by the Association of South East Asian Nations Committee on Culture and Information and the Department of Foreign Affairs, with support from Kodak Australasia and UNESCO, and was instrumental in the establishment of the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA). SEAPAVAA aims to provide a regional forum for addressing common issues and concerns related to the collection and preservation of audiovisual materials.



Dancer at Gala Dinner, 13th Southeast Asia-Pacific Audiovisual Archive Association Conference and General Assembly, May 15–17 2009

During 1995–96 there was a dramatic increase in access with greatly improved availability of the collection, including an expanding product range. The following year, the NFSA's website was launched. A travelling film and sound show, developed with a grant from the Visions Australia program, travelled to 11 regional centres during 1996–97.

An internet-delivered postgraduate training program in audiovisual archiving was launched in conjunction with the University of NSW in 1996–97 and subsequently evolved into a continued online collaboration with Charles Sturt University.

The **1998** year was a significant one for the NFSA, as we won the Canberra Regional Tourism Award for Cultural and Heritage Tourism. Also, purchasing the main storage facility in the Canberra suburb of Mitchell gave us complete control of storage and collection management functions.

Over the next year or two, the redevelopment of the Acton site was completed. This work included:

- refurbishment of the existing heritage building
- roadworks and landscaping, and

- the construction of the new NFSA annex building containing high-class specialist facilities such as a motion picture laboratory, sound studios, video restoration and transfer facilities.

At this time the NFSA also re-positioned itself and its name was changed to 'ScreenSound Australia, the National Collection of Screen and Sound'. The re-branding updated the organisation's image and was designed to increase marketing potential. To launch the new brand and officially open the new Acton facilities, the Minister for the Arts and Centenary of Federation, the Hon Peter McGauran MP, attended with the then Prime Minister, the Hon John Howard. The organisation's role as Australia's national audiovisual archive was unchanged.

In 1999–2000 we entered into a major sponsorship with Kodak (Australasia) Pty Ltd and Atlab Australia for the production of mint-quality cinema screening prints. This initiative created 50 high-quality screening prints of Australian colour feature films over a period of five years. A second project is under way which will make a further 25 feature film titles available.

Internationally, we continued to play a leading role in the design and delivery of a series of SEAPAVAA training workshops in Bangkok, Beijing, Jakarta and Ho Chi Minh City.

Our major exhibition *Sights + Sounds of a Nation* was opened in **2001**, doubling the exhibition space in Canberra. In that year, we also substantially completed the installation of the first digitally networked and mass storage system.

The inaugural Longford Lyell Australian Film Heritage Lecture was delivered by Anthony Buckley AM in 2001, and this has continued to be an annual event. Other lecturers have included Jan Chapman, Tim Burstall, Sue Milliken, Rolf de Heer, Bruce Beresford, Patricia Lovell and Bertrand Tavernier. For a detailed list of lecturers, see Appendix 8.



Sights + Sounds exhibition, NFSA Canberra, courtesy Australian Capital Tourism

In 2001–02 we reviewed our budget priorities and redirected a significant level of resources towards preservation activities, with the ultimate aim of creating a safer and more accessible collection. We also expanded our technical facilities with the completion of a new digital audio platform and upgrade of our digital video encoding.

Over the years, we provided significant scientific advice and services to many government and non-government agencies and members of the public.

In **2003** the Cinesound Movietone Newsreel Collection was accepted into UNESCO's Australian Memory of the World Register. In the same year, a reconstruction of the Australian classic silent film *The Sentimental Bloke* (1919) was completed with the generous support of Kodak (Australasia) and Atlab Australia. *The Sentimental Bloke* was screened with live accompaniment by Jen Anderson and the Larrikins at a gala premiere at the Sydney Film Festival in 2004 and was voted the festival's Best Feature Film.

With the intention of enhancing screen culture activities, the government in 2003 integrated ScreenSound Australia with the Australian Film Commission (AFC).

Over the next couple of years, much of the organisation's work was driven by its Charter of Curatorial Values. An Indigenous Collections Branch was established to oversee development and interpretation of the Indigenous audiovisual collection. The introduction of the Centre for Scholarly Learning and Archival Research was a highlight, and we appointed a Chief Film Programmer. However, finding adequate storage continued to be an ongoing priority, with the capacity of remaining vaults estimated at less than 5%.

To locate and record Australia-wide holdings of moving image and recorded sound materials of cultural interest, a National Registry of Audiovisual Collections was established in 2005, with the first release in 2007.

The Story of the Kelly Gang (Charles Tait, 1906) – considered to be the world's first feature length film – was digitally restored to mark the centenary of the film's premier in **2006** and the film was then accepted into the international Memory of the World Register, with subsequent release as a curated NFSA DVD product.



The Story of the Kelly Gang (1906), DVD box set
NFSA product

We continued to participate in a range of international conferences, events and meetings in 2006–07, including the:

- International Federation of Film Archives Annual Conference (Tokyo)
- Association of Moving Image Archivists Annual Conference (Alaska)
- L Jeffrey Selznick School of Film Preservation 12-month postgraduate program (Rochester, New York)
- International Broadcast Convention (Amsterdam)
- Telluride Film Festival (Colorado)

- Pordenone Film Festival (Pordenone/Sacile, Italy)
- New Horizons Film Festival (Warsaw)
- London Film Festival, and
- screenings for the Academy of Motion Pictures, Arts and Sciences (Los Angeles) and the Museum of Modern Art (New York).

A new Google style public interface – Search the Collection – was introduced in 2007 to provide access to the collection and to help people search our database. We also opened our new state-of-the art archival cinema, Arc, with the premiere of Rolf de Heer's silent comedy *Dr Plonk*. Seating 250 people, the cinema provides world-class 35mm and 16mm full projection changeover capability, high-definition data projection and very high-quality sound. Ongoing film programming is designed to showcase the best of world cinema and build a diverse audience.

In **2008** we initiated our first specifically funded Indigenous Fellowship to support an Indigenous researcher. Also, we returned copies of audiovisual materials to:

- Mornington Island
- the Bwgcolman Keeping Place and Cultural Centre, Palm Island, Queensland
- Kanyirninpa Jukurrpa Martu History and Archive Project, Western Australia
- Ara Irrititja Digital Archive, South Australia, and
- nine Arnhem Land communities in the Northern Territory.

The statutory (or legal) deposit of audiovisual materials continues to be an important issue but has not yet been implemented for audiovisual material. In its absence, active industry liaison continues to be crucial for the successful preservation of Australia's production output.

The inauguration of Sound Day in February 2007 included the announcement of the 10 foundation listings on *Sounds of Australia*, the National Registry of Recorded Sound (see Appendix 9). Work began on a major partnership with the Australian Centre for the Moving Image that will showcase works from the national collection and enable us to provide professional and public services from the central location of Federation Square in Melbourne.

An exciting new phase began for us on 1 July 2008 when the government established the NFSA as a statutory authority. At the same time, a number of the Australian Film Commission's national outreach cultural programs were transferred to the NFSA, including Big Screen, Black Screen, School Screen and *australianscreen online*.

A new NFSA Board was appointed in 2008 by the Minister for the Environment, Heritage and the Arts, the Hon Peter Garrett AM MP. Mr Chris Puplick was appointed as our inaugural chair and Dr Darryl McIntyre was appointed as our first CEO, completing the final phase of our establishment as an independent statutory authority.

Our Sydney and Melbourne offices marked a new beginning with their relocation to more spacious and publicly accessible offices. The move allows for increased staff presence with the integration of the four national programs.

The first anniversary of the Prime Minister's Apology to the Stolen Generation was celebrated by a special evening in Arc with the world's foremost didgeridoo player, William Barton.

A project to install a Media Asset Management System (Mediaflex) as a replacement to MAVIS, is due to be completed in 2009. Also, we are delighted that we have been able to release the iconic feature film, *Wake in Fright*. This film was long believed lost but Anthony Buckley, with our help, traced the original negatives which were marked for destruction to a vault in America. With retrieval and careful archival matching of the negative components, the film has been digitally restored to pristine condition in a joint venture with Atlab/Deluxe. A DVD will be distributed by Madman Entertainment later in 2009.



Top: New NFSA Office in Flinders Street Melbourne – exterior

Middle: New NFSA Office in Flinders Street Melbourne – interior

Below: Minister for the Environment, Heritage and the Arts, the Hon Peter Garrett AM MP and Chris Puplick at the Sydney Office opening in October 2008





WAKE IN FRIGHT RESCUE, RESTORATION AND RE-RELEASE

When it was released in 1971, Ted Kotcheff's film, *Wake in Fright*, was a major critical success. Released overseas as *Outback*, it has since been lauded as one of the iconic films that influenced Australia's 1970s feature film resurgence.

In the following decades, the rights to the film became blurred, as did the location of quality, complete prints. During the mid- to late-1990s, we supported Anthony Buckley, the film's editor, in pursuing the location of the original negatives. After a worldwide search, the complete original negatives for both the Australian and American release versions were finally found

in 2004 in 'discard' bins at vaults in Pittsburgh, USA.

We then worked with sponsor Atlab (now Deluxe) Laboratories and Anthony Buckley to restore *Wake in Fright* to its original quality. During an initial testing phase, Atlab/Deluxe produced a reel of several scenes that had been first photo-chemically, then digitally, restored. When the comparison was screened, the digital restoration option was chosen for the entire film. The finished result enhanced image contrast and clarity while producing a visually richer film without compromising the intent of the director.

Once we had helped to resolve the film's copyright status, the *Wake in Fright* Trust (formed by Anthony Buckley with family members of NLT Productions, who originally owned the rights) was granted the rights for Australia and New Zealand. Madman Entertainment was appointed the film's distributor for both countries.

Wake in Fright was accepted into the Cannes Film Festival Classics section and screened on 15 May 2009. It is one of only two films ever to screen twice at Cannes. Following its success there, over 2,000 people attended the Australian premiere of the restored film at the Sydney Film Festival on 13 June, when the film was presented by the director. After the screening, Ted Kotcheff, Jack Thompson (who made his screen debut in the film), Anthony Buckley and our Senior Curator for Moving Image, Graham Shirley, spoke at a forum moderated by David Stratton.

We arranged for a screening of the film in the city where it was filmed, Broken Hill, on 8 July. A week later, Ted Kotcheff introduced the NFSA premiere in the Arc Cinema, with the Senior Curator for Moving Image moderating a question-and-answer session with Ted and Anthony. The commercial re-release attracted critical acclaim and large box office figures, with the film's season in Arc being sold out and extended.

The DVD, with extra features provided by the NFSA, is due to be released in November 2009. Currency Press will be releasing a monograph on *Wake in Fright* authored by Tina Kaufman late in 2009, and Text Publishing has re-released Kenneth Cook's novel from which the film was adapted.

What the critics said

Leigh Paatsch, from the Herald Sun said it was 'an undisputed masterpiece... extraordinary... Every last aspect of *Wake in Fright*, from the tactfully unhinged performances of Bond (who never appeared in a film again) and his fellow players, to the icily controlled direction of Ted Kotcheff (who later went on to make *Weekend at Bernie's* [2008] and the first Rambo [1989] flick), is executed to perfection'.

Paul Byrnes, from the Sydney Morning Herald, said, 'Rediscovering *Wake in Fright* is less like running into an old friend than someone you feared as a child. There has never been a more savage and scabrous film about Australia'.

OUR VISION FOR THE FUTURE

With our establishment as a statutory authority, we can now actively develop as a world-class organisation and transform into an organisation that reaffirms and further builds on its status as an archive of excellence.

A high priority is further enhancing our role as a national and international leader, through participation in international events and partnerships. A particular focus will be assisting the Asia-Pacific region with conservation and management of their collections.

We will also continue to play an active role in several key international associations through:

- senior representation on the Executive Council of the International Federation of Film Archives (FIAP)
- participation in the International Association of Sound and Audiovisual Archives (IASA), including appointment of a staff member as Deputy Chair of IASA's Technical Sub-Committee, and
- regular participation at Association of Moving Image Archivists (AMIA) conferences and online debate.

We will strive to place learning and knowledge at the centre of the visitor's encounter by offering new experiences and ways of seeing and understanding the world of moving image, recorded sound, radio, television and new media.

We will strive to become a storehouse of collective values, diverse histories and a place for examining major societal issues.

We must not only meet but exceed, where possible, our key performance targets – both qualitative and quantitative. We will also set high standards in our business practices and procedures, including taking a continuous improvement approach to our work.

SNAPSHOT – OUR GOVERNANCE

The National Film and Sound Archive (NFSA) was established as a statutory authority on 1 July 2008, within the portfolio of the Environment, Water, Heritage and the Arts, responsible to the Minister for the Environment, Heritage and the Arts, the Hon Peter Garrett AM MP.

We play a key role in documenting and interpreting the Australian experience and actively contributing to the development of Australia's audiovisual industry. We collect, store, preserve and make available film, sound and broadcasting program material relevant to Australia's culture.

While the initial Corporate Plan 2008–09 – 2010–11 was developed with these responsibilities in mind, it placed particular focus on our transition to a statutory authority and on those challenges particular to our re-positioning as an independent agency. The priorities and risks identified in the Corporate Plan have been fully addressed. Of particular importance was our effective demerger from the former Australian Film Commission (AFC) and successful integration of the former AFC's national programs (Big Screen, School Screen, Black Screen and *australianscreen online*) into the NFSA structure.

Our functions and powers are set out in sections 6 and 7 of the *National Film and Sound Archive Act 2008* (see Appendix 4). Operationally, we have made significant progress in establishing separate infrastructure, systems, business processes and recruitment of staff to our ICT, human resources, finance and governance functions. We undertook a review of all policies, including the curatorial and related policies, to make sure they align with our new identity and new statutory functions.



Smoking ceremony, NFSA launch 1 July 2008



L–R: Deb Verhoeven, Andrew Pike OAM, Grace Koch, Philip Mortlock, Chris Puplick AM, Jill Matthews and Catherine Robinson – NFSA Board

We engaged all staff, the Board and key stakeholders in a business planning process, considering business priorities such as storage and protection of the collection, digitisation, expanded outreach programs and online delivery opportunities. The work flowing from this process has determined business priorities for 2009–10 and into the future, and informed the development of the Corporate Plan 2009–10 to 2011–12.

We also embarked on an ambitious transformational agenda for the next five years. Key priorities included establishing our core organisational knowledge in honest, simple and clear terms that can be easily and consistently communicated, and building channels and activities that enable us to share organisational knowledge in a useful and consistent way. This project will continue throughout 2009.

Significantly, we put in place an interim collective determination on 19 December 2008, and a new collective agreement (agreed in June – see page 101) to take effect from 8 July 2009.

Our management structure is at Appendix 3.

Our Board

The Board is responsible for the performance of the NFSA, for setting our strategic direction and for ensuring effective corporate governance, including making sure there is an effective system of controls in place. The Board operates with an agreed Board Charter and Code of Conduct (see Appendix 1) and has a number of committees (see Appendix 2).

The Board and senior management work in close collaboration to develop, implement and monitor key strategies that enable us to meet the government's objectives, as outlined in the *National Film and Sound Archive Act 2008* (the NFSA Act) and the Portfolio Budget Statement.

Board members are appointed by the Minister under section 11 of the NFSA Act. All members were appointed as part-time appointees from 1 July 2008 to 30 June 2011. The CEO attends all Board meetings but is not a member of the Board.

Chair

Chris Puplick AM

Consultant, Principal ISSUS Solutions Pty Ltd

Non-Executive Chairman, Convenience Advertising Group of Companies

BA (Hons) (Syd), MA (Syd), JP

Attended 8 of 8 meetings

Mr Puplick was a Senator for NSW (1978–81 and 1984–90) and Shadow Minister for the Arts from 1987 to 1990. He has had a long involvement in the performing arts, dance and film industries, and he also has an extensive interest in archive and museum matters. He was Chair of the Archive Forum (a national support group for the NFSA) and has also served as a Trustee of the Australian Museum.

Mr Puplick has previously served on many boards, including as President of the NSW Anti-Discrimination Board, NSW Privacy Commissioner, Chair and Deputy Chair of the Griffin Theatre Company, and the Board of the National Institute for the Dramatic Arts (where he is now serving another term). He was also the Chair of the Australian National Council on AIDS, Hepatitis C and Related Diseases. He is a current member of the Theatre Board of the Australia Council.

Deputy Chair

Deb Verhoeven

Associate Professor, Screen Studies and Director, AFI Research Collection

School of Media and Communication

RMIT University

Attended 8 of 8 meetings

Dr Verhoeven is a writer, broadcaster, film critic, commentator and lecturer. She is a member of the Australian Film Critics Association, the Fédération Internationale de la Presse Cinématographique, an Honorary Life Member of Women in Film and Television, and a member of the Screen Economics Research Group. Dr Verhoeven is the author of more than 30 scholarly journal articles and book chapters.

Grace Koch

Native Title Research and Access Officer

Australian Institute of Aboriginal and Torres Strait Islander Studies

M (Mus) (Boston University), 1973

Attended 8 of 8 meetings

Ms Koch has lectured and presented papers internationally about the archiving of recorded sound. She has served as a Board member of the International Association of Sound and Audiovisual Archives and the Australasian Sound Recordings Association. For many years, she was a sound archivist in the Audiovisual Archives of the Australian Institute of Aboriginal and Torres Strait Islander Studies, and her present position is Native Title Access and Research Officer at that institution. She has carried out research in Australian Aboriginal music and oral history with an interest in how audiovisual materials are used as evidence in native title claims. Ms Koch has written over 50 publications on issues relating to audiovisual archiving, ethnomusicology and Australian Aboriginal music.

Jill Matthews

Professor of History

Head of School of Social Sciences

Australian National University

PhD (Adelaide), 1978

Attended 8 of 8 meetings

Professor Matthews has a PhD in History from the Adelaide University. Her main research interests are histories of popular culture, modernity, sexuality, silent cinema, and Australian cultural, social and gender history. During her career, Professor Matthews has received numerous awards, grants and distinctions. She has published widely, through books, edited collections, book chapters, refereed articles, review essays, and conference and seminar papers.

Philip Mortlock

Publishing Manager

Albert Music

Attended 7 of 8 meetings

Mr Mortlock is a Director of ORiGiN Music/ORiGiN Theatrical. He has over 30 years' experience in the Australian music industry, as well as a background in theatre, photography and graphic art. Mr Mortlock has been involved in the marketing and promotion of domestic and international artists and repertoire. He was previously a member of the Australian Record Industry Association (ARIA) Board of Directors and was heavily involved in the creative direction and foundation of the ARIA Awards. He is currently a Director of the Association of Independent Record Labels.

Andrew Pike OAM

Managing Director
Ronin Films

Attended 8 of 8 meetings

Mr Pike is a film producer and film distributor. In 1974, he formed Ronin Films with his wife, Dr Marilyn Fitzpatrick. The company was involved in many innovative distribution and marketing activities, for which Mr Pike won the Australian Film Institute's Byron Kennedy Award in 1986. As an exhibitor, Ronin Films ran the Academy Cinemas in Sydney for several years during the 1990s, and Electric Shadows Cinemas in Canberra from 1979 to 2006. He has a keen interest in policy issues affecting the film industry as a whole and is a frequent contributor to debates on industry issues. In 1999, Mr Pike was involved in the formation of the Friends of the NFSA, dedicated to supporting the NFSA's work and to promoting the principles of best practice in the film archive profession. He is a former interim council member of the NFSA (then known as ScreenSound Australia). In 2007, he was awarded an Honorary Doctorate from the University of Canberra.

Catherine Robinson

Senior Project Officer
State Records

NSW Department of Commerce

BA (Hons) (Syd), 1989

Graduate Diploma in Information Management, Archives Administration,
University of New South Wales, 1991

Masters of Information Management, Records and Archives, Monash University, 1999

Attended 8 of 8 meetings

Ms Robinson is an archivist, currently employed by the State Records Authority of NSW. Ms Robinson has worked in both the private and public sectors in a range of archival roles. From 2004 to 2006 she was the President of the Australian Society of Archivists, during which time she advocated on behalf of the archival profession in Australia. Ms Robinson has been interested in the development of an independent NFSA for a number of years and was involved in the lobbying efforts undertaken by the Australian Society of Archivists from 2004 to 2007.

Our Chief Executive Officer

Dr Darryl McIntyre was appointed as CEO of the NFSA on 17 November 2008. His previous appointment had been as Deputy Director and Group Director, Public Programs, at the Museum of London from November 2003 until October 2008.

Before moving to London, Dr McIntyre was General Manager, Core Operations and then Public Programs and Content Services, at the National Museum of Australia (1994 to 2003) where he was involved with the conceptual planning, development and construction of the new museum facility on Acton Peninsula. From 1985 to 1994 he worked in the Cultural Heritage Branch of the Arts portfolio, including two years as Assistant Secretary for Cultural Heritage. There, he worked closely with all the national collecting institutions and was a

member of Commonwealth–state working parties on heritage issues. During this period, Dr McIntyre was also head of the unit which coordinated the preparation of the then Prime Minister’s national cultural policy statement, *Creative Nation*. From 1972 to 1985 he worked at the Australian War Memorial including, for five years, on the official history of the Korean War with Professor Robert O’Neill.

Dr McIntyre holds an honours degree and a doctorate in history from the University of Queensland and continues to have a research interest in 20th century Australian, American, British and European history. He has served on the executive boards of the International Council of Museums (ICOM) Australia and ICOM UK, as well as ICOM’s international Collections and Activities of Museums of Cities committee (CAMOC).

Dr McIntyre is currently National President of Museums Australia. He has presented papers at many Australian and international conferences and has published in the field of museum studies and history. He is currently editing a collection of conference papers on museums and refugees for UNESCO following an international conference he convened in London in March 2008. He has also served as President of the Canberra & District Historical Society. While in London, he served on the Advisory Board of the Centre for Metropolitan History in the School of Advanced Studies at the University of London, as well as teaching in the School of Advanced Studies, University of Venice (Italy). He is also a member of the peer review college of the UK Arts and Humanities Research Council.

Our outcome, output and strategic objectives

The Australian Government’s outcomes and outputs framework places a strong emphasis on outcomes as the foundation for performance. It requires agencies to be clear about what the government wishes to achieve (outcomes), how the agency will achieve the outcome (through its outputs and administered items) and how it is succeeding (performance reporting). This framework is designed to improve agencies’ corporate governance and enhance public accountability.

Our outcome and output framework is detailed in the diagram on the following page.

We have also identified the strategic objectives we consider to be of the highest priority to achieve the outcomes identified by government and the key strategies we will employ to realise them.

The detailed performance indicators and targets for 2008–09 (see pages 53–55) reflect the performance information outlined in the Environment, Water, Heritage and the Arts Portfolio Budget Statement (PBS). These were used to assess and monitor our performance in achieving the government’s outcomes.

This performance information was developed before we were established as a statutory authority and was refined during 2008–09 as we assumed our new incarnation. This is particularly the case for the national programs (Big Screen, Black Screen, School Screen and *australianscreen online*) which were transferred from the former Australian Film Commission on 1 July 2008. The targets identified for these programs have been reviewed and revised to provide improved performance measures. In some cases, this means they do not necessarily reflect those contained in the 2008–09 PBS, and they have been updated for the 2009–10 PBS.

OUTCOME

Develop, preserve, maintain and promote the national audiovisual collection and provide access to audiovisual materials of historic and cultural significance, so that audiences have the opportunity to understand and appreciate Australia's audiovisual history



OUTPUT

Development, preservation, presentation and availability of Australia's national collection and of other related collections



STRATEGIC OBJECTIVES

The NFSA is widely regarded as an influential and well managed cultural institution and provides national leadership within the broader collections sector

The national collection represents the diversity of Australia's cultures



KEY STRATEGIES

1. Organise and participate in key high-profile activities aimed at promoting the national audiovisual heritage, art and history
2. Shape policy as it relates to the NFSA's charter
3. Build alliances, networks and partnerships in Australia and internationally to develop innovative projects in the audiovisual curatorial and archival fields
4. Work collaboratively with other national collecting institutions to explore operational efficiencies through shared services
5. Encourage innovation, analysis and creativity in the way the NFSA undertakes its work
6. Ensure the NFSA's governance is robust
7. Invest strategically in information and communications and digital media preservation and access technology infrastructure and systems

1. Adopt a fully integrated approach to the acquisition, preservation and collective understanding of the moving images and recorded sounds made and experienced in Australia
2. Ensure international influences on Australian culture are represented in the national collection
3. Develop a long-term collecting and preservation strategy for Indigenous audiovisual heritage
4. Ensure ongoing engagement with Indigenous stakeholders
5. Entrench Indigenous representation in the NFSA's organisational structure
6. Ensure curatorship underpins all collection decisions and practices

STRATEGIC OBJECTIVES

The national collection is permanently accessible to as many Australians as possible

The NFSA is known for valuing relationships with its partners

The NFSA is regarded as an employer who values its staff



KEY STRATEGIES

1. Optimise conservation and preservation practices
2. Develop access channels
3. Maximise utilisation of contemporary technology, especially to meet geographical challenges
4. Ensure the widest possible access through existing and new outreach programs
5. Develop partnerships with other Commonwealth, state, territory and local government agencies
6. Develop partnerships with international bodies

1. Ensure the expectations and needs of each key stakeholder are understood and acted upon
2. Ensure the NFSA's engagement strategies reflect the diversity of its stakeholder profile
3. Ensure the NFSA's leadership team focuses regularly on stakeholder management
4. Apply the NFSA's values and code of conduct when dealing with others

1. Strengthen and build the intellectual and cultural capacity and skills of the NFSA's people to deliver quality outcomes on a consistent basis
2. Build agile, skilled and cooperative teams
3. Adopt an integrated approach to development and management of the NFSA's people
4. Empower the NFSA's staff to make decisions consistent with experience and skill
5. Align the NFSA's learning and development with its strategic imperatives

SNAPSHOT – OUR COLLECTION

Our collection of audiovisual and related works currently comprises more than 1.4 million items.

The ratio between actual audiovisual works and associated documentation holdings reflects a balance common to archives worldwide. Predictably, the volume of works represented by publicity, stills, scripts, costumes, production and corporate papers, manuscript collections, cinema and music festival programs and vintage equipment dominates numerically when compared with the more discrete sets of physical components that make up the actual productions. For example, a single donation from Crawford Productions totalled over 25,000 individual documentation items.

An impressive collection

We have more than 1.4 million items in our collection of audiovisual and related works. This includes:

- over 270,000 audio recordings
- 325,000 moving image works, and
- more than 850,000 documentation items.



Film storage at NFSA vaults in Mitchell, Canberra



Audio storage at NFSA vaults in Mitchell, Canberra

While its central focus is on Australian and Australia-associated production, the collection also reflects our profound interaction with the wider world from the earliest days of moving image and recorded sound. Informed curatorial inclusion of international works selected for their influence on – and impact within – Australian society includes our growing collection of quality 35mm film prints of notable international titles not easily accessed in this country. Other major items include the Taussig Collection of over 12,000 classic films stills, and major holdings of international 78rpm and vinyl LP sound recordings which represent much of Australia's musical and listening experience up to the 1980s.

People in the 20th century took some time to recognise that film and sound were not only an entertainment phenomenon but also cultural and historical heritage to be celebrated, preserved and accessed for the future. Nevertheless, the collection is notable for its strengths from those earlier production years. We estimate that only 10% of all Australian silent film has survived, and we hold the majority of what is known to still exist, including highlights such as:

- *The Story of the Kelly Gang* (Charles Tait, 1906), the first ever feature length film in the world, now acknowledged through inclusion in the UNESCO Memory of the World Register
- CJ Dennis' classic, *The Sentimental Bloke* (Raymond Longford, 1919)
- examples of the feature film and documentary work of most of the notable Australian directors and cinematographers of the period, and
- a wide range of newsreels, shorts and advertisements that illustrate how strongly Australian cinema had developed before domination by American and British distribution networks.

In parallel, our holdings of early Australian sound recordings reflect the adventurous and sometimes ground-breaking local developments, including the *Thomas Rome Collection* (in the late 1890s) and the earliest known surviving Australian recording, *The Hen Convention* (1897), involving an impersonation of a chicken. With Australian manufacture of published sound recordings starting in 1928, our ongoing challenge is to target more of the relevant international works from that earlier period.

So far, the collection has comprehensive holdings for most mainstream cinema production, including features, documentaries, advertisements and shorts up to and including the 1970s. We also hold equivalent collections of recorded sound released in Australia and solid representation of many aspects of Australian radio. Notable major radio collections include the virtually complete holding of recordings of Australian radio serials and their original scripts produced by 2GB and the Grace Gibson Company. Our unique collection of oral history interviews with key industry identities provides context and primary research resources. Our cinema newsreel holdings devolve into our television and radio news collections, and much of our documentation holdings provide further invaluable source material and imagery for the works themselves, the related industries and the social and political climate of the time.

The collection preserves many of the films and sound recordings produced by non-Indigenous anthropologists, historians, observers and travellers from an earlier period which did not necessarily acknowledge the cultural and social identity rights of the people being recorded. Regular consultation with Indigenous advisers helps us to effectively manage this continuing social and historical issue, while the full range of contemporary Indigenous audiovisual production is a specific acquisition target.

Overall, the collection's coverage of mainly analogue 20th century film, broadcast and sound production is strong, and we are continuing our efforts to trace and preserve significant works currently still 'missing' from the collection, including those from the more recent past. The successful location of original components and the subsequent restoration of *Wake in Fright* (Ted Kotcheff, 1971) is a fine example, and a particular new focus for the near future will be original Australian radio recordings of broadcasts from the 1960s onwards. Other areas for specific attention and increased acquisition focus include pay television, community and contemporary commercial radio broadcasts, digital-born production of all types, relevant websites and, more broadly, their social networks.

Crucially, the NFSA represents not only the past but also the present and the future of audiovisual production and context. Today, in addition to pursuing the more traditional forms of mainstream cinema, television and recorded sound, we are targeting all forms of new technology and 21st century broadcast and distribution options. The volume of these options is significant, and online exhibition is rapidly diversifying as a result of the internet's growing role as a primary platform for distribution. In this new environment, the challenge is to effectively represent these powerful new creative forms within the national collection in both curatorial and technical terms.

See Appendix 6 for a list of the key acquisition gems and highlights for 2008–09.



YOU NEVER KNOW WHERE YOU FIND THINGS

In June 2009 we acquired one small roll of 35mm nitrate film (approximately 20 feet) of two missing scenes (one of them tinted) from surviving footage of an important early Australian film, *Joan of Arc of Loos* (George Willoughby, 1916). This is a film about the heroism of a young French girl who helps recapture her home town after it had been taken by the Germans in World War 1. Sets to represent the town were built on Tamarama Beach, Sydney, where the battle scenes were shot using 300 extras, including 100 returned soldiers.

We already hold parts of this rare film which was photographed by Franklyn Barrett. While we acquired this new material by purchase, the original collector found the material in a box of used car parts purchased at a Bendigo Automotive Swap Meet in the 1980s.

It just goes to show that you never know where great treasures will turn up and if people are vigilant great discoveries may still be made in the most unlikely of places!

KEY COLLECTABLES

Following is a list of some of the key works we are seeking for our collection. If readers think they may be able to help us locate any of these precious items, please contact us at collection@nfsa.gov.au.

Key works we are actively seeking for our collection:

The Story of the Kelly Gang

(Charles Tait, 1906). While we recently restored this film to a quarter of its original length, we remain on the lookout for a complete original print and/or negative.

Across Australia with Francis Birtles

(Francis Birtles, Richard Primmer, 1912). This film covered adventurer Birtles' epic bicycle ride from Sydney to Darwin, including dramatised interaction between Indigenous people and early white settlers.

Every missing silent-era feature film directed by Raymond Longford,

including *The Blue Mountains Mystery* (Raymond Longford, Lottie Lyell, 1921), a murder mystery which made effective use of its Blue Mountains (NSW) setting and was praised for getting 'off the beaten bush track'.

Every missing silent-era feature film directed by Franklyn Barrett,

including *Know Thy Child* (Franklyn Barrett, 1921). Praised in its day for its subtle handling of the sensitive theme of illegitimacy, this adult drama featured class differences in an urban setting.

Jewelled Nights (Louise Lovely, Wilton Welch, 1925). Louise Lovely, Australia's first major star of Hollywood films in the 1910s and early 1920s, returned home to co-direct and star in this film, which told of a woman fleeing marriage to work as a man in a remote mining district.

Symphony in Steel (Frank Hurley, 1932). Frank Hurley's acclaimed documentary on the construction of the Sydney Harbour Bridge has now vanished, despite its international release.

Two Minutes Silence

(Paulette McDonagh, 1933). The last of four features directed by the Sydney-based Paulette McDonagh, *Two Minutes Silence* was adapted from an anti-war play by Leslie Haylen. McDonagh considered it the best film she ever made.

Most of Australian television's output in the pre-videotape era between 1956 and 1960 when the convention for preserving programs was to shoot or record them on film. Very little Australian TV material survives from this period.

KEYCOLL

Shirley Thompson versus the Aliens

(Jim Sharman, 1971). While a single 16mm print exists, no original film preservation elements of this mixture of social satire and sci-fi are known to have survived.

The Removalists (Tom Jeffrey, 1975).

Although viewing prints are still available for this impressively acted adaptation of David Williamson's landmark play, no preservation elements, including image or sound negatives, are known to have survived.

Animation cells for the early works of Australian cartoonist, Harry Julius (1885–1938), including the *Cartoons of the Moment* series from the 1910s, and animator, Eric Porter (1911–83), such as *Willie Wombat* (1939).

Scripts and posters relating to the Australian feature films from the silent era to the 1950s.

The crown presented to Graham Kennedy in 1969 in the final episode of 'In Melbourne Tonight'.

Joan Sutherland's 1961 Grammy Award for Best Classical Performance (the first Grammy awarded to an Australian artist).

Classic Australian music festival posters, especially the Sunbury Rock Festivals (from 1972–75), the Narara Rock Festivals (1983 and 1984) and the Big Day Out festivals (1992–present day).

Posters, publicity and photographic works relating to Indigenous

musicians, actors, filmmakers and production companies.

Complete historical corporate papers relating to Greater Union,

Australia's largest and oldest film exhibitor, and the **Australian Record Company**, which was founded in the late 1930s and became one of Australia's principal music recording and distribution companies from the 1950s to the 1970s.

Documentation relating to the careers of distinguished, contemporary female

Australian performers, namely Olivia Newton-John, Toni Collette, Cate Blanchett, Rachel Griffiths, Deborah Mailman and Marcia Hines.

Australian music fashion, such as original costumes worn by AC/DC, Skyhooks, Jeff Duff and Johnny O'Keefe.

Original Haddon Expedition cylinders and equipment. These cylinders are the oldest ethnographic records relating to Australian Indigenous people. While copies are held at AIATSIS, we will have discussions with the British Sound Archive to seek repatriation of the originals.

Early retail recordings from local labels, Federal Cylinders and the Australian Record Company. In the first decade of the 20th century, two enterprising businesses set about supplying locally made cylinder records. Few of these records survive and they are mostly in private collections.

The Loner (Vic Simms, RCA, 1973). We hold a digital copy of this rare record by an Indigenous singer/songwriter, but a mint condition original LP record would be a wonderful addition to our collection.

The Overlanders (Trevor Lucas, Reality Records, 1966). This early selection of Australian folk music is very rare.

Buddy Holly on Jack Davey's AMPOL show, recorded in Melbourne 1956. Davey hosted many international star guests on the AMPOL show and we hold many examples. Finding a surviving recording of this program, made three years before Buddy Holly's untimely demise, would be an international sensation.

Austral Duplex recordings from the early 1920s. These were the first disc records manufactured in Australia. They were not very durable, so few have survived – we hold only four examples.

Any examples of 1960s Top 40 radio programs by presenters like Ward Austin, Bob Francis, Sammy K, Stan Rofo, Bob Rogers, Brian Taylor, Graham Webb and Tony Withers. It is amazing how few recordings seem to exist from this time, when rock 'n' roll was replacing the old faithful radio serials as the main form of on-air entertainment.

Any recording of the broadcast of Dame Nellie Melba's funeral procession. Melba's death in 1931 was front-page news in Australia, New Zealand, the UK and Europe, and we know that her funeral procession was filmed and broadcast on radio. It is just possible that someone recorded part of that broadcast.

Slim Dusty's unreleased demonstration recordings, made before his first commercial release in 1946. These process recordings were pressed in very limited quantities, but a few are known to exist in private collections.

Any recordings of **extinct wildlife or lost soundscapes** that are not already held in public collections.

Any film or sound recordings of Australia's first five prime ministers.

Early film documentary of Australia's connections with our region, including PNG, Antarctica and the Pacific.

KEYCOLL

SNAPSHOT – OUR PERFORMANCE

Performance indicator	Result at 30 June
Collection:	
60 Australian feature-length films acquired (comprising current productions; Indigenous productions; targeted retrospective gap filling – 1970s and 1980s production)	153 feature-length films acquired
100 Australian short films acquired (comprising current productions; Indigenous productions; targeted retrospective gap filling – drama, experimental, animated productions from the 1990s onwards)	474 short films acquired
2,000 television/new media works acquired (comprising current productions, including Indigenous output and targeted retrospective gap filling – drama, variety and specials from 1970 to 2005)	2,856 television/new media works acquired
8,000 recorded sound works acquired (comprising contemporary record industry output; selective contemporary community and commercial radio; specific focus on Indigenous production and retrospective gap filling – Indigenous and multicultural voices, experimental sound recordings, radio broadcasts 1960s onwards)	13,991 recorded sound works acquired
10,000 documents and artefacts with a focus on those related to the above titles	17,900 documents and artefacts acquired
200 international film titles in accessible formats and 50 international sound recordings acquired on the basis of significance and national exhibition potential	138 film titles acquired Over 250 international sound titles
Preservation:	
Storage standards achieved within set parameters 95% of the time	Standards achieved 97.7% of the time
230 film titles preserved (250,000 feet of film created for preservation)	147 film titles preserved (325 items created, 206,845 feet of film) For every film title preserved, the number of items created (as a necessary part of the preservation process) will vary. For example, eight items were created in order to fully preserve the title <i>Wake in Fright</i> (comprising both sound and film negatives)
2,150 video titles preserved (1,900 hours copied for preservation)	1,373 video titles preserved (2,543 items created)
2,400 recorded sound titles preserved (1,900 hours copied for preservation)	2,257 recorded sound titles preserved (5,370 items created)
2,500 related documents and artefacts works preserved	4,888 documents and artefacts works preserved

Performance indicator	Result at 30 June
Availability:	
142,000 interactions with the national collection and related collections (including 30,000 school children who received school presentations at NFSA headquarters in Canberra)	163,898 interactions with the collection, comprising: 79,550 general visitors to the NFSA, including 33,429 school children 13,304 attendances at Arc cinema programming 42,703 non-theatrical screening attendances (in Australia) 11,772 theatrical screening attendances (in Australia) 9,379 theatrical screening attendances (overseas) 5,800 people received the NFSA Journal
465,000 unique visits to the NFSA website	29 Scholars and Artists in Residence fellows and interns hosted 259 attendees at Scholars and Artists in Residence fellowship presentations 1,210 in-person visits to the NFSA Library 562,387 visits to our website
100% of service charter (See Appendix 12) obligations met	100% of obligations met
95% of those surveyed are at least satisfied	100% of all surveyed were satisfied
6,500 collection works physically accessed across Australia and internationally through a diverse range of media and services (eg Centre for Scholarly and Archival Research, NFSA Library, NFSA interstate auditioning facilities and access centres) and by an audience comprising industry, general public, cultural, education and heritage sectors	9,612 items externally accessed
130,000 unique visits to Search The Collection (our online collection search facility)	117,945 unique visits
Increased digital collection items available to users online via Search The Collection (ie more than 13,600 items)	14,636 digital collection items available online
The Big Screen touring program visits at least 35 centres during 2008–09 to reach an audience of 10,000	Total audiences: 9,278 people at 26 centres

Performance indicator	Result at 30 June
Availability:	
The Black Screen touring program holds at least one event in each state to reach an audience of 10,000	<p>Total audiences: 7,725 people at 66 events (72 screenings) held across seven states</p> <p>Numbers were below expectations for Big Screen and Black Screen due to disruptions resulting from the transfer of programs/staff from the AFC and difficulties in obtaining accurate feedback data from Black Screen events. Both programs are on target for 2009–10</p>
The School Screen program and other educational programs provide access for at least 14,000 Australian school children to Australia's audiovisual heritage and produce at least two new resources promoting screen culture through primary and secondary schools	<p>Total audiences: 20,130 (July 2008 – June 2009), from over 90 schools in 57 regional locations</p> <p>A new study guide for <i>Footy Legends</i> developed with the Australian Teachers of Media</p>
An increase of 5% to daily visitors to the <i>australianscreen online</i> website (the 2007–08 average was 1,675 per day) and the addition of 300 new titles	<p>Increase of 56% in daily visitors</p> <p>300 new titles published; 200 titles delivered to The Le@rning Federation</p>
Partnerships:	
A number of partnerships that demonstrate a high degree of quality interaction with a range of organisations including, but not limited to, other national collecting institutions and Screen Australia	<p>Examples include:</p> <ul style="list-style-type: none"> • NFSA/Australian Centre for the Moving Image Head Agreement (partnership) agreed to and signed in June 2009 • VIVID 2008 National Photographic Festival • the Voss Journey weekend of events. Over a dozen institutions in Canberra were led by the NFSA in this four-day celebration of author Patrick White's Voss • discussions with the National Indigenous Television Service regarding documents, artefacts and oral history collections • membership of FOXTEL's Indigenous Reconciliation Network • hosted Dr Heonil Chung, Korean Office of Policy Research for Cultural Industry, to discuss the archiving requirements for documentation works • Digital Deluge New Policy Proposal – joint initiative with the National Library of Australia and the National Archives of Australia

OUR PERFORMANCE

A RESPECTED LEADER

Strategic objective: The National Film and Sound Archive is widely regarded as an influential and well managed cultural institution and provides national leadership within the broader collections sector.

The NFSA plays a key role in the development of Australia's audiovisual cultural heritage and places a high priority on helping all Australians experience and enjoy all the treasures held in the collection.

We are proud to play a leadership role in film and sound culture and have employed a number of key strategies to realise this role. One of these strategies this year was the development of partnerships and networks, including with other national collecting institutions. We also took a lead role in organising and participating in key high-profile activities and investing strategically in information and communications, digital media preservation and access technology infrastructure and systems.

We provide national leadership within the broader collections sector through continued senior representation on key national and international bodies, including the Executive Council of the International Federation of Film Archives (FIAPF), the International Association of Sound and Audiovisual Archives (IASA), the Australasian Sound Recordings Association (ASRA) and the Association of Moving Image Archivists (AMIA). Work has included development of new international standards for the production and preservation of digital audio objects (second edition) with IASA.

Working collaboratively with the other national collecting institutions is vital to exploring operational efficiencies and developing joint frameworks and strategies around common areas of collection management. We collaborated with the National Library of Australia to acquire a large private collection of recordings and manuscript material documenting the brass and military band history of Australia. Manuscript material acquired into the library's collection will be cross-referenced to the recordings we acquired.

We lead the way in providing a diverse suite of engaging fellowship and internship programs. The Scholars and Artists in Residence Program fellows are supported by facilitated access to the collection, ongoing interaction with curatorial and technical experts, and on-site accommodation. The program aims to attract applicants who can bring fresh perspectives and an innovative interpretation to the use of the collection.

In 2008–09, the program supported 11 scholars and artists (see Appendix 10). Their research covered a wide range of topics, including:

- Australian variety performance from theatre to television
- Australian jazz

- studies into the NFSA's Torres Strait Island collection
- the films of Rolf de Heer
- music broadcasting in the 1940s
- bush ballads
- the whaling debate
- 150 sounds of Queensland
- use of light in 'city' films, and
- in-depth studies of post-war films such as *The Overlanders* (Harry Watt, 1946) and *Bitter Springs* (Ralph Smart, 1950).

We also awarded a specially funded Indigenous Research Fellowship, and Daniel Syron was our inaugural Indigenous Research Fellow. Daniel undertook research into the life and career of his uncle, Brian Syron – the first Indigenous Australian to work as a director in the Australian theatre and film industry while teaching and working in television productions. In 2009, Dr Romaine Moreton (University of Newcastle) was awarded the Indigenous Fellowship to examine the history of ethnography with the intention of re-framing the works held at the NFSA through traditional and contemporary Indigenous philosophical frameworks of interpretation.

Our Internship Program attracts tertiary students from Australia and overseas with a wide range of projects that expand their understanding of audiovisual archiving and knowledge of the collection. In 2008–09, 14 students undertook internships, including 11 Australians (from the Australian National University and the University of Melbourne) and three international students (from Norway, Taiwan and Germany). This opportunity provided the students with the experience of working on-site in the audiovisual archiving environment while undertaking projects that meet our priorities.



Deteriorated nitrate film, NFSA

We are continuing to develop our leadership role in Australian sound archiving. High-profile public projects such as Sound Day and *Sounds of Australia* engage the general public and raise awareness of the importance of the material in our care. Appointment of a *Sounds of Australia* patron plays an important role in publicising the project. Musician and composer, Paul Grabowsky, was the *Sounds of Australia* inaugural patron in 2007 and was joined by composer Dr Peter Sculthorpe AO OBE. They were followed by Renee Geyer, ARIA Hall of Fame inductee and iconic 'first lady of soul' in 2008.

Industry-focused activities such as the Thomas Rome Lecture stimulates debate and positions us at the centre of a dialogue about the importance of our past heritage to the future directions of the creative audiovisual industries. Collaborative projects with other national institutions and active participation in national and international audiovisual archiving associations ensure our programs remain relevant, and are delivered in accordance with best practice.

In June 2008 we organised a suite of events under the banner of Sound Day. The announcement of the 2008 listings to our National Registry of Recorded Sound (*Sounds of Australia*) by the Minister for the Environment, Heritage and the Arts, the Hon Peter Garrett AM MP, attracted media coverage throughout the country, stimulating lively debate and discussion in the community. The inaugural Thomas Rome Lecture, given by music industry executive Michael Smellie, explored the challenges and opportunities facing the Australian music industry and was widely reported in specialist industry press.

The year saw the completion of the SilverTrak Preservation Project (*Maninpa-laju ngurakarti*) which resulted in the digital preservation of 300 hours of NFSA-held Indigenous moving images, the creation of five prints of iconic Australian colour feature films under the Deluxe/Kodak (previously Atlab/Kodak) Project, and 35 titles completed for the ongoing Corrick Preservation Project of early silent nitrate short films. Other highlights include completion of the restoration and participation in the public presentation of the feature film *Wake in Fright* (Ted Kotcheff, Australia/US 1971) and the launch of the curated box set for *The Sentimental Bloke* (Raymond Longford, Australia, 1919), which included not only the film as restored by the NFSA in 2004 but also extra DVD materials, a monograph, and other published materials.



The Sentimental Bloke DVD box set, NFSA product

The 'digital deluge' for moving image media has already begun and will radically affect the way in which moving images are produced, delivered, preserved and made accessible. At least one Australian motion picture laboratory has stated that the widespread changeover to the exhibition of motion pictures using digital delivery systems may be as close as 2010–11. This, in itself, will change the ways in which we acquire, preserve and make the collection available.

We are responding to the rapid increase in born-digital works and implementing a digitisation program to pre-empt the obsolescence of analogue collections and technologies. This involved jointly developing – with the National Library of Australia and National Archives of



A VERY SOUND IDEA

With feedback like ‘delightful’, ‘beguiling’, and ‘magical’, and even ‘the coolest thing I have ever seen at the NFSA’, our sound workshops for children were a big hit.

Following the highly successful schools’ screenings of early *Felix the Cat* cartoons at the Canberra International Music Festival (CIMF) in May 2008, we invited the Brisbane new music performance group, Clocked Out, to present a week of ‘sound workshops’ at the NFSA as part of our presentations at the festival. This time, the presentations targeted the 5–10 year age group, and were designed to be more ‘hands on’ and participatory.

Overall, nearly 500 children attended some eight presentations, including school groups of 150 or more and children with disabilities.

Arriving at the NFSA, unsuspecting visitors were confronted by a pink ice-cream van in the driveway, dispensing ice-creams and mangled versions of ‘Greensleeves’. In the foyer, they saw and heard a huge metal

cone spilling 20 kilos of rice seeds onto various surfaces. Moving into the courtyard, groups of eager children attacked kitchen pots and pans as percussion instruments. A maypole of ropes attached to side-drum sticks created extraordinary patterns of sights and sounds. In the Arc cinema, things were marginally more conventional: percussion instruments galore competed with a ‘prepared piano’ and new Super-8 movie projections.

All these creations were the brainchildren of two Brisbane-based musicians, percussionist Vanessa Tomlinson and her husband, the composer-pianist Erik Griswold. For this week of workshop-performances, they were accompanied by four students from the Queensland Conservatorium of Music.

In encouraging children to explore sounds for themselves and notice the environment around them, Clocked Out suggests possibilities for NFSA national touring, with a focus on sound, making and building instruments, and community events.

Australia – a second pass business case to address a digital strategy which aims to develop much-needed infrastructure and services. We worked closely with the Department of Finance and Deregulation (particularly the Australian Government Information Management Office) to form and adjust our business case to ensure its success. Further refinement and support was achieved by working closely with the two relevant departments – the Department of the Environment, Water, Heritage and the Arts and the Department of the Prime Minister and Cabinet.

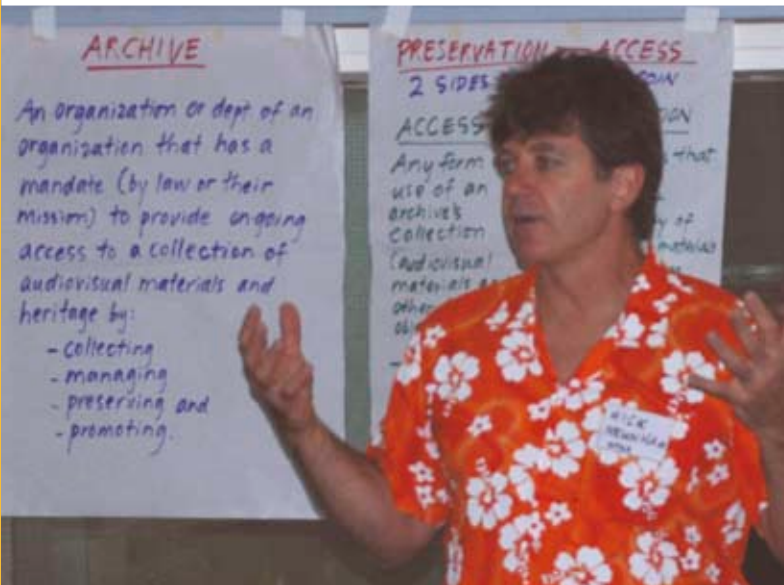
In the field of audiovisual preservation, we are recognised by archives and media organisations in Australia and overseas for our expertise and for our training and advice. In particular, we have presented a range of workshops and training sessions to archives in the Asia-Pacific region, recently delivering a workshop as a featured part of the Southeast Asia-Pacific Audiovisual Archive Association Conference held in Indonesia in May 2009.

We also worked with New York City University in Ghana to provide training in preservation methods in extreme climate conditions at a workshop held at the Ghana Broadcasting Corporation in May 2009. This included a project to examine a number of other collections in Ghana, and the establishment of a collection survey project at the Information Services Department of Ghana (see case study).

We were particularly pleased to be invited to be a course developer and core presenter at the Sound and Image Preservation Workshop to be held in India in November 2009. This is an initiative of the International Centre for the Study of the Preservation and Restoration of Cultural Property. Course development work began in Rome in May 2009.



Digitisation, NFSA Still Image Services



TURNING UP THE HEAT

At the NFSA we have some very experienced people with much sought-after experience and expertise. In June 2009 our Senior Researcher, Mick Newnham, travelled to Ghana at the invitation of New York University to provide preservation training for caretakers of film and media collections. The visit was divided into three stages.

Stage one revolved around the Real Life Documentary Film Festival which included a practical workshop and panel discussion on archiving. The workshop was attended by representatives from major Ghana audiovisual organisations, such as the Ghana Broadcasting Corporation, the National Film and Television Institute, the Information Services Department, Metro TV, TV3/GAMA, TV Africa and one

participant – TVM – from Mozambique. Our role in the workshop was to discuss collection storage and optimising storage in the extreme climate conditions experienced in Ghana.

Stage two of the visit involved visiting the major collections and conducting a brief preservation survey on each one. This is what we learnt:

- The Ghana Broadcasting Corporation had a major fire in 1989 that destroyed the existing collection, so the current collection is post-1989. Overall, the collection was in reasonable condition but it consisted of mostly U-matic tapes and the corporation does not have a working U-matic player.

- The National Film and Television Institute had a small film and video collection consisting of student works as well as a teaching library of commercially sourced VHS tapes. The collection was stored in a small room with a non-functioning air conditioner. There was a huge range in the condition of the films – some were in surprisingly good condition, with no immediate signs of deterioration, while others were so decomposed that the film had turned into a liquid!
- The Information Services Department (ISD) was the last organisation we visited. It holds the major film collection in Ghana, produced originally by the Ghana Film Industry Council. The collection pre-dates independence in 1957, with some titles believed to date back as far as the 1930s or possibly even earlier. The collection is not stored in ideal conditions but many of the films are in a surprisingly good state. And we had not expected to discover nitrate film in the collection!

Stage three of the visit involved a more in-depth collection survey of the ISD collection with the aim of helping the collection stewards identify significant parts of their collection. Our role was to develop protocols for collection control, workflow, occupational health and safety, and condition reporting. We also helped ISD establish a laboratory where the work will be carried out, and we provided basic training for staff.

This trip was funded by New York University's Moving Image Archiving and Preservation program. This program is expanding and, while it is very strong on some aspects of archiving (such as cataloguing and digital collection management), our expertise in practical collection management and conservation perfectly complemented the university's resources. A student from New York University stayed in Ghana to run the project as part of her masters' degree course.

Our colleagues in Ghana seemed pleasantly surprised that an Australian organisation was interested in assisting African nations. They greatly appreciated our input, especially given our knowledge of how to deal with tropical conditions.

We have provided a number of other training programs and workshops, including:

- audiovisual collection disaster recovery training for the Books, Paper and Photography Symposium run by the Australian Institute for the Conservation of Cultural Material in September 2008
- disaster recovery training for the National Archives of Australia in March 2009
- training in preservation techniques for the National Archives of Australia, the Australian War Memorial, the State Library of South Australia, the National Library of New Zealand, the National Library of Singapore, and the Hong Kong Film Archive
- hosting the Australasian Sound Recordings Association's *Manual to Mass* seminar on digital audio preservation.

At a community level, we are a partner in the Community Heritage Grants program, and each year we run a half-day workshop on audiovisual preservation for representatives of Community Heritage Grant recipients. We are also represented on the Community Heritage Grants Assessment Panel. In early 2009 we provided expert advice on the recovery of bushfire-affected audiovisual objects via ABC Online, ABC local radio Kinglake (Victoria), and BBC Radio.

At an industry level, ongoing liaison with the post-production and broadcasting industries has enabled us to build cutting-edge knowledge about digital acquisition requirements, equipment procurement and workflow management.

Our web-based resource, *australianscreen online*, leads the way in offering access to a vast range of moving image material drawn from the Australian film and television industries. This resource was recognised among its peers and awarded finalist in the:

- Australian Teachers of Media Awards in two categories – Best Secondary Education Resource and Best Multimedia Learning Resource
- General Education Web Delivery category of the Learning On Screen Awards, UK, and
- Best Education and Learning category of the Association of Moving Image Archivists Awards.

REPRESENTING DIVERSE CULTURES

Strategic objective: The national collection represents the diversity of Australia's cultures.

Our mission statement affirms that we place a high priority on developing a greater understanding, appreciation and interpretation of film, moving image, television and sound, on celebrating Australia's cultural diversity, and on ensuring the widest possible access to our multicultural film, television and sound culture. We recognise that for all communities, moving image, sound and new media are extraordinarily powerful ways in which people learn about themselves and the world around them and participate in that world.

We seek to build the collection to fully represent the diversity of communities and cultures in Australia, including giving particular emphasis to the Indigenous collection and proactive engagement with Indigenous communities.

In accordance with our *Collection policy and statement of curatorial values*, focused acquisitions planning based on curatorial principles and significance assessment is essential to building a comprehensive and representative national collection. This approach ensures quality acquisitions that reveal the diversity of Australian cultures as reflected in film, television, radio and music production, industry professionals and organisations. We also collect material about Australian cinema and sound printed in foreign languages, as it helps clients from multilingual backgrounds to explore Australia's film and sound heritage.

Indigenous acquisitions

We are committed to Indigenous engagement and to helping Indigenous people maintain, and exercise their authority over, their cultural heritage in the Indigenous audiovisual collection. We have identified strategic areas for acquisition and preservation of Indigenous material, including film, sound recordings, recorded community radio broadcasts and key documentation works. Projects include an investigation into the collections of community radio and other recordings in Northern Queensland and the Torres Strait, and the addition to the collection of 97 key publications in original language.

Indigenous titles acquired include the:

- feature films *Blackfellas* (aka *Day of the Dog*, James Ricketson, 1993) and *Samson and Delilah* (Warwick Thornton, 2009)
- documentaries *A League of Their Own* (Loto Films, 2008) and *Bastardy* (Amiel Courtin-Wilson, 2008)
- television program *Yamba's Playtime: Christmas Special 2008* (Julie McAllan, 2008)
- short film *Bourke Boy* (Adrian Wills, 2009)
- music video *Changing Doors* (Richard Frankland, David Elfick, 1975)
- online item *Fruit Song* (2008).

Acquisition of Indigenous material is complemented by the Black Screen program which provides national community access to contemporary Australian Indigenous screen culture by making available short films and documentaries by Indigenous directors, producers and screen writers. These free screenings offer Indigenous audiences in remote and regional Australia the rare opportunity to see and share their stories on the big screen.

In addition, titles published in 2008–09 with Indigenous content and/or key creatives on *australianscreen online* included:

- *Wrong Side of the Road* (Ned Lander, 1981)
- *Message Stick – Arafura Pearl* (2003)
- *Message Stick – Child Artists of Carrolup* (2003)
- *The Golden West* (Will Alma, 1940)
- *Kimberley Cops* (Paul Roy, 2001)
- *After Mabo* (John Hughes, 1997)
- *Balanda and the Bark Canoes* (Molly Reynolds, Tania Nehme, Rolf de Heer, 2006)
- *Brisbane Dreaming* (Garry Gibson, 1994)
- *Minymaku Way: There's Only One Women's Council* (Erica Glynn, 2000)
- *Nice Coloured Girls* (Tracey Moffat, 1987)
- *Two Laws* (Alessandro Cavadini, Carolyn Strachan, 1981)
- *Rabbit Proof Fence* (Phillip Noyce, 2002).

Cultural diversity

Acquisitions reflecting cultural diversity included posters and programs from film and music festivals, as well as documentation and artefacts from *Bondi Tsunami* (Rachael Lucas, Australia, 2004), an independently funded Australian surfing film featuring an entirely Japanese cast. We also acquired production papers from *They're a Weird Mob* (Michael Powell, Australia, 1966), a film that reflects the Italian migrant experience in 1960s Australia.

Our sound and radio collections also reflect the diversity of both local production and the international material that influences and informs our heritage and our popular culture. In order to ensure this diversity, we deliberately targeted alternatives to the mainstream media, including community radio, and recordings published by individuals or community groups representing different cultural backgrounds.



Bondi Tsunami courtesy of Rachael Lucas



CAPTURING CULTURE IN THE TORRES STRAIT ISLANDS

April 2009 saw the launch of our Torres Strait Islander engagement program.

Our first step was to undertake a preliminary survey of at-risk audiovisual materials held in Indigenous community-based audiovisual archives in the tropical far north of Queensland.

We also took the opportunity to do some recording of oral history interviews with Indigenous audiovisual artists from far north Queensland and to acquire materials of national significance for our Indigenous collection. Other items we acquired included home movies relating to the Torres Strait Islander peoples and cultures from the Queensland Museum.

Copies of this material will be repatriated back to the peoples of the Torres Strait Islands, the Queensland Museum, the State Library of Queensland and the descendants of filmmaker, AT Sullivan.

As part of the 5th birthday celebrations of the Gab Titui Cultural Centre on Thursday Island in April, we arranged for Torres Strait Islander films to be screened at the Zamiakal Exhibition. We produced three short films as an archival record of the event, entering into a shared copyright arrangement with the dance performers and Gab Titui in relation to the moving images we recorded.

We also arranged the screening of Torres Strait Islander films at the Dreaming Festival in Woodford, in Queensland, in June 2009. Our staff attended the festival, introduced the films and acquired materials for our Indigenous collection.

It is worth noting that our collection of Torres Strait Islander material stretches back to material recorded by AC Haddon in 1898. His film of local dance ceremonies may be the oldest ethnographic film material in the world.

The greater accessibility of production and broadcast technologies arising from digitisation of the sound industries creates a more diverse media soundscape, which generates both challenges and opportunities. We will continue to seek out and develop relationships with individuals and companies involved in production and distribution of diverse material to ensure their representation in the collection.

Among our significant international acquisitions in 2008–09 were the re-mastered Julius Block cylinders. These recordings of famous 19th century singers were recorded at the dawn of sound recording in Russia and then restored and re-released in 2009. Another example of our international collecting is a set of Hawaiian music on 78 RPM discs, representative of the Hawaiian music 'craze' of the 1950s. The Australian National Discography has been developed with a scope that includes all recordings issued in Australia, providing a reference to international recordings not held in our collection.

Acquisitions of moving image material included newsreels, home movies, documentaries, feature films and television programs covering the diverse communities and groups who make up Australia and who define themselves through distinct cultural identities. In addition, *australianscreen online* published films from a wide range of cultural groups in Australia and this year added animation, experimental and feminist titles to the website.

While over 70% of our document and artefact acquisitions this year leaned toward the film and television sector, we also acquired a quality selection of works relating to radio and music. We exceeded our acquisition target of 10,000 items, including two major acquisitions: production and publicity stills relating to feature film director and producer, David Elfick, and documentation relating to the creative career of radio and television scriptwriter, Gary Reilly. We were particularly pleased this year to formally accept the Graham Kennedy Collection from Mission Australia, following several years of negotiation. The presentation formed part of the book launch for *Graham Kennedy treasures: friends remembering the King* by Mike McColl Jones, an event hosted by Melbourne University Press at GTV9 Studios in Melbourne. Many of the images included in the book were sourced from the NFSA.

An exciting array of material was added to our collection this year, including:

- career and production documentation from key Australian filmmakers and musicians
- a select series of rare and original lobby cards and early Australian film posters
- career scrapbooks and a range of Australian film scripts.

Expanding our oral history

The Oral History Program builds a national collection of historic and contemporary oral history interviews, capturing the careers and experiences of key professionals, practitioners, and established and emerging artists in the audiovisual arena. The program also seeks interviews with 'behind the scenes' personnel such as producers, writers, cinematographers, and audio engineers. Most oral histories are audio recordings but some are also filmed.

With over 3,500 oral histories in the national collection, targeted projects are developed to reflect the multiplicity of cultures in the audiovisual industry and bridge identified collection gaps. Target categories include television pioneers, country music, and post-war Australian

MOVING IMAGE ACQUISITIONS

Examples of multicultural moving image acquisitions in 2008–09

Australian feature films

- Floating Life* (Clara Law, 1996)
Fistful of Flies (Monica Pellizzari, 1996)
The Combination (David Field, 2009)
Cedar Boys (Serhat Caradee, 2008)
Mao's Last Dancer (Bruce Beresford, 2009)
The Finished People (Khoa Do, 2003)

Australian documentaries

- Bilong Living Bilong Ol* (Gary Kildea, 1970)
Dewata Java (Phillip Noyce, 1987)
Raoul Wallenberg: Between the Lines (Karin Altman, 1985)
Children of Tibet (Melinda Wearne, 2003)
My Beijing Friend (Nassiem Valamanesh, 2004)

Australian television programs

- Fields of Fire II* (David Elfick, 1988)
The Dunera Boys (Ben Lewin, 1988)
East West 101 Series 2 (Peter Andrikidis, 2009)
Two Fists, One Heart (Shawn Seet, 2009)
Saved (Tony Ayres, 2009)

International films representing the diversity of the world's cultures

- Die Dollarprinzessin und Ihre Sechs Freier* (*The Dollar Princess*) (Felix Basch, Germany, 1927)
Pear ta ma 'on Maf (*The Land Has Eyes*) (Vilsoni Hereniko, Fiji, 2004)
Huang tu di (*Yellow Earth*) (Chen Kaige, China, 1984)
Samt el Qusur (*The Silences of the Palace*) (Moufida Tlatli, France/Tunisia, 1994)
Juexiang (*Swan Song*) (Zhang Zeming, China, 1985)
Tous Les Matins du Monde (*All the Mornings of the World*) (Alan Corneau, France, 1991)
Gwoemul (*The Host*) (Joon-Ho Bong, South Korea, 2006)
Ong-Bak: Muay Thai Warrior (Prachya Pinkaew, Thailand, 2003)

Films with multicultural themes/ key creatives published by *australianscreen online*

- Hey Hey It's Esther Blueberger* (Cathy Randall, 2007)
Green Tea and Cherry Ripe (Solrun Hoaas, 1989)
La Spagnola (Steve Jacobs, 2001)
Son of A Lion (Benjamin Gilmour, 2007)
Unfinished Sky (Peter Duncan, 2007)

popular music. There is also a Remote Indigenous Media Associations project which captures interviews with key players involved with the Broadcasting Remote Aboriginal Communities Scheme covering radio, television, music and sound recording industries.

In 2008–09 we acquired a total of 74 oral histories from commissioned and other sources, along with 30 transcriptions of significant recordings. Many interviews recorded this year reflect the cultural diversity of Australian music performers, including Seaman Dan from Thursday Island in the Torres Strait; music icons, Rolf Harris, Joe Camilleri, Max Merritt, Helen Reddy and Wilma Reading; acclaimed didgeridoo player, Charlie McMahon; and Hip Hop artist, Morganics.

Other notable interviews included television producer, Gerald Stone; television presenter/journalist, Mike Munro; actors, Max Cullen, Wendy Hughes and Diane Cilento; directors, Ted Kotcheff (*Wake in Fright*, 1971) and Stephan Elliott (*The Adventures of Priscilla, Queen of the Desert*, 1994); and noted Australian filmmaker, David Elfick (Palm Beach Pictures).

In addition, nine prominent Australian filmmakers were interviewed for inclusion on *australianscreen online*, including Indigenous producer/director/writer Rachel Perkins and writer/director/actor Wayne Blair.

Interviews are conducted by a wide range of industry members, experts and academics and our staff are active in the international oral history sector through attendance at conferences and workshops.



Senior Curator Moving Image, Graham Shirley conducts an oral history interview with David Elfick at the NFSA

AN ACCESSIBLE COLLECTION

Strategic objective: The national collection is permanently accessible to as many Australians as possible.

Making the collection accessible to the widest possible audience is a priority goal. We are enhancing access to the collection by increasing the quality, quantity and accessibility of information and interpretation of the collection for all users. The collection is promoted through strong access and outreach programs (in original and other accessible formats) to make sure as many Australians as possible can enjoy moving image, recordings and documentation in the national collection. This gives people a greater appreciation and awareness of the history and cultural heritage of Australia's finest contemporary and historic/archival audiovisual items.

To raise the profile of the NFSA in general, and of the national collection in particular, we have targeted story placement and interviews with the new CEO to give key national media representatives first-round access. We have also capitalised on the technical skills and curatorial expertise of our staff and made them accessible to the media. By building relationships with key media organisations, we have become a first port of call for many journalists. Our curators have been asked to shed light on a range of topics, such as Australia's aural landscape and the history of regional cinemas.

Our profile and public face across Australia and internationally has been significantly enhanced through our outreach programs, Big Screen, Black Screen, School Screen and *australianscreen online*. Over time, we will review and build a contemporary framework to promote and deliver a broader range of public access and outreach programs associated with the collection, including through improving our online presence.

During the year, our staff handled 7,993 public enquiries – a 16% increase over the previous financial year. At the same time, we experienced a 5% increase in the number of copies of collection material provided in response to external requests from industry and cultural heritage sectors for various activities, including film and television production, exhibitions and scholarly research. The increase in copying activity for clients was strongest in relation to documents and artefacts.

Qualitative analysis of these externally driven access trends will take place in 2009–10. This will feed into further improving information for users about the collection, especially as part of our online re-development strategic plan. Sharper focus is also being given to the access potential of collection items as part of an integrated, new preservation strategy which includes prioritising major copying projects.

In 2008–09 we supported a wide range of activities that drew on our technical production capacity and staff knowledge, including:

- a DVD compilation of historic film footage of areas affected by the Victorian bushfires, presented to bushfire-affected communities by the Minister for the Environment, Heritage and the Arts, the Hon Peter Garrett, AM MP
- Australian film poster images for a set of postage stamps produced by Australia Post to mark the 50th anniversary of the Australian Film Institute
- extensive research and footage for *First Australians* (Blackfella Films, Australia, 2008)
- provision of footage of iconic Australians to the National Portrait Gallery to mark the opening of the gallery and their inaugural exhibition and associated online presence
- research and footage for many documentaries, including *Bombora – the History of Australian Surfing*, a two-part series screened on ABC TV; a BBC-commissioned documentary series, *The History of Cricket* (BBC, England, 1999); Australian Story's two-part program on the life of Australian cricketing great, Keith Miller; and a series on the Kokoda trail being produced by Don Featherstone and Andrew Wiseman
- assistance provided to Skinnyfish Music for a series of short documentaries about the lives of selected Northern Territory Indigenous elders
- collection material and research to support public programs of the National Museum of Australia, Old Parliament House and the Museum of Australian Democracy, the National Archives of Australia and the Australian National Maritime Museum
- research and still images for *Australia* (Baz Luhrmann, 2009) and clips relating to the career of filmmaker Tom Zubrycki as part of the Australian Directors Guild Ceremony where Mr Zubrycki was presented with the Cecil Holmes Award
- provision of copies of *Menace* (Jack S Allan, 1952) and *Petrov Sensation* Cinesound Review 1173 (Australia, 1952) to the national youth-focused theatre company, Jigsaw, in their performance *The Red Shoe*
- an 80% increase in client access to the library collection over the previous year, with staff loans up by 340%
- active involvement in the planning and development of VIVID – the National Photographic Festival, which drew together 50 venues staging 100 exhibitions. We held a specially curated exhibition, 'Shooting Stars – Women from the Taussig Collection', celebrating an early classic style of film stills photography. This beautifully illustrated exhibition drew much attention from both the public and the media, as the unique works from the iconic Taussig Collection are rarely exhibited.

Levels of collection lending remained generally steady during the year. The success of the documentary *Not Quite Hollywood* triggered an increase in national lending activity and a number of large international film festivals' subsequent interest in Ozploitation programming. Ozploitation refers to the Australian 'exploitation' films – generally films that are promoted by 'exploiting' often lurid subject matter – that were produced during a fruitful period in the 1970s and 1980s. The number of film print loans for theatrical screenings in Australia increased this year, although there were fewer international loans compared with the previous year's high, including major Australian film retrospectives at international festivals.

The level of lending for the non-theatrical screenings sector continued to decline, reflecting the growing diversity of sources for this sector to access screen culture and the history of cinema. We made a targeted investment in additional titles for this service as a mid-term strategy to support interests of the film society and educational movement. Existing holdings will continue to be re-licensed for the foreseeable future and a marketing strategy will be updated to increase interest.



Not Quite Hollywood film poster
courtesy of Madman Entertainment

Levels of external access to the collection are influenced by many factors, including levels of production activity by the film, television and radio sectors, the focus and priorities of the heritage and cultural sectors, drivers such as key anniversaries or national commemorative activities, and critical or public success of key archive-related cultural activities. *Not Quite Hollywood* and *Wake in Fright* are two key examples of this. We plan to undertake qualitative analysis of our externally driven collection access services, hoping to better understand the motivations and expectations for these services and the level of impact and influence they can actually achieve.

During the year, of the total collection items that were accessed externally, just over 5% related to recorded sound. This activity was mainly driven by museums and other cultural organisations, collectors, researchers and academics. A key priority for 2009–10 will be to increase the number of people accessing the sound collection and related material through enhanced use of our online platforms. We will also provide better public information on sound related material via our online collection search facility, and use key profile-raising initiatives – such as *Sounds of Australia* – to drive wider critical and public interest in the collection.

The rapidly evolving strategic challenge is to build on the enormous potential that the online environment offers to achieve outcomes that traditional access platforms cannot. Driving strong growth in the online environment will work in a strategically prioritised balance with programs of traditional analogue-based access activities. These include collection lending activities, such as providing screening prints and delivering high-quality public programs that present collection research and interpretation at conferences, debates, public forums and similar outlets.

A sharp focus for all our programs in the future, including work with external interests, is to bring more collection material and information about the collection to a point where it is much more readily and publicly accessible. This involves a combination of activities, including technical production, collection information, original research, copyright arrangements, search facilities, the development of staff and, increasingly, the public presentation of staff knowledge in the form of interpretive and research work. This focus will be further boosted in the years ahead with the introduction of interactive community and social media platforms as part of the re-development of activities online.

Providing access to significant titles from Australian screen history, together with the context of curators' notes and education resources, is key to *australianscreen online* (see case study). On average, there were 2,590 visits per day during 2008–09, which is a 56% increase over 2007–08. While 70% of visitors were from Australia, visitors came from 216 countries and territories around the world, including 11% from North America and 5% from the United Kingdom. The most popular films on the site in 2008–09 were:

- *Wolf Creek* (Greg McLean, 2005)
- *Crocodile Dundee* (Peter Fairman, 1986)
- *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliott, 1994)
- *Australia Today – The 'Pyjama Girl' Murder Case* (Rupert Kathner, 1939)
- *Alvin Purple* (Tim Burstall, 1973)
- *One Night the Moon* (Rachael Perkins, 2001)
- *Mortified – Taylor's DNA* (Pino Amenta, 2006)
- *Bread and Dripping* (1981)
- *Looking for Alibrandi* (Kate Woods, 2000)
- *The Man From Snowy River* (George T Miller, 1982).

Library

The Library supports research into the national collection through a curated library collection of books, journals, press clippings and electronic resources. It collects material relating to Australian and international film and sound industry and culture, reflecting the diversity of Australia's cultural heritage.

In 2009, we led the national governance of the Screen Network Information Providers (SNIP) association. SNIP is a network for information professionals of specialist collections relating to film and television who seek to share knowledge and increase accessibility to information and resources to support research and learning. Current membership includes the Australian Broadcasting Corporation, Australian Film, Television and Radio School, the Australian Film Institute Collection at the Royal Melbourne Institute of Technology (RMIT) and the Australian Communications and Media Authority. Strategies are in place to broaden SNIP to include academic and community-based organisations.

Within the international context, we actively participate in the International Federation of Film Archives (FIAPF) Periodical Indexing Project. This worldwide project has developed a central database for indexing film journal articles, making a rich source of film literature readily available online.

A priority for the next 18 months is improving access to our products, services and expertise by maximising our online presence through completely new user-focused information architecture for a single integrated site. This single site will unite our current four standalone web platforms: the corporate site, the online collection facility, *australianscreen online* and the non-theatrical loans database.



NFSA Library, Canberra

GET YOUR FLICKS ONLINE

What website features around 3,000 moving image clips from over 1,300 Australian feature films, documentaries, television programs, newsreels, short films, animations and home-movies? The answer is *australianscreen online*.

Material for the website is sourced from the collections of the NFA, the National Archives of Australia, the ABC, SBS and the Australian Institute of Aboriginal and Torres Strait Islander Studies. These partnerships give the general public access to a diverse range of never-before seen untitled and historical moving image material.

The site contextualises films with curators' notes, education notes, links and information, including how to access a copy of the full title. In partnership with the Curriculum Corporation, through The Le@rning Federation, material is targeted to educational users as well as the general public. Since its launch in July 2007, until 30 June 2009, there had been 1,566,017 visits to the site.

The *australianscreen* site is interactive, providing a space for students and teachers to post feedback and questions online. The website is undergoing constant development, with a particular focus on interactivity and continually adding new titles. In 2008–09 the project team sourced materials, cleared rights, digitised clips and produced information and curatorial context for around 300 new titles.



Visitors' contributions have also greatly enriched the website. They share their enthusiasm for commercially released feature films and make invaluable contributions to historical material. For example, we learned from the son of Miss Dorothy Fricke the real reason why a camera crew came to record his mother's birthday celebration in 1931 (see, 'Efftee Film Productions Congratulates Miss Dorothy Fricke' at <http://australianscreen.com.au/titles/efftee-films-dorothy-fricke/>). We also now have a detailed description of what it was like to see a travelogue at the cinema in 1956 (see 'Northern Safari' at <http://australianscreen.com.au/titles/northern-safari/>).

New features have been developed for the site during the year, keeping pace with the rapidly changing online landscape. The current re-development enhances visitors' experience of existing material and increases flexibility in how visitors can use, share and relocate content. The website is an innovative initiative offering activities that engage users in a way that stimulates learning, encourages creative responses and promotes interpretation.

Image above: *australianscreen online's Wake in Fright* webpage

Critical to ensuring the widest possible access to the collection is development of a digital rights management framework to highlight the copyright issues in the digitisation of the collection for preservation and access purposes. This framework also provides a range of strategies and procedures for us to better manage rights in digitising and providing digital access to the collection.

Preliminary work is under way to identify opportunities to re-develop the remaining public spaces at our headquarters in Canberra. Renewing these public spaces will provide modern facilities to undertake increased levels of public programming and community engagement.

Arc cinema

Arc, our state-of-the-art cinema in Canberra, saw a 13% increase in audiences in 2008–09. This was assisted through various national or Canberra premiere screenings, including *Samson and Delilah* (Warwick Thornton, 2009), *Not Quite Hollywood* (Mark Hartley, 2008) and *River of No Return* (Darlene Johnson, 2008). Special guests joined various screenings for talks, fora and panel sessions, including David Gulpilil, Rolf de Heer, Tony Ginnane, Peter Sculthorpe, Warwick Thornton, Catherine Lumby, Henry Reynolds and Peter Kubelka. Programming also supported significant events and anniversaries such as ANZAC Day, hosting the Message Sticks touring festival, and a highly successful outdoor screenings season in January and February.

Arc also hosted a range of diverse public programs that explored ideas, issues and histories relating to Australia's sound cultural heritage. Key programs included:

- 'Kalkadoon People' with William Barton, Delmae Barton, Frank Madrid, D'Opus and Mario Gordon, held on the first anniversary of the Prime Minister's Apology to the Stolen Generations



Arc cinema, NFSA Canberra

- ‘Waltzing Matilda: Songs of Oz’, a light-hearted investigation of Australia’s iconic song by The Song Company, and
- ‘Silk and Bamboo’, a multilayered exploration of various traditions of Japanese artistic culture, interpretation and influence, with notable music and creative design figures Riley Lee (shakuhachi grand master), Satsuki Odamura (koto player), Akira Isogawa (fashion and design impresario) and Fukutoshi Ueno (sculptor and designer).



L–R: Satsuki Odamura, Riley Lee, Akira Isogawa and Fukutoshi Ueno, *Silk and Bamboo* event, NFSA
21 November 2008

National education and touring programs

Big Screen (see case study at page 92), Black Screen and School Screen greatly expand our national access and screening activities by showcasing contemporary, Indigenous, classic and archival Australian films to communities across Australia. Each program works collaboratively with stakeholders (such as regional communities and cinemas, film distributors, schools, local arts councils and film groups) to deliver popular, engaging and meaningful Australian screen experiences to a diverse range of regional audiences.

In conjunction with the collection and preservation of Australia’s rich and significant audiovisual heritage, these national touring and education programs offer an important opportunity to share the national collection with audiences and communities outside capital cities and other major population centres.

Audiences for our national programs festivals and events continued to grow in 2008–09, with total audiences of over 35,000 and events or festivals in more than 90 centres nationally. The Big Screen outdoor screening of *Australia* (Baz Luhrmann, 2008) in Mildura, Victoria, in March 2009, had a record-breaking attendance of 940 people. As a bonus, over \$2,000 was collected in donations for the Victorian bushfire appeal.

LIVE AND LEARN

With 33,430 primary and secondary school students enjoying excursions at our Canberra headquarters during 2008–09, our public programs are alive and well.

In fact, booked school groups provide over 40% of our total annual visitors. Our school program engages young people with Australia's rich audiovisual history and the critical role we play in preserving and providing access to that heritage. Presentations can be tailored to suit different groups with more specific needs, and participants are also encouraged to explore the exhibition space.

Another program targeting school students is School Screen, offering free screenings of Australian films at local cinemas for schools around the country. School Screen events can be booked online as part of a school's curriculum studies. Many students in regional Australia have no access to Australian stories on the big screen and this year over 20,000 students attended School Screen events. We also commissioned a new study guide for *Footy Legends* (Khoa Do, 2006) to highlight issues and themes raised by this film.

Our website is a great resource, providing online learning activities with resources, clips and ideas for classroom-based learning in different curriculum areas. There is also a presentation available for teachers who want to use archival film or sound as a teaching resource in the classroom.

The *australianscreen online* website is another excellent resource, offering access to moving image material from

the Australian film and television industries. The website features over 3,000 moving image clips from more than 1,300 Australian feature films, documentaries, television programs, newsreels, short films, animations and home-movies. Material is sourced from independent producers and the collections of a number of organisations, including the NFSA, the National Archives of Australia, the ABC, the SBS and the Australian Institute of Aboriginal and Torres Strait Islander Studies. The site includes curators' notes, links and information about how to source copies of titles. In partnership with the Curriculum Corporation, through The Le@rning Federation, material is targeted to educational users and the general public, providing an entry point to access Australia's rich audiovisual heritage.

The *australianscreen.com.au* site is interactive, providing a space for students and teachers to post feedback and questions online. The website is undergoing constant development, with a particular emphasis on interactivity, and continues to add new titles. From its launch in July 2007 up until 30 June 2009, there had been 1,566,017 visits to the site.

During the year we also developed a Learning and Cultural Programming strategy to provide a range of meaningful resources and engaging programs showcasing the wealth and diversity of the national collection. The strategy draws together the diverse range of education and learning activities we have already undertaken and a number of innovative new projects.

Education opportunities in Canberra for the general public included:

- a general Archive Alive! presentation
- weekly screenings of classic and contemporary films at Arc Cinema, including outdoor screenings in summer
- special events and performance programs
- exhibitions and a lecture series.

School Screen

School Screen provides free screenings of Australian feature films, shorts, animations and documentaries for school students and teachers in their local cinemas across regional Australia. It offers a dynamic resource for modern teaching to engage students in a range of curriculum and learning areas. In remote areas with no access to a cinema, the program also offers a comprehensive DVD library of Australian film for teachers to use in the classroom.

The 2008–09 year has seen a consolidation of School Screen's established activities, strengthening relationships with schools and teachers around the country and offering engaging screening programs in local cinemas (often in association with Big Screen).



The NFSA's School Screen program

School Screen has also sought to develop new partners and offer new elements, such as developing a pilot film program with the NSW Department of Education and Training's innovative Connected Classroom project, and accessing animated shorts and television series (such as *Reach*, *Tropfest Jnr* and *Dex Hamilton*).

School Screen continues to liaise with education and training organisations and associations in each state to ensure the program remains current and addresses new developments in curriculum areas.

In 2008–09 over 20,000 students from over 90 schools attended School Screen programs in 57 regional locations across Australia. We were pleased that School Screen's total national audiences were more than 6,000 above the annual target. School Screen also commissioned the development of a new study guide to accompany the film *Footy Legends* (Khoa Do, 2006), which is now available as a free download by schools and students.

Black Screen

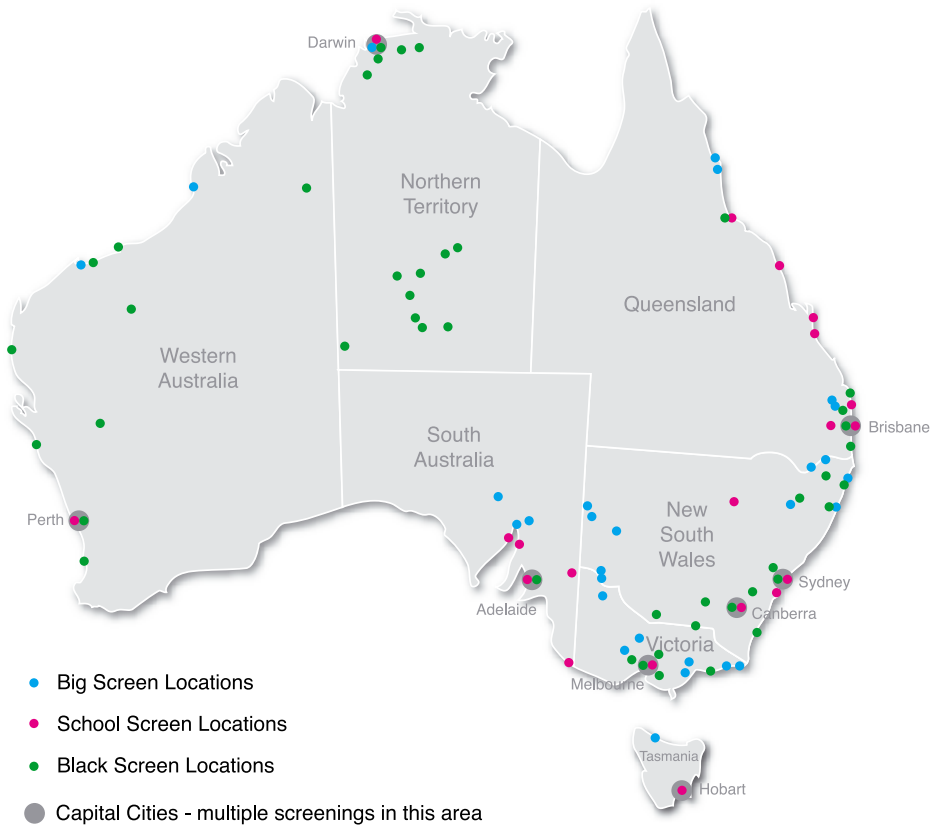
Black Screen provides Indigenous communities and the broader Australian public with access to films by Indigenous filmmakers. The program offers a range of contemporary Indigenous short films and documentaries in a series of DVD compilations. These are freely available for community groups, land councils and other organisations to screen as part of community events, NAIDOC or Apology Day celebrations.

In addition to individual community events, Black Screen also liaised with specific organisations as part of their Indigenous screening and touring initiatives. These included Vibe Alive festivals, the Penrith Regional Gallery, the University of Western Sydney and Tourism NT in Tennant Creek. We also partnered with Blackfella Films/Message Sticks, the Central Australian Aboriginal Media Association (CAAMA) and Outbush Pitchas to tour Indigenous screen programs to national and remote communities in 2008–09.

In early 2009, negotiations began with Indigenous producers and filmmakers to license contemporary films for two new Black Screen compilations. These will be available in the new financial year.

In 2008–09, Black Screen films screened to audiences of over 7,725 people across 66 events and 70 screenings in New South Wales, Victoria, Queensland, South Australia, Western Australia, the Northern Territory and the Australian Capital Territory.

Both Big Screen and Black Screen were slightly underspent in 2008–09 and the venue and audience numbers were slightly lower than expected. This was largely due to administrative disruptions resulting from our separation from the Australian Film Commission.



We visited the following locations through the Big Screen, School Screen and Black Screen outreach programs

Big Screen and School Screen

LOCATIONS	STATE
Broken Hill	NSW
Gunnedah	NSW
Kyogle	NSW
Menindee	NSW *
Nambucca Heads	NSW
Silverton	NSW *
Tenterfield	NSW
Wentworth	NSW *
Yamba	NSW
Darwin	NT
Babinda	QLD
Blackbutt	QLD *
Cairns	QLD
Nanango	QLD
Burnie	SA
Port Augusta	SA

Quorn	SA
Woomera	SA *
Briagolong	VIC
Cann River	VIC *
Mallacoota	VIC
Mildura	VIC
Ouyen	VIC *
Traralgon	VIC
Broome	WA
Karratha	WA *

School Screen only locations

LOCATIONS	STATE
Canberra	ACT
Coonamble	NSW
Sydney	NSW
Wollongong	NSW
Darwin	NT

Brisbane	QLD
Caloundra	QLD
Gladstone	QLD
Mackay	QLD
Rockhampton	QLD
Toowoomba	QLD
Townsville	QLD
Adelaide	SA
Mount Gambier	SA
Noarlunga	SA
Port Pirie	SA
Renmark	SA
Whyalla	SA
Hobart	TAS
Frankston	VIC
Melbourne	VIC
Perth	WA

Black Screen locations are listed on next page

* School Screen was not programmed at these locations

Black Screen locations

LOCATIONS

IP Australia
 Office of the Registrar of Indigenous Corporations
 Department of Education, Employment and Workplace Relations
 Telstra – Sydney
 National Native Title Tribunal–Sydney
 Australian Taxation Office–Parramatta
 Mt Druitt
 Antar – Armidale
 Tabulam Public School
 Narooma High School
 Albury City
 Nambucca Heads
 City of Canada Bay Council – Drummoyne
 Woonjeegaribay Aboriginal Film Festival – Wingecarribee
 Clarence Valley Council
 Wagga Wagga City Council
 University of Western Sydney – Bankstown
 Smugglers of Light – St Albans
 CAMMA (9 screenings in remote communities)*
 Brown Mart – Darwin
 Intercultural Service
 Nauiyu – Daly River
 Anglicare – East Arnhem
 Outbush Pitchas – Batchelor
 Outbush Pitchas – Jabiru
 Telstra – Brisbane
 One Mile State School – Gympie
 Gold Coast City
 Centrelink – Surfers Paradise
 Great Barrier Reef Marine Park Authority – Townsville
 Link Up Corporation – Nambour
 Melton Shire Council
 Beaconhills College – Pakenham
 Department of Education and Workplace Relations (DEWR) – Adelaide
 Gippsland Lakes
 Australian Building and Construction Commission – Melbourne
 Australian Taxation Office – Box Hill
 Australian Taxation Office – Moonee Ponds
 Nillumbik Reconciliation Group
 Federation Square – Melbourne
 St Columba's College – Essendon
 Yarkuwa Indigenous Knowledge Centre Aboriginal Corporation
 DEWR – Adelaide
 Tandanya National Cultural Institute – Adelaide
 Bunbury
 Shire of Mt Magnet
 Edith Cowan University
 Department of Education (Perth)
 Carnarvon Medical Service Aboriginal Corporation
 Shire of Roebourne
 Warlayirti Artists – Balgo
 Central Tafe Art Gallery – Perth
 Martu
 Matt Dann Cultural Centre – Port Hedland
 Australian Embassy – Stockholm, Sweden
 Australian Embassy – Tehran, Iran

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* CAAMA screenings: Papunya, Willowra, Ali Curung, Ti Tree, Yuendumu, Hermannsburg (Ntaria), Wallace Rockhole, Santa Teresa (Lyentye Apurte), and Docker River (Kaltukatjara).

CREATIVITY SPRINGS IN THE DESERT

New ground was broken in the Great Sandy Desert between 28 September and 1 October 2008 when the Parnngurr Community held the first film festival for the Martu people.

Run by Kanyirninpa Jukurrpa with financial support from the NFSA, the Martu Film Festival created a sense of pride in Martu culture and history, and an opportunity for all Martu to view a wide range of films. These included archival films, modern Martu-made films, films from other Aboriginal organisations, schools and institutions, and other relevant films.

The festival also provided a focus for repatriation of archival films and acted as an interface between the NFSA and the Martu. It exposed Martu peoples to techniques of film creation, sound recording and editing to stimulate interest in Kanyirninpa Jukurrpa activities, and provided a focus for activities with Martu schools and communities.

As part of the official opening of the festival, the Martu conducted an official ceremony in recognition of the repatriation of copies of NFSA and AIATSIS materials. The three film venues in Parnngurr allowed a program of different experiences of viewing. One venue was set aside especially for viewing films of a secret or sacred



nature. The festival also screened a children's program with titles made by Martu children over the past five years and materials produced by the Film and Television Institute of Western Australia. A substantial number of Black Screen titles were also shown and were well received at the festival.

The NFSA ran workshops throughout the three days, giving people the opportunity to interact with the technologies involved in filmmaking and oral story collecting. This involved such skills as camera operation, sound recording techniques and using equipment and editing programs for audio and film. On returning to Canberra, the NFSA produced a five-minute DVD on the Martu engagement process.

The film festival included members of the Parnngurr community and the Parnngurr, Punmu, Kunawarritji, Jigalong and Newman schools in the development of activities and work to be shown at the festival. The event was well attended by Martu people from communities across the Australian Western Desert, as well as invited guests.

Preservation and conservation

Preservation is critical to enabling access to the collection, and all preservation work is carried out with access in mind.

Video and telecine operations serviced 1,182 internal and external client requests in 2008–09. We created 2,543 video items to preserve 1,373 titles, including creating a high-definition video master for the commercial distribution of *Wake in Fright*. Curatorial-driven preservation programs also resulted in the preservation of 138 at-risk U-matic 1-inch and 2-inch video tapes. The evolution of a digital strategy, platform and protocols provides the basis for the long-term direction of digital archiving. The introduction and implementation of Mediaflex (a media asset management system) and new digital technology will allow us to continually refine our resources, workflows and training to accommodate this growth.

Work on the Corrick Collection was a major focus of motion picture preservation activity in 2008–09. This collection contains rare films from 1900 to 1910, which are quite short compared with contemporary works. Their age and fragility also dictates a greater amount of handling to safely complete the copying process. Haghefilm in Amsterdam was a vital player in carrying out the preservation of colour components. The level of care required led to a lower than expected output in terms of footage (206,845 feet of film preserved), even though the number of items preserved exceeded expectations – 325 items were created to preserve 147 titles.

Motion picture preservation resources were also used to quality-check items before they were accepted into the national collection. Thirty-eight features were assessed, including titles such as the award-winning *Samson and Delilah* (Warwick Thornton, 2009) and *My Year without Sex* (Sarah Watt, 2009).

Over the last few years, there has been an increase in the number of digital intermediate items we have acquired. These are high-resolution digital files that make up a complete motion picture that was originally shot on film. When we receive this material, we assess it to confirm content accuracy and technical quality. This year, we received nine titles in digital



Film repair at the NFSA



Archeophone – cylinder reproducer modified by NFSA engineers

intermediate format, including *Wake in Fright* (Ted Kotcheff, Australia/US, 1971), *Black Water* (David Nerlich, Andrew Traucki, 2007) and *Cactus* (Jasmine Yuen Carrucan, 2008). We expect that the number of digital intermediates offered in the coming financial year will double due to an increase in use of digital technology in the video post-production industry.

Preservation and digitisation of the sound and radio collections is well advanced, and their permanent availability into the future is assured. Digital technology simplifies and streamlines access to this material, whether it is on-site for research purposes or included in curated projects ranging from physical installations to online showcases.

A wide range of audio formats – including wax cylinders, wire recordings, lacquer discs, magnetic/optical film soundtracks and quarter-inch audiotapes – were preserved and made accessible this financial year. Once preserved as data, audio content can be restored and made available for access in a variety of formats. Audio preservation output created 5,370 items to preserve 2,257 titles. This was due to gradual priority changes, including phasing out of post-production and mastering for DVD and CD products, workflow changes and some collection material that required fewer than average conservation treatments.

Major audio preservation activities this financial year included the restoration and supply of five feature film soundtracks for the Atlab/Kodak project. We also completed the preservation of entire holdings for the radio serials *Dick Barton*, *The White Coolies*, *Concrete Jungle*, *Danger is my Business*, *Double Destinies*, *City Hospital*, *Crusader or Crackpot*, *Exciting Lives*, and *Citation*.

Fragile film repair outcomes met our expectations, with 173 titles repaired for printing. As reported previously, the majority of film preservation work this financial year focused on items from the Corrick Collection. Many hours of repair work were usually needed to prepare each title for printing.

Thrown to the Lions

Thrown to the Lions is an example of the painstaking work involved in preserving old film. A 1911 film from the French producer Gaumont, this film is an early example of tinting, toning and hand stenciling of colour. It is 682 feet long with a running time of 10 minutes. Over 160 hours and 20 metres of film repair tape were required to restore and secure the film before it could be copied.

Still image preservation outcomes exceeded expectations, with 4,888 digital items created to preserve 3,790 documentation and artefacts works. This achievement included the procurement and commissioning of a large-format scanner that was used to digitise 541 posters from the national collection. Other collections we worked on in 2008–09 included the Hans Taussig Photograph collection and the Berlei Presentation and Training glass slide collection.



BREATHING NEW LIFE INTO THE CORRICKS

The Corrick Collection is one of the treasures of the national collection. Consisting of more than 130 short films on 35mm nitrate stock, the collection was assembled and, from 1901, shown by, the Corrick Family Entertainers, a musical troupe which toured Australia-wide and internationally between 1901 and 1914.

The collection is made up of French, American, British, Italian and Australian films, with the latter shot by the Corrick family projectionist and musician, Leonard Corrick. The international smorgasbord of films that Leonard projected alternating with the Corricks' live music acts, were a mixture of dramas, comedies, chase and trick

films, scenics and actualities. Many of the prints featured elaborate colours in the form of stencil-colouring, tinting and toning.

We hold the only known copies of some of the films, such as *Living London* (Charles Urban, GB, 1904) and *The Miner's Daughter* (James Williamson, GB, 1907), while others are of superior image quality to versions held elsewhere. Besides Urban and Williamson, other prominent filmmakers whose works are in the collection include D W Griffith (*The Lonely Villa*, US, 1909), R W Paul (*The Hand of the Artist*, GB, 1906), and Edwin S Porter (*Dream of a Rarebit Fiend*, US, 1906). Australian subjects filmed by Leonard Corrick included

Street Scenes in Perth (1907), *Bashful Mr Brown* (1907), and *The Day-Postle Race* (1907). Leonard's screenings were key attractions in any Corrick program, and attracted enthusiastic response. The travel films often brought remote audiences their first moving image experiences of other parts of the world. The Corricks were part of the films' presentation and reception, since they accompanied the films with their own music and sound effects.

Leonard's son John Corrick donated the entire Corrick Collection and supporting documentation to what became the NFA over a 20-year span from 1969. In 2006 we began the ambitious task of identifying, organising and creating

new preservation material as well as new screening prints for the collection. With our Motion Picture Laboratory having preserved and re-created black-and-white prints, and the Dutch-based Haghefilm Laboratory re-creating the colour ingredients, the new Corrick prints have since 2007 been bringing the films in as close as possible to their original form to audiences at such high-profile events as Italy's Pordenone Silent Film Festival, America's Telluride Film Festival, and the Melbourne International Film Festival. We intend to profile and market the Corrick Collection with outcomes that include screenings, publications and DVD product.



Image from LES FLEURS ANIMEES (Living Flowers) (Gaston Velle, 1906 France)

The creation of physical and digital copies of collection items underpins most of our preservation and access programs. However, world-class storage vaults and a range of collection management programs are also essential elements in making the most of the long-term access potential of the collection. In 2008–09 relative humidity and temperature was maintained within set parameters at 97.7% despite challenging conditions.

Preservation and access work often involves the application of conservation processes. We are at the forefront of research into audiovisual conservation, often developing world-first conservation techniques. During the year, our research specialists identified a previously unseen form of corrosion on the aluminum flanges of magnetic audio tape that, in turn, affects the ability to play the tape, and they are currently developing methods for minimising the effects of corrosion on these tapes. Our people were also the first in the world to develop and test a method for recovering soundtracks from blocked magnetic strip film.

We made some significant capital purchases during the year, focusing on a range of technical equipment. These included an automated fully robotic machine capable of copying 600 CDs in one session, and a film cleaner which uses a new cleaning solvent that has a lower environmental impact and is safer for operators.

Conservation activities included examination, documentation, treatment and risk assessment, supported by research and education and focused on long-term preservation and access to our oral history, still images and glass slide collections.

Current conservation projects, such as the glass slide collection, have yielded excellent results, with over 1,000 fragile works fully preserved this year. This project has also led to the discovery of a number of unique collections that represent the range of styles and photographic techniques of the time. Examples include:

- a sequence of early illustrated song slides dating back to between 1909 and 1928
- a series of hand-tinted slides of Australian World War I soldiers at Gallipoli, and
- the early Paget colour plates in the Franklyn Barrett collection.

The Paget process was an early colour photography process. Acquired in 2007, this collection contains a wealth of unique information relating to the career and life of one of Australia's film pioneers. Identified as a high-priority, multi-phase project, the delicate scrapbooks in this collection were fully catalogued, conserved and digitised to provide online access.



Paget plates from the collection. The Paget process was a very early colour photography process dating from 1912

ENJOYING PRODUCTIVE RELATIONSHIPS

Strategic objective: The National Film and Sound Archive is known for valuing relationships with its partners.

As an independent authority, we understand the importance of working in collaboration with other cultural institutions to optimise the potential cultural outcomes for all Australians. We focus on partnerships at a national and international level – as well as at local, regional or community level – with the clear aim of advancing public enjoyment and appreciation of Australia's audiovisual cultural heritage. We focus on building strategic partnerships around programs that explore the art and history of moving image and sound-related creative expression.

Some of the highlights of this year's partnerships and collaborations include the development of a pilot project with the NSW Department of Education and Training. This involves using their innovative Connected Classrooms multimedia system to provide engaging screen experiences for regionally based school students. Relationships with the sound and radio industries – and with the organisations representing researchers, collectors and other users – have also been positive and productive throughout 2008–09. The joint release – with the ABC – of *Sounds of Australia* on CD matched our specialist technical and curatorial knowledge with the ABC's product development and marketing experience.

The education and touring programs continued to develop new collaborations and build on their strong and diverse existing partnerships in the delivery of their screening programs. These partnerships are essential to ensuring we deliver relevant, engaging and successful programs in remote and regional locations. They also provide an important opportunity to promote our diverse work and activities to a broad audience outside the major capital cities.

Regionally, access to Screen West funding support enabled Big Screen and Black Screen tours into remote areas of Western Australia. The national programs partnering with – and funding – Blackfella Films enabled the delivery of a national and regional tour of the 2009 Message Sticks Indigenous Film festival, including a schools program in 10 destinations. Working with the Central Australian Aboriginal Media Association, we supported screening of Indigenous films to remote communities in the Northern Territory.

At the local level, Big Screen (see case study) continues to work closely with new and well established community networks in each festival location. These networks include local councils and arts organisations, regional cinemas and screening venues, ABC local radio, state screen and funding agencies, community groups, film distributors and local film schools or societies. A partnership with Mildura Council on the development of the Chaffey Heritage Tourism Trail could provide a template for future relationships with other local councils across regional Australia.



MAKING IT BIG

Our Big Screen Australian touring film festival, now in its eighth year, brings new, classic and archival Australian films to regional communities across Australia. Big Screen provides an important opportunity to raise awareness of the national collection with a new and diverse audience. The festival also brings Australian films to regional communities that so often miss out on these valuable and entertaining screen experiences and stories.

The festival experience was greatly enhanced for these regional audiences by special guests introducing their films and participating in audience question-and-answer sessions. Guests this year

included William McInnes, Adam Elliot, Wendy Hughes, Noni Hazlehurst, Barry Crocker and Alex Dimitriades.

Programming for each festival is undertaken in conjunction with the local community so we can respond to audience interests and tastes. Special family screenings of children's films were particularly well received, as were any films made by local people or relating to the area.

Our audience surveys have been consistently positive, with many appreciative comments from audience members thanking the festival for the wonderful opportunity to see Australian stories on the big screen.

Images above: The NFSA's Big Screen program (left and right); Wendy Hughes in front of screen, photo by Clive Lowe Photographer (centre)



Fast facts

- In 2008–09 Big Screen films were enjoyed by 9,278 people in 26 regional centres across all states and territories, including Karratha, Broome, Burnie, Broken Hill, Nambucca and Port Augusta.
- The festival screened Australian features, documentaries, shorts and archive footage.
- This year, regional audiences had the opportunity to see new features on the big screen such as *The Tender Hook* (Jonathan Ogilvie, 2008), *Australia* (Baz Luhrmann, 2008), *Three Blind Mice* (Matthew Newton, 2008), *Bitter and Twisted* (Christopher Weekes, 2008), *Mary and Max* (Adam Elliot, 2009), *Love the Beast* (Eric Bana, 2009), *Newcastle* (Dan Castle, 2008), *The Black Balloon* (Elissa Down, 2008), *The Combination* (David Field, 2009), *Salute* (Matt Norman, 2008) and *Not Quite Hollywood* (Mark Hartley, 2008).
- Classic films from the collection included *Babe: Pig in the City* (George Miller, 1998), *Mad Max* (George Miller, 1979), *The Man from Snowy River* (George Miller, 1982), *Shine* (Scott Hicks, 1996) and *Skippy and the Intruders* (Lee Robinson, 1969).

Like all Australians, we were saddened by the disastrous bushfires in Victoria in February 2009. We were glad to be able to assist communities by providing information and support for community events and screenings to boost morale. We also provided expert advice about damaged audiovisual material and compiled a DVD of historic film footage of the areas affected. We are currently working to produce a similar DVD related to the Ingham district which was the subject of extreme flooding. We will make these initiatives an on-going feature of our activities.

Partnerships with state and territory agencies focused on reinvigorating our access centres as part of potential longer-term strategic opportunities as well as pursuing one-off opportunities. Agreement to a strategic partnership with the Australian Centre for the Moving Image (ACMI) to establish the Australian Mediatheque, a jointly managed cultural resource and access centre, was a major development. This partnership will result in increased profile for collection material in ACMI's major exhibition re-development and a commitment to strengthen public programming opportunities.

'Films that shaped our nation' was the theme of Floriade's 2008 festival in Canberra, which entertained more than 407,000 visitors over the four weeks of the festival in September and October 2008. Our House of Light and Sound mini-cinema was a central attraction at the festival, showing a selection of clips from Australian films in the national collection. We were also a feature on the Floriade Trail that took visitors from the festival location to attractions around Canberra.

Working with the National Capital Education Tourism Project allowed us to reach every school in Australia to tell them about programs to enjoy when visiting the Canberra headquarters. This project also gave us the opportunity to explain how to continue learning through *australianscreen online* when back in the classroom.

As the access and hosting partner, we worked in a creative partnership on 12canoes.com.au (see case study). This is a website which paints a compelling portrait of the art, culture, history and place of the Yolngu people whose homeland is the town of Ramingining and the Arafura Swamp of north-central Arnhem Land in the Northern Territory.

The 50-year celebration for the Australian Film Institute (AFI) was a wonderful opportunity for us to re-establish our relationship with the AFI. We worked on two projects associated with this important anniversary: the AFI Awards and a series of celebratory stamps issued by Australia Post. The stamps used images from the national collection of film posters and actors. Our involvement in the AFI Awards included hosting the ACT judging screenings in Arc cinema, which began with a gala night of screening *Not Quite Hollywood*. We provided footage from our national collection for use in the televised ceremony that included compilations of Australian film over the years. The partnership extended beyond these two projects into mutual promotion through newsletters and an ongoing desire to work together.

Arc cinema gives us the opportunity to build highly visible external cultural partnerships, as well as a showcase venue to market and publicise them. The nature of these partnerships also allows us to make strong statements to our stakeholders and audiences about our cultural mission and strategy.

CASE STUDY

PADDLING OUR OWN CANOE

Our involvement during the year in the 12 Canoes project was part of our commitment to support creative propositions using new technologies and to work in collaboration with Indigenous communities to support their cultural self-determination. Just as cinema technologies of the late 19th century were cutting-edge and evolved to provide increasing creative possibilities, so, too, are the early 21st century technologies of the worldwide web.

The innovative 12 Canoes website (at www.12canoes.com.au) paints a compelling portrait of the art, culture, history and place of the Yolngu people, whose homeland is the town of Ramingining and the Arafura Swamp of north-central Arnhem Land in the Northern Territory.

The website was a creative partnership between filmmakers Rolf de Heer and Molly Reynolds and a consultative committee from the Ramingining community. This committee was made up of a number of people who were all community elders and artists in their own right, including:

- Richard Birrinbirrin (associate producer on the film *Ten Canoes* (Rolf de Heer, Peter Djigirr, 2006))
- Peter Djigirr (co-director of *Ten Canoes*)
- Peter Minygululu



- Philip Gudthaykudthay, and
- Bobby Bunungurr.

We played a role in sharing the website with the world as the access and hosting partner in the project, and the site is now available via a direct link from our website.

The 12 Canoes website has enjoyed considerable critical and general public acclaim including, as part of the celebration to mark our statutory independence on 1 July 2008, screenings at the Telluride (US) Film Festival, the International Documentary Festival Amsterdam, and the Bigpond Adelaide Film Festival.

The project was also taken through to DVD release and won the categories for both Best Cultural, Lifestyle or Sport and Best Learning and Education at the 2009 Australian Interactive Media Industry Association awards.

Since the venue's 2007 launch, we have established the Arc cinema as the annual Canberra host for the touring Message Sticks Indigenous filmmaking festival. We have also agreed to occasional one-off co-presentations with national cultural partners such as the Goethe Institut and the French Ministry of Culture's audiovisual program, with peer FIAF-affiliated film archives, and through collaborative screenings with the Canberra International Film Festival.

In October 2008, Arc cinema was one of only three Australian venues (excluding Sydney) where the Goethe Institut presented the restoration of Rainer Werner Fassbinder's epic masterpiece *Berlin Alexanderplatz*. In late November, Arc hosted the Canberra component of the Japanese Film Festival, co-presented with the Embassy of Japan and the Japan Foundation, offering the most substantial program for this festival outside of Sydney and Melbourne.

This expansion continued with the cinema program playing a central role in the Voss Journey event (see case study) and also hosting and providing curatorial management for a season of Luis Buñuel's films, co-presented with the Spanish Film Festival and the Embassy of Spain. The Voss Journey brought together over a dozen national institutions – as well as RMC Duntroon, the Canberra Symphony Orchestra and others – in presenting 15 events in a dozen locations.

The opportunity to build these partnerships has greatly increased with the expansion of Canberra cinema activity from July 2008. Already, Arc cinema has presented international series made possible through partnerships with the Japan Foundation (J-Noir), the Polish Embassy and film archive (Jerzy Skolimowski), and The Netherlands film agency Holland Films (Bert Haanstra). Local partnerships have been forged with the CSIRO (Scinema 09: Moon Shots) and the City of Port Phillip (St Kilda Film Festival) as well as existing Screen Australia-supported touring programs such as Message Sticks and the Little Big Shots touring film festivals. A program of screenings showcasing the work of US film archives has also been made possible with the assistance of a grant from the US Embassy.

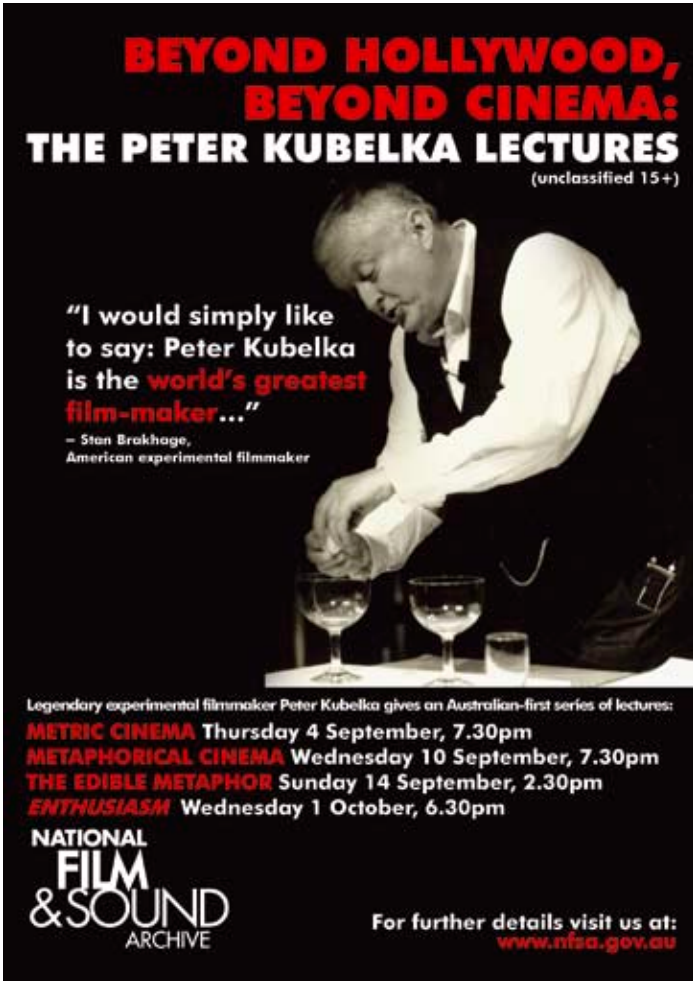
Internationally, we provided 35mm and 16mm prints and curatorial advice to a wide range of international festivals and organisations, including:

- Cinemateca, Brazil
- the Reykjavik International Film Festival, Iceland
- the Museum of Modern Art, New York
- the 2008 Vienna International Film Festival, Austria
- the Regent Theatre, Dunedin, New Zealand
- the University of California, Los Angeles, and
- Cinema Nova, Belgium.

We also hosted a number of international archival guests, most notably film archivist and avant-garde filmmaker, Peter Kubelka, from Austria, who researched the Indigenous collections and presented a special series of public lectures on experimental films.

During the year, our Chair also paid visits to the national film and sound archives (Cineteca Nacional and Fonoteca) in Mexico to encourage exchange between our institutions.

Programming will diversify further in the future, with new programs linking the collection with audiences around key societal issues and ideas, important anniversaries and commemorative events. As an active participant in the National Capital Attractions Association, we are looking at ways the national cultural institutions can celebrate Canberra's centenary in 2013. We are particularly keen to open up the collection to new audiences that have minimal curatorial knowledge or have traditionally experienced little direct contact with the collection. Audiences that are at social risk or disadvantage will be a particularly high priority category in this group.



**BEYOND HOLLYWOOD,
BEYOND CINEMA:
THE PETER KUBELKA LECTURES**
(unclassified 15+)

**"I would simply like
to say: Peter Kubelka
is the **world's greatest**
film-maker..."**
– Stan Brakhage,
American experimental filmmaker

Legendary experimental filmmaker Peter Kubelka gives an Australian-first series of lectures:

METRIC CINEMA Thursday 4 September, 7.30pm
METAPHORICAL CINEMA Wednesday 10 September, 7.30pm
THE EDIBLE METAPHOR Sunday 14 September, 2.30pm
ENTHUSIASM Wednesday 1 October, 6.30pm

**NATIONAL
FILM
& SOUND
ARCHIVE**

For further details visit us at:
www.nfsa.gov.au

Experimental filmmaker
 Peter Kubelka lectures at the NFSA
 September 2008



A JOURNEY OF DISCOVERY

For four days in the middle of May 2009, we led an investigation of Patrick White's novel *Voss* (first published in 1957) and its many incarnations as history, opera, art and film.

Held on the last weekend of the Canberra International Music Festival, the *Voss* Journey involved several celebrities and many different national institutions in presenting some 15 events in over a dozen locations to thousands of people.

The *Voss* Journey was conceived in mid-2007 with the National Library of Australia. In addition to co-curating the program, our contribution included not only the contextualised screening of three films but also the presentation of street theatre and a trio of camels. Jim Sharman introduced his film

The Night, The Prowler (Jim Sharman, 1978) and, for the first time in cinema, Opera Australia presented their production of the opera *Voss*. Opera Australia is now moving towards a new production of the opera in 2012, to mark the centenary of Patrick White.

In one especially memorable forum, our Cinema Programmer led discussion about the attempts to film *Voss* and included readings from four unknown film scripts held in the NFSA collection.

We documented the entire *Voss* Journey, resulting in a significant legacy of 46 hours of film, approximately 3,000 photographs and 12 major oral history interviews.



Fast facts

- The Voss Journey was held over the last weekend of the Canberra International Music Festival in May 2009.
- There were 15 events held in more than 12 locations.
- Nearly 3,500 people attended these events, and an additional 200,000 listeners tuned in via ABC Radio National for a direct live, two-hour broadcast from the NFSA Theatrette.
- Official guests included many of Australia's leading cultural figures, such as David Malouf, Barry Jones, Jim Sharman, Kate Fitzpatrick, Marilyn Richardson, Geoffrey Chard and Moffatt Oxenbould.
- The event involved great collaboration across such iconic institutions as the NFSA, the National Library of Australia, the National Portrait Gallery, the Australian Institute of Aboriginal and Torres Strait Islander Studies, the ABC, the Australian National University, the Band of the Royal Military College Duntroon, the Canberra Symphony Orchestra, Opera Australia, Embassy of the Federal Republic of Germany and more.

Images above: *The Voss Journey*, NFSA May 2009; The Band of the Royal Military College, Duntroon, led by their Music Director, Major Jeff Grey CSM, perform for 'The Music Show' on ABC Radio National, in the NFSA Theatrette, Saturday 16th May 2009. Panoramic photograph by Peter Hislop, c 2009.

AN APPRECIATIVE EMPLOYER

Strategic objective: The NFSA is regarded as an employer who values its staff.

Becoming an independent statutory authority involved a transition from being a division of a *Commonwealth Authorities and Companies Act 1997* (CAC Act) agency to being an autonomous CAC Act agency. This required the establishment of a corporate function, new governance arrangements and a heightened focus on accountability, transparency and reporting – at the same time as making sure we still delivered our core business.

Operationally, we made significant progress in establishing separate infrastructure, systems and processes and recruiting new staff into the ICT, human resources, finance and governance functions. We also undertook a review of all policies to make sure they aligned with our new identity and new statutory functions.

Of particular importance to us was ensuring the successful transition and integration of the national programs (Big Screen, Black Screen, School Screen and *australianscreen online*) to the new NFSA. All staff involved in the delivery of the programs were initially transferred to the NFSA on short-term contracts, and by the time recruitment processes had been completed in 2008, all non-ongoing employees had been successful in gaining ongoing positions.

Negotiation of a collective agreement for all NFSA staff was the next priority. While this was under way, an interim collective determination was made under Section 24(1) of the *Public Service Act 1999* with effect from 19 December 2008. This was an important transitional step, as it provided staff with an affordable 2.5% productivity-based pay increase and removed references to the Australian Film Commission (AFC) and the AFC Act.

The Collective Agreement 2009–2012 was then agreed by all parties (see case study) and took effect on 8 July 2009. This agreement positions the NFSA as an employer of choice through establishing generous employment entitlements and competitive pay rates and through the implementation of a broad range of initiatives under the umbrella of a People and Culture Strategy. This strategy will provide improved workforce development and reward and recognition arrangements. This will firmly establish the NFSA as a dynamic, creative, innovate, collaborative, committed and high-performing team-based organisation whose diversity of work has appeal to prospective job applicants.

We also work to keep our staff informed of policy decisions and initiatives taken by the Board. After each meeting, the Chair provides a report to all staff outlining discussions held, presentations received, decisions made and policies adopted.

We are committed to maintaining positive working relationships where respect and courtesy between individuals is demonstrated, merit is recognised, productivity is enhanced and workplace bullying and harassment is prevented.

CASE STUDY

AN EMPLOYER OF CHOICE

During the year we negotiated a collective agreement under section 328 of the *Workplace Relations Act 1996* to position the NFSA as an employer of choice. We are achieving this through attractive entitlements and competitive pay rates as well as via the interpretation of a broad range of initiatives, including through implementation of the following plans:

- Learning and Development Plan
- Workforce Development Plan
- Communication and Consultation Plan
- Knowledge Management and Transfer Plan
- Workplace Environment Plan
- Workplace Diversity, Equity and Access Plan
- Reward and Recognition Plan.

These commitments are to be implemented over the life of the collective agreement under the umbrella of our People and Culture Strategy, and aim to establish us as a dynamic, creative, innovative, collaborative, committed and high-performing team-based organisation.

Our Collective Agreement 2009–2012 supports:

- the organisation, through employment arrangements and a work environment that supports and underpins organisational development and change initiatives. These initiatives are aimed at ensuring we meet our legislative requirements, Corporate Plan, Charter of Operations and business priorities. They focus on strategically building workforce capability, and reviewing and improving business processes (for example, in project management, performance management, and the development and transfer of knowledge), as well as structures and workplace culture
- employees, through providing a safe, fair and engaging work environment, very attractive conditions of employment, a focus on skills and career development, and pay outcomes that align favourably with benchmarks from comparative institutions. Additional measures will also be put in place to review and report on fair and reasonable access to work–life balance measures and flexible arrangements
- managers, by providing them with an improved and integrated performance management and development scheme (with learning and development initiatives) and associated policy, systems, consultancy and training support to deliver improved outcomes for the NFSA, managers and employees.

Our people



NFSA staff, 1 July 2008

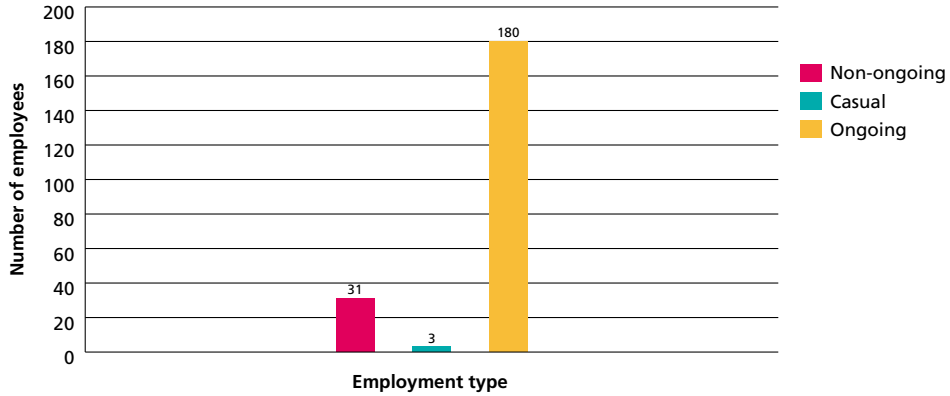
At 30 June 2009 we had a full time equivalent (FTE) workforce of 202.17 (or 214 actual staff), an increase of 7.4 % on numbers from 1 July 2008. Of this workforce, 180 staff (84%) were ongoing employees, 31 (14%) were non-ongoing and three (1%) were employed on a casual basis. In line with our policy on flexible working conditions, the number of employees accepting the option of part-time work increased by 6% over the 12-month period, with a total of 13% staff working part-time and 87% working full-time.

We primarily operate from our headquarters building in Acton, Canberra, where 80% of the workforce is located. A further 15 staff work from our Mitchell storage vaults, and the remainder work from Melbourne (8 staff, or 4% of the total) and Sydney (20 staff, or 9%).

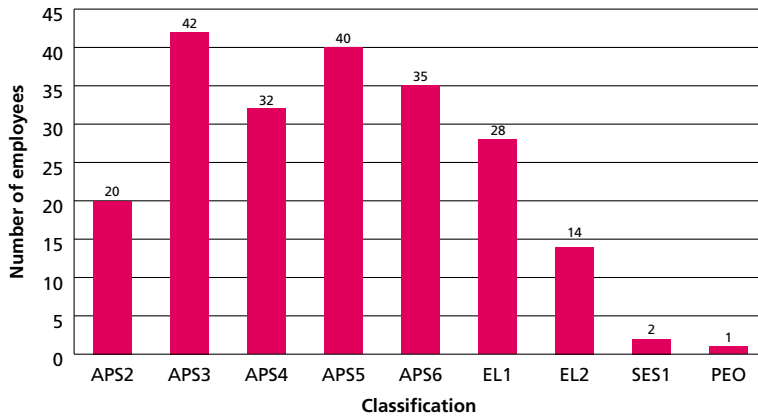
We employ a diverse workforce. The number of female staff (112) slightly outnumbered the number of male staff (102), and 80% of our people were aged between 26 and 55 years. In addition, employees from non-English speaking backgrounds represented 3.5% of the workforce, staff identifying as Indigenous 1.1%, and people with disabilities 1.7%.

Staff turnover increased in 2008–09 as a result of the demerger from the AFC and the re-establishment of a corporate services function in the NFSA. Forty-three staff (ongoing and non-ongoing) started work with us during the year, and 15 people left. The average length of service is 7.2 years.

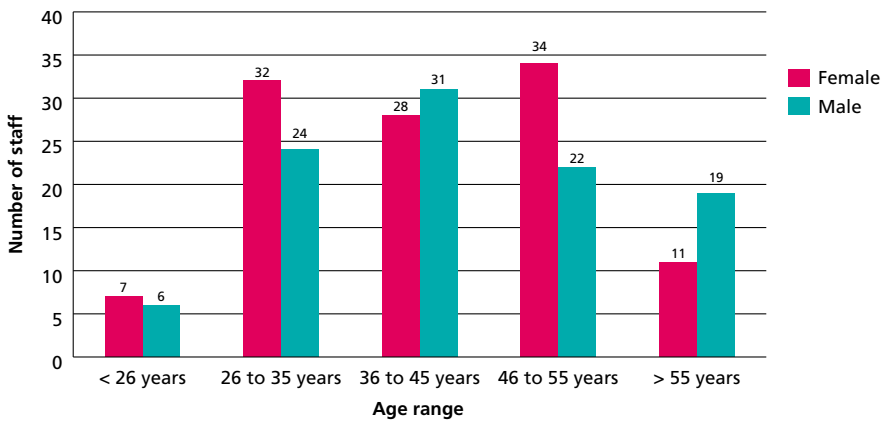
NFSA staff by employment type



NFSA staff by classification level



NFSA staff age and gender profile



Occupational health and safety

We are committed to providing a safe and healthy workplace for employees and visitors in line with occupational health and safety (OH&S) legislative obligations and using best practice methodologies. We are also committed to consulting effectively with our employees in relation to health and safety priorities and arrangements.

This commitment is underpinned by a comprehensive range of strategies and programs that have been designed to support the health, safety and wellbeing of employees, including provision of regular information and training.

We continued to manage OH&S for all staff, volunteers and visitors through our OH&S management framework. This includes:

- the OH&S Committee comprising senior management, Health and Safety Representatives and other nominated employees. Outcomes from these meetings are monitored by our OH&S Officer and minutes are published on our intranet
- seven designated work groups for OH&S management, spanning all sites
- Health and Safety Representatives and deputies elected by employees in each of the seven designated work groups
- regular training for all Health and Safety Representatives
- an OH&S page on our intranet that provides information and forms about incident/accident reporting, Health and Safety Representatives, Designated Work Groups and the OH&S Committee
- staff health checks and flu vaccinations
- incident reporting and investigation, and
- access to an Employee Assistance Program that delivers counselling services to staff and their families.

We have a strong commitment to minimising the frequency and severity of incidents at all office sites, and we encourage staff to report all incidents, accidents and near misses so we can take any necessary measures to eliminate any further risk.

There were 22 incident/accident reports received during the year.

- Number of incident/accident reports: 22
- Total days lost to injury: 43 days
- Number of workers compensation claims: 2
- Comcare notifiable incidents: Nil

Most incidents and accidents were very minor and preventative measures were put in place to guard against future incidents.

Managing our human resources

Since becoming a statutory authority on 1 July 2008, we have re-established a People and Culture Branch (formerly People Support and Development) to develop and support strategies that define requirements and enhance organisational capability and development, helping to position the NFSA as an employer of choice.

Major projects that have contributed significantly to the successful re-establishment of human resource functions since 1 July 2008 include:

- the review and rebuild of our payroll system
- the review of our Performance Management and Development System
- the implementation of a training portal that allows staff to view and register for learning and developmental opportunities online, and
- the presentation of workshops informing all staff of expected behaviours through the APS Values and Code of Conduct, and about the prevention of bullying and harassment.

We are re-aligning all our policies and procedures to reflect negotiated collective agreement commitments to increase the efficiency of our organisational processes.

Access for people with disabilities

We are aware of our responsibilities under the Commonwealth Disability Strategy, both for our staff and for members of the public who are keen to access the national collection.

We recognise the importance of identifying and removing barriers that might prevent people with disabilities working at the NFSA. We are committed to meeting our obligations under the *Disability Discrimination Act 1992* and have ensured that our People and Culture Strategy reflects the 12 Disability Service Standards in recruitment, employment and training policies and procedures.

We are committed to improving our engagement with all Australians through innovative online experiences and stimulating programs and we try to make sure that the collection is equally accessible to all Australians. Our aim is for anyone with a disability to have an enjoyable, interactive experience with us.

We will be developing a comprehensive action plan that includes indicators for future disability reporting and identifies areas for future improvement.



WORKING INSIDE OUT

Early in 2009 we began a long-term program called High Fidelity, one of a number of initiatives to transform the NFSA into a centre for knowledge and learning. The purpose of this program is to harness and share knowledge better across the organisation, so helping us to fulfill our commitment to government of increasing our connections with the Australian public and raising our profile.

This is a branding initiative with a difference. In contrast to many branding programs which simply focus on the visual identity of an organisation, High Fidelity is addressing a more fundamental requirement: if we want the Australian public to get to know us better, we must first know ourselves.

We adopted this inside-out strategy because we realised that, due to the number of changes the NFSA has gone through over the past 10 years, our core organisational knowledge (that is, the things everyone should know about the NFSA, or our 'brand profile') had become clouded. As a result, our answers to such questions as 'Who are we?', 'What do we stand for?', and 'Who do we do our work for?' were not clear and consistent and therefore not easy to communicate to others.

High Fidelity is not about quick fixes; rather, it is about long-term, sustainable change, as reflected in the following table.

High Fidelity goals	Results at the end of June 2009
1. Establish our core organisational knowledge (the things everyone should know about the NFSA) in honest, simple and clear terms that can be easily and consistently communicated to stakeholders	<ul style="list-style-type: none">• A consultation and review stage has identified key gaps in our knowledge• A nationwide research stage is in progress and will provide insight into what our stakeholders know about us
2. Build channels, activities and tools that enable us to build and share organisational knowledge with our stakeholders in a useful and consistent way	<ul style="list-style-type: none">• New channel: The <i>6 Minutes</i> weekly e-newsletter enables staff to keep up-to-date with important news and events• New activities: A High Fidelity working group helps us to develop and deliver realistic and relevant solutions• New online tools: A Knowledge Bank enables staff to easily access corporate knowledge A Staff Profiles Directory enables staff to share their skills and expertise A Forum enables staff to debate, consult and share knowledge across geographic boundaries

By taking the time to make sure all our staff have a shared understanding of what we are about, we hope to deliver a stronger brand that creates:

- clarity around the business so we can keep words and actions consistent, and more easily share knowledge and learning, and
- easier pathways for stakeholders to understand us, interact with us, learn with us and thereby value us, remember us and talk about us.

Learning and development

A number of our people participated in a selection of training and development opportunities that provided a direct benefit to their skills base and professional development. Attendance at conferences and seminars also enabled our staff to create relationships and build networks with people from a range of other organisations, across multiple disciplines and professions. For a detailed list, see Appendix 11.

Building on the range of professional training opportunities available to staff through the Performance Management Scheme, we created a new Staff Development Scholarship. This scholarship will enable staff to be supported to undertake collection research, or to travel to another national or international institution, to explore particular issues, trends or best practice as they relate to our priorities.

At the international level, the annual George Eastman House Staff Exchange Program enables a one-month exchange between staff from the NFSA and an audiovisual archive in the United States. This program fosters the exchange of specialised ideas, knowledge and experience while further developing our relationship with an international cultural organisation. Mirroring this program is the Sound Archive Staff Exchange Program, a new initiative to support the professional development of staff working in audio-based archives and archiving. Several international sound archives have been formally approached and invited to participate in this new initiative. Once established, we will support this program on an annual basis, helping to foster enduring partnerships on an international scale.

Recognition

In recognising significant individual and team achievements that highlight excellence across the NFSA, the CEO presented Australia Day Awards to three individuals and three teams on Australia Day 2009, including an award to the team responsible for the demerger from the AFC for successfully managing the process.

GOVERNANCE AND ACCOUNTABILITY



OUR GOVERNANCE AND LEGISLATIVE FRAMEWORK

As a newly formed statutory authority on 1 July 2008, the National Film and Sound Archive (NFSA) is governed by three pieces of legislation:

- the **National Film and Sound Archive Act 2008** (the NFSA Act) which sets out our broad functions and activities (see Appendix 4 for our functions and powers)
- the **Commonwealth Authorities and Companies Act 1997** (the CAC Act) which sets out our financial management, accountability, reporting and audit obligations, including the standards of conduct for directors and the requirements for ensuring that ministers and Parliament are kept informed, and
- the **Public Service Act 1999** which sets out the CEO's powers in relation to staffing.

This legislative framework provides us with a clear and coherent foundation, reflecting our cultural role and importance in the archiving profession. It also makes us more autonomous, accountable and transparent, with our own governing board and management consistent with other national collecting institutions. We have full responsibility for the national collection of audiovisual and related material works, and for selection, acquisition, preservation and disposal of works in the collection.

This framework is supplemented by a comprehensive business planning framework outlining the key planning documents that ensure we achieve high standards of governance and accountability. Key documents include the *Corporate Plan 2008–09 to 2010–11*, the 2008–09 Charter of Operations, our Guiding Principles, and the ongoing development of a number of key business strategies and implementation plans.

OUR PERFORMANCE MANAGEMENT FRAMEWORK

As both the *Corporate Plan 2008–09 to 2010–11* and key performance information were developed before we were established as a statutory authority, we engaged all staff, the Board and key stakeholders in a comprehensive business planning process in the early part of 2008–09. This resulted in a business planning framework and calendar of business planning which we communicated to staff and which informed the development of the *Corporate Plan 2009–10 to 2011–12*.

Business planning and performance reporting are fundamental to our delivery of the outcomes, outputs and key performance indicators identified by government, and to the achievement of our strategic objectives. The business planning framework clearly identifies the links between the Portfolio Budget Statement (PBS), the Corporate Plan, and branch annual business plans, as well as individuals' work and development plans.

This planning process also informed the re-development of key risk and fraud documents. While we had risk and fraud control plans in place, both plans were reviewed against current business priorities. As a result of a broad consultation process, we developed a comprehensive risk management framework (see 'Internal and external scrutiny' on page 114 for more detail). Mitigation of identified risks will form a key component of individual branch plans, which will help ensure risks are clearly owned, controlled and monitored.

OPERATIONS OF OUR BOARD

Board members are paid remuneration and allowances as determined by the Remuneration Tribunal.

The CAC Act requires members to notify other members of any material personal interest when a real and/or perceived conflict arises. A Conflict Register is maintained by the NFSA and is reviewed and updated at each Board meeting.

Board meetings

The Board met eight times during 2008–09. A senior executive service officer of the Department of the Environment, Water, Heritage and the Arts (DEWHA) attends Board meetings as an observer. At the second meeting of the Board, members received a briefing on their obligations under the CAC Act and a briefing from DEWHA on roles and responsibilities.

Board meetings

Date	Venue
1 July 2008	Canberra
22 July 2008	Canberra
22 August 2008	Canberra
29 October 2008	Sydney
1 December 2008	Canberra
24 February 2009	Canberra
17 April 2009	Canberra
26 June 2009	Canberra

The Board operates with an agreed Board Charter and Code of Conduct (see Appendix 1).

Committees

In addition to the Audit Committee (which is required under the CAC Act), the Board established three committees and two working groups to address specific matters considered a high priority. These were the:

- Revenue and Commercialisation Committee
- Stakeholders and Research Committee
- Governance and Accountability Committee
- Indigenous Working Group, and
- Legal Working Group.

Each committee has established a formal charter which outlines responsibilities, composition and administrative arrangements. For details about the responsibilities and composition of these committees, see Appendix 2.

LEGAL AND LEGISLATIVE REQUIREMENTS

Section 41 of the NFSA Act requires inclusion of the particulars of all disposals of items in the national collection that we considered to be a significant item. No such items were disposed of.

Section 42 of the NFSA Act provides that the Minister may, by legislative instrument, give written directions to the Board in relation to the performance of the functions and exercise of its powers or require the provision of a report or advice on a matter that relates to any of our functions or powers. No ministerial directions were received during 2008–09.

Section 28 of the CAC Act provides for ministerial directions about complying with general policies of the government. No such directions were received in 2008–09.

Significant events

There were no significant events as referred to in section 15 of the CAC Act that required notification to the Minister.

Indemnities and insurance

In accordance with section 16 of the Commonwealth Authorities and Companies (Report of Operations) Orders 2008, which requires reporting on indemnities and insurance premiums for officers, we confirm that the NFSA has:

- directors' and officers' liability insurance cover through Comcover, the Commonwealth self-managed fund
- not entered into any deeds of indemnity in relation to directors' and officers' liability.

Following our establishment as a statutory authority, we reviewed our insurance coverage to ensure it was appropriate for our independent status. The Comcover Risk Management Benchmarking program recognised the ongoing positive impact of our risk management strategies and activities and awarded us a 3.3% discount on our premium.

Advertising and market research

In accordance with reporting requirements contained in section 311A of the *Commonwealth Electoral Act 1918*, we annually report our total expenditure on advertising and market research. The total payment to advertising and market research organisations in 2008–09 was \$242,781.04 comprising payments to:

- advertising agencies
- market research organisations
- media outlets, and
- recruitment advertising.

Freedom of Information

The *Freedom of Information Act 1982* (the FOI Act) requires us, as an Australian Government agency, to publish a statement setting out:

- our roles, structure and functions
- our decision-making powers
- the arrangements for public involvement in the work of the agency, and
- the documents we hold, including how members of the public can access them.

During 2008–09 we received two requests for access to documents under section 15 of the FOI Act. One was actioned in full, the other in part. Our full FOI statement is available at Appendix 5.

Judicial decisions and reviews

In relation to section 11 of the CAC (Report of Operations) Orders 2008, no judicial decisions or decisions of administrative tribunals were made that impacted on us during 2008–09. Our operations were not reported on by the Auditor-General and no NFSA issues or matters were referred to, or raised with, the Commonwealth Ombudsman.

Legal services expenditure

Total expenditure for legal services during the year was \$228,401 (GST inclusive) comprising:

- \$81,071 for internal legal services
- \$147,330 for external legal services, including the Collective Agreement negotiations.

INTERNAL AND EXTERNAL SCRUTINY

During 2008–09 the NFSA has implemented a robust governance framework which includes components of internal and external scrutiny.

Audit Committee

Under Section 32 of the CAC Act the NFSA established an Audit Committee. The objective of the committee is to provide independent assurance and assistance to the Board and senior management on our financial reporting, systems and control processes, our risk and compliance framework, and our external accountability responsibilities.

The Audit Committee has four members, two being independent and two being members of the Board. The Audit Committee met four times during the financial year. The Audit Committee is chaired by Ms Jenny Morison (independent member), who holds significant board, audit, accounting and Government experience and qualifications. Other members are Mr Jeff Lamond (independent member), Mr Andrew Pike (Board member representative) and Associate Professor Deb Verhoeven (Board member representative). The Audit Committee has established a charter of operations and a set of operating procedures. The Audit Committee reports its dealings at each Board meeting.

The Audit Committee endorsed a range of frameworks and plans, including:

- The **NFSA Fraud Risk Assessment** and **NFSA Fraud Risk Plan** – which are in accordance with the *Fraud Control Guidelines 2002*. These documents define the key fraud risks facing the NFSA, along with controls and mitigation activities. The plan noted our general status as a low-risk entity
- The **NFSA Fraud and Risk Framework** – which explains the NFSA framework and approach toward risk management. The aim is to establish the operating context within which our strategic, operational, project and financial risks have been identified, including fraud risks, which affect our ability to achieve our strategic directions and overall operations
- The **NFSA Business Continuity Plan** (BCP) – The BCP defines what to do in the event of a significant business interruption (such as a fire, loss of power etc). The plan defines the key steps to be taken in such an event and who should be contacted, including defining the Continuity Management Team (CMT)
- The **NFSA Business Risk Assessment and Plan** – The Risk Assessment and Plan defines our key risks, along with treatment plans and mitigation actions.

Internal Audit

During the financial year the Audit Committee approved an annual internal audit program and a strategic three year plan. Under the 2008–09 internal audit program two internal audits were completed by WalterTurnbull (NFSA's appointed internal audit service provider):

- **Internal Audit of Payroll Operations** – An internal audit of the operations of the payroll function was selected by the NFSA as its first internal audit since becoming a separate statutory authority. The objective of the internal audit was to determine whether we have an adequate control framework (including documented procedures) for payroll related systems in place including IT. This controls analysis included examination of payroll documentation, authorisations and system security. The internal audit found that the processes and controls surrounding the payroll function were operating adequately; however, some minor issues were noted in relation to aspects of the internal control framework that required further strengthening. Management agreed to implement all recommendations.
- **Internal Audit of Financial Authorisations** – This internal audit tested the authorisation framework applied within the NFSA. The internal audit found that we have put in place an appropriate level of delegated authority that is documented in the Financial Authorisations, which are freely available and promulgated to all staff via the Intranet. It was determined an adequate level of compliance with the authorisations exists, however, some minor issues were noted in relation to instances of non-compliance and other aspects of the Financial Authorisations (October 2008) that required the Authorisation to be reviewed and amended. Management agreed to implement all recommendations.

External Audit

Under Section 8 of the CAC Act, the Auditor-General is the external auditor of the NFSA. The Auditor-General, through the Australian National Audit Office (ANAO) has audited the NFSA financial statements to ensure they have been prepared in accordance with Finance Minister's Orders made under the CAC Act, including Australian Accounting Standards.

The ANAO has issued an unqualified auditor's report on the 2008–09 financial statements and have concluded that there were no significant audit issues, with the preparation of the financial statements being efficient and timely. The ANAO stated that the accounting documentation was of a high standard.

MANAGING OUR FINANCES

2008–09 represented an exciting year for the NFSA, being our first year as a statutory authority. A major recruitment program was completed to staff a new corporate division, including a number of specific finance, accounting and purchasing roles.

The de-merger of the Australian Film Commission (AFC) resulted in significant accounting work to appropriately record assets and liabilities transferred to Screen Australia (SA) and the NFSA. Part of this process involved reviewing opening balances to ensure accounting records were accurate. The de-merger process resulted in a transfer of \$5.774m in cash to the NFSA.

During 2008–09 we:

- implemented control procedures to promote and protect sound financial management practice
- managed our investment program, utilising short term deposits and banking arrangements
- established and supported the Audit Committee and internal and external audit program
- undertook several stock takes on assets, shop merchandise and packaging materials
- revised, developed and implemented financial accounting policies and procedures
- implemented improved accrual accounting arrangements, including the development of monthly accruals packs, training for staff and regular variance analysis
- undertook asset impairment testing and review of useful lives, resulting in no overall revaluation process.

We developed an internal budget for 2008–09, aligned with appropriation figures in the Portfolio Budget Statements (PBS). The internal budget was developed in consultation with the NFSA Leadership Group and was approved by the NFSA Senior Executive Group.

We implemented a new Financial Management Information System (Finance One), which included development of a new chart of accounts and Branch Managers have been provided with regular financial reports.

We implemented and appropriately documented a consistent approach to valuing the collection. This included accounting for the transfer of the Non Theatrical Loans Service (previously known as the National Film and Video Lending Service) from the National Library of Australia.

Accounting for the collection was improved during 2008–09, with amendments of existing database records to correct titles intellectual property (IP) rights. While there was an increase to the overall number of collection items, ongoing intellectual property rights (i.e. ownership) reduced for some film categories causing a year end write down to the value of the collection. However, the aim of improved accuracy of controlled rights was achieved.

Operating Result

Total income received was \$27.077m, compared with total expenses of \$27.551m. The resulting deficit of \$474,000 was absorbed by existing cash reserves. The operating result was affected by a number of accounting adjustments, including some heritage and cultural collection asset adjustments. While the NFSA incurred a deficit the overall cash position increased from \$5.7m to \$6.8m.

Revenue Analysis

We received revenue and gains totalling \$27.077m. This figure met expectations. The majority of our revenue is received from Government, representing 92% of total revenue. Government funding received (appropriated to the NFSA as a *Commonwealth Authorities and Companies Act 1997* (CAC Act) body) was recognised as revenue from Government unless they were in the nature of an equity injection. We received \$90,000 from Government via an equity injection for the purchase of additional collection assets.

Revenue was received from shop takings, ticket sales, interest, sponsorships and access charges. No abnormal variations in revenue patterns occurred during 2008–09. Of the revenue from external sources \$350,000 was interest.

During the year we received donations valued at \$792,000. Donations include the value of assets given to the NFSA at no cost. Gains resulting from donations were above expectations and we are expecting that donations will continue to increase with the changes in technology and a heightened understanding of the benefits associated with donations.

Other revenue included the recognition of unearned revenue of \$50,000 transferred to the NFSA in its opening balance. This was a one-off accounting adjustment which will not occur again during 2009–10.

Expenditure Analysis

We incurred total expenditure of \$27.551m. This figure was slightly over expectations, due to the write down and impairment of assets. Expenditure related to employee benefits (56% of total expenditure), suppliers (29% of total expenditure) and depreciation/amortisation (13% of total expenditure) was in alignment with expectations.

Employee benefits included payments for salaries, wages, separation and superannuation.

Write down and impairment of assets includes write down of assets due to items being unusable and write down of the heritage and cultural assets due to the fact that we did not hold the rights to some film materials (previously recorded as controlled by the NFSA). The write-down and impairment of assets was \$424,000 and included an amount of \$385,000 due to a write-down to the heritage and cultural collection.

Analysis of Assets

As with many cultural institutions we have some significant assets including heritage and cultural assets worth \$45.854m and land and buildings worth \$31.844m. The total NFSA assets were \$92.701m well in excess of liabilities of \$4.471m. Total assets at commencement (i.e. 1 July 2008) were \$91.720m.

We hold \$7.136m of financial assets, which includes cash, receivables and term deposits. Cash and cash equivalents (\$2.819m) included notes and coins held and any deposits in bank accounts. Investments included \$4m in term deposits with a weighted average interest rate of 3.35%. The remaining financial assets included trade and other receivables, including a GST receivable from the Australia Taxation Office of \$230,000. Only 1.56% of receivables were older than 90 days and we have assessed that all the receivables are recoverable.

Our heritage and cultural collection was valued at \$45.854m. The valuation of heritage and cultural assets in the collection is dependent on whether the copyright has expired on the item or the NFSA is the copyright holder. Our heritage and cultural assets included the collection transferred from the Australian Film Commission (AFC) and the Non Theatrical Loans Service transferred from the National Library of Australia. No revaluations were made on the heritage and cultural collection during 2008-09. The national collection was previously re-valued on 30 June 2008 and the Non Theatrical Loans Service was re-valued on 30 June 2006.

In addition to the heritage and cultural assets disclosed in the financial statements we also hold items on deposit on behalf of the owners and items which have yet to be accessioned into the collection. The items held on deposit are not recognised as assets in the financial statements as the NFSA does not control these items. The items yet to be accessioned are not recognised assets in the financial statements as the cost of these items cannot be reliably measured until they are evaluated and accessioned into the collection.

We hold \$31.844m worth of land and buildings. This includes both collection storage accommodation, heritage buildings and staff accommodation. The value also includes the leasehold improvements made to lease properties, particularly Melbourne and Sydney fit-outs. No revaluations were made on the land and buildings during 2008-09.

Infrastructure, plant and equipment were valued at \$5.804m. Purchases of property, plant and equipment are recognised initially at cost in the balance sheet, 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). We have developed a detailed asset maintenance, assurance and management plan covering the next five years.

We held \$1.076m worth of intangible assets. Intangibles include both internally developed and purchased software and the associated accumulated amortisation. Our intangibles comprised internally-developed software for internal use. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Inventories include finished goods held by the shop (\$42,000) and inventories held for consumption (\$667,000) packaging and distribution materials.

Analysis of Liabilities

We had \$4.471m of liabilities the majority being provisions for employees of \$3.332m. The total liabilities represent a small increase from the total liabilities transferred at commencement of \$3.106m.

The classification of current employee provisions include amounts for which there is not an unconditional right to defer settlement by one year. Employee provisions expected to be settled in twelve months from the reporting date are \$1.406m and in excess of 1 year \$1.926m. During the year adjustments were made to the long service leave provision to ensure the provision was appropriate.

We currently have two agreements for the leasing of premises which have provisions requiring us to restore the premises to their original condition at the conclusion of the lease. We have a provision for restoration obligations of \$164,000 to cover these arrangements. During the year adjustments were made to make good provisions to ensure they were in accordance with contractual conditions.

Other liabilities included \$609,000 of accrued suppliers' payables and \$318,000 of other payables.

Compliance with the CAC Act

Finance Circular 2008/05 requires that Government entities under the CAC Act must report on legislative compliance and financial sustainability, on an annual basis, to the Minister for Finance and Deregulation (Finance Minister) as well as the entities responsible Minister.

The NFSA has implemented a framework to cover compliance reporting and has not identified any breaches of the CAC legislative framework.

PURCHASING AND ASSET MANAGEMENT

We greatly improved the internal purchasing and asset management arrangements during 2008–09. We recognised that the previous devolvement of purchasing activities throughout the organisation needed to be more coordinated and streamlined.

A new specialist Procurement and Contract Manager position was created to provide expert advice, coordinate procurements, review purchases for compliance with internal procedures and implement an updated procurement policy framework.

During 2008–09 a detailed Procurement Manual and Engagement of Consultants Manual was implemented guiding our staff through procurements and consultant engagement. Procurement thresholds were modified to better align with the Commonwealth Procurement Guidelines (CPGs). While we do not have to comply with the CPGs as a CAC entity, we considered that internal procurement procedures should generally align with the CPG requirements. Additionally, discussions with AusTender were conducted to confirm the continued usage of the AusTender procurement processes.

Our asset management procedures were reviewed during 2008–09. We recognised that a strategic multi-year plan was needed to make sure assets were appropriately purchased to replace assets at the end of their useful lives. A detailed Asset Management, Renewal and Assurance Plan was developed examining the current asset base and designing a purchasing and maintenance plan for the next five years. This plan has assisted us budget our capital and maintenance requirements.

To ensure the accuracy of asset records we completed detailed stocktaking activities throughout all NFSA sites, including the Sydney and Melbourne offices.

During 2008–09 a range of assets were acquired, the most significant included fit-out activities in the Sydney and Melbourne offices, facilities upgrades such as a new cooling tower platform, and the purchase of technical equipment, including a new film cleaning unit, video conferencing units and closed circuit television camera units (CCTV).

We received a significant amount of donated collection materials during 2008–09. These materials resulted in an increase to the total number of collection items held. The ongoing storage of the collection was examined during the year and we recognised that a key ongoing risk is the appropriate storage of materials to comply with international environmental conditions (e.g. temperature and humidity). During the year we commenced a detailed analysis of collection storage requirements to make sure future materials are appropriately stored and to identify current collection space utilisation against total available storage space. We recognise that a new storage facility will be needed within the next 24 months.

Consultancy Services

The NFSA utilises consultants to provide specialist skills to assist with key projects and tasks. Total expenditure on consultants was \$1,317,921. During 2008–09 28 consultancy contracts had expenditure over \$10,000:

Supplier	Type of Services Provided	2008–09 Amount
Australian Government Solicitor	Specialist legal services	\$73,455
Blackfella Films Pty Ltd	Message Stick Festival	\$22,500
Blake Dawson	Specialist legal services	\$62,600
CAAMA Productions Pty Ltd	Black Screen production services	\$26,800
Centre for Public Management	Investigation services	\$39,937
David Brazil Pty Ltd	Website design services	\$33,109
DLA Phillips Fox	Specialist legal services	\$19,925
Ether MultiMedia	<i>australianscreen online</i> website services	\$163,050
HCP Events Pty Ltd	Vibe Alive production	\$13,125
IBM Australia Limited	ICT consultancy services	\$21,000
Kate Matthews	Curatorial services	\$13,762
KG Creative Consultancy	Acton Arts and Cultural Walkway	\$13,600
Michael Leigh	Arnhem Land visit/repatriation consultancy	\$10,000
Michelle L French	<i>australianscreen online</i> consultancy	\$15,000
National Consulting Pty Ltd (Avail)	Financial Management Information System consultancy	\$13,650
OPC IT Pty Ltd	ICT technical support services	\$185,733
Oracle Corporation Aust. Pty Ltd	Emergency database recovery	\$13,457
P H D Productions	Indigenous research consultancy	\$10,000
Property Concept & Management Pty Ltd	NFSA asset acquisition process/ New Policy Proposal assistance	\$34,302
Qualitative & Quantitative Social Research	Business planning activities	\$28,050
Quay Connection	Curatorial services	\$28,800
SMG Consulting	Marketing consultant (High Fidelity)	\$12,540
Stephen Boyle	Specialist legal services	\$10,850
Stonebridge Production	Big Screen trailer	\$10,000
TransMedia Dynamics Limited	Networks Storage Architecture analysis	\$24,246
WalterTurnbull	Internal Audit Services	\$81,130
WebFM Pty Ltd	Asset acquisition and maintenance plan	\$26,212
Yellow Edge Pty Ltd	Development of the NFSA workforce capability framework and work level standards	\$52,410

PROTECTING THE ENVIRONMENT

We continue to be committed to responsible environmental management. This includes limiting any adverse effects our operations have on the environment by minimising waste generation and our consumption of natural resources.

We established an Environmental Management System (EMS) based on International Standard AS/NZS ISO14001. In order to maintain operations to this standard we strive for continual improvement in the environmental performance of our activities by complying with all relevant environmental legislation and wider government initiatives.

Our Strategies

We meet our environmental commitments by pursuing the following strategies and actions:

- maintaining an Environmental Management System (EMS) consistent with International Standard AS/NZS ISO14001
- undertaking environmental impact audits and putting in place appropriate actions to minimise or eliminate detrimental impacts
- establishing and implementing environmentally responsible purchasing guidelines and procedures
- minimising waste generation through reduction, reuse and recycling
- conducting energy and water audits and adopting associated recommendations for reducing energy and or water consumption where practical
- putting in place energy and water management plans for major sites. We have recently installed electrical sub-metering to more accurately monitor energy usage and drive improvement
- incorporating environmental features in new built environment projects. We maintain our heritage gardens and surrounding environment in a sustainable manner. Plantings have been recently revised to reduce ongoing water usage
- complying with relevant chemical and hazardous materials legislation; minimising and, where possible, eliminating the use of harmful substances then ensuring the correct and safe disposal of all substances
- minimising other pollution – noise, visual, and odour
- reviewing collection storage standards in relation to environmental conditions. We continuously monitor the suitability of the collection's environmental storage conditions and have adjusted them, where possible, to reduce energy usage
- endeavouring to ensure that visitors are made aware of our environmental values and the types of behaviour which might be detrimental to those values
- annually reviewing our performance against our strategies and actions and striving for continual improvement
- creating greater environmental management awareness among staff including encouragement to actively participate, along with the NFSA, in Earth Hour 2009.

Heritage Management

We occupy a wide portfolio of properties, both leased and owned. They range from modern office accommodation in Sydney and Melbourne, through specifically designed vaults housing the collection at Mitchell, to the older buildings housing the headquarters and operations at Acton.

The older buildings we occupy in Canberra are on the Commonwealth Heritage List and have an interesting history and social significance. The main building was built in 1930 to house the then Australian Institute of Anatomy. The nearby residence building was built around the same time to accommodate the first Director of the Institute, Dr (later Professor Sir) William Colin MacKenzie. The main building is a two-story masonry building with a full basement. It is clad in Hawkesbury sandstone and features Australian stripped classical style with Art Deco details.

In 1998 a major addition to the main building was undertaken with the construction of a three level annex wing across the north western end of the building. The annex connects the north and south gallery and encloses the central courtyard. It is designed to be complementary to the design of the main building. This new building now houses many of the support systems for the older building such as boilers, chillers, electricity sub-stations, and information technology infrastructure.

In 2007–08 the north gallery was adapted to a state-of-the-art projection cinema (Arc) in a manner which allows the original Gallery to be reinstated in the future if required.

The Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act) established a National and Commonwealth Heritage list and sets out obligations for Commonwealth agencies that own or lease heritage places. Our buildings had been recognised as significant prior to the passage of the Act by inclusion on both the Register of the National Estate and ACT Heritage Register. As such we have obligations under the EPBC Act to protect and manage the significance of the place. We therefore, have developed an approved Heritage Management Plan (HMP) that includes a conservation policy. The building is also classified by the National Trust of Australia (ACT) and is in the Royal Australian Institute of Architects (ACT Chapter) Register of Significant Twentieth Century Architecture.



Chevron patterned lights, exhibition gallery, NFSA Canberra



BUILDING ON OUR HERITAGE

Our operations are run from a wide portfolio of properties that we either own or lease. Our buildings range from modern leased office accommodation in Sydney and Melbourne, through to specifically designed vaults housing the national collection at Mitchell in Canberra, to the older buildings housing the headquarters and operations at Acton, Canberra.

The older buildings our people occupy in Canberra are on the Commonwealth Heritage List and are of historical significance. The main building was built during 1930 and 1931 to house the then Australian Institute of Anatomy. The nearby residence building was built around the same time to accommodate

the first Director of the Institute, Professor Sir William Colin MacKenzie.

The main building is a two-story masonry building with a full basement. It is clad in Hawkesbury sandstone and features an Australian stripped classical style with Art Deco details. Joinery through the building is dark stained. The original concept included design of freestanding joinery elements such as desks, bookcases and display cases, as well as skirting and architraves. With the exception of the ground floor display case in the south gallery, most of the original loose joinery has been removed from the building and stored. The magnificent ceiling lamps in the galleries

are original to the building and feature a band of chevron-patterned stained glass.

The ceilings of the entry foyer and library feature ornate Luxfer glass skylights which are still in good condition and are rare examples of this work in Canberra. The original timber flooring is only visible as border detail.

The areas where the greatest change has occurred since construction are in the basement, where specialist work areas and archival stores were installed. Windows in the northern and southern galleries have been blocked out and the theatrette modified to suit film projection.

Other areas have been upgraded for modern office accommodation.

A café has been constructed in a former office facing the courtyard, and the NFSA shop is in an adjacent space. In 2003 a raised deck was constructed across the colonnade outside the café, with steps and a ramp to provide easy access to the courtyard. The changes to date have been undertaken sympathetically, with details and finishes matching the original. A new membrane over the central colonnade was installed to try and stop continuing water leaks.

In 1991 Mrs Hazel Hawke officially opened the re-modelled courtyard which had been re-designed as a period garden of the 1920s by Cedric Bryant. At the same time, changes were made to the landscape in front of the main building. Over the next year, our courtyard will be further developed into a sound garden, enhancing the experiences of people who use it.

The residence is a two-storey rendered brick cottage with a tiled roof. In 2006 structural engineers were engaged to document work to prevent or minimise the cracking that was occurring. In late 2006 the building was refurbished and refitted to be used as residential accommodation for visiting scholars through the Scholars and Artists in Residence program.

In 1998 a major addition to the main building was undertaken with the construction of a three-level annex wing across the north western end of the building. The annex, connecting the north and south gallery and enclosing the central courtyard, is designed to complement the design of the main building. This annex now houses many of the support systems for the older building, such as boilers, chillers, electricity sub-stations, and information technology infrastructure.

In 2007–08 the north gallery was adapted into a state-of-the-art projection cinema (Arc). All moveable internal fittings were removed and have been stored to ensure the original gallery can be reinstated.

The main building and residence in Canberra are significant elements of our cultural heritage and retain a high degree of integrity from their original construction. We continue to manage and maintain the integrity of these buildings while balancing the need to re-use spaces for modern retail, catering, office and exhibition accommodation.

Our buildings and the site are significant elements of our cultural heritage and retain a high degree of integrity from their original construction. The objective of the Conservation Policies within our Heritage Management Plan (HMP) is that the heritage significance of the place should be managed in a manner appropriate to conserve the official listed values associated with the buildings and site and thereby its significance. At the same time the building and site need to continue to be used as an archive, exhibition and office facility. This HMP includes strategies that have been utilized to properly maintain and allow for the adaptive re-use of the buildings.

As a new agency, we are required to prepare a Heritage Strategy for places under our control. The principal objective of a heritage strategy is to outline a strategic approach for us to effectively manage the places which we own or control for the long term protection and conservation of their Commonwealth heritage values. We propose to commence the process of preparing this new strategy in late 2009 for presentation to the Australia Heritage Council in 2010.



Platypus Bronze Plaque, Possum Bronze Plaque, Kookaburra Bronze Plaque, Wombat Bronze Plaque, South Gallery, NFSA Canberra

FINANCIAL STATEMENTS





INDEPENDENT AUDITOR'S REPORT

To the Minister for the Environment, Heritage and the Arts

Scope

I have audited the accompanying financial statements of the National Film and Sound Archive for the year ended 30 June 2009, which comprise a Statement by the Director, Chief Executive Officer and Chief Financial Officer; Income Statement; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments and Notes to and forming part of the Financial Statements, including a Summary of Significant Accounting Policies.

The Responsibility of the Board of Directors for the Financial Statements

The Directors are responsible for the preparation and fair presentation of the financial statements in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards (which include the Australian Accounting Interpretations). This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the National Film and Sound Archive's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the National Film and Sound Archive's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial statements.

GPO Box 707 CANBERRA ACT 2601
19 National Circuit BARTON ACT 2600
Phone (02) 6203 7390 Fax (02) 6203 7777

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

Independence

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

Auditor's Opinion

In my opinion, the financial statements of the National Film and Sound Archive:

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including the National Film and Sound Archive's financial position as at 30 June 2009 and its financial performance and cash flows for the year then ended.

Australian National Audit Office



Rebecca Reilly
Executive Director

Delegate of the Auditor-General
Canberra

17 September 2009

NATIONAL FILM AND SOUND ARCHIVE**STATEMENT BY THE DIRECTOR, CHIEF EXECUTIVE OFFICER AND CHIEF FINANCIAL OFFICER***for the period ended 30 June 2009*

In our opinion, the attached financial statements for the year ended 30 June 2009 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997* .

In our opinion, at the date of this statement, there are reasonable grounds to believe that the National Film and Sound Archive will be able to pay its debts as and when they become due and payable.

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



Chris Puplick
Chair NFSA Board
17 September 2009



Darryl McIntyre
Chief Executive Officer
17 September 2009



Steve Vogt
Chief Financial Officer
17 September 2009

NATIONAL FILM AND SOUND ARCHIVE
INCOME STATEMENT
for the period ended 30 June 2009

	Notes	2009 \$'000
INCOME		
Revenue		
Revenue from Government	3A	25,082
Sale of goods and rendering of services	3B	710
Interest	3C	350
Other revenue	3D	141
Total revenue		26,283
Gains		
Donations	3E	792
Reversals of previous asset write-downs and impairments	3F	2
Total gains		794
Total Income		27,077
EXPENSES		
Employee benefits	4A	15,406
Suppliers	4B	8,080
Depreciation and amortisation	4C	3,629
Finance costs	4D	12
Write-down and impairment of assets	4E	424
Total Expenses		27,551
Deficit		(474)

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

Comparatives for the 2008 year are not shown in the statements and accompanying notes as detailed in Note 1.20.

NCAS

NATIONAL FILM AND SOUND ARCHIVE**BALANCE SHEET***as at 30 June 2009*

	Notes	2009 \$'000
ASSETS		
Financial Assets		
Cash and cash equivalents	5A	2,819
Trade and other receivables	5B	317
Investments	5C	4,000
Total financial assets		7,136
Non-Financial Assets		
Land and buildings	6A	31,844
Infrastructure, plant and equipment	6B	5,804
Heritage and cultural assets	6C	45,854
Intangibles	6E	1,076
Inventories	6G	709
Other non-financial assets	6H	278
Total non-financial assets		85,565
Total Assets		92,701
LIABILITIES		
Payables		
Suppliers	7A	609
Other payables	7B	318
Total payables		927
Interest Bearing Liabilities		
Leases	8A	48
Total interest bearing liabilities		48
Provisions		
Employee provisions	9A	3,332
Other provisions	9B	164
Total provisions		3,496
Total Liabilities		4,471
Net Assets		88,230
EQUITY		
Contributed equity		88,704
Accumulated deficit		(474)
Total Equity		88,230
Current Assets		8,111
Non-Current Assets		84,590
Current Liabilities		3,580
Non-Current Liabilities		891

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

Comparatives for the 2008 year are not shown in the statements and accompanying notes as detailed in Note 1.20.

NATIONAL FILM AND SOUND ARCHIVE
STATEMENT OF CHANGES IN EQUITY
as at 30 June 2009

	Retained Earnings	Contributed Equity/Capital	Total Equity
	2009 \$'000	2009 \$'000	2009 \$'000
Opening balance	-	-	-
Deficit for the period	(474)	-	(474)
Transactions with owners			
Contributions by owners			
Restructuring (Refer to Note 10)	-	88,614	88,614
Equity injection	-	90	90
Sub-total transactions with owners	-	88,704	88,704
Closing balance as at 30 June	(474)	88,704	88,230

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

Comparatives for the 2008 year are not shown in the statements and accompanying notes as detailed in Note 1.20.

NATIONAL FILM AND SOUND ARCHIVE**CASH FLOW STATEMENT***for the period ended 30 June 2009*

	Notes	2009 \$'000
OPERATING ACTIVITIES		
Cash received		
Goods and services		769
Receipts from Government		25,082
Interest		319
Net GST received		693
Donations		2
Other cash received		155
Total cash received		27,020
Cash used		
Employees		14,499
Suppliers		8,678
Total cash used		23,177
Net cash from operating activities	11	3,843
INVESTING ACTIVITIES		
Cash used		
Purchase of property, plant and equipment		2,718
Investments		4,000
Total cash used		6,718
Net cash used by investing activities		(6,718)
FINANCING ACTIVITIES		
Cash received		
Contributed equity		90
Total cash received		90
Cash used		
Finance lease payments		173
Total cash used		173
Net cash used by financing activities		(83)
Net decrease in cash held		(2,958)
Cash and cash equivalents at the beginning of the reporting period		5,777
Cash and cash equivalents at the end of the reporting period	5A	2,819

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

Comparatives for the 2008 year are not shown in the statements and accompanying notes as detailed in Note 1.20.

NATIONAL FILM AND SOUND ARCHIVE
SCHEDULE OF COMMITMENTS
as at 30 June 2009

	2009 \$'000
BY TYPE	
Commitments receivable	
Operating lease income	55
GST recoverable on commitments	199
Total commitments receivable	254
Commitments payable	
Capital commitments	
Land and buildings	83
Infrastructure, plant and equipment	241
Intangibles ¹	609
Other capital commitments	23
Total capital commitments	956
Other commitments	
Operating leases ²	1,710
Other commitments	300
Total other commitments	2,010
Net commitments by type	2,712
BY MATURITY	
Commitments receivable	
Operating lease income	
One year or less	17
From one to five years	38
Total operating lease income	55
Other commitments receivable	
One year or less	105
From one to five years	87
Over five years	7
Total other commitments receivable	199
Commitments payable	
Capital commitments	
One year or less	956
Total capital commitments	956
Operating lease commitments	
One year or less	644
From one to five years	993
Over five years	73
Total operating lease commitments	1,710
Other commitments	
One year or less	300
Total other commitments	300
Net commitments by maturity	2,712

NB: Commitments are GST inclusive where relevant.

1. Primarily includes contractual commitments for the development of a new collection information management system.
2. Operating leases included are effectively non-cancellable and primarily comprise:

Leases for office accommodation and collection storage

Lease payments are subject to fixed annual increases in accordance with lease agreements. Leases for office accommodation and collection storage may each be renewed for a period up to 4 years at the NFSA's option.

Leases for motor vehicles

Lease payments are fixed over the life of the lease. Lease agreements provide motor vehicles for the use of NFSA employees for work purposes only. Motor vehicle leases are for periods of 3 to 5 years.

NATIONAL FILM AND SOUND ARCHIVE
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2009

- Note 1: Summary of Significant Accounting Policies
- Note 2: Events After the Balance Sheet Date
- Note 3: Income
- Note 4: Expenses
- Note 5: Financial Assets
- Note 6: Non-Financial Assets
- Note 7: Payables
- Note 8: Interest Bearing Liabilities
- Note 9: Provisions
- Note 10: Restructuring
- Note 11: Cash Flow Reconciliation
- Note 12: Directors Remuneration
- Note 13: Related Party Disclosures
- Note 14: Executive Remuneration
- Note 15: Remuneration of Auditors
- Note 16: Financial Instruments
- Note 17: Compensation and Debt Relief
- Note 18: Reporting of Outcomes

Note 1: Summary of Significant Accounting Policies

1.1 Basis of Preparation of the Financial Report

The financial statements and notes are required by clause 1(b) of Schedule 1 to the *Commonwealth Authorities and Companies Act 1997* and are a general purpose financial report.

The continued existence of the National Film and Sound Archive (NFSA) in its present form and with its present programs is dependent on Government policy and on continuing appropriations by Parliament for the NFSA's administration and programs.

The financial statements and notes have been prepared in accordance with:

- Finance Minister's Orders (FMO) for reporting periods ending on or after 1 July 2008; and
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial report has been prepared on an accrual basis and is in accordance with historical cost convention, except for certain assets 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 report is presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

Unless an alternative treatment is specifically required by an accounting standard or the FMO, assets and liabilities are recognised in the balance sheet when and only when it is probable that future economic benefits will flow to the entity and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under agreements equally proportionately unperformed are not recognised unless required by an accounting standard.

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

1.2 Significant Accounting Judgments and Estimates

In the process of applying the accounting policies listed in this note, the NFSA has made the following judgments that have the most significant impact on the amounts recorded in the financial statements:

- The fair value of land and buildings has been taken to be the market value of similar properties as determined by an independent valuer;
- The fair value of infrastructure, plant and equipment has been taken to be the market value of similar items as determined by an internal management review; and
- The fair value of heritage and cultural assets has been taken to be either the market value of similar items as determined by an independent valuer or the depreciated replacement cost as determined by an internal management review (refer to Note 1.16 and Note 6).

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

1.3 New Accounting Standards

Adoption of New Australian Accounting Standard Requirements

No accounting standard has been adopted earlier than the application date as stated in the standard.

New accounting standards, revised standards, interpretations and amending standards that were issued prior to the signing of the statement by the Director, Chief Executive Officer and Chief Financial Officer and are applicable to the current reporting period did not have a financial impact, and are not expected to have a future financial impact on the NFSA.



Future Australian Accounting Standard Requirements

New accounting standards, revised standards, interpretations and amending standards that were issued prior to the signing of the statement by the Director, Chief Executive Officer and Chief Financial Officer and are applicable to the future reporting period are not expected to have a future financial impact on the entity.

1.4 Revenue

Revenue from the sale of goods is recognised when:

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

Revenue from rendering of services is recognised by reference to the stage of completion of contracts at the reporting date.

The revenue is recognised when:

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

The stage of completion of contracts at the reporting date is determined by reference to the proportion that costs incurred to date bear to the estimated total costs of the transaction.

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 balance date. Allowances are made when collectability of the debt is no longer probable.

Interest revenue is recognised using the effective interest method as set out in AASB 139 *Financial Instruments: Recognition and Measurement*.

Resources Received Free of Charge

Resources received free of charge are recognised as revenue when, and only when, a fair value can be reliably determined and the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense.

Revenues from Government

Funding received or receivable from agencies (appropriated to the agency as a CAC Act body payment item for payment to NFSA) is recognised as Revenue from Government unless they are in the nature of an equity injection.

1.5 Gains**Other Resources Received Free of Charge**

Contributions of assets at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition, unless received from another Government agency or authority as a consequence of a restructuring of administrative arrangements (refer to Note 1.6).

Resources received free of charge are recorded as either revenue or gains depending on their nature.

Sale of Assets

Gains from disposal of non-current assets is recognised when control of the asset has passed to the buyer.

1.6 Transactions with the Government as Owner**Equity Injections**

Amounts that are designated as equity injections for a year are recognised directly in contributed equity in that year.

Restructuring of Administrative Arrangements

Net assets received from or relinquished to another Australian Government agency or authority under a restructuring of administrative arrangements are adjusted at their book value directly against contributed equity.

Other Distributions to Owners

The FMO require that distributions to owners be debited to contributed equity unless in the nature of a dividend.

1.7 Employee Benefits

Liabilities for services rendered by employees are recognised at the reporting date to the extent that they have not been settled.

Liabilities for short-term employee benefits (as defined in AASB 119) and termination benefits due within twelve months of balance date are measured at their nominal amounts.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

All other employee benefit liabilities are measured at the present value of the 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. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees of the NFSA is estimated to be less than the annual entitlement for sick leave.

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that applied at the time the leave is taken, including the NFSA'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 by reference to the Department of Finance and Deregulation shorthand method as prescribed in the FMO. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Separation and Redundancy

Provision is made for separation and redundancy benefit payments. NFSA 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

Staff of the NFSA are primarily members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS) or the PSS accumulation plan (PSSap).

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 by the Department of Finance and Deregulation as an administered item.

The NFSA makes employer contributions to the employee superannuation schemes at rates determined by an actuary to be sufficient to meet the current cost to the Government of the superannuation entitlements of the NFSA's employees. The NFSA 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 for the final fortnight of the year.



1.8 Leases

A distinction is made between finance leases and operating leases. Finance leases effectively transfer from the lessor to the lessee substantially all the risks and rewards incidental to ownership of leased non-current assets. An operating lease is a lease that is not a finance lease. In operating leases, the lessor effectively retains substantially all such risks and benefits.

Where a non-current asset is acquired by means of a finance lease, the asset is capitalised at either the fair value of the lease property or, if lower, the present value of minimum lease payments at the inception of the contract and a liability is recognised at the same time and for the same amount.

The discount rate used is the interest rate implicit in the lease. Leased assets are amortised over the period of the lease. Lease payments are allocated between the principal component and the interest expense.

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

1.9 Borrowing Costs

All borrowing costs are expensed as incurred.

1.10 Cash

Cash and cash equivalents includes notes and coins held and any deposits in bank accounts with an original maturity of three months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash is recognised at its nominal amount.

1.11 Financial Assets

NFSA classifies its financial assets in the following categories:

- at fair value through profit or loss;
- held-to-maturity investments;
- available-for-sale; and
- loans and receivables.

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition.

Financial assets are recognised and derecognised upon trade date.

Effective Interest Method

The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset, or, where appropriate, a shorter period.

Income is recognised on an effective interest rate basis except for financial assets at fair value through profit or loss.

Financial Assets at Fair Value Through Profit or Loss

Financial assets are classified as financial assets at fair value through profit or loss where the financial assets:

- have been acquired principally for the purpose of selling in the near future;
- are a part of an identified portfolio of financial instruments that the NFSA manages together and has a recent actual pattern of short-term profit-taking; or
- are derivatives that are not designated and effective as a hedging instrument.

Assets in this category are classified as current assets.

Financial assets at fair value through profit or loss are stated at fair value, with any resultant gain or loss recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest earned on the financial asset.

Available-for-sale Financial Assets

Available-for-sale financial assets are recorded at fair value. Gains and losses arising from changes in fair value are recognised directly in the reserves (equity) with the exception of impairment losses. Interest is calculated using the effective interest method and foreign exchange gains and losses on monetary assets are recognised directly in profit or loss. Where the asset is disposed of or is determined to be impaired, part (or all) of the cumulative gain or loss previously recognised in the reserve is included in profit for the period.

Where a reliable fair value can not be established for unlisted investments in equity instruments cost is used. NFSA has no such instruments.

Held-to-Maturity Investments

Non-derivative financial assets with fixed or determinable payments and fixed maturity dates that the group has the positive intent and ability to hold to maturity are classified as held-to-maturity investments. Held-to-maturity investments are recorded at amortised cost using the effective interest method less impairment, with revenue recognised on an effective yield basis.

Loans and Receivables

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as loans and receivables. They are included in current assets, except for maturities greater than 12 months after the balance sheet date. These are classified as non current assets. Loans and receivables are measured at amortised cost using the effective interest method less impairment. Interest is recognised by applying the effective interest rate.

Impairment of Financial Assets

Financial assets are assessed for impairment at each balance date.

- *Financial assets held at amortised cost* - if there is objective evidence that an impairment loss has been incurred for loans and receivables or held to maturity investments held at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in the income statement.
- *Available for sale financial assets* - if there is objective evidence that an impairment loss on an available-for-sale financial asset has been incurred, the amount of the difference between its cost, less principal repayments and amortisation, and its current fair value, less any impairment loss previously recognised in expenses, is transferred from equity to the income statement.
- *Available for sale financial assets (held at cost)* - if there is objective evidence that an impairment loss has been incurred the amount of the impairment loss is the difference between the carrying amount of the asset and the present value of the estimated future cash flows discounted at the current market rate for similar assets.

1.12 Financial Liabilities

Financial liabilities are classified as either financial liabilities at fair value through profit or loss or other financial liabilities. Financial liabilities are recognised and derecognised upon trade date.

Financial Liabilities at Fair Value Through Profit or Loss

Financial liabilities at fair value through profit or loss are initially measured at fair value. Subsequent fair value adjustments are recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest paid on the financial liability.

Other Financial Liabilities

Other financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs.



Other financial liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective yield basis.

The effective interest method is a method of calculating the amortised cost of a financial liability and of allocating interest expense over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash payments through the expected life of the financial liability, or, where appropriate, a shorter period.

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).

1.13 Contingent Liabilities and Contingent Assets

Contingent liabilities and contingent assets are not recognised in the balance sheet but are reported in the relevant schedules and 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.

The NFSA had no contingent liabilities or contingent assets as at 30 June 2009.

1.14 Financial Guarantee Contracts

Financial guarantee contracts are accounted for in accordance with AASB 139 *Financial Instruments: Recognition and Measurement*. They are not treated as a contingent liability, as they are regarded as financial instruments outside the scope of AASB 137 *Provisions, Contingent Liabilities and Contingent Assets*.

1.15 Acquisition of Assets

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 transferors accounts immediately prior to the restructuring.

1.16 Property, Plant and Equipment

Asset Recognition Threshold

Purchases of property, plant and equipment are recognised initially at cost in the balance sheet, 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).

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located. This is particularly relevant to makegood provisions in property leases taken up by the NFSA where there exists an obligation to restore the property to its original condition. These costs are included in the value of the NFSA's leasehold improvements with a corresponding provision for the makegood recognised.

Revaluations

Fair values for each class of asset are determined as shown below:

Asset class	Fair value measured at
Land	Market selling price
Buildings	Market selling price
Leasehold improvements	Depreciated replacement cost
Infrastructure, plant and equipment	Market selling price
Heritage and cultural assets	Market selling price or depreciated replacement cost

Following initial recognition at cost, property plant and equipment 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 do 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.

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 reverses a previous revaluation decrement of the same asset class that was previously recognised through operating result. Revaluation decrements for a class of assets are recognised directly through operating result except to the extent that they reverse 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 asset restated to the revalued amount.

Heritage and Cultural Assets

The valuation of heritage and cultural assets in the national collection is dependent on whether the copyright has expired on the item or the NFSA is the copyright holder.

Collection items where the copyright has not expired or where the copyright is not held by the NFSA are valued at the fair value of the carrier only and not the content on the carrier. Except where the carrier is not reusable, in which case the item does not meet the definition of an asset as the carrier has become integral to the content and is therefore not included in the collection valuation.

Collection items where the copyright has expired or the NFSA holds the copyright are valued at the fair value of the carrier and the content on the carrier.

In addition to the heritage and cultural assets disclosed in the financial statements the NFSA also holds items on deposit on behalf of the owners and items which have yet to be accepted into the collection. The items held on deposit are not recognised as assets in the financial statements as the NFSA does not control these items. The items yet to be formally accepted into the collection are not recognised as assets in the financial statements as the cost of these items cannot be reliably measured until they are evaluated and accepted into the collection.

Depreciation

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to the NFSA using, in all cases, the straight-line method of depreciation.

Depreciation 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:

Asset class	2009
Buildings on freehold land	38 to 76 years
Leasehold improvements	Lease term
Infrastructure, plant and equipment	3 to 20 years
Heritage and cultural assets	3 to 160 years

Impairment

All assets were assessed for impairment at 30 June 2009. Where indications of impairment exist, an impairment adjustment is 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 to sell 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 NFSA were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

1.17 Intangibles

The NFSA's intangibles comprise internally-developed software for internal use. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the NFSA's software is 3 to 5 years.

All software assets were assessed for indications of impairment as at 30 June 2009.

1.18 Inventories

Inventories held for sale are valued at the lower of cost and net realisable value.

Inventories held for distribution are valued at cost, adjusted for any loss of service potential.

Costs incurred in bringing each item of inventory to its present location and condition are assigned as follows:

- raw materials and stores – purchase cost on a first-in-first-out basis; and
- finished goods and work-in-progress – cost of direct materials and labour plus attributable costs that are capable of being allocated on a reasonable basis.

Inventories acquired at no cost or nominal consideration are initially measured at current replacement cost at the date of acquisition.

1.19 Taxation / Competitive Neutrality

The NFSA is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and the Goods and Services Tax (GST).

Revenues, expenses, assets and liabilities are recognised net of GST except:

- where the amount of GST incurred is not recoverable from the Australian Taxation Office; and
- for receivables and payables.

1.20 Comparatives

The NFSA was established as an independent statutory authority on 1 July 2008. Prior to this the NFSA was a division of the Australian Film Commission. Therefore no comparatives for the 2008 financial year are shown in the financial statements and notes.

Details of assets and liabilities that transferred from the Australian Film Commission and National Library of Australia to the NFSA on 1 July 2008 are disclosed in Note 10.

Note 2: Events After the Balance Sheet Date

There are no events after the balance sheet date that will materially affect the financial statements.

Note 3: Income

2009

\$'000

Revenue**Note 3A: Revenue from Government**

Department of the Environment, Water, Heritage and the Arts

CAC Act body payment item

25,082

Total revenue from Government

25,082

Note 3B: Sale of Goods and Rendering of Services

Provision of goods - external parties

169

Rendering of services - related entities

18

Rendering of services - external parties

523

Total sale of goods and rendering of services

710

Note 3C: Interest

Deposits

350

Total interest

350

Note 3D: Other Revenue

Sponsorships

71

Royalties

2

Other

68

Total other revenue

141

Gains**Note 3E: Donations**

Donations

792

Total donations

792

Note 3F: Reversals of Previous Asset Write-Downs and Impairments

Reversal of impairment losses on receivables

2

Total reversals of previous asset write-downs and impairments

2

Note 4: Expenses

	2009
	\$'000

Note 4A: Employee Benefits

Wages and salaries	11,467
Superannuation:	
Defined contribution plans	545
Defined benefit plans	1,478
Leave and other entitlements	1,735
Separation and redundancies	64
Other employee benefits	117
Total employee benefits	15,406

Note 4B: Suppliers

Provision of goods – related entities	2
Provision of goods – external parties	1,044
Rendering of services – related entities	456
Rendering of services – external parties	5,819
Operating lease rentals - external parties:	
Minimum lease payments	662
Workers compensation premiums	97
Total suppliers	8,080

Note 4C: Depreciation and Amortisation

Depreciation:	
Buildings	815
Infrastructure, plant and equipment	1,461
Heritage and cultural assets	965
Total depreciation	3,241
Amortisation:	
Assets held under finance leases	207
Computer software	181
Total amortisation	388
Total depreciation and amortisation	3,629

Note 4D: Finance Costs

Finance leases	4
Unwinding of discount on restoration obligations	8
Total finance costs	12

Note 4E: Write-Down and Impairment of Assets

Asset write-downs and impairments from:	
Write-down of receivables	2
Write-down of infrastructure, plant and equipment	19
Write-down of heritage and cultural assets	385
Write-down of intangible assets	11
Impairment of infrastructure, plant and equipment	7
Total write-down and impairment of assets	424

The write-down of heritage and cultural assets relates to collection items whose copyright has been reclassified and no longer included in the collection valuation and items removed from the collection during the 2008-09 financial year.

Note 5: Financial Assets

	2009 \$'000
Note 5A: Cash and Cash Equivalents	
Cash on hand or on deposit	2,819
Total cash and cash equivalents	<u>2,819</u>

Note 5B: Trade and Other Receivables

Goods and services - related entities	9
Goods and services - external parties	49
Total receivable for goods and services	<u>58</u>
GST receivable from the Australian Taxation Office	230
Interest	31
Total trade and other receivables (gross)	<u>319</u>
Less impairment allowance account:	
Goods and services	(2)
Total trade and other receivables (net)	<u>317</u>

Receivables are represented by:

Current	317
Non-current	-
Total trade and other receivables (net)	<u>317</u>

Receivables are aged as follows:

Not overdue	290
Overdue by:	
Less than 30 days	13
30 to 60 days	2
61 to 90 days	9
More than 90 days	5
Total trade and other receivables (gross)	<u>319</u>

The impairment allowance account is aged as follows:

More than 90 days	(2)
Total impairment allowance account	<u>(2)</u>

Reconciliation of the impairment allowance account:

Movements in relation to 2009

	2009 \$'000
Goods and Services	
Opening balance 1 July 2008	<u>(3)</u>
Amounts written-off	1
Amounts recovered and reversed	2
Decrease recognised in net surplus	(2)
Closing balance 30 June 2009	<u>(2)</u>
Note 5C: Investments	
Deposits	4,000
Total investments (current)	<u>4,000</u>

These comprise term deposits of 120 days and a weighted average interest rate of 3.35%.

Note 6: Non-Financial Assets

	2009
	\$'000
<u>Note 6A: Land and Buildings</u>	
Freehold land at gross carrying value (at fair value)	5,340
Buildings on freehold land:	
Work in progress	12
Fair value	26,104
Accumulated depreciation	(691)
<i>Total buildings on freehold land</i>	30,765
Leasehold improvements:	
Fair value	1,203
Accumulated depreciation	(124)
<i>Total leasehold improvements</i>	1,079
<i>Total land and buildings (non-current)</i>	31,844

No indicators of impairment were found for land and buildings.

Note 6B: Infrastructure, Plant and Equipment

Infrastructure, plant and equipment:	
Work in progress	117
Fair value	7,357
Accumulated depreciation	(1,663)
Accumulated impairment losses	(7)
<i>Total infrastructure, plant and equipment (non-current)</i>	5,804

Infrastructure, plant and equipment under finance leases are subject to revaluation. The carrying amount is included in the valuation figures above.

Indicators of impairment were found for infrastructure, plant and equipment with an impairment loss of \$7,000 recognised.

Note 6C: Heritage and Cultural Assets

Heritage and cultural:	
Fair value	47,555
Accumulated depreciation	(1,701)
<i>Total heritage and cultural assets (non-current)</i>	45,854

No indicators of impairment were found for heritage and cultural assets.

No revaluations of non-financial assets were undertaken during the 2008-09 financial year. The opening value of assets represents their fair value when transferred to the NFSA on 1 July 2008. All revaluations are conducted in accordance with Note 1, details of previous revaluations are shown below:

Land and buildings were revalued on 30 June 2008 by an independent valuer, the Australian Valuation Office.

Leasehold improvements and infrastructure, plant and equipment were revalued on 30 June 2008 through an internal management review.

Heritage and cultural assets include the national collection and the film and video lending collection. The national collection was revalued on 30 June 2008 by an independent valuer, Mr Ian Armstrong. The film and video lending collection was revalued on 30 June 2006 by an independent valuer, the Australian Valuation Office.

Note 6: Non-Financial Assets**Note 6D: Analysis of Property, Plant and Equipment****Table A – Reconciliation of the opening and closing balances of property, plant and equipment (2008-09)**

	Land \$'000	Buildings \$'000	Total Land and Buildings \$'000	Other IP & E \$'000	Heritage and Cultural \$'000	Total \$'000
As at 1 July 2008						
Gross book value	5,340	26,052	31,392	6,459	46,967	84,818
Accumulated depreciation/amortisation and impairment	-	-	-	-	(747)	(747)
Net book value 1 July 2008	5,340	26,052	31,392	6,459	46,220	84,071
Additions:						
By purchase	-	1,267	1,267	1,051	140	2,458
By donation	-	-	-	-	796	796
Internally developed	-	-	-	-	48	48
Impairments recognised in the operating result	-	-	-	(7)	-	(7)
Reclassification	-	-	-	(12)	-	(12)
Depreciation/amortisation expense	-	(815)	(815)	(1,668)	(965)	(3,448)
Disposals (write-downs)	-	-	-	(19)	(385)	(404)
Net book value 30 June 2009	5,340	26,504	31,844	5,804	45,854	83,502
Net book value as of 30 June 2009 represented by:						
Gross book value	5,340	27,319	32,659	7,474	47,555	87,688
Accumulated depreciation/amortisation and impairment	-	(815)	(815)	(1,670)	(1,701)	(4,186)
	5,340	26,504	31,844	5,804	45,854	83,502

Note 6: Non-Financial Assets

2009

\$'000

Note 6E: Intangibles

Computer software at cost:

Internally developed – in progress

Internally developed – in use

Purchased

Total computer software

Accumulated amortisation

Total intangibles (non-current)

701

646

684

2,031**(955)****1,076**

No indicators of impairment were found for intangible assets.

Note 6: Non-Financial Assets**Note 6F: Intangibles****Table B – Reconciliation of the opening and closing balances of intangibles (2008-09)**

	Computer Software Internally Developed \$'000	Computer Software Purchased \$'000	Total \$'000
As at 1 July 2008			
Gross book value	1,213	702	1,915
Accumulated depreciation/amortisation and impairment	(480)	(385)	(865)
Net book value 1 July 2008	733	317	1,050
Additions:			
By purchase or internally developed	134	72	206
Reclassifications	-	12	12
Amortisation	(69)	(112)	(181)
Disposals (write-downs)	-	(11)	(11)
Net book value 30 June 2009	798	278	1,076
Net book value as of 30 June 2009 represented by:			
Gross book value	1,347	684	2,031
Accumulated depreciation/amortisation and impairment	(549)	(406)	(955)
	798	278	1,076

Note 6: Non-Financial Assets

2009
\$'000

Note 6G: Inventories

Inventories held for sale:

Finished goods

42

Total inventories held for sale

42

Inventories held for consumption

667

Total inventories (current)

709

During 2008-09, \$107,000 of inventory held for sale was recognised as an expense.

During 2008-09, \$326,000 of inventory held for consumption was recognised as an expense.

No items of inventory are recognised at fair value less cost to sell.

Note 6H: Other Non-Financial Assets

Prepayments

278

Total other non-financial assets

278

Other financial assets are expected to be expensed in:

Less than 12 months

266

More than 12 months

12

Total other non-financial assets

278

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

Note 7: Payables

2009

\$'000

Note 7A: Suppliers

Trade creditors	601
Operating lease rentals	8
Total supplier payables (current)	609

Supplier payables are represented by:

Related parties	75
External parties	534
Total supplier payables	609

Settlement is usually made net 30 days.

Note 7B: Other Payables

Salaries and wages	197
Superannuation	33
Lease incentives	70
Unearned income	6
Other	12
Total other payables	318

Other payables are represented by:

Current	248
Non-current	70
Total other payables	318

FINANCIALS

Note 8: Interest Bearing Liabilities

	2009 \$'000
Note 8A: Leases	
Finance leases	48
Total leases	48
Payable:	
Within one year	
Minimum lease payments	49
Deduct: future finance charges	(1)
Finance leases recognised on the balance sheet	48

Finance leases exist in relation to desktop computers and are non-cancellable for fixed terms averaging 3 years, with a maximum term of 4 years. The interest rate implicit in the leases averages 1% and the lease assets secure the lease liabilities. There are no contingent rentals.

Note 9: Provisions

	2009 \$'000
Note 9A: Employee Provisions	
Leave	3,332
Total employee provisions	<u>3,332</u>

Employee provisions are represented by:

Current	2,670
Non-current	662
Total employee provisions	<u>3,332</u>

The classification of current employee provisions includes amounts for which there is not an unconditional right to defer settlement by one year, hence in the case of employee provisions the above classification does not represent the amount expected to be settled within one year of the reporting date. Employee provisions expected to be settled in twelve months from the reporting date are \$1,406,000 and in excess of 1 year \$1,926,000.

Note 9B: Other Provisions

Restoration obligations	164
Total other provisions (non-current)	<u>164</u>

Provision for restoration

	2009 \$'000
Carrying amount 1 July 2008	<u>135</u>
Additional provisions made	35
Amounts reversed	(14)
Unwinding of discount or change in discount rate	8
Closing balance 30 June 2009	<u>164</u>

The NFSA currently has two agreements for the leasing of premises which have provisions requiring the NFSA to restore the premises to their original condition at the conclusion of the lease. The NFSA has made a provision to reflect the present value of this obligation.

Note 10: Restructuring

Note 10: Departmental Restructuring

As a result of a restructuring of administrative arrangements, the NFSA assumed responsibility for the following functions:

1. Maintain the national audiovisual collection on 1 July 2008 from the Australian Film Commission; and
2. National Film and Video Collection on 1 July 2008 from the National Library of Australia.

In respect of functions assumed, the net book values of assets and liabilities transferred to the NFSA for no consideration and recognised as at the date of transfer were:

	2009 \$'000
1. Australian Film Commission	
Assets recognised	
Cash and cash equivalents	5,777
Trade and other receivables	46
Land and buildings	31,392
Infrastructure, plant and equipment	6,459
Heritage and cultural assets	37,559
Intangibles	1,051
Inventories	684
Other non-financial assets	91
Total assets recognised	83,059
Liabilities recognised	
Suppliers	28
Other payables	68
Leases	221
Employee provisions	2,655
Other provisions	134
Total liabilities recognised	3,106
Net assets assumed	79,953
2. National Library of Australia	
Assets recognised	
Heritage and cultural assets	8,661
Total assets recognised	8,661
Net assets assumed	8,661
Net assets assumed from all entities	88,614

All income and expenses in the 2008-09 financial year for the functions detailed above were recognised by the NFSA.

Note 11: Cash Flow Reconciliation

	2009
	\$'000
Reconciliation of cash and cash equivalents as per Balance Sheet to Cash Flow Statement	
Report cash and cash equivalents as per:	
Cash Flow Statement	2,819
Balance Sheet	2,819
Difference	<u><u>-</u></u>

Reconciliation of operating result to net cash from operating activities:

Operating result	(474)
Depreciation /amortisation	3,629
Net write-down of non-financial assets	424
Non-cash donations	(790)
(Increase) / decrease in net receivables	(274)
(Increase) / decrease in inventories	(25)
(Increase) / decrease in prepayments	(187)
Increase / (decrease) in employee provisions	832
Increase / (decrease) in supplier payables	609
Increase / (decrease) in other payables	69
Increase / (decrease) in other provisions	30
Net cash from operating activities	<u><u>3,843</u></u>

Note 12: Directors Remuneration

2009

The number of directors of the NFSA included in these figures are shown below in the relevant remuneration bands:

\$Nil	to \$14,999	6
\$30,000	to \$44,999	1
Total number of directors of the NFSA		7

Total remuneration received or due and receivable by directors of the NFSA

\$ 70,133

Note 13: Related Party Disclosures

Members of the NFSA Board during the 2008-09 financial year were:

Chris Puplick (Chair)
 Deb Verhoeven (Deputy Chair)
 Grace Koch
 Jill Matthews
 Philip Mortlock
 Andrew Pike
 Catherine Robinson

The aggregate remuneration of Board members is disclosed in Note 12.

No members of the Board have during the 2008-09 financial received or become entitled to receive a benefit (other than a benefit included in the aggregate amount of remuneration by Board members shown in the financial statements) by reason of a contract made by the NFSA with the Board member or an entity in which they have a substantial financial interest, other than in respect of:

1. In the ordinary course of business payments (and entitlements to receive payments) totaling \$7,582 were made to Pike-Fitzpatrick Nominees Pty Ltd (trading as Ronin Films). These payments were made on normal commercial terms. Andrew Pike is Managing Director of Pike-Fitzpatrick Nominees Pty Ltd.
2. In the ordinary course of business receipts totaling \$2,587 were received from Pike-Fitzpatrick Nominees Pty Ltd (trading as Ronin Films) for venue hire. These services were provided under the normal commercial terms and charges of the NFSA. Andrew Pike is Managing Director of Pike-Fitzpatrick Nominees Pty Ltd.

There were no other transactions with Board members or related entities during the reporting period.

Note 14: Executive Remuneration**2009**

The number of senior executives who received or were due

to receive total remuneration of \$130,000 or more:

\$145 000 to \$159 999	1
\$160 000 to \$174 999	2
\$205 000 to \$219 999	1
Total	4

The aggregate amount of total remuneration of senior executives shown above.

\$ 712,725

The aggregate amount of separation and redundancy/termination benefit payments during the year to executives shown above.

\$ 64,243

Note 15: Remuneration of Auditors**2009****\$'000**

Remuneration to the Auditor-General for providing financial statement audit services provided was

60**60**

No other services were provided by the Auditor-General.

Note 16: Financial Instruments

2009
\$'000

Note 16A: Categories of Financial Instruments

Financial Assets

Held to maturity:

Deposits 4,000

Total held to maturity 4,000

Loans and receivables:

Cash and cash equivalents 2,819

Trade receivables 58

Interest receivable 31

Total loans and receivables 2,908

Carrying amount of financial assets 6,908

Financial Liabilities

At amortised cost:

Supplier payables 609

Finance leases 48

Carrying amount of financial liabilities 657

Note 16B: Net Income and Expense from Financial Assets

Held to maturity

Interest revenue 113

Net gain held to maturity 113

Loans and receivables

Interest revenue 237

Reversal of impairment losses on receivables 2

Net gain loans and receivables 239

Net gain from financial assets 352

The net income from financial assets not at fair value from profit and loss is \$352,000.

Note 16C: Net Income and Expense from Financial Liabilities

Financial liabilities - at amortised cost

Interest expense 4

Net loss financial liabilities - at amortised cost 4

The net expense from financial liabilities not at fair value from profit and loss is \$4,000.

Note 16: Financial Instruments**Note 16D: Fair Value of Financial Instruments**

The net fair value of each class of the NFSA's financial assets and liabilities equal the carrying amount for the current reporting period.

Financial Assets

The net fair value of cash, deposits and non-interest bearing monetary financial assets approximate their carrying amounts. None of these classes of financial assets are readily traded on organised markets in standardised form.

Financial Liabilities

The net fair values for supplier payables, which are short-term in nature, are equal to their carrying amounts. None of the classes of financial liabilities are readily traded on organised markets in standardised form.

The net fair value for finance lease liabilities are based on discounted cash flows using the interest rate implicit in the lease agreements. The net fair values of finance leases approximate their carrying amounts.

ICFAS

Note 16: Financial Instruments**Note 16E: Credit Risk**

The NFSA is exposed to minimal credit risk as the majority of its financial assets are cash, deposits and trade receivables. The maximum exposure to credit risk is detailed in the table below.

The following table illustrates the NFSA's gross exposure to credit risk, excluding any collateral or credit enhancements.

	2009 \$'000
Financial assets	
Deposits	4,000
Cash and cash equivalents	2,819
Trade receivables	58
Interest receivable	31
Total	6,908

The NFSA holds no collateral to mitigate against credit risk.

Credit risk of financial instruments not past due or individually determined as impaired

	Not past due nor impaired 2009 \$'000	Past due or impaired 2009 \$'000
Deposits	4,000	-
Cash and cash equivalents	2,819	-
Trade receivables	29	29
Interest receivable	31	-
Total	6,879	29

Ageing of financial assets that are past due but not impaired for 2009

	0 to 30 days 2009 \$'000	31 to 60 days 2009 \$'000	61 to 90 days 2009 \$'000	90+ days 2009 \$'000	Total 2009 \$'000
Trade receivables	13	2	9	5	29
Total	13	2	9	5	29

Note 16F: Liquidity Risk

The NFSA's financial liabilities are payables and a finance lease. The exposure to liquidity risk is based on the notion that the NFSA will encounter difficulty in meeting its obligations associated with its financial liabilities. This is highly unlikely due to appropriation funding and other funding mechanisms available and internal policies and procedures put in place to ensure there are appropriate resources to meet its financial obligations.

Maturities for financial liabilities 2009

	On demand 2009 \$'000	within 1 year 2009 \$'000	1 to 2 years 2009 \$'000	2 to 5 years 2009 \$'000	> 5 years 2009 \$'000	Total 2009 \$'000
Supplier payables	609	-	-	-	-	609
Finance leases	-	48	-	-	-	48
Total	609	48	-	-	-	657

Note 16G: Market Risk**Risk to which NFSA is exposed 2009**

The NFSA holds basic financial instruments that do not expose the NFSA to certain market risks. The NFSA is not exposed to 'currency risk' or 'other price risk'.

Interest Rate Risk

The only interest-bearing items on the balance sheet are the finance lease and lease incentive. All bear interest at a fixed interest rate and will not fluctuate due to changes in the market interest rate.

Note 17: Compensation and Debt Relief

The NFSA has not made or provided for any provisions in relation to compensation and debt relief, including either Act of Grace payments, waivers of debts owed to the NFSA, payments made under the Compensation for Detriment caused by Defective Administration, payments made under approved ex-gratia programs or payments made in special circumstances relating to APS employment pursuant to section 73 of the *Public Service Act 1999*.

Note 18: Reporting of Outcomes**Note 18A: Net Cost of Outcome Delivery**

	Outcome 1	Total
	2009	2009
	\$'000	\$'000
Expenses		
Departmental	27,551	27,551
Total expenses	27,551	27,551
Costs recovered from provision of goods and services to the non-government sector		
Departmental	692	692
Total costs recovered	692	692
Other external income		
Departmental		
Sale of goods and services to related parties	18	18
Interest	350	350
Donations	792	792
Reversal of previous asset write-downs and impairments	2	2
Other revenue	141	141
Total other external income	1,303	1,303
Net cost of outcome	25,556	25,556

Note 18B: Major Classes of Departmental Income and Expenses by Output Groups and Outputs

Outcome 1	Output Group 1.1	Outcome 1 Total
	2009	2009
	\$'000	\$'000
Departmental expenses		
Employee benefits	15,406	15,406
Suppliers	8,080	8,080
Depreciation and amortisation	3,629	3,629
Finance costs	12	12
Write-down and impairment of assets	424	424
Total departmental expenses	27,551	27,551
Funded by:		
Departmental income		
Revenue from Government	25,082	25,082
Sale of goods and rendering of services	710	710
Interest	350	350
Donations	792	792
Reversals of previous asset write-downs and impairments	2	2
Other revenue	141	141
Total departmental income	27,077	27,077

Note 18C: Major Classes of Departmental Assets and Liabilities by Outcomes

	Outcome 1	Total
	2009	2009
	\$'000	\$'000
Departmental assets		
Cash and cash equivalents	2,819	2,819
Trade and other receivables	317	317
Investments	4,000	4,000
Land and buildings	31,844	31,844
Infrastructure, plant and equipment	5,804	5,804
Heritage and cultural assets	45,854	45,854
Intangibles	1,076	1,076
Inventories	709	709
Other non-financial assets	278	278
Total departmental assets	92,701	92,701
Departmental liabilities		
Suppliers	609	609
Other payables	318	318
Leases	48	48
Employee provisions	3,332	3,332
Other provisions	164	164
Total departmental liabilities	4,471	4,471

Net costs shown include intra-government costs that are eliminated in calculating the actual Budget outcome.

APPENDICES



APPENDICES

Appendix 1: Board Charter and Code of Conduct

Appendix 2: Board Committees

Appendix 3: Our management structure at 30 June 2009

Appendix 4: Our functions and powers

Appendix 5: Freedom of information

Appendix 6: Key acquisition gems and highlights for 2008–09

Appendix 7: Recipients of the Ken G Hall Film Preservation Award

Appendix 8: Longford Lyell Lecture series

Appendix 9: *Sounds of Australia* – The National Registry of Recorded Sound

Appendix 10 Scholars and Artists in Residence Research Fellows 2008–09

Appendix 11: Conferences and festivals attended/papers published

Appendix 12: Our Service Charter and contact details

Other key operational documents can be found on our website by following the links below:

- *National Film and Sound Archive Act 2008*
(http://www.nfsa.gov.au/about_us/corporate/info.html)
- 2008–09 Portfolio Budget Statement
(http://www.nfsa.gov.au/about_us/corporate/info.html)
- *NFSA Collection Policy and Statement of Curatorial Values*
(<http://www.nfsa.gov.au/docs/collectionpolicy.pdf>)
- 2008–09 Charter of Operations
(http://www.nfsa.gov.au/about_us/corporate/info.html)
- *Corporate Plan 2008–09 to 2010–11*
(http://www.nfsa.gov.au/about_us/corporate/info.html)

APPENDIX 1: BOARD CHARTER AND CODE OF CONDUCT

Board Charter

The Board is responsible to the Minister for the Environment, Heritage and the Arts for the performance of the NFSA. The Board's role, responsibilities and powers are set out in the *National Film and Sound Archive Act 2008* and the *Commonwealth Authorities and Companies Act 1997*.

The Board is responsible for the strategic directions and objectives of the NFSA, as represented in the Corporate Plan and other strategic documents. The Board's responsibilities include the NFSA's governance practices.

The Board has delegated responsibility to NFSA management for its day-to-day operations, subject to certain authority limits and reporting requirements. The Board reserves to itself the following matters:

- endorsing expenditure of funds outside the current financial authorisations
- endorsing collecting policies
- endorsing all submissions to inquiries and reviews and policy positions advocated by the NFSA
- endorsing the Charter of Operations
- endorsing the annual report
- reviewing the Corporate Plan (including the Strategic Plan and overall strategic directions)
- endorsing significant corporate policies that are of a high level and may have an impact/be of interest externally
- appointing the Chief Executive Officer
- endorsing the annual budget and departures from the budget
- reviewing monthly financial reports
- endorsing organisational re-structuring of a material nature
- agreeing membership of the Audit Committee and other committees
- undertaking risk management and monitoring operational and financial risks
- undertaking annual Board performance assessment by an independent, external provider
- undertaking Board member training and development, including an induction program.

The Board may decide on other matters as necessary and at its discretion. An Audit Committee has been established to help the Board discharge its responsibilities, and its role is contained in a charter established by the Board. Other committees of the Board are established as needed. The Board Charter will be included in each annual report of the NFSA.

Board Code of Conduct

The Code of Conduct sets out the standards of personal and professional conduct required of Board members. The standards concern personal integrity, honesty, self-discipline, diligence and professional competence.

Board members have an obligation to accept and abide by this code, in spirit as well as by the letter of the law. Board members must at all times:

- understand and uphold the values and objectives of the NFSA
- be familiar with the *National Film and Sound Archive Act 2008*, its policies and procedures, and the duties of directors as defined in the relevant legislation, including the *Commonwealth Authorities and Companies Act 1997*
- prepare for, attend and participate actively in Board meetings, and make decisions in a timely, fair and efficient manner
- ensure decisions of the Board are based on the best evidence and information available
- maintain good relations with other government agencies and have regard to stakeholders
- report immediately any personal conflicts of interest, whether perceived or real, or serious breaches of the law to the NFSA
- conduct themselves with regard to the reputation, purpose, objectives and interests of the NFSA, and not do, say, or omit to do anything which might bring the NFSA into disrepute, be inconsistent with or detrimental to its objectives and interests or cast doubt on members' own professional integrity
- not claim or give the impression that they are representing the official views of the NFSA, unless they have been expressly authorised to do so
- perform their duties diligently, conscientiously and without favour to themselves or another person
- not allow their judgment or conduct to be influenced or compromised by commercial considerations
- ensure that interaction with NFSA management and staff is only undertaken in consultation with the CEO
- not improperly use information they have obtained as a result of their position, and ensure that confidential information is not disclosed improperly, or only as required by law.

APPENDIX 2: BOARD COMMITTEES

Following is a list of the committees and working groups responsible to the Board, including membership, dates of meetings and who attended. The CEO, relevant General Manager and key NFSA staff also attend committee and working group meetings.

Audit Committee

The Audit Committee provides independent assurance and assistance to the Board and senior management on our financial data, control processes, risk and compliance framework, and external accountability responsibilities. The Audit Committee also provides advice to the Board on the preparation and review of the Certificate of Compliance before the Board's signing each year and monitors and reports to the Board on our legislative compliance. The Audit Committee is involved in the development of the strategic three-year and annual internal audit programs and reviews all reports from these programs.

Composition of the committee is:

Chair	Jenny Morison (independent chair)
Member/s	Jeff Lamond (independent member) Deb Verhoeven Andrew Pike

Attendance

	10/11	23/2	16/4	19/6
Jenny Morison	✓	✓	✓	✓
Jeff Lamond	✓	✓	✓	✓
Deb Verhoeven	✓	✓	✓	✓
Andrew Pike	✓	✓	✓	✓

Revenue and Commercialisation Committee

The Revenue and Commercialisation Committee's responsibilities include:

- exploring revenue opportunities, including:
 - fundraising
 - establishment of a foundation
 - sponsorship
 - product range and development
 - use of the Arc cinema
 - venue hire
 - retail and catering strategies and operational performance
 - establishment of a consultancy unit

- exploring opportunities based around the report, *venturousaustralia – building strength* in innovation, Terry Cutler, August 2008
- providing input into the development of relevant new proposals relating to income generation.

Composition of the committee is:

Chair	Philip Mortlock
Member/s	Andrew Pike

Attendance

	21/11	13/2
Philip Mortlock	✓	✓
Andrew Pike	✓	✓

Stakeholders and Research Committee

The Stakeholders and Research Committee's responsibilities include:

- identifying external stakeholders and developing a plan to build links, reviewing the Stakeholder Action Plan
- exploring opportunities to further develop the NFSA as a research destination (including the Scholars and Artists in Residence program)
- exploring opportunities to enhance links with the research, education, and archival communities
- identifying opportunities to increase research access to the collection
- exploring strategies for the dissemination of knowledge (including the Journal)
- considering opportunities to develop internal research capability
- reviewing corporate brand and identification issues
- considering cultural program input and monitoring.

Composition of the committee is:

Chair	Catherine Robinson
Member/s	Jill Matthews
	Deb Verhoeven
	Grace Koch

Attendance

	23/2	25/6
Catherine Robinson	✓	✓
Grace Koch	✓	✓
Jill Matthews	✓	✓
Deb Verhoeven	✓	✓

Governance and Accountability Committee

The Governance and Accountability Committee's responsibilities include:

- reviewing the Corporate Plan
- reviewing the Charter of Operations
- considering the report for the biannual governance meetings with the Minister
- reviewing Board operations and governance documentation, including the Code of Conduct and Governance Policy
- contributing to the development of the annual report
- considering opportunities for Board development
- considering Board assessment mechanisms and ensuring the implementation of recommendations arising from Board assessments.

Composition of the committee is:

Chair Chris Puplick

Member/s Jill Matthews

Attendance

	30/3
Chris Puplick	✓
Jill Matthews	✓

Indigenous Working Group

The Indigenous Working Group's responsibilities include:

- considering our Indigenous audiovisual strategy, addressing acquisition, preservation, repatriation and exhibition of Indigenous collection materials
- considering names for an Indigenous reference group.

Composition of the working group is:

Chair	Grace Koch
Member/s	Chris Puplick Andrew Pike

Attendance

	23/2
Grace Koch	✓
Andrew Pike	✓
Chris Puplick	X

Legal Working Group

The Legal Working Group's responsibilities include:

- considering legal deposit and associated issues
- considering copyright, rights management of the national collection and associated issues
- considering classification issues
- considering Indigenous legal issues.

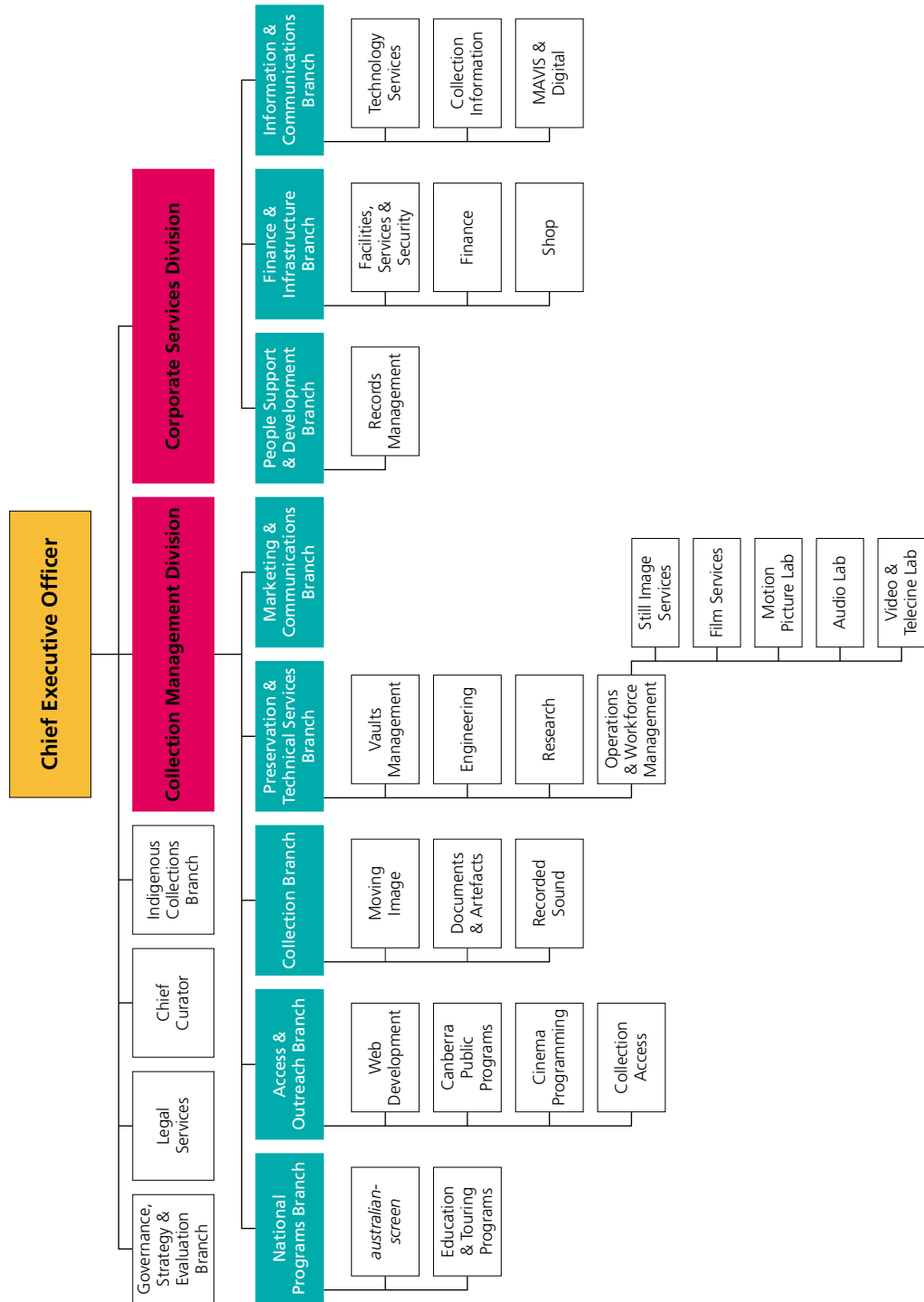
Composition of the working group is:

Chair	Deb Verhoeven
Member/s	Grace Koch Catherine Robinson Philip Mortlock

Attendance

Nil meetings during 2008–09

APPENDIX 3: OUR MANAGEMENT STRUCTURE AT 30 JUNE 2009



APPENDIX 4: OUR FUNCTIONS AND POWERS

The functions and powers of the NFSA are set out in sections 6 and 7 of the *National Film and Sound Archive Act 2008*.

6 Functions

Functions

(1) The functions of the National Film and Sound Archive are to:

- (a) develop, preserve, maintain, promote and provide access to a national collection of programs and related material; and
- (b) support and promote the collection by others of programs and related material in Australia; and
- (c) support, promote or engage in:
 - (i) the preservation and maintenance of programs and related material that are not in the national collection; and
 - (ii) the provision of access to programs and related material that are not in the national collection; and
- (d) support and promote greater understanding and awareness in Australia of programs; and
- (e) undertake any other function conferred on it by any other law of the Commonwealth.

Ways in which support may be provided

(2) The ways in which the National Film and Sound Archive may provide support as mentioned in subsection (1) include (but are not limited to) doing any of the following:

- (a) providing financial assistance (whether by way of loan, grant, investment or otherwise and whether on commercial terms or otherwise);
- (b) commissioning or sponsoring programs or other activities;
- (c) providing services, facilities, programs or equipment; but does not include providing guarantees.

Considerations governing the performance of functions

- (3) In performing its functions, the National Film and Sound Archive is, as far as practical, to:
- (a) place an emphasis on the historical and cultural significance of programs and related material; and
 - (b) use every endeavour to make the most advantageous use of the national collection in the national interest; and
 - (c) apply the highest curatorial standards; and
 - (d) promote the efficient, effective and ethical use of public resources.

National Film and Sound Archive may charge fees

- (4) The National Film and Sound Archive may charge fees for things done in performing its functions.

National Film and Sound Archive may cooperate with others

- (5) The National Film and Sound Archive may perform its functions alone or together with other persons.

Severability

- (6) Without limiting its effect apart from this subsection, this Act also has the effect it would have if the powers and functions of the National Film and Sound Archive were confined to powers and functions that were to be exercised and performed:
- (a) in so far as it is appropriate for those powers and functions to be exercised and performed by the National Film and Sound Archive on behalf of the Government of the Commonwealth as the national Government of Australia; and
 - (b) for purposes for which it is appropriate for the Parliament, as the national Parliament of Australia, to authorise the National Film and Sound Archive to exercise powers and perform functions; and
 - (c) in relation to expenditure of money that is available for the purposes of the National Film and Sound Archive in accordance with an appropriation made by the Parliament; and
 - (d) in relation to trade and commerce with other countries, among the States, between Territories or between a Territory and a State; and
 - (e) in relation to postal, telegraphic, telephonic, and other like services; and
 - (f) in relation to the collection of statistics; and

- (g) in relation to external affairs; and
- (h) in relation to a Territory; and
- (i) in relation to the executive power of the Commonwealth; and
- (j) in relation to matters incidental to the execution of any of the legislative powers of the Parliament or the executive power of the Commonwealth.

7 Powers

- (1) The National Film and Sound Archive has power to do all things necessary or convenient to be done for or in connection with the performance of its functions.
- (2) The National Film and Sound Archive's powers include, but are not limited to, the following powers:
 - (a) to accept gifts, devises, bequests and assignments (whether on trust or otherwise);
 - (b) to act as trustee of money, programs or other property vested in the National Film and Sound Archive on trust;
 - (c) to act on behalf of the Commonwealth or an authority of the Commonwealth in the administration of a trust relating to programs or to matters connected with programs;
 - (d) to do anything incidental to any of its functions.
- (3) Despite anything contained in this Act, any money, programs or other property held by the National Film and Sound Archive on trust must be dealt with in accordance with the obligations of the National Film and Sound Archive as trustee of the trust.

APPENDIX 5: FREEDOM OF INFORMATION

This statement is provided in accordance with section 8 of the *Freedom of Information Act 1982* (the FOI Act) and is correct to 30 June 2009.

Establishment and organisation

We were established as a body corporate under the *National Film and Sound Archive Act 2008* (the NFSA Act). The legal framework for our corporate governance practices are set out in our governance statement (see page 110).

Functions

Our functions are described in section 6 of the NFSA Act and are reprinted in full in Appendix 4.

Decision-making powers

Our decision-making powers which may affect members of the public are exercised under, or in relation to, the following Acts or regulations:

- *National Film and Sound Archive Act 2008*
- *Commonwealth Authorities and Companies Act 1997*
- *Public Service Act 1999*.

Arrangement for outside participation

We are open to the views of outside organisations and provide opportunities for the community and industry to comment on a range of policies and issues.

We have an ongoing involvement with numerous bodies that play a role in the community and industry, including state film agencies, cultural agencies, industry groups, public broadcasters, the sound constituency and public forums, including the Friends of the Archive group.

We maintain an enquiries service on our website at http://www.nfsa.gov.au/about_us/contact_us.html. This offers an opportunity for the public and other stakeholders to provide feedback on a range of our functions and programs.

Categories of documents

Our document holdings include:

- minutes, reports and submissions associated with our Board and its committees
- general records, including correspondence, reports and minutes of internal meetings in relation to our activities and functions
- administrative documents, such as management, staffing, finance and personnel records
- documents relating to our national collection of audiovisual and related items.

Audiovisual and related products are available for purchase from our shop and can also be purchased online at <http://shop.nfsa.gov.au/>. Documents available to the public free of charge include brochures describing our services and programs, film study guides and educational notes related to our public and national programs, such as *School Screen* and *australianscreen online*. There is also a range of fact sheets and technical guides and papers on preserving and caring for audiovisual and related items. These are available free of charge on our website at <http://www.nfsa.gov.au/preservation/>.

Freedom of information procedures and initial contact points

Applicants seeking access under the FOI Act to documents we hold should forward a \$30 application fee and apply in writing to our Freedom of Information Coordinator:

Freedom of Information Coordinator

Legal Services
National Film and Sound Archive
GPO Box 2002
CANBERRA ACT 2601

Phone: (02) 6248 2107

Email: foi@nfsa.gov.au.

Enquiries about access to documents under the FOI Act can also be made by phone or email.

In accordance with section 54 of the FOI Act, if you are notified of a decision to refuse a request under the Act, you may (within 30 days of receiving this notification) apply to the CEO seeking an internal review of that decision. You need to submit this application with a \$40 application fee (as provided for in the FOI Act).

Facilities for access

Copies of the documents requested will be provided once access has been approved and after we've received any applicable charges. Alternatively, you may arrange to inspect documents at one of our offices in Canberra, Sydney or Melbourne.

APPENDIX 6: KEY ACQUISITION GEMS AND HIGHLIGHTS FOR 2008–09

Feature films

Retrospective feature film titles

- *Strictly Ballroom* (Baz Luhrmann, Australia, 1992)
- *Romper Stomper* (Geoffrey Wright, Australia, 1992)
- *Kiss or Kill* (Bill Bennett, Australia, 1997)
- *Death In Brunswick* (John Ruane, Australia, 1990)
- *Ten Canoes* (Rolf De Heer, Australia, 2006)
- *Look Both Ways* (Sarah Watt, Australia, 2005)
- *The Custodian* (John Dingwall, Australia, 1993)
- *Metal Skin* (Geoffrey Wright, Australia, 1994)
- *Blackfellas* (James Ricketson, Australia, 1993)

Nitrate

- *The Joan of Arc of Loos* (George Willoughby, Australia, 1916) – approximately 20 feet containing two missing scenes from this wartime feature photographed by Franklyn Barrett (we hold footage from less than half of this film)

Contemporary feature film highlights

Mint prints of:

- *The Combination* (David Field, 2009)
- *Love The Beast* (Eric Bana, 2009)
- *Gabriel* (Shane Abbess, 2007)
- *Kenny* (Shane Jacobson, 2006)

Screen Australia (funded deliverables) of:

- *Bright Star* (Jane Campion, 2009)
- *Samson and Delilah* (Warwick Thornton, 2009)

Other

- *Picnic at Hanging Rock* – out-takes, including unused and alternative scenes

Documentaries

- *Biology and Appreciation of Life* (Betti Wood, 1973) – a 16mm print and final mix of the documentary on Australian Nobel Prize-winning medical scientist, Sir Frank Macfarlane Burnet, including a Peter Sculthorpe music score
- *The Last Voyage* (BP Australia, 1966) – a 16mm print and ¼" final mix of the documentary of the final voyage of the famous Murray River passenger paddle steamer, 'Gem'
- The *Robert Raymond Collection* donated by Raymond's widow, Angela Raymond – 127 boxes of mostly 16mm original film materials and prints, one-inch video masters, U-Matic and Betacam SP masters of works produced by noted pioneer filmmaker, author and journalist Robert (Bob) Raymond (1922–2003). Highlights of the collection include the originals for the many multi-part series produced and/or directed by Raymond, including *Shell's Australia* (aka Australian Ark), *Out Of The Fiery Furnace*, *Discover Australia's National Parks*, *Pelican's Progress* and *Man On The Rim*. Other titles include his Ghana Film Unit production, *Volta Exhibition*, prints of several early ABC TV documentaries (including *A Town To Be Drowned*, on 'old' Adaminaby, Snowy Mountains), and prints of many titles from the landmark *Project* series which ran from 1964–69 on The Nine Network
- *Celebrity: Dominick Dunne* (Kirsty de Garis, Timothy Jolley, 2008) – a copy of master material of this film which screened at the 2008 Melbourne International Film Festival and later received limited theatrical release before airing on ABC-TV
- *The One Percenters* (Martin Brown, 2004) – a copy of the Digital Betacam master of Martin Brown's documentary on his attempt to produce a feature film on the 1984 Milperra Bikie Massacre
- *The Oasis* (Ian Darling, Sascha Ettinger-Epstein, 2008) – HD-Cams of both the television and extended version of this documentary on youth homelessness which provoked comment from the Prime Minister. Winner of two AFI Awards, 2008

Australian short films

- *The Mysterious Geographic Explorations of Jasper Morello* (Anthony Lucas, 2004) – a 35mm release print
- *Ephemeral* (Tony Raveski, 2008) – a Digital Betacam copy
- *Tales from the Powder Room* (Darren Burgess, 2001)
- Prints and preservation elements from Blue Tongue Films for *Spider* (Nash Edgerton, 2007), *Loaded* (Nash Edgerton, Kieran Darcy-Smith, 1996), *Deadline* (Nash Edgerton, 1997), *Bloodlock* (Nash Edgerton, 1998), *Fuel* (Nash Edgerton, 2003), and *Lucky* (Nash Edgerton, 2005)
- *I Love Sarah-Jane* (David Michod, 2008) – two 35mm prints
- Preservation elements from Sarah Watt for the short animated films *Local Dive* (Sarah Watt, 1998) and *Living with Happiness* (Sarah Watt, 2001)

- *Fish* (Eron Sheean, 2005) – an original negative
- Digital Betacam copies for *Europe* (Brendan Cowell, 2005) and *Humidity Rising* (Louise Alston, 2006)
- *Bourke Boy* (Adrian Wills, 2009) – from the Indigenous Branch of Screen Australia

Music videos

- Mark Hartley Music Video Collection – copies of 9 Betacam SPs and 4 U-matics, representing a decade of music video clip production (1992–2001) for which Mark Hartley (*Not Quite Hollywood*) was director. The collection comprises more than 120 clips across a wide cross section of the cream of Australian popular music artists. Highlights include:
 - ARIA Award Nominees for Best Music Video – You Am I – *Good Morning* (1997)
 - The Cruel Sea – *Takin' All Day* (1998)
 - Bardot – *Poison* (2000)
 - Human Nature – *He Don't Love You* (2001)
 - Scandal'Us – *Me Myself I* (2001)
 - Invertigo – *Chances Are* (2001)
 - a Nomination for Best Music Video at the 1999 International MTV Awards (Powderfinger – *Already Gone*), Winner of the Best Music Video at the 1997 New Zealand Music Awards (Shiad – *Home Again*), and two Madison Avenue clips (*Don't Call Me Baby* and *Who The Hell Are You?*) which were joint winners of the 2000 ARIA Award for Best Music Video

Mixed

- Generation Films/Bob Weis Collection – more than 50 boxes of materials covering the career of producer Bob Weis and his production company, Generation Films. Material spans the late 1960s to the late 1990s and includes a selection of film originals and intermediates, video masters and 35mm release prints. Highlights include:
 - select 35mm film originals and prints for *Wills & Burke* (1985)
 - a 16mm *Pure Shit* (1975) final mix
 - video master components for the 1985 Australian Film Institute award-winning Best Documentary *Raoul Wallenberg: Between The Lines* (1985)
 - 16mm prints and video masters for the four-part TV series *The Dunera Boys* (1984)
 - 35mm release prints for the feature films *Georgia* (1988) and *Lucky Break* (1994)
 - a one-inch master for the ABC-TV's *Seven Deadly Sins* series (1992)
 - 16mm originals for *Live Aztecs* (1970), a Billy Thorpe & The Aztecs concert filmed at Melbourne Town Hall and the sole surviving film material for *Daddy Cool* (1973), the only documentary filmed on the popular Australian rock band during their initial existence

Home movies and website materials

- Herbert Browne Collection – 9.5mm home movies shot between circa 1928–1942 by Herbert Browne (1886?–1975), the lead tenor with JC Williamson Ltd and later Chief Controller for the ABC's Light Entertainment department. Material includes expeditions the troupe took across the country to Perth and back in the early 1930s, including:
 - footage at Ooldea, South Australia
 - Aboriginal horsemen demonstrating boomerang throwing skills
 - candid shots of various Australian stage luminaries, including Floie Allan, Gus Bluett, Rowena Ronald and Len Gotting.
- *Fry, Ossie: Lake George Marathon Swim*, 12.03.1961 – Coverage of Mrs Julia Laybutt being the first woman to swim the width of Lake George
- Vanuatu Independence Protest, c. 1980 – this footage was subsequently used in several Vanuatu independence documentaries produced in 2009 by Wrigley Creek Productions
- websites harvested via the Pandora partnership with the National Library of Australia
 - Fitzroy Express – Indigenous Music Group
 - Hong Kong Agent (Robert Lollini, 2008) – website for multiplatform work, providing access to installation, radio, feature film, online interactive and locative media versions
 - *Cedar Boys* (Serhat Caradee, Australia 2009) – feature film site
 - Australasian Sound Recordings Association (ASRA) Conference 2009
 - ARIA Awards (ongoing)
 - the Sydney Underground Film Festival
 - Australian International Animation Festival
 - Frontline Films – David Bradbury's production company
 - Tropfest (ongoing)
 - Melbourne independent filmmakers web resource
 - Swanee (John Swan)
- YouTube clips harvested, including the stand-out *Mankind Is No Island* (Jason van Genderen, 2008) – Tropfest NY 2008 winner. Shot entirely on a mobile phone with a \$57 budget

Australian television

Contemporary

- *McLeod's Daughters Series 8* (Millennium Pictures, 2009) – the final series of the Logie-nominated show which follows the lives of the McLeod women on their Drovers Run property
- *Welcome to One* (Ten Network Sydney, 2009) – the launch program for Ten's new digital station, ONE

- *Wrokdwn Series 1 & 3* (Anita Monk, Annican Productions, 2008) – a music interview show broadcast on Channel 31 in Melbourne and Brisbane featuring interviews with major Australian artists, including Debra Byrne, Darryl Cotton, Phil Manning, Russell Morris and Dutch Tilders
- *A League of their Own* (Loto Films, 2008) – a documentary on the three-decade campaign for an Aboriginal football team
- *Yamba's Playtime: Christmas Special 2008* (Julie McAllan, 2008) – an Indigenous children's TV program that has run since 1995. Hosted by Shari Larkins for Imparja Television, this episode features a children's story written by Jan Howie
- *Thanks for Listening: History of Australian Radio* – a five-part series (Graham McNeice, 2007) – hosted by Mike Hammond and screened on the History Channel, this program focuses on the pre-television golden years when big productions and a galaxy of stars dominated the airwaves
- *2009 Mardi Gras* (Mark Adamson, 2009) – screened on FOXTEL's Main Event Channel on 7 March 2009, coverage of the 31st Sydney Mardi Gras included Australian Olympic diving gold medallist, Matthew Mitcham, as Chief of Parade, and performances by Joan Rivers, Tina Arena and Roberta Flack
- *Scorched* (Tony Tilse, Firelight Productions, 2008) – Australia's first cross-media project funded via the Australian Film Commission's broadband initiative project, starred Georgie Parker and Cameron Daddo. Screened on the Nine Network on 31 August 2008, it won a 2009 International Digital Emmy Award in the fiction category
- *Fanging It* (NMG Corp/ABC, 2009) – an interactive multi-platform project incorporating the web, television and short films that screened on ABC2

Retrospective

- *Love My Way Series 1* (Jessica Hobbs, Ian Watson and Southern Star's John Edwards, (2004–05) – an Australian Film Institute award-winning series (episodes 8 and 9), which aired on Fox 8 and was the first Australian drama series made specifically for pay television
- *fXM Fox Movies with Bill Collins* – Bill Collins' first show on Pay TV was also the opening night of FOXTEL, 23 October 1995
- *BP Showcase 78: Grand Final* (Brian Finch, Crawford Productions, 1978) – the only surviving 1978 episode of this series. The winner was pianist Renate Turrini playing *Rigoletto Paraphrase* by Liszt
- The Wiggles Incorporated delivered copies of 47 of their key programs, including *Big Red Car* and *Wiggles in Concert*

News and current affairs

- 2009 Victoria Bushfires – February 2009 news and public affairs coverage from Network Ten and the Seven Network, Melbourne
- *ABC News Special: After the Firestorm* – a special covering the 2009 Victorian Bushfires
- Seven News, Brisbane – coverage of the 2009 Victorian bushfires and the Queensland floods
- WA State Election Debate 2008, Nine News, Perth 8–14 September, and *A Current Affair*, 8–14 September, (STW9). Includes coverage of the WA State Election Debate and post-election fallout

Miscellaneous

- Australian Ballet Collection – a corporate history of changing styles and ideologies is reflected in this large collection from the Australian Ballet. Spanning the earliest days in the 1970s through to the 21st century, this collection covers live performances and their rehearsals as well as television commercials promoting the ballet, new choreographies of traditional ballets, and new ballets by emerging choreographers

International

- Edison 22mm Home Kinetoscope Films (1910–12) – the 45 films in this collection were produced in the US by Thomas A Edison Inc. A mixture of documentary, comedy and drama, they were reduction copied from their original 35mm to 22mm for worldwide use on home projectors. As many of the original 35mm films made by Edison have long disappeared, this collection represents a rare glimpse of the output of very early American cinema
- Armenian Cinema – around 40 feature films and documentaries from the very small film industry of Armenia. These films, brought into Australia by the Armenian/Australian society, are all significant and influential films made between 1960 and 1990

Recorded sound

- A collection of recordings from Community Radio station 3CR including a reading by Ruby Hunter of Sally Morgan's *My Place* and *Hot Jam Cooking* live concert recordings featuring performances by female artists, including Ruby Hunter, Mary Jo Starr, Janice Johnson and Koori Kinaction
- A collection of recordings of Sydney Community radio station 2SER's Gaywaves program from the 1980s and 1990s
- A collection of 200 hours of broadcast by 3AW covering the tragic Black Saturday Victorian bushfires
- A large collection from satirical Melbourne band TISM (This Is Serious Mum) including master recordings and a selection of distinctive stage costumes

- Recordings of news and current affairs from Sydney commercial radio station 2GB including coverage of the inauguration of US President Barrack Obama, the Australian Government's response to the Global Financial Crisis and the Black Saturday Bushfires
- A set of 38 recordable compact discs, extensively annotated and documenting the musical history of seminal contemporary music composer Warren Burt as part of an ongoing project to collect Warren's archival material
- Donation by Historic Masters Pty Ltd (UK) of a boxed set of the 1904 recordings of Dame Nellie Melba (with CD). The 16 recordings in this boxed set were originally made in 1904 – all but one in Melba's London home at Great Cumberland Place – and recorded from 'first metals', that is, the earliest surviving generation of matrices
- Donation by the Australian Latin America Leadership Program of recordings from the Commonwealth Studies Conference it held in 1956 at Oxford
- Promotional material from Commercial Radio Australia supporting the launch of Digital Audio Broadcasting
- The Jack Greaves Collection of Brass and Military Band recordings. This meticulously assembled collection includes examples of every important band recording from the earliest days of sound recording up to the beginning of the CD era
- Speech by His Excellency Admiral Sir Dudley De Chair KCB MVO, at the luncheon to inaugurate the official opening of the Columbia Records Australian factory, on 14 October 1926. This is possibly the only surviving copy of this commemorative 78 RPM disc
- A set of 10 recordable compact discs of sound art and radiophonic soundscape recordings by composer/artist Rik Rue. Rue's work makes extensive use of found and environmental sounds, including his own recordings of the vanishing soundscapes of Sydney
- A documentary on DVD exploring sound artist Nigel Helyer's recent installation work, Biosonics, which consists of a number of sculptures of exotic sea creatures, a sound sculpture, 'Hydra' and the work 'Transformer' in which larval forms embalmed in honey are surrounded by antennae, drawing on the electromagnetic energy around us to re-animate matter in the form of vibration, creating an inaudible soundscape

Documents and artefacts

- A fully operational Mutoscope c.1898, trademarked as the property of the Mutoscope and Biograph Co. (London) and Marshall and Co. makers (Clayton, Manchester) and understood to be sourced from Echuca in regional Victoria. This prime example of the early motion picture experience comes complete with a card reel with scenes depicting a car chase, explosives and a girl in distress
- Original script of *The Burke and Wills Expeditions: an Australian Historical Picture Drama* by actor and playwright Edmund Duggan (1862?–1938). This script was used to film *A romance of the Burke and Wills expedition of 1860* (Charles Byers Coates, Australia, 1917–18). With only 500 feet of the original nitrate film surviving in our collection, this script serves to complete the story line

- The surviving fragments of the glass panel used for the visual effect of superimposing buildings onto the landscape in the film, *For the Term of His Natural Life* (Norman Dawn, Australia, 1927). Dawn used this particular panel which combines the painted-on roof with a roofless penitentiary surviving at Port Arthur in 1927; the sequence survives in the restored version of the film. This exciting piece will form part of a conservation project that will see the fragments restored for future exhibition
- Collection of 40 scrapbooks that captures and extensively details the career of Bert Newton (Australian radio and television icon) as published in newspapers and magazines. The clippings are placed in chronological order, comprehensively documenting the period 1957–2004

APPENDIX 7: RECIPIENTS OF THE KEN G HALL FILM PRESERVATION AWARD

2008	Not awarded
2007	Not awarded
2006	Paul Cox in acknowledgment of both his unique creative career and his long-term support of the NFSA
2005	Phillip Noyce for his outstanding contribution to the art of film and to the cause of film preservation, particularly through the authentic treatment of archival footage in his 1978 film <i>Newsfront</i> , his long-term commitment to the preservation of his works through the NFSA, and his championing of our Kodak/Atlab Cinema Collection
2004	Graham Shirley in recognition of his contribution to Australian film preservation. Graham is one of Australia's most distinguished audiovisual archivists and historians. He is also a documentary maker of note, and a mentor to emerging practitioners in the audiovisual heritage field. In 1981 he restored the 1927 Australian film, <i>For the Term of his Natural Life</i> . Graham has also been deeply involved in recording numerous oral histories with veterans of film, television, radio, recorded sound and theatre
2003	Tom Edward Nurse (posthumously) for a lifetime's work in film laboratories throughout the world, but particularly in Australia and South East Asia. Tom was responsible for establishing the design of, and the working arrangements for, the specialist film preservation copying laboratories at the NFSA. His technical film knowledge was extensive and his ability to solve the most difficult of technical problems in a practical way became legendary. In a career spanning 50 years, Tom was a teacher and friend to several generations of Australian film technicians
2002	Judy Adamson for her renowned research which has resulted in the preservation of much of our film heritage. Judy has been instrumental in conducting and collecting oral histories from the film industry and in documenting the history of government filmmaking in Australia. She worked on films such as <i>The Pictures That Moved, Now You're Talking</i> and the Centenary of Cinema celebration <i>Celluloid Heroes</i> , which are among the most influential documentary histories of Australian film

- 2001 **Murray Forrest** for encouraging producers to offer negatives and print materials to the NFSA for safekeeping, resulting in the survival of many films over the years that may otherwise have been lost. His enthusiastic commitment to the Kodak/Atlab Cinema Collection has enabled us to preserve many of Australia's recent feature films. Murray has also provided significant support for training in film techniques and assistance for film restoration. These have included restoration and copying of the 1927 classic *For The Term of his Natural Life*, enabling the film to be seen by contemporary audiences, and the restoration of Raymond Longford's *The Sentimental Bloke*. Murray has worked in the Australian film industry for 37 years, including as Managing Director of film processing laboratory, Atlab
- 2000 **Anthony Buckley** for his vision and active support from the 1960s for the establishment of an autonomous NFSA, his consistent work in locating and facilitating the transfer of hundreds of important films into the NFSA's care, for his service to the archive as a member of its interim council and his role as a producer and director of feature films and television series that highlight Australia's film history, such as *Forgotten Cinema* (1967) and *Celluloid Heroes* (1995)
- 1999 **Joan Long AM** (posthumously) for creating a public awareness of Australian film history through productions such as *The Passionate Industry* (Joan Long, 1973), *The Pictures that Moved* (Alan Anderson, 1969) and *The Picture Show Man* (John Power, 1977), for her dedication and commitment during the 1970s and 1980s to the development of a national archive for film and sound, and her role as chair of the NFSA's first advisory committee
- 1998 Not awarded
- 1997 **Atlab/Kodak Australasia Pty Ltd** for its substantial long-term support for the NFSA, including support for the following projects:
- the Last Film Search (1981)
 - Slice of Life (1988 bicentennial project)
 - the Roger McKenzie Collection (1992)
 - the Association of South East Asian Nations seminars (1995 to 1997)
- 1996 **Peter Weir** for his significant personal and financial commitment to the preservation of Australia's film heritage, including his support for the Last Film Search and the re-release of the classic 1955 film, *Jedda* (Charles Chauvel)
- 1995 **Alan Rydge** of Greater Union Group and **Rupert Murdoch** of News Corporation for their joint corporate sponsorship of the NFSA's Operation Newsreel, a major collection and preservation program of Cinesound and Movietone newsreels

APPENDIX 8: LONGFORD LYELL LECTURE SERIES

Inaugurated in 2001, the NFSA's Longford Lyell Lecture series is named in honour of the filmmaking team of **Raymond Longford** (1878–1959) and **Lottie Lyell** (1890–1925) who were, respectively, director and leading player in Australia's silent film classic, *The Sentimental Bloke* (1919).

The series celebrates the work of national and international screen personalities and gives them an opportunity to discuss cultural issues of major relevance in the art, industry and scholarship of the moving image.

Longford Lyell lecturers are selected by the NFSA. The lectures become part of our collection and are made available to bona fide researchers, scholars and students interested in the art and history of film, its cultural heritage and preservation for posterity.

2008 Longford Lyell Lecture

Bertrand Tavernier introduces *Life and Nothing But* – with question and answer (Q&A) Bertrand Tavernier gave the 2008 Longford Lyell Lecture at the NFSA, followed by a Q&A session hosted by David Stratton, on Friday, 28 November 2008

2007 Longford Lyell Lecture

The long road to *Picnic* – the hazards of being a film producer

Australian film producer Patricia Lovell delivered the NFSA 2007 Longford Lyell Lecture at the Arc cinema in Canberra on Tuesday, 23 October 2007

2006 Longford Lyell Lecture

Bruce Beresford on the challenges and triumphs of his dynamic career

Renowned director, Bruce Beresford, presented his Longford Lyell Lecture at the Shine Dome, Canberra, on Wednesday, 4 October 2006

2005 Longford Lyell Lecture

After contrivance comes passion: Rolf de Heer on the creative impulse and financial imperative in filmmaking

The 2005 Longford Lyell Lecture was presented by visionary Australian filmmaker, Rolf de Heer, in Melbourne on Sunday, 27 November 2005

2004 Longford Lyell Lecture

If it was easy, they'd have girls doing it: a life in Australian film

Sue Milliken, one of Australia's foremost film producers, delivered the 2004 Longford Lyell Lecture in Canberra on Friday, 2 December 2004

2003 Longford Lyell Lecture

From dunny, damnation to distinction – Tim Burstall on Tim Burstall

One of Australia's most important filmmakers, Tim Burstall, delivered the 2003 Longford Lyell Lecture in Melbourne on Saturday, 4 October 2003

2002 Longford Lyell Lecture

Some significant women in Australian film – a celebration and a cautionary tale

Jan Chapman, one of Australia's leading film producers, delivered the 2nd Annual Longford Lyell Lecture, discussing women in Australian film, on 28 August 2002 at the Chauvel Cinema, Paddington

2001 Inaugural Longford Lyell Lecture

The man who met Raymond Longford

This lecture was delivered by Mr Anthony Buckley AM, Australian film producer and recipient of the Raymond Longford Award 2000, for services to the film industry in Canberra on 12 May 2001.

APPENDIX 9: SOUNDS OF AUSTRALIA – THE NATIONAL REGISTRY OF RECORDED SOUND

Sounds of Australia – the National Registry of Recorded Sound, is a public list of Australian recordings that celebrates the widest traditions of recorded sound culture and history in Australia. Public nominations for new additions to the Registry are called for each year. A panel of experts from the recorded sound industry and cultural institutions recommend the ten new additions to the Registry each year. The panel is established by the NFSA and chaired by our CEO.

The additions are announced as part of the annual Sound Day celebrations at the NFSA. Listings as at 30 June 2009:

- 1896 **The Hen Convention** – Thomas Rome
- 1899 **Fanny Cochrane Smith's Tasmanian Aboriginal songs** – Horace Watson
- 1904 **Chant Venitien** – Nellie Melba
- 1910 **My South Polar Expedition** – Ernest Shackleton
- 1915 **The Landing of the Australian Troops in Egypt** – Zonophone
- 1919 **Country Gardens** – Percy Grainger
- 1927 **Waltzing Matilda** – John Collinson
- 1930 **The 1930 Australian XI: Winners of the Ashes**
- 1931 **Along the Road to Gundagai** – Peter Dawson
- 1937 **Dad and Dave from Snake Gully** (radio series) – George Edwards Players
- 1938 **The Aeroplane Jelly Song** – Joy Wigglesworth
- 1939 **Give A Little Credit to Your Dad; Lonesome for You Mother Dear**
– Buddy Williams
- 1943 **The Majestic Fanfare** (ABC radio news theme) – Queen's Hall Light Orchestra
- 1944 **Swanston St Shamble; Two Day Jag** – Graeme Bell
- 1949 **Theme from Blue Hills** – New Century Orchestra
- 1950 **Maranoa Lullaby** – Harold Blair
- 1950 **Corroboree** – Sydney Symphony Orchestra
- 1953 **Jack Luscombe** – interviewed by John Meredith
- 1953 **Tribal Music of Australia** – A P Elkin

- 1957 **Pub With No Beer** – Slim Dusty
- 1960 **She's My Baby** – Johnny O'Keefe
- 1966 **Friday On My Mind** – The Easybeats
- 1967 **Irkanda IV** – Melbourne Symphony Orchestra
- 1968 **Bird and Animal Calls of Australia** – Harold J Pollock
- 1972 **Most People I Know (Think that I'm Crazy)** – Billy Thorpe and The Aztecs
- 1973 **'Kerr's Cur' speech** – Gough Whitlam
- 1976 **(I'm) Stranded** – The Saints
- 1981 **Down Under** – Men at Work
- 1981 **We Have Survived** – No Fixed Address
- 1983 **Jalianguru Pakarnu** – The Warumpi Band

APPENDIX 10: SCHOLARS AND ARTISTS IN RESIDENCE RESEARCH FELLOWS 2008–09



Jonathan Bollen and Karen Orr Vered

Dates of Fellowship: 7 July – 1 August 2008

Project: Australian variety performance from theatre to television 1946–1975

When theatres closed their doors, demolished or converted into cinemas – as was the fate of many theatres in Australia during the 20th century – the performers and their acts did not just disappear. Radio, and then television, created new audiences for variety performance and offered new opportunities to performers. This joint project explored the collection to find out what happened to Australian variety performance as it moved across and between media from theatre and radio to television between 1946 and 1975.

Dr Jonathan Bollen is a Lecturer in Drama and his current research interests are Australian Theatre History since 1950, in particular the analysis of gender, race and nation in recordings of live performance. Dr Karen Orr Vered is a Senior Lecturer in Screen Studies and her current research interests include television history and aesthetics, particularly Australian television's distinct developmental history with respect to style and genre across commercial and public broadcasting centres. Both Jonathan and Karen hold positions at Flinders University (South Australia) and each has a wealth of academic experience – as well as an extensive publication list of books, conference papers and articles to their name.



Bruce Johnson

Dates of Fellowship: 6 October – 28 November 2008

Project: Australian jazz and discourses of nation

This project studied the way jazz has developed in Australia as a site of 'discourses of nation': the relationship between tradition and innovation, and the distinctiveness of a specifically Australian cultural tradition. This project forms part of Bruce's work as a historian of music and its role in the emergence of modernity.

Professor Bruce Johnson is one of Australia's most distinguished jazz historians. Bruce is currently an Adjunct Professor at the Department of Contemporary Music Studies at Macquarie University (NSW); Honorary Professor at the Department of Music at Glasgow University (Scotland); and Visiting Professor, Department of Cultural History at University of Turku (Finland). His teaching and research have ranged from the Renaissance to modernity, and his career publication list runs to nearly 400 items, from encyclopaedia entries to major reference works, including *The Oxford Companion to Australian Jazz*. He has been as active in concert, touring and recording work as he has as a jazz musician and record producer. He is also an award-winning broadcaster, and was the prime mover in setting up the Australian Jazz Archives at the NFSA.



Karl Neuenfeldt

Dates of Fellowship: 20 October – 19 December 2008

Project: Ailan style – an annotated discography and filmography of Torres Strait Islander resources in the National Film and Sound Archive

The aim of this project was to survey, gather, research, collate and annotate the recordings, films and images of Torres Strait Islanders held in the collection with a view to producing a discography and filmography of the works.

Karl Neuenfeldt is an Associate Professor in Cultural Studies and Communication at the School of Arts and Creative Enterprise, Central Queensland University (Bundaberg Campus). Karl's current research interests include the music of Indigenous people, recording studio practice, and industrial, environmental and socio-cultural soundscapes. Karl has a detailed knowledge of – and has written widely on – the traditional and contemporary music of Islanders. He is the Executive Producer, Music Producer and Sound Recordist for a large pilot project called 'An Inventory of Traditional Music and Dance in Torres Strait' that involves recording and filming traditional and contemporary secular and sacred Islander music and dance. Along with his extensive academic career, Karl is a professional musician and has performed in major music festivals and events both locally and internationally.



Lynne Carmichael

Dates of Fellowship: 2 February – 27 February 2009

Project: Music broadcasting in Australia 1940–1949

This project investigated music broadcasting in the 1940s, analysing ABC and non-ABC broadcasts/recordings, genre patterns, wartime and post-war patterns with a view to developing a discography.

Lynne Carmichael is the Coordinator of Music Collections at the Australian Broadcasting Corporation and has a long career in library management in South Australia and NSW. Her research interests encompass music collections and metadata, popular culture in society and the identification/description of musical genres.



D Bruno Starrs

Dates of Fellowship: 2 February – 3 April 2009

Project: Dutch tilt – Aussie auteur: the films of Rolf de Heer

This project aimed to examine the films and associated documentation of director Rolf de Heer with a view to extending our understanding of this Australian filmmaker.

Bruno Starrs was a Research Scholar in the Creative Industries Faculty at the Queensland University of Technology. A published novelist and playwright, Bruno has recently submitted his PhD by published papers entitled 'Aural auteur: sound in the films of Rolf de Heer' – a comprehensive aural auteur analysis of de Heer's 12 feature films, with a focus on psychoanalytic film sound theory.



John Elliott

Dates of Fellowship: 3 February – 27 February 2009

Project: A sense of place – the story of the Australian bush ballad

This project aimed to explore the origins of the Australian bush ballad and its evolution, documenting the early days of recording, its connection with Indigenous Australia and how it has grown into a thriving contemporary art form. It will ask the questions 'What is a bush ballad?' and 'Is the bush ballad relevant in today's Australia?'

John Elliott is a photographer, writer, filmmaker and cultural commentator with nine books to his credit including *On the road with Slim Dusty* (ABC Books, 2002) and *Where country is – a pictorial history of the past 20 years of Australian country music* (2006). He was the founding editor of Australian Country Music Magazine and has produced a number of music-related documentaries, including the recent *Winton – home of the legend of Matilda* (2008) and *Road through the heart* (2008).



Sylvia Lawson

Dates of Fellowship: 6 April – 1 May 2009

Project: History, memory and cinema

This project aimed to examine Australian cultural and intellectual life from the post-war years into the 1970s, with a view to opening up forgotten areas of local cultural and media history.

Sylvia Lawson writes history, journalism and fiction. Her work includes the award-winning *The Archibald paradox*, on the early Sydney Bulletin (1983, 1987, re-issued by Melbourne University Press 2006); a prize-winning group of stories and essays titled *How Simone de Beauvoir died in Australia* (UNSW Press, 2002); and *The outside story* (Hardie Grant, 2002), a novel centred on the early history of the Sydney Opera House.



Kumi Kato

Dates of Fellowship: 4 May – 29 May 2009

**Project 1: Sound, environmental ethics and sustainability–
evolution of the whaling debate in contemporary Australia**

Project 2: 150 sounds/voices of Queensland

Professor Kumi Kato's Fellowship allowed her to research two projects. The first project aimed to examine the development of the ethical debate and awareness shift in the Australian whaling debates via news reports, recorded sound and other archival materials. The second project aimed to compile 150 sounds/voices of Queensland to celebrate Queensland's 150th anniversary of statehood in 2009.

Kumi is currently Professor of Environmental Studies at Wakayama National University in Japan, Research Director of the UN Global Compact (Japan) and Global Cities Institute (Osaka/Kansai) at RMIT University, and a Visiting Lecturer for the Postgraduate Environmental Program at the University of Melbourne. Her research interests focus on sound as a representation of human-nature connectivity, sense of place and soundscape as a holistic framework for environmental conservation.

2009 Indigenous Research Fellow



Romaine Moreton

Dates of Fellowship: 4 June – 28 August 2009

Project: Recovering light – from visual anthropology to visual sovereignty

Dr Romaine Moreton specialises in Indigenous philosophy and knowledge with a focus on media technology and communication, informed by her experience as a practitioner of film, performance art and as an academic. Romaine is currently a Post-Doctoral Research Fellow at the Umulliko Higher Education Research Centre of the University of Newcastle. The ABC will air her most recent short film *The Farm* in 2009.

Romaine joined us for three months from June–August 2009 examining the history of ethnography with the intention of reframing the ethnographic works held at the NFSA through traditional and contemporary Indigenous philosophical frameworks of interpretation. *Recovering light: from visual anthropology to visual sovereignty* will explore how ethnographic works impacted on pre-suppositions of Indigenous philosophy, including epistemology (how/what we know), metaphysics (what is), science (stories), and ethics (practices), and Indigenous representation within Australian cinematic narratives. This will culminate in the assertion and acknowledgment of Indigenous Cultural and Intellectual Property rights in contemporary Indigenous media-making practices.



Kathryn Millard

Dates of Fellowship: 8 June – 31 July 2009

Project: Begin with the light – a cross-platform documentary on light and the imagination focused around the images of Adelaide

This project aimed to investigate the aesthetics of remix culture and ‘city symphony’ films through the development of a creative work and scholarly writing. The documentary will assemble, juxtapose and re-work archival and new images of Adelaide to create an individual and collective portrait of a place, and further our understanding of the unique qualities of Australian light.

Dr Kathryn Millard is an academic and filmmaker, and is currently Associate Professor in Screenwriting and Production in the Department of Media, Macquarie University. Her recent film credits include the feature-length essay film *The Boot Cake* (2008), *Travelling Light* (2003) and the short feature *Parklands* (1996). She has also written, produced and directed dramatised documentaries for ABC and SBS television.

APPENDIX 11: CONFERENCES AND FESTIVALS ATTENDED/PAPERS PUBLISHED

Bacic, Gordana

- Attended *Melbourne International Film Festival*, Melbourne, July–August 2008
- Attended *Adelaide Film Festival*, Adelaide, February 2009
- Attended *St Kilda Film Festival*, Melbourne, May 2009

Baldwin, Frances

- Attended *St Kilda Film Festival* and presented an award, Melbourne, May 2009

Berryman, Ken

- Attended *Television and the National Conference*, Melbourne, November 2008

Blair, Emily

- Attended *Comcare Seminar*, Canberra, March 2009
- Attended *Fair Work Bill Seminar*, Minter Ellison, Canberra, April 2009

Boden, David

- Attended *Museums Australia National Conference*, Newcastle, May 2009

Butler, Rod

- Attended *Australian Library and Information Association Information Online Conference*, Sydney, January 2009

Cherchi Usai, Paolo

- Attended *Telluride Film Festival*, Colorado, USA, August/September 2008
- Attended *Pordenone Silent Film Festival*, Pordenone, Italy, September/October 2008

Chester, Cassandra

- Attended *BooHoo Film Festival* as Festival Director, Sydney, August 2008 and June 2009
- Attended *Adelaide Film Festival*, Adelaide, February 2009
- Attended *Sydney Film Festival*, Sydney, June 2009

Cooney, Imelda

- Attended *National Cultural Institutions Collaboration Seminar* – Education Resources, Scootle and the Learning Federation, Canberra, March 2009
- Attended *NSW Galleries and Museums Seminar* – GREAT Educators, Albury, June 2009

Coupe, Bronwyn

- Attended *Australian International Documentary Conference*, Adelaide, February 2009

Cronin, Annette

- Attended *Leadership Development Conference*, Sydney, March 2009

Cruickshank, Jane

- Attended *Museums Australia Conference – Learning in Museums*, Melbourne, September 2008
- Attended *Museums Australia National Conference*, Newcastle, May 2009

Davies, Matthew

- Attended *International Association of Sound and Audiovisual Archives Conference*, Sydney, September 2008
- Attended *Australasian Sound Recording Association Seminar*, Canberra, March 2009

Doyle, Maryanne

- Attended *International Association of Sound and Audiovisual Archives Conference*, Sydney, September 2008

Drake, Simon

- Attended *International Association of Sound and Audiovisual Archives Conference*, Sydney, September 2008

Driscoll, Erin

- Attended *Copyright and the Government's Innovation Agenda Seminar*, Sydney, November 2008
- Attended *Copyright Future: Copyright Freedom Conference*, Canberra, May 2009

Gherdevich, Sonia

- Attended *International Association of Sound and Audiovisual Archives Conference*, Sydney, September 2008

Gifford, Brenda

- Attended *Matariki Festival* and visited NZ Film and Sound Archives, New Zealand, June 2009

Gilmour, Ian

- Attended *International Association of Sound and Audiovisual Archives Conference*, Sydney, September 2008

Gunn, Fiona

- Attended *Australian Library and Information Association Information Online Conference*, Sydney, January 2009
- Participated in *George Eastman House Staff Exchange*, including attending lectures at the L Jeffrey Selznick School of Film Preservation, USA, March 2009
- Attended *Cinefest*, Syracuse, USA, March 2009

Guster, Chris

- Attended *Western Australian Branch of the Oral History Association*, Broome, August 2008
- Attended *Television and the National Conference*, Melbourne, November 2008
- Attended *Australasian Recorded Sound Association Seminar*, Canberra, March 2009
- Attended *Innovative Ideas Forum*, Canberra, March 2009

Hands, Tenille

- Attended *Dungog Film Festival*, Dungog NSW, May 2009

Hill, Ruth

- Attended the *National Museum of Australia's annual Collections Symposium*, Canberra, March 2009

Hunt, Belinda

- Attended the *National Museum of Australia's annual Collections Symposium*, Canberra, March 2009

Hurford, Clair

- Attended *Innovative Ideas Forum*, Canberra, March 2009

Ishikawa, Shingo

- Attended *Australian Institute for the Conservation of Cultural Materials Paper and Photographic Special Interest Group Meeting*, Canberra, July 2008
- Attended *Integrated Pest Management Workshop*, Canberra, June 2009

Johnstone, Angus

- Attended *Dungog Film Festival*, Dungog NSW, May 2009

Labrum, Meg

- Attended *2009 International Federation of Film Archives Conference*, Buenos Aires, May 2008
- Attended *International Federation of Film Archives Executive Committee* meeting as Secretary General, Pordenone, Italy, September 2008
- Attended *Pordenone Silent Film Festival*, Pordenone, Italy, September/October 2008
- Attended *International Association of Sound and Audiovisual Archives Conference* and participated in technical committee meetings, Sydney, September 2008
- Contributed to *Guidelines on the Production and Preservation of Digital Audio Objects*, IASA-TC04, Second Edition, September 2008

Landrigan, Ann

- Attended *Museums Australia National Conference*, Newcastle, May 2009

Lane, Deb

- Attended *Australian Registrars Committee Training Seminar – Courier Training*, Sydney, April 2009

Lawrence, Andrew

- Attended *Transformations in Cultural and Scientific Communication*, Melbourne, March 2009
- Attended *Innovative Ideas Forum 2009*, Canberra, March 2009
- Attended *Museums and Web Conference*, Indianapolis, USA, April 2009
- Attended *X-Media Lab 'Media 09' Forum – Monetising the Web*, Sydney, June 2009

Millard, Heather

- Attended *Innovative Ideas Forum 2009*, Canberra, March 2009

McAlister, Kate

- Attended *Innovative Ideas Forum 2009*, Canberra, March 2009

McDonald, Graham

- Attended *International Association of Sound and Audiovisual Archives Conference*, Sydney, September 2008

McIntyre, Darryl

- Attended *Museums Australia National Conference*, Newcastle, May 2009
- Attended *Copyright Future: Copyright Freedom Conference*, Canberra, May 2009

McNiven, Liz

- Attended *Dreaming Festival*, Woodford, QLD, June 2009
- Attended *Matariki Festival* and visited NZ Film and Sound Archives, New Zealand, June 2009

Moss, Greg

- Attended *International Association of Sound and Audiovisual Archives Conference* and participated in technical committee meetings, Sydney, September 2008
- Contributed to *Guidelines on the Production and Preservation of Digital Audio Objects*, IASA-TC04, Second Edition, September 2008
- Attended *Australasian Sound Recordings Association Seminar*, presented TCO4 document and hosted practical seminars on use of the Cube-Tec audio render farm system, Canberra, March 2009
- Published *Collecting for access, strategically selecting formats* in Southeast Asia-Pacific Audiovisual Archive Association conference proceedings, June 2009

Newnham, Mick

- Attended *Australian Institute for the Conservation of Cultural Material's Books, Paper and Photographs Conference*, Canberra, July 2008
- Published *Non-chemical intensification of faded images on cellulose nitrate motion picture film* in Australian Institute for the Conservation of Cultural Material's Books, Paper and Photographs Conference Proceedings, September 2008
- Attended *Remote Indigenous Media Organisations Festival*, Yuendumu NT, October 2008
- Attended *Australasian Sound Recordings Association Seminar*, Canberra, March 2009
- Attended *Southeast Asia-Pacific Audiovisual Archive Association Conference*, Bandung/Jakarta, Indonesia, May 2009
- Published *Collecting for access, strategically selecting formats* in Southeast Asia-Pacific Audiovisual Archive Association Conference Proceedings, May 2009
- Attended *Real Life Documentary Film Festival*, Accra, Ghana, May 2009
- Attended *International Centre for Preservation and Restoration of Cultural Property Safeguarding Sound and Image Collections (SOIMA) Project*, Italy, June 2009

O'Reilly, Angelo

- Attended *International Association of Sound and Audiovisual Archives Conference*, Sydney, September 2008
- Attended *Australasian Sound Recordings Association Seminar*, Canberra, March 2009

Poynter, Kerryn

- Attended *Australian Registrars Committee Training Seminar – Courier Training*, Sydney, April 2009

Robb, Ann

- Attended the *Australian Library Information Association Acquisitions Event*, Canberra, October 2008
- Attended the *National Museum of Australia's annual Collections Symposium*, Canberra, March 2009

Sambono, Sophia

- Attended *Dreaming Festival*, Woodford, QLD, June 2009
- Attended *Matariki Festival* and visited NZ Film and Sound Archives, New Zealand, June 2009

Shirley, Graham

- Attended *Film and History Conference and presented paper*, Dunedin, NZ, November/December 2008
- Attended *Australian International Documentary Conference* and presented paper, Adelaide, February 2009
- Attended *Australian Council of Film Societies Conference* and presented paper, Melbourne, April 2009

Smith, Brendan

- Attended *Dungog Film Festival*, Dungog NSW, May 2009
- Attended *Museums Australia National Conference*, Newcastle, May 2009

Smith, Simon

- Attended *St Kilda Film Festival* and presented an award, Melbourne, May 2009

Stone, Kate

- Attended *Museums Australia Conference – Learning in Museums*, Melbourne, September 2008
- Attended *X-Media Lab 'Media 09' Forum – Monetising the Web*, Sydney, June 2009
- Attended *Transformations in Cultural and Scientific Communication*, Melbourne, March 2009
- Attended *Museums and Web Conference*, Indianapolis, USA, April 2009
- Attended *Screen Australia and ABC Seminar – Serious Games*, part of the *Sydney Film Festival Program*, Sydney, June 2009

Teixeira, Carla

- Attended *National Phonoteca of Mexico* and presented paper, Mexico City, Mexico, March 2009

Torpy, Jill

- Attended *Aurion Conference*, Brisbane, October 2008

Turnour, Quentin

- Attended *Pusan Film Festival*, Pusan, South Korea, October 2008
- Attended *Adelaide Film Festival*, Adelaide, February 2009
- Attended *Cinema Ritrovato*, Bologna, Italy, June 2009
- Attended *Sydney International Film Festival*, Sydney, June 2009

Weare, Nick

- Attended *ARIA Hall of Fame Awards*, Melbourne, July 2008
- Attended *Australian Songwriters Awards*, Sydney, August 2008
- Attended *Community Broadcasting Association of Australia Conference*, Alice Springs, November 2008
- Attended *Gab Titui Festival*, Thursday Island, April 2009

Wyndham, Rachael

- Attended *Australian Library and Information Association Information Online Conference*, Sydney, January 2009

APPENDIX 12: OUR SERVICE CHARTER AND CONTACT DETAILS

Who we are?

The National Film and Sound Archive (NFSA) is a statutory authority, established by the *National Film and Sound Archive Act 2008*, operating to ensure the availability and preservation of Australian audiovisual content.

The NFSA aims to enrich Australia's cultural identity by developing and preserving a national collection of recorded historic and contemporary sound, moving image and artefact works and making Australia's audiovisual heritage available to all.

Why do we have a service charter?

We are committed to improving the provision of our services to you. This charter describes the values that guide our activities, outlines the services we provide, describes the service standards you can expect, and how you can help us improve our services and uphold our values.

What are our values?

All NFSA employees are committed to upholding and embodying the following values in their work.

We are accountable

We are openly accountable to the Australian Government and the communities we serve. We report regularly on our performance, clearly describing and evaluating our programs.

We respect our clients

Our relationships with our clients and stakeholders demonstrate respect, responsiveness, fairness, flexibility, adaptability, timeliness, equity and transparency of decision-making. Our policies, programs and guidelines are straightforward and easily understood, and describe the high standard of service our clients can expect. We encourage and facilitate the participation of a range of clients, reflecting the diversity of the Australian community. We encourage and act on feedback.

We are curators

We will collect, care, preserve, manage and interpret the collection to the highest curatorial standards.

We are professional

We are a reliable source of authentic evidence of Australia's audiovisual heritage. We strive for excellence and are recognised for our professionalism, integrity and innovation. We are open, respectful and fair.

We believe in community

We develop partnerships that extend the NFSA's networks and complement its status as a national institution of international renown.

We exercise leadership

We exercise leadership and influence in all our areas of work. We encourage creativity and innovation in the development of our programs and experimentation with new ideas. We showcase expertise through innovative research, service provision, outreach and web based programs. We continuously learn from experience to improve our programs and to provide best possible outcomes. Our work is based on curatorial principles, working collaboratively to achieve the best outcomes.

We inspire curiosity

We create relevant and stimulating learning opportunities to inspire visitors and users.

We appreciate diversity

We embrace diversity in all its forms, especially our Indigenous cultures.

We are open

We provide access to the collection through events, programs, online and with staff.

We are a responsible employer

We respect the diverse backgrounds and dignity of all NFSA employees. There is equal opportunity for employment and advancement on merit. We respect staff skills and depth of knowledge. We value communication, consultation, cooperation and input from employees on matters affecting their workplace and performance. We provide a fair, flexible, safe and rewarding workplace free from discrimination and harassment. We encourage lifelong learning and personal development, and a healthy work/life balance.

We make the best use of our resources

We maximise the value of resources available for delivering services to the Australian Government and the community.

What you can expect from us

Our staff are dedicated to assisting you. We do this by making our national audiovisual collection and services accessible to you via:

- offices in Canberra, Sydney and Melbourne, which offer research and audition services. Clients can also access and preview collection materials via our access centres in other capital cities, as shown at the end of this charter
- online access to national collection information and services at www.nfsa.gov.au
- public programs, such as exhibitions, presentations, performance works, screenings, events and products
- access to eligible items from the national collection
- phone and email enquiry services
- a range of quality merchandise in our shop
- research services and support.

Service standards

We will:

- provide a prompt, courteous general enquiry service accessible by phone, fax, email or letter
- provide a toll-free number for interstate callers to Sydney, Melbourne and Canberra locations
- respond to initial enquiries made through our general enquiry service during business hours within one hour (EST) for phone enquiries and within 24 hours for written enquiries
- negotiate and agree delivery deadlines on a case-by-case basis, depending on the type of service requested
- maintain a website containing accurate, up-to-date information that is well organised and reflects the full spectrum of our services to onsite and offsite users that is available at least 98 per cent of the time
- adhere to legal obligations and observe clients' and stakeholders' rights of privacy and confidentiality.

Reporting on our services standards

We will monitor our performance against our service standards and will report on performance against them in the annual report, including the number and nature of complaints received and action taken.

Help us serve you better

You can assist us in serving you better by:

- providing us with the information relevant to your enquiry in an accurate and concise manner
- requesting items you want to access before your visit via our online collection access facilities at www.nfsa.gov.au
- handling all collection items with care to ensure that the material will be preserved for future generations
- acknowledging the NFSA and citing sources accurately in your work
- treating our staff courteously and respecting the rights of other visitors to the NFSA
- letting us know how we can improve our services.

Tell us what you think

We welcome your views about our services, as they help us maintain a high standard of service.

If we have met or exceeded the service standards, tell us about it and we will pass it on to the staff concerned.

If you have a complaint, talk to the person who provided the service in the first instance so that he or she is aware of your concerns and can try to improve the situation for you.

If you believe that the complaint cannot be resolved by that person, or your approach is unsuccessful, the manager responsible for the service will welcome you contacting them.

If you feel that the issue remains unresolved, contact the General Manager, Corporate Services, at:

National Film and Sound Archive

Reply Paid 2002

CANBERRA ACT 2600

Phone: (02) 6248 2079

Facsimile: (02) 6248 2165

enquiries@nfsa.gov.au

If you remain dissatisfied with our handling of the complaint, or you still feel that the proper process of assessment was not followed, you may contact the Commonwealth Ombudsman by writing to:

Commonwealth Ombudsman
GPO Box 442
CANBERRA ACT 2601

Phone: 1300 362 072 (toll free)

We are committed to protecting the privacy of your personal information in accordance with the *Privacy Act 1988*. If you have any concerns about the use of your personal information, you may wish to contact the NFSA's Privacy Officer on 6248 2240 or the Commonwealth Privacy Commissioner – local call 1300 363 992.

NFSA locations & contact details

Canberra Headquarters

Street address: McCoy Circuit, ACTON ACT 2601

Postal address: GPO Box 2002, CANBERRA ACT 2601

General enquiries: Phone: +61 2 6248 2000

Fax: +61 2 6248 2222

Toll-free: 1800 067 274 (only available within Australia)

Email: enquiries@nfsa.gov.au

Visitor Information

9.00am – 5.00pm, Monday – Friday

10.00am – 5.00pm Saturday, Sunday & Public Holidays (except Christmas Day)

NFSA Shop

Toll-free: 1800 677 609

Phone: +61 2 6248 2006

Library

10.00 am – 4.00 pm, Monday – Friday

Phone: +61 2 6248 2051

Fax: +61 2 6248 2222

Melbourne Office

Street address: Level 3, 114 Flinders St

Melbourne VIC 3001

Postal address: GPO Box 4317

Melbourne VIC 3001

General enquiries: Toll-free: 1800 067 274 (only available within Australia)

Sydney Office

Street address: Level 1, 45 Murray Street

Pymont NSW 2009

Postal address: PO Box 397

Pymont NSW 2009

General enquiries: Phone: +61 2 8202 0100

Fax: +61 2 8202 0101

Toll-free: 1800 157 705 (only available within Australia)

Access Centres

Melbourne

Australian Mediatheque

Level 1, ACMI

Federation Square

MELBOURNE VIC 3000

Phone: +61 3 8663 2255

Hobart

NFSA Hobart Access Centre

State Library of Tasmania

91 Murray Street

HOBART TAS 7000

Phone: +61 3 6233 7498

Fax: +61 3 6233 7902

Adelaide

NFSA Adelaide Access Centre

State Library of South Australia

North Terrace

ADELAIDE SA 5000

Phone: +61 8 8207 7231

Fax: +61 8 8207 7247

Perth

NFSA Perth Access Centre

State Film & Video Library

Perth Cultural Centre

PERTH WA 6000

Phone: +61 8 9427 3242 or 3243

Fax: +61 8 9427 3256

Brisbane

NFSA Brisbane Access Centre

State Library of Queensland

Cnr Stanley and Peel St

SOUTH BRISBANE QLD 4101

Phone: + 61 7 3840 7810

ABBREVIATIONS

ACMI	Australian Centre for the Moving Image
AFC	Australian Film Commission
AFI	Australian Film Institute
AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies
ALIA	Australian Library and Information Association
AMIA	Association of Moving Image Archivists
APS	Australian Public Service
ARIA	Australian Record Industry Association
ASRA	Australasian Sound Recordings Association
CAAMA	Central Australian Aboriginal Media Association
CAC Act	<i>Commonwealth Authorities and Companies Act 1997</i>
CBAA	Community Broadcasting Association of Australia
CEO	Chief Executive Officer
DEWHA	Department of the Environment, Water, Heritage and the Arts
FIAP	International Federation of Film Archives
FOI	freedom of information
IASA	International Association of Sound and Audiovisual Archives
ICT	Information and Communications Technology
NAIDOC	National Aboriginal and Islander Day Observance Committee
NFSA	National Film and Sound Archive
OH&S	occupational health and safety
PBS	Portfolio Budget Statement
SEAPAVAA	Southeast Asia-Pacific Audiovisual Archive Association
SNIP	Screen Network Information Providers

COMPLIANCE INDEX

The index below shows compliance with information requirements contained in the *Commonwealth Authorities and Companies Act 1997* and in particular Part 2 of the Commonwealth Authorities and Companies (Report of Operations) Orders 2008.

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