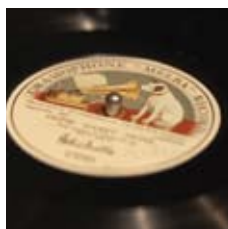




Australian Government



**NATIONAL
FILM
& SOUND
ARCHIVE**

A U S T R A L I A

**ANNUAL
REPORT**

09
10

NATIONAL
FILM
& SOUND
ARCHIVE

A U S T R A L I A

ANNUAL REPORT

09
10

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Email: enquiries@nfsa.gov.au

The report is also accessible from the NFSA's website at <http://www.nfsa.gov.au/>

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Permanent NFSA exhibition, Canberra – NFSA
Disc – NFSA
Mary and Max (2009) – Courtesy of Melodrama Pictures
Patineur Grotesque (Burlesque Rollerskater, 1896) – Courtesy of Association of Frères Lumière
Film reel – NFSA

Back cover images:

Bran Nue Dae (c) 2009 Screen Australia, ScreenWest Inc., Film Victoria, Filmfest Ltd. All rights reserved
NFSA Cochrane-Smith Award for Sound Heritage – NFSA

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LETTER OF TRANSMITTAL

The Hon Simon Crean MP
Minister for the Arts
Parliament House
CANBERRA ACT 2600

Dear Minister

It gives me great pleasure to congratulate you on your appointment as Minister for the Arts and to submit the annual report for the National Film and Sound Archive (NFSA) for the year ended 30 June 2010. I present the report in accordance with Section 9 and Schedule 1 of the *Commonwealth Authorities and Companies Act 1997*, *Section 41 of the National Film and Sound Archive Act 2008*, and the Commonwealth Authorities and Companies (Report of Operations) Orders 2008.

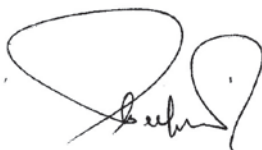
The Board of the NFSA is confident that the NFSA's performance in 2009–10 achieves the government's expectation of enhanced access to the national audiovisual collection.

The Board acknowledges the significant amount that has been achieved over the two years since the NFSA's establishment as a statutory authority. The many achievements to date form a strong foundation for continued growth and for further enhancing the NFSA's reputation as a key cultural institution in Australia and overseas.

I take this opportunity to also acknowledge the ongoing commitment of my fellow Board members in helping the NFSA achieve its goals during the year and all the staff who have worked hard during the year.

Finally, I would like to reiterate the Board's appreciation for the ongoing support of the Department. I would also like to thank the Hon Peter Garrett AM MP for his support and leading role in establishing the National Film and Sound Archive as a statutory authority.

Yours sincerely



Chris Puplick AM
Chair

The background is a complex abstract composition. A large, vibrant green circular shape, resembling a vinyl record, is the central focus. It is surrounded by and partially obscured by several overlapping rectangular blocks of color: a dark teal block at the top left, a white block at the top center, a purple block at the bottom center, and an orange block on the right side. The overall effect is one of dynamic movement and layered depth.

**A YEAR OF
CONSOLIDAT**



A MESSAGE FROM THE CHAIR

For cultural and collecting institutions such as the National Film and Sound Archive, annual reports provide a significant opportunity to take stock and report on progress. For our Board, this publication is a vehicle for us to report to the people of Australia, through their Parliament, on how we are discharging our stewardship responsibilities in relation to the wonderful national collection of audiovisual and associated materials which they own.

Last year we reported extensively on the excitement and challenges of our establishment and our first year of independent operation. I was thrilled that this 2008–09 annual report won a Silver Award given by the Institute of Public Administration Australia (ACT Division) in recognition of its outstanding quality. This year's annual report focuses on the work we have done to consolidate our position, refine our policies and procedures, undertake some necessary internal restructuring, and continue to ensure legislative compliance. The report by our Chief Executive Officer outlines our strategic objectives and how we have implemented and pursued those throughout the year.

On behalf of the Board, I endorse strongly Dr McIntyre's particular emphasis on the extent to which we still need to meet the twin critical challenges of finding adequate storage and accommodation for the collection and securing the necessary resources for a comprehensive program of collection digitisation. I would add that we are equally concerned to progress development of a suitable system of compulsory statutory deposit for audiovisual material in Australia.

In my report, however, I wish to focus particularly on the issue of outreach and our developing network of partnerships. The former Minister for Environment Protection, Heritage and the Arts, the Hon Peter Garrett AM MP, set us a clear objective to enhance the outreach and partnership work of the NFSA and this has been one of our highest priorities.

PARTNERSHIP WITH COMMUNITIES: Throughout the year, we have worked to enhance our outreach to Indigenous communities through our Black Screen program and through expansion of our repatriation activities whereby films and recordings relevant to particular Indigenous communities are returned to them for community building and stewardship. Similarly, we have extended our contacts with the diverse ethnic and language communities in Australia by seeking their help to expand our audiovisual

TION

interpretations of activities such as migration and re-settlement. We are working actively with many communities to help them preserve their own audiovisual heritage but also to collect items such as home movies and stored collections of feature films and recordings. At our February 2010 meeting, we adopted a comprehensive policy on the *Collection of multicultural and culturally diverse material* which will help us focus our activities in this important area.

PARTNERSHIPS IN THE ARTS: We have undertaken new approaches with our colleagues in other branches of the arts, such as working with the physical theatre company *Legs on the Wall* to integrate the use of our fabulous (silent movie) Corrick Collection into their presentation works. We have continued our presence in the Sydney Film Festival where, this year, we launched our *Australia's 'Lost' Films: Search and Rescue* initiative. We have also established prizes which we award in association with the gay and lesbian film festivals and the Australian Cinematographers Society, to support the work of new filmmakers. In association with the Australia Council for the Arts and organisations such as the Australian Film, Television and Radio School, we are putting together a significant collection of student works, show reels and records of smaller and medium-sized theatre companies presenting their own works. We intend to build this into a unique collection of great historical and cultural importance and a major resource for scholars, researchers and archivists.

PARTNERSHIPS IN SPORT: Australia's sporting tradition and prowess are well known, and much of this is captured in audiovisual form. Indeed, our earliest films (dating back to 1896) are of activities such as roller skating and the Melbourne Cup. Among unique items in our collection are very early films of soccer matches, with international films dating back to the 1930s – including a rare film of a match against a team from Palestine. We have made this material available to the Soccer Federation of Australia to assist in the development of their presentation bid to host the 2022 Soccer World Cup. Working with the Soccer Federation and similar bodies, we hope to encourage ethnic and other communities to deposit their amateur sporting films and material with the NFSA – again, as part of the record of unique aspects of our national life.

PARTNERSHIPS IN THE INTERNATIONAL

ARENA: The NFSA is a leading member of a number of international film and archival bodies, and we especially value our role in helping our regional neighbours through the South East Asia and Pacific Audio Visual Archives Association (SEAPAVAA). We are bidding to host their annual conference in Australia in 2012 and to use that as a basis to extend offers of technical cooperation more widely throughout the region. During this last year, I had the opportunity to visit George Eastman House in Rochester, New York – one of our major international staff exchange partners. This year we have extended our exchange program to secure a placement for one of our staff at the British Library. Throughout the year, we

“Thank you for the tour – my visit has given me a much better appreciation of the extraordinary and valuable work of the NFSA.”

Senator Anne McEwen,
Chair of the Standing
Committee on Environment,
Communications and the Arts



Chris Puplick AM and Dr Caroline Frick Page at
George Eastman House, Rochester, USA

conducted major events in association with embassies of the United States (whose Ambassador attended a major presentation of newly discovered 'lost' American silent movies); France (whose embassy sponsored the visit of the Sestier family, bringing us documentation associated with the very first films ever made in Australia); and Germany (marking the anniversary of the fall of the Berlin Wall), to name just a few. We provide important conservation advice and services to nations in our region such as Papua New Guinea who face incredible problems in preserving their own national collections in a hostile physical environment. We are intending to expand our contacts and celebrations with other embassies on an active basis during the next few years and have commissioned a consultant to assist us with the development of ties with Central and Latin America.

PARTNERSHIPS IN ANNIVERSARIES:

The next few years are full of centenary anniversaries – 2013 is the centenary of Canberra as our national capital, 2014 marks the outbreak of the First World War, 2015 is the Gallipoli centenary, 2016 recalls the tragedy of the campaigns on the Western Front, 2017 marks a hundred years since the Russian Revolution, and 2018 the conclusion of the Great War. The NFSA has a unique record of the whole history of Canberra since the choice of the site and the laying of the first stone. We look forward to working with the Australian and ACT governments and other national institutions to use this year to highlight the character and achievements of our national capital. Of course, the events of the Great War and the Gallipoli and Western Front campaigns will give us unique opportunities to present some of the gems of our collection as part of national programs of both commemoration and reflection and we will be making submissions to the Anzac Centenary Commission to seek their support for our work.



L-R: Philippe Milloux, Alliance Française, Robert Sestier, Pierre Labbe, Embassy of France, Chris Puplick AM, Chair, NFSA Board, the Hon Peter Garrett AM MP, Minister for Environment Protection, Heritage and the Arts and Dominique Petitbois, *Salon Lumière* event, NFSA, 17 March 2010

PARTNERSHIPS WITH OTHER INSTITUTIONS: As Chair of the NFSA Board, I have made it my business to visit each of the other great national cultural and collecting institutions in Australia – to immerse myself a little in their work and to understand how we all fit together as part of Australia's great cultural heritage. The first-ever meeting of the Chairs of all the national cultural and collecting institutions was held (with Minister Garrett present) to talk about working more collaboratively. Our CEO, Dr Darryl McIntyre, took a similar initiative and convened two meetings of collecting institutions (which we have called Collection Summits) to talk about shared issues in audiovisual collections management, development and legislative requirements. Both initiatives have been welcomed and supported by our colleagues throughout the sector. I would also like to take this opportunity to congratulate Darryl on being appointed to chair the National Cultural Heritage Committee, where his leadership and experience will be invaluable in helping to protect Australia's moveable cultural heritage, including audiovisual items and collections.

PARTNERSHIP WITH STAKEHOLDERS:

The NFSA recognises and appreciates the support it has always had from organisations with an interest in our work. These include groups of historians, oral historians, archivists, research scholars and film festivals. During the last year, we worked to improve and consolidate relationships with all of them. In particular, we have strengthened relationships with the Friends of the Archive, whose ongoing support we value greatly. We have expanded contacts with those individuals who have agreed to support us as Curator Emeritus: Paolo Cherchi Usai was delighted by our invitation to take up such a position, and Ray Edmondson presented a lecture for us on audiovisual archival philosophy. Our external auditor representatives – Jenny Morison (our wonderful chair of the Audit Committee) and Jeff Lamond – have continued to be great contributors to our work and are highly valued by all of us. Our partnership with Deluxe Kodak on film preservation and restoration continues to be of great significance. Through this project iconic films are restored to new life and made available through a cinema lending collection.

The 2009–10 year has been one in which we have been able to position the NFSA centrally as part of Australia's diverse community of cultural and collecting institutions, and where we have been able to rise to the challenges set for us in this area by the Minister.

Meeting these challenges has involved the active and enthusiastic participation of our Board members and I would like to thank each of them for the time, dedication and commitment they have shown to this task. They have been not only a very hard-working and participatory group of individuals, they have also been a real team and a pleasure to work with in every sense of the word.

Both the Board and I have been supported by a strong and effective Executive led by Dr McIntyre, Ann Landrigan, Steve Vogt and our branch managers. It is my pleasure to thank them and the dedicated, professional and skilled staff they lead. The Department – led by Robyn Kruk and Mark Tucker, with Sally Basser as their most helpful representative as an observer at Board meetings – has continued to give us great support and wise guidance. Minister Garrett has also maintained the commitment and enthusiasm for our work, which makes it so much easier for all of us to operate and to plan for the future. Our thanks to him, once again, are heartfelt.

I believe this last year has been one of solid achievement and focus on core tasks and issues. I look forward to making progress in the next year on key questions of storage, digitisation, legal deposit and further outreach. It is an honour for me to have a leadership role in these activities.



Chris Puplick AM
Chair



It's been a pleasure over the past 20 years to help with NFSA requests. Amid the constant deluge of Americana, the NFSA team provides a vitally needed and outstanding celebration of Australian culture. What you achieve on your limited budgets is fabulous. ■ ■

Yahoo Serious, Writer, Director, Producer, Actor

YOUR NATIONAL COLLECTION – DISCOVER IT TODAY

The NFSA's national audiovisual collection contains over 1.6 million works and wonderful additions just keep on arriving.

Recently acquired for the documents and artefacts collection were the surviving fragments of the glass panel used for visual effects in the film, *For the Term of His Natural Life* (Norman Dawn, Australia 1927). In a feat of technical wizardry (for the time), Dawn used the panel to superimpose a roof on the roofless Port Arthur penitentiary. Dawn is considered the father of the matte painting technique and the famous sequence survives in the restored version of the film.

Visually stunning is a huge poster from the film, *Kangaroo* (Lewis Milestone, USA, 1952). The rare poster beautifully illustrates the first Technicolor feature produced by Hollywood in Australia.

Bert Newton is an icon of Australian radio and television and a recently acquired collection of 40 scrapbooks comprehensively documents his career during the years 1957–2004.

A special project to acquire vital preservation components of Australian feature films has recently taken in material for *The Last Days Of Chez Nous* (Gillian Armstrong, Australia, 1991), *True Love and Chaos* (Stavros Andonis Efthymiou, Australia, 1996) and *Wolf Creek* (Greg McLean, Australia, 2005).



The platform used to superimpose the glass panel roof over the Port Arthur penitentiary in *For the Term of his Natural Life*

The quirkiest addition to the collection would have to be a new Spanish television advertisement for telephone company Orange which features a little boy singing *Waltzing Matilda*. When contacted, the company said they just found the song very catchy and were more than happy to supply a copy of the advertisement for the collection.

Discover these and more wonderful items in the collection on our website at www.nfsa.gov.au.

OUR GUIDING PRINCIPLES

As an influential cultural institution funded by the Australian Government, the NFSA fully understands its obligations to be professional and prudent in undertaking its 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 ARE:

- **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 TO:

- 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, and
- 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
- providing a safe working environment, and
- reward and recognition for team and individual achievements.



SECTION 1 EXECUTIVE SUMMARY

CHIEF EXECUTIVE OFFICER'S REVIEW OF THE YEAR

The National Film and Sound Archive's *Corporate Plan 2009–10 to 2011–12* was revised to focus more clearly on meeting the Government's and the Minister's expectations. It also now makes a clearer link between the corporate plan, our aspirations and mission, and our expectations of our staff.

Our strategic objectives were revised to highlight our focus on access and outreach and to broaden the employer role to encompass financial and facility management.

The corporate plan and strategic objectives are widely incorporated into our operations. They are the foundations on which we develop key strategies and policies as well as all new project proposals. Our performance and reporting framework also provides for the development of branch business plans that focus on these strategic objectives, with individual performance management and development plans clearly linked to the branch plans. This approach also adheres to the recommendations contained in the government's paper, *Staying Ahead of the Game: Blueprint for Reform of Australian Government Administration* (May 2010).

Major progress was made in discussions and negotiations with Screen Australia for the proposed transfer of the Film Australia library from Screen Australia to the NFSA. As the transfer of these functions requires legislation, this is subject to normal Parliamentary processes. The digital learning resources were transferred to the NFSA in May 2010.

Collection storage remains a major issue for most cultural agencies and we have been exploring options for increasing our storage capacity. This has included extending existing leases of storage facilities and holding discussions with other cultural agencies about shared storage facilities. We are developing a long-term storage strategy, as the collection is likely to exceed two million items in the next few years.

Digitisation of the collection remains a major challenge facing many cultural agencies, not only in Australia but also internationally. We continue to work closely with the National Library of Australia and the National Archives of Australia to develop agreed standards and work flows. We are also developing a robust infrastructure for importing and managing digital content, as well as significant storage capacity measured in thousands of terabytes. Major challenges include:

- the digital collecting challenge: providing robust infrastructure to collect, store and manage the 'born digital' content
- the digital preservation challenge: preserving digital content for long-term access in the face of technical obsolescence (but never destroying the original formats)
- the audiovisual obsolescence challenge: migrating very large audiovisual collections to digital format to rescue them from obsolescence which might render them inaccessible over time, and
- the digital access challenge: converting traditional content into digital form, and delivering digital content to make it easily accessible to the Australian people and international users.

We have made considerable progress in relation to our five (revised) strategic objectives.



As a national leader in the audiovisual sector, work is progressing on the implementation of the cultural diversity collection plan for film, sound, broadcasting and new media material, and we are developing an Indigenous strategy. Highlights across the broad spectrum of activities include Minister Garrett announcing the addition of 10 new sounds to the National Registry of Recorded Sound (*Sounds of Australia*) in August 2009 and Joan Warner (CEO of Commercial Radio Australia) delivering the second annual Thomas Rome Lecture. A new Arc cinema programming strategy was developed to drive the curated cinema screening program. We contributed text to the code of ethics for the International Association of Sound and Audiovisual Archives (IASA) and trained four audiovisual archivists from the National Archives of Malaysia in the restoration and preservation of analogue material and our digital preservation standards. We also hosted Collection Summits for federal and state agencies, as well as the broadcasting sector, to discuss issues of common ground and how we might work more collaboratively together to address and resolve these issues.

In relation to our new strategic objective of collections, knowledge and connections, we undertook the first extended national and international peer review of our *Collection Policy* and our *Statement of curatorial values*, both of which are being updated. The revised policy and statement will be made available in both digital and hard copy formats. Fourteen scholars and artists in residence were selected for 2009–10 and their research outcomes will include publications, public lectures and websites that align with our objectives. Progress is also being made on the completion of a triennial research plan that focuses on policies, standards, research outputs and developing the means by which we will become a world class centre of research excellence. The NFSA/Charles Sturt University audiovisual archiving diploma course has been refreshed and will be promoted to academic and practitioner markets in 2010 and in subsequent years. We have partnered with the Australian Research Council in three linkage grant projects: a case study of Australian regional and rural cinema exhibition; Indigenous interpretations of the landscapes of national parks in the Northern Territory and New South Wales; and intellectual property and copyright issues.

We meet our strategic objective of inspiring experiences, engagement and learning through a range of programs. In 2009–10 we supported international film festival screenings and presented two 70-minute programs of newly restored Corrick Collection films at the Pordenone Silent Film Festival in Italy in October 2009. We also worked with local communities and media outlets to increase audiences and raise the profile of screening programs. The Arc cinema hosts regular screenings which attract a large audience.

In terms of strategic relationships and partnerships, we partnered with the Australian Centre for the Moving Image in Melbourne with the new Australian Mediatheque which provides access to a variety of collection material through video-on-demand interfaces. We are also actively reinvigorating our access centres in state libraries. We collaborated with ABC Radio to promote the Big Screen program in regional communities and to promote the *Sounds of Australia*. We also lent material for display in exhibitions at the Powerhouse Museum and the Western Australian Maritime Museum. We partnered with the Sydney Festival and *Legs on the Wall* (a performance group) to create a new theatrical work based on the Corrick Collection, and with the Glebe Council in Sydney and the sonic artist Nigel Helyer to sonically launch Wireless House as part of the Sydney City Council's 150th anniversary celebrations. We provided submissions to the review of the *Protection of Movable Cultural Heritage Act 1986*, as well as to the Reform of the Australian Government Administration.

Our committed and passionate staff enable us to achieve all of the above. During 2009–10 we restructured the organisation to support our working more effectively together. We reached agreement on our first Collective Agreement as a Statutory Authority, enabling us to position

ourselves as an employer of choice that supports employees while delivering on legislative and corporate plan goals now and into the future. We developed a People and Culture Strategy with a focus on ensuring we achieve broader APS outcomes, such as meeting future challenges, increasing employee engagement, and developing the skills and capabilities of all our staff and we implemented a tailored NFSA Work-level Standards and Capability Framework to highlight the unique professional skills base of our staff.

Our key priorities for the next year and the future are to:

- make the collection accessible to the widest possible audience, including through curated exhibitions, scholarly study, online resources and outreach programs
- build the collection to represent more fully the diversity of communities and cultures in Australia, including giving particular emphasis to the Indigenous collection and proactive engagement with Indigenous communities
- be an international leader, particularly in the Asia-Pacific region, by providing assistance to regional archives with the management and preservation of their audiovisual collections, and
- progress the digital preservation agenda for the collection, and develop international standards for the digital preservation of film, video and sound collections as well as the long-term preservation of older formats.



Dr Darryl McIntyre, FAIM
Chief Executive Officer

COLLECTING INDIGENOUS STORIES – THE PIGRAM BROTHERS BAND

In November 2009, the NFSA recorded the first session of an oral history with Stephen Pigram from the legendary band, the Pigram Brothers.

The Pigram Brothers are a seven-piece country folk/rock band from the pearling town of Broome, Western Australia. Their original music is well known for capturing the spirit of the local country. Songs from their album *Saltwater Country* have become hometown anthems and have also attracted wider critical acclaim.

From 1983 to 1995 the brothers Alan, Stephen and Phillip Pigram were part of the Scrap Metal Band, another Broome group. The Scrap Metal

Band recorded four albums and travelled nationally with Midnight Oil on its 1987 Diesel and Dust tour. The brothers were also heavily involved in Broome's other famous national musical theatre export, as part of the original backing band of *Bran Nue Dae*.

A wide range of topics were recorded with Stephen, including his music and involvement in *Bran Nue Dae*. Stephen also spoke about the Pigram Brothers' debut album *Saltwater Country*, recorded in 1996–97 with highly respected singer/songwriter Shane Howard as producer.

CORPORATE OVERVIEW

The National Film and Sound Archive (NFSA) aspires to be the world's premier archive of Australian audiovisual and emerging media cultural heritage.

The NFSA is a cultural institution funded by the Australian Government. Our aim is to enrich Australia's cultural identity by developing, preserving, promoting and interpreting a national collection of recorded historic and contemporary sound, moving image, documentation and new media, and making Australia's audiovisual heritage available to all.

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

The NFSA is the key repository of Australia's audiovisual heritage. We collect a diverse range of material from the 1890s to the present day.

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 the creative achievements of Australians in the audiovisual media are given priority. This ranges from early film images of the Melbourne Cup to the latest features *Australia* (Baz Luhrmann, Australia, 2008), *Samson and Delilah* (Warwick Thornton, Australia, 2009) and beyond; from *Blue Hills* (ABC, 1949) to *Underbelly* (Screentime, 2008); from the songs of Peter Dawson to today's chart hits; from Chips Rafferty, Jack Davey and *The Sentimental Bloke* (Raymond Longford, Australia, 1919) to Kylie Minogue, Gururumul Yunupingu and *Mary and Max* (Adam Elliot, Australia, 2009).

The collection includes more than 1.6 million items of published and unpublished material – discs, films, videos, audio tapes, digital files, phonograph cylinders, wire recordings, and documents and artefacts such as photographic stills, transparencies, posters, lobby cards, publicity material, scripts, costumes, props and memorabilia, as well as sound, video and film equipment.

The collection is made accessible 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, DVD and audio products, and via our website.

Our offices and access centres provide public access to the collection. Our outreach programs – Big Screen, Black Screen, School Screen and *australianscreen online* – are recognised nationally and internationally. We provide a diverse suite of engaging fellowship and internship programs, and research into the collection is supported through a curated library of books, journals, press clippings and electronic resources.

Through dedicated stewardship, we care for, preserve, manage and interpret the collection to the highest curatorial standards.

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

INTERNATIONAL FILM FESTIVAL SUPPORT

Chicago, USA
Glasgow, Scotland
London, UK
Monterrey, Mexico
New York, USA
Oberhausen, Germany
Pordenone, Italy
Sderot, Israel
Toronto, Canada
Turnhout, Belgium
Vienna, Austria
Wroclaw, Poland

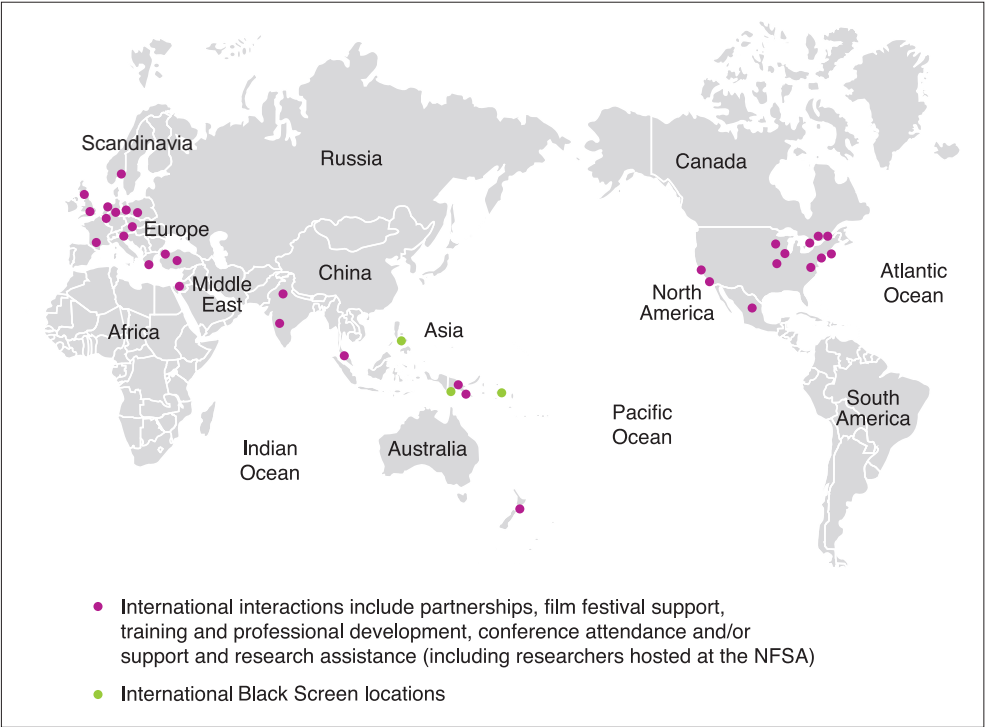
TRAINING AND PROFESSIONAL DEVELOPMENT

Ankara, Turkey
Berlin, Germany
Chicago, USA
Goroka, Madang and Port Moresby, Papua New Guinea
Istanbul, Turkey
Kuala Lumpur, Malaysia
London, UK
Los Angeles, USA
Montreal, Canada
New Delhi, India
Ottawa, Canada
Pune, India
Rochester, USA
St Louis, USA
Toulouse, France
Vienna, Austria
Washington DC, USA
Wellington, New Zealand

CONFERENCE ATTENDANCE AND RESEARCH ASSISTANCE (INCLUDING RESEARCHERS HOSTED AT NFSA)

Athens, Greece
London, UK
Los Angeles, USA
New York, USA
Oslo, Norway
Pordenone, Italy
Providence, USA
Rochester, USA
St Louis, USA
Toulouse, France
Wellington, New Zealand

FIGURE 1: INTERNATIONAL INTERACTIONS



OUR VISION FOR THE FUTURE

We aspire to be the world's premier archive of Australian audiovisual and emerging media cultural heritage, and one of the world's significant audiovisual archival institutions.

We will build on our status as an archive of excellence to create a world-class organisation that excites people's curiosity and inspires their creativity. We will do this through proactive and targeted collection development, building a collection that is truly national and represents Australia's multicultural and culturally diverse society.

We will continue to work towards ensuring the permanence of the collection for the benefit of posterity and in the national interest. We will particularly focus on a digital strategy that ensures the preservation of the most at-risk collection items, supports the collection of born digital material, and makes possible a significant increase in collection accessibility.

We will continue to be at the forefront of investigating and developing cutting-edge research and preservation practices, a field in which our expertise is internationally recognised.

We will deliver a broad range of public access and outreach programs so that as many Australians as possible can enjoy the collection and develop a greater appreciation and awareness of Australia's audiovisual history and cultural heritage. Redevelopment of our websites later in 2010 will be the first step towards enhancing access to the collection by increasing the quality, quantity and accessibility of information and interpretation of the collection for all users.

We will create public and exhibition spaces that improve our offering to our audiences. We will place learning and knowledge at the centre of the visitor's encounter by offering new experiences of seeing and understanding the world of moving image, recorded sound, radio, television and new media.

We will enhance our role as a storehouse of collective values, diverse histories and a place for examining major societal issues. We are committed to building our intellectual profile and fostering substantially higher levels of creative activity using the collection. We are particularly keen to see increased national awareness of the NFSA and the collection, and of the value of our audiovisual cultural heritage – especially its potential to contribute to the development of future public policy.

We will place particular focus on promoting Indigenous people's use of the collection to achieve outcomes in areas of importance to their communities.

We will provide innovative educational resources and learning opportunities, building on the integration of the digital learning websites (drawn from the former Film Australia Library) with *australianscreen online*. This will consolidate a new direction in screen culture and e-learning that distinguishes the NFSA as a major provider of unique, authoritative, media-rich, curriculum-relevant resources.

Through these education resources and learning opportunities, we will enable interpretation and greater understanding of the collection and its significance in Australia's rich social and cultural history.

We will pursue collaborative opportunities with other collecting institutions, as well as the creative production industries, that provide us with access to world-class technical expertise, standards and workflow systems, and to the finest programs from around the world. Combining this with our role in developing and sharing best professional and archival practice will strengthen our reputation as an influential leader in the collecting sector.

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

We will continue to embed a strong planning framework that underpins our achievement of our strategic objectives and our performance targets. We will boost our already high standards in our business practices and procedures by taking a continuous improvement approach to our work.

We will be recognised as an organisation that values our staff, the collection and the Australian community, all of whom contribute to making us a truly 'living' archive.

SEARCH AND ASSIST

One of the directions we are actively pursuing is further developing our relationship with the audiovisual archiving community within the Southeast Asia and Pacific region. For over a decade the NFSA has supported individual archives and organisations through projects sponsored by the Australian Government, UNESCO, ASEAN and the South East Asia Pacific Audio Visual Archives Association (SEAPAVAA).

The work of the NFSA with archives in Southeast Asia and the Pacific has given us a unique view of the problems facing audiovisual archives in the tropics and the more innovative ways archives have solved some of these problems. From this view we have been able to refine the information and techniques and act as an agent for the dispersion of information through, not only the local region, but also as far afield as Africa and Latin America. This work has cemented the NFSA as one of the most active audiovisual archiving organisations in the world and the pre-eminent provider of training in audiovisual archiving.

An example of our work in the local region was when Ray Edmondson, Curator Emeritus NFSA, and Mick Newnham, Manager of the Conservation, Preparation and Research Section, travelled to Papua New Guinea in July 2009. The brief was broad: to visit known audiovisual collections, locate other significant collections, and assess ways in which the NFSA could potentially assist the people responsible for these collections in improving their preservation practices.

The resulting report included potential projects to assist in the preservation of collections in Papua New Guinea. The projects ranged in scope from training to developing a traveling preservation laboratory to digitise collections in situ.



Don Niles, Institute of Papua New Guinea Studies Director

SNAPSHOT – OUR GOVERNANCE

The National Film and Sound Archive was established as a statutory authority on 1 July 2008, within the portfolio of the Environment, Water, Heritage and the Arts. We are now, following recent administrative changes in September 2010, responsible to the Minister for the Arts, the Hon Simon Crean MP.

We play a leadership role in audiovisual culture and have a broad cultural mandate to manage and build the audiovisual collection in our care and to ensure that the collection is available for, and accessible to, future generations. To do this, we collect, store, preserve and make available moving image, sound and associated documents and artefacts relevant to Australia's culture. We play a key role in documenting and interpreting the Australian experience and actively contributing to the development of Australia's audiovisual industry.

Our functions and powers are set out in sections 6 and 7 of the *National Film and Sound Archive Act 2008* (the NFSA Act) and are included in Appendix 4.

During our second full year of operation we spent some time reviewing the governance, planning and performance reporting framework to ensure it remained relevant and useful. As a result, we made modifications to the framework and developed the *Corporate Plan 2009–10 to 2011–12*. This process enabled us to more clearly focus on meeting the government's and the Minister's expectations and to clearly enunciate the link between the corporate plan, our aspiration and mission, and our expectations of our staff.

The strategic objectives were revised to highlight our focus on access and outreach, and to broaden the employer role to encompass financial and facility management. The revised strategic objectives are:

- national leadership
- collections, knowledge and connections
- inspiring experiences, engagement and learning
- valued strategic relationships and partnerships
- innovative people and a creative NFSA.

The corporate plan and the strategic objectives are widely incorporated into our operations. They are the foundation on which we develop key strategies and policies as well as all new project proposals. Our performance and reporting framework also provides for the development of branch business plans that focus on these strategic objectives, with individual performance management and development plans clearly linked to branch plans. In this way, staff can trace where and how the work they do fits within our operations, ensuring the achievement of our outcome of 'increased understanding and appreciation of Australia's audiovisual history by developing, preserving, maintaining and promoting the national audiovisual collection and providing access to audiovisual material of historic and cultural significance'.

We continued to pursue the ambitious transformational agenda which we got under way in our first year of operation and which involved a considerable amount of staff consultation and collaboration. This resulted in a new brand for the NFSA that staff can engage with more easily and that will enable the Australian public to get to know and understand us better. Further information is on page 102.

OUR BOARD

The Board is responsible for providing policy leadership to the NFSA, overseeing its performance, for setting our strategic direction and for ensuring effective corporate governance, especially making sure there are effective systems of control, reporting and accountability 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 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 4 of 4 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. He has a particular interest in issues of arts policy development and advocacy, having published extensively in this area – most recently as author of *Getting Heard – Towards an Effective Arts Advocacy* (Currency Press, 2008).

Mr Puplick has previously served on many boards, including as President of the New South Wales Anti-Discrimination Board, NSW Privacy Commissioner, Chair and Deputy Chair of the Griffin Theatre Company, and on the Board of the National Institute for the Dramatic Art. He was also the Chair of the Australian National Council on AIDS, Hepatitis C and Related Diseases and has represented Australia at meetings of the United Nations General Assembly and the International Whaling Commission. He is a current member of the Theatre Board of the Australia Council.





DEPUTY CHAIR

Deb Verhoeven

Associate Professor, Screen Studies

School of Media and Communication

RMIT University

PhD (Melbourne)

Attended 4 of 4 meetings

Associate Professor 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. Associate Professor Verhoeven is the author of more than 35 scholarly books, journal articles and book chapters.

MEMBERS

Grace Koch

Native Title Research and Access Officer

**Australian Institute of Aboriginal and
Torres Strait Islander Studies**

M (Mus) (Boston University)

Attended 3 of 4 meetings



Ms Koch has lectured and presented papers both nationally and internationally about the archiving of recorded sound. She has served as a Board member of the International Association of Sound and Audiovisual Archives (IASA) and the Australasian Sound Recordings Association (ASRA) and was presented with special achievement awards from both of those organisations in 2008. 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 published over 50 articles and two books on issues relating to audiovisual archiving, ethnomusicology and Australian Aboriginal music.

Jill Matthews

Professor, School of History

Research School of Social Sciences

Australian National University

PhD (Adelaide)

Attended 4 of 4 meetings

Professor Matthews has a PhD in History from the Adelaide University. Her main research interests are histories of popular culture, modernity, sexuality and pornography, 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

Manager, Repertoire and International Creative Services

Albert Music

Attended 4 of 4 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 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, a Patron of the Australian Music Prize and the Manager of Repertoire and International Creative Services for Albert Music.



Andrew Pike OAM

Managing Director

Ronin Films

Attended 3 of 4 meetings

Mr Pike is a film producer and film distributor. In 1974, he formed Ronin Films with his then 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





Catherine Robinson

Senior Project Officer

State Records

**NSW Department of Services,
Technology and Administration**

BA (Hons) (Syd)

**Graduate Diploma in Information
Management, Archives Administration,
(University of New South Wales)**

**Masters of Information Management, Records
and Archives, (Monash University)**

Attended 4 of 4 meetings

Ms Robinson is an archivist, currently employed by the State Records Authority of NSW. She 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 was involved in the successful lobbying efforts undertaken by the Australian Society of Archivists from 2004 to 2007 to secure an independent NFSA.



OUR CHIEF EXECUTIVE OFFICER

Dr Darryl McIntyre, FAIM was appointed as Chief Executive Officer of the NFSA on 17 November 2008. He was Deputy Director and Group Director, Public Programs at the Museum of London from 17 November 2003 until 31 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 and 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 where he worked closely with all the national collecting institutions and was a member of a Commonwealth/state working party on heritage issues. He worked with the late Dr Jean Battersby AO on the drafting of the Protection of Movable Cultural Heritage Bill and its subsequent implementation following its enactment. He was also involved with the review of the Act in the late 1980s and the implementation and monitoring of its recommendations. During this period, he 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 five years on the official history of the Korean War with Professor Robert O'Neill AO.

Dr McIntyre holds an Arts degree with Honours and a doctorate in history from the University of Queensland and continues to have a research interest in twentieth century Australian, American, British and European history. He has served on the executive boards of the International Council of Museums in Australia and the UK as well as that council's International Committee for City Museums. 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 has also served as President of the Canberra and District Historical Society.

He has edited a collection of conference papers on the changing roles of museums and refugees for UNESCO following an international conference he convened in London in March 2008. 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. Dr McIntyre is an inaugural member of the APS200, a new senior leadership forum for the Australian Public Service. In May 2010 he was appointed as Chairperson of the National Cultural Heritage Committee.

OUR MANAGEMENT STRUCTURE

Our management structure comprises a Senior Executive Group and a Leadership Group.

SENIOR EXECUTIVE GROUP

The Senior Executive Group (SEG) is responsible for high-level corporate strategy, senior staffing arrangements, confirmation of NFSA and branch budgets, planning priorities and leadership. This is achieved with the advice and support of Branch Managers and NFSA committees. SEG has a weekly decision-making meeting where business cases on key matters, performance and other reports are considered.

SEG has a weekly decision-making meeting where business cases on key matters, performance and other reports are considered.

COMPOSITION: Chief Executive Officer; Ann Landrigan, General Manager, Collection Development and Outreach; Steve Vogt, General Manager, Corporate and Collection Services.



L-R: Steve Vogt, Ann Landrigan and Darryl McIntyre - Senior Executive Group

LEADERSHIP GROUP

The Leadership Group is a forum that enables all senior managers to play a proactive role in the development and implementation of our strategic and operational direction. The Leadership Group is an advisory committee and meets every six weeks.

COMPOSITION: Chief Executive Officer, General Managers, Branch Managers, Office Manager (Melbourne).

Our management structure is at Appendix 3.

NFSA COMMITTEES

NFSA committees and cross-NFSA forums provide a mechanism for effective management control and enable cross-NFSA input to idea generation, risk identification, planning, performance review and decision-making. They may change, be disbanded and others created in line with changing business priorities.

Committees active during 2009–10 included the:

- Arc Development Group
- Collections Committee
- High Fidelity Working Group
- Media Asset Management System Project Board
- NFSA/ACMI Steering Group
- Occupational Health and Safety Committee
- Online Redevelopment Steering Committee
- Program and Exhibition Committee
- Publications Committee
- Research Committee
- Workplace Consultative Committee.

OUR OUTCOME, PROGRAM AND STRATEGIC OBJECTIVES

The Australian Government revised the budget reporting framework for the 2009–10 Federal Budget, resulting in an increased emphasis on reporting against outcomes and programs rather than outputs. Changes to the outcome statement and the introduction of program reporting is intended to ensure we are clear about what the government wishes us to achieve (the outcome), the actions we will undertake to deliver the stated outcome (the program) and our success in achieving them (performance reporting).

This framework is designed to improve our corporate governance and enhance public accountability.

Revisions to the budget reporting framework include identification of program deliverables (not previously reported against) and the performance indicators for 2009–10. This information reflects the performance information outlined in the Environment, Water, Heritage and the Arts Portfolio Budget Statement (PBS) and will be used to assess and monitor our performance in achieving the government's outcomes.

Our outcome and program framework is shown at Figure 2.

FIGURE 2: OUR OUTCOME AND PROGRAM FRAMEWORK



SNAPSHOT – OUR COLLECTION

We are entrusted with the care of Australia's national audiovisual collection on behalf of all Australians. Our ambition is to provide a well balanced, exciting and comprehensive experience of audiovisual works that have influenced Australian society and continue to do so.

Our collection is historically significant, culturally rich, highly diverse and complex. Classic films and recordings partner with the personal papers or oral history recollections of their creators. Historic anthropological footage and wire recordings of Indigenous communities are balanced by the vibrant, independent Indigenous production output of contemporary artists. The collection includes multicultural and culturally diverse material that reflects our interaction with the wider world and the diversity of communities within Australia.

Our collection currently contains approximately 1.6 million items, comprising 334,000 audio recordings, 442,000 moving image works and 870,000 associated documents and artefacts of cultural significance. Works range enormously, including:

- documentaries, feature films and recordings from the earliest days
- newsreels and broadcasts
- television and radio productions of all genres, including advertisements
- independently produced works
- home movies on all formats
- websites relevant to the audiovisual industry
- international productions which have influenced and been experienced by Australians
- unpublished works, including oral histories and early field and music performance, and recordings of particular cultural or historic interest in the audiovisual industry context.

CASE STUDY



Captain Thunderbolt – Courtesy of Amanda Holmes

RESCUING CAPTAIN THUNDERBOLT AND OTHER 'LOST' FILMS

The worldwide move to digital technology has prompted us to launch a vital search and rescue mission. For some of our oldest films, it is a matter of life and death. More than 90% of all Australian films made during the pre-1930 silent era are now missing, and the chances of their survival fade with each passing year.

For films made since 1951, the outlook is much brighter – partly because they have been made on safety stock, but also because many of the filmmakers, or people who knew them, are still around to provide valuable leads.

Fellers (Arthur Higgins and Austin Fay, Australia, 1930) - one of Australia's first part-talkies but now lost

But there is no room for complacency. Many original negatives are languishing in film vaults overseas, as the result of distribution deals following the original Australian release. Sometimes negatives have been re-edited to shorter versions of the film. Prints over time become scratched, faded and fragmented. And even if a print is in perfect condition, it may be unsuitable for copying or preservation.

Many filmmakers are unaware that their own productions are on the 'wanted' list. *Captain Thunderbolt* (Cecil Holmes, Australia, 1953) is just one example. Directed by Cecil Holmes, this defiantly Australian production traced the true story of the legendary bushranger. Although it was well received overseas, Australian distributors showed little interest, and the film was cut by nearly a fifth of its length for television. All that survives today is a faded 16mm print of this short TV version – a poor representation of the director's distinctive vision.

The move to digital technology is causing many film laboratories worldwide to close down, and vaults are reviewing their priorities and disposing of bulky film reels they have held for decades. Over the next few years, many trails will go cold.

To counteract this, *Australia's 'Lost' Films: Search and Rescue* was launched at the 2010 Sydney Film Festival by our Senior Curator, Film, Graham Shirley. There are several categories of films we are trying to rescue, including films:

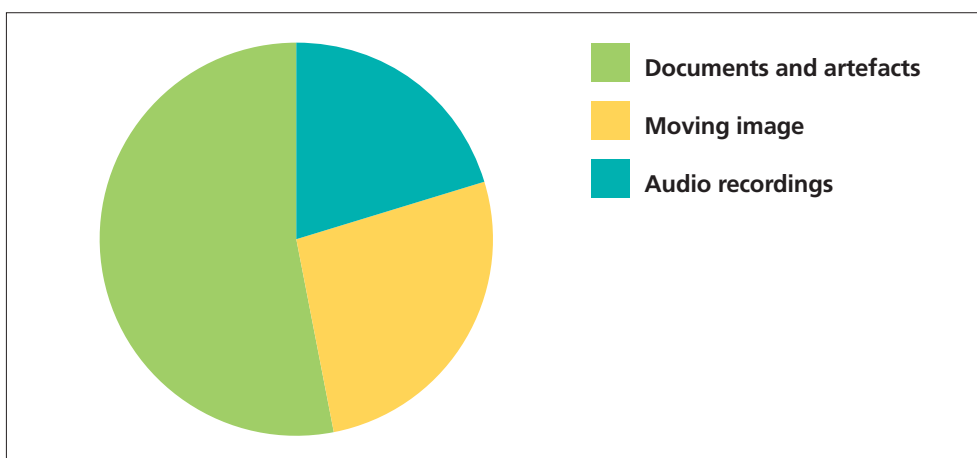
- we regard as 'lost' because they are completely missing, known only in memories or documentation
- that survive only as fragments or, like *Captain Thunderbolt*, as incomplete, cut-down versions
- that survive only as prints or videotape versions unsuitable for creating new prints, including Tom Jeffrey's *The Removalists* (Tom Jeffrey, Australia, 1975), and



- where the original negative is missing, although we hold duplicate negatives, such as Ray Lawrence's *Bliss* (Ray Lawrence, Australia, 1985).

In launching the search and embarking on a concentrated program of contacting surviving filmmakers, we hope to stir memories, stimulate people to contact their colleagues and check their collections. Already several leads have opened up, and we look forward to some exciting discoveries, taking us closer to our goal of having a copy of every surviving Australian film.

FIGURE 3: BREAKDOWN OF OUR COLLECTION



Works are collected in one of the following ways:

- donation (material received free of charge)
- direct acquisition (purchased from external sources)
- deposit (under agreement with the owner), or
- internal generation (through the preservation/access process).

Although the collection is vast, there are still gaps and we continue to search for 'missing' or 'not yet found' material in Australia's own production history. For example, our *Australia's 'Lost' Films: Search and Rescue*, launched at the 2010 Sydney Film Festival, has already opened up several leads and we look forward to some exciting discoveries.

It is important to remember that 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 collection in both curatorial and technical terms.

See Appendix 6 for a list of the key acquisition gems and highlights for 2009–10.

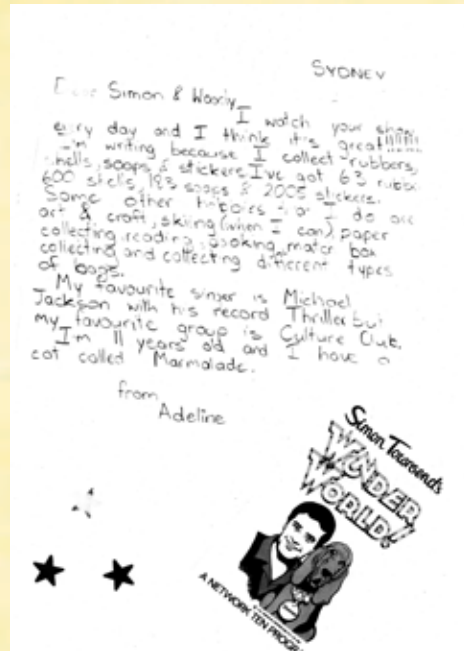
FAN MAIL FROM THE NFSA COLLECTION

In 1809 the first Postmaster-General was appointed in Sydney, so it was only fitting that 200 years later Australia Post blew up the balloons, poured the champagne and celebrated the writing, and sending, of Australian letters.

Through its year-long project called Letters of a Nation, Australia Post collected letters from all over the country to feature on the Australia Post website, and eventually in a book, *Two Hundred Australian Letters*.

Project managers at Australia Post were delighted with the contribution from the NFSA of letters written by children to their favourite TV personalities. Grahame Bond from *The Aunty Jack Show* (ABC, Australia, 1972) and Simon Townsend from *Wonder World* (Townsend Entertainment, Australia, 1979) gave enthusiastic approval for the letters to be displayed.

Fan mail from the NFSA collection



CASE STUDY

YOU NEVER KNOW WHERE YOU'LL FIND THINGS

In mid-2009, an NFSA Board member alerted Melbourne office staff to the forthcoming sale of the Coo-ee Picture Library, an Elwood-based photographic stockshot library in the process of selling its moving image collection.

The library's holdings consisted of nearly 170 reels of film, mostly 8mm amateur shot footage, but also some 16mm, seven reels of 35mm nitrate and over 200 ¼ inch reels of audio tape.

Ron Ryan, a self-described 'photographer and image hunter', who had started collecting the library's images in 1970, told the NFSA that he had gathered the films from a variety of sources over the years. Much of the 8mm footage originated from the deceased estate of former television cameraman Graham McKinney, with the most notable footage being three reels filmed on the set of *On The Beach* (Stanley Kramer, USA, 1959) in Melbourne's central business district.

The collection also contained valuable footage from the late 1950s showing the demolition of significant Melbourne city buildings, a Victorian Football League (VFL) football match, Victorian country towns, rural industry and bushwalking, Queensland's Palm Island, and the Snowy Mountains of New South Wales.

Among the nitrate reels were the 35mm negatives of two rare actuality films shot in Healesville in the early 1930s, and fragmentary scenes from unidentified US feature films of the 1920s.

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 COLLECTABLES

The Story of the Kelly Gang (Charles Tait, Australia, 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, Australia, 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, Australia, 1921), a murder mystery which made effective use of its Blue Mountains (New South Wales) 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, Australia, 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, Australia, 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.

Fellers (Arthur Higgins and Austin Fay, Australia, 1930). One of Australia's first part-talkies, a First World War drama that featured Arthur Tauchert, star of *The Sentimental Bloke* (Raymond Longford, Australia, 1919)

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

Two Minutes Silence (Paulette McDonagh, Australia, 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.

Cinesound Varieties (Ken G Hall, Australia, 1934). Featuring well-known Australian musical and comedy stars, this 48-minute film did well at the box office in Australia and England. It is now the only one of director Ken Hall's dramatised works almost entirely lost.

The Burgomeister (Harry Southwell, Australia, 1935). One sequence survives from this second Australian feature adaptation of the stage melodrama *The Bells*, the first having been directed by WJ Lincoln in 1911.

The Magic Shoes (Claude Fleming, Australia, 1936). This short film, a pantomime fantasy, featured the first screen appearance of later international star and Oscar-winner, Peter Finch.

Show Business (AR Harwood, Australia, 1938). Only rushes (various takes) from one minor scene survives from this backstage musical whose cast included a key Australian singer of her day, Barbara James.

Red Sky at Morning (Hartney Arthur, Australia, 1944). Another Peter Finch film, with the then radio and stage actor playing an Irish political exile in colonial Australia.

Captain Thunderbolt (Cecil Holmes, Australia, 1953). We hold what is believed to be a 53-minute television edit version of this bushranger film depicting Captain Thunderbolt as folk hero. The original 35mm theatrical release had a running time of 69 minutes.

Most of Australian television's output in the pre-videotape era between 1956 and 1960 when the convention for preserving



Helen Tully, Television Program Manager, examining film from the Coo-ee Picture Library



programs was to shoot or record them on film. Very little Australian TV material survives from this period.

Rock 'n' Roll (Lee Robinson, Australia, 1959). Short clips are all that survive of this feature-length documentary which covered a major Sydney Stadium concert featuring Johnny O'Keefe, the Delltones and visiting US pop star Fabian.

The Removalists (Tom Jeffrey, Australia, 1975). An incomplete release print, the soundtrack final mix and video copies of the film are all that survive of this film adaptation of David Williamson's classic Australian stage play. A more complete version of the film survives on video.

Bliss (Ray Lawrence, Australia, 1985). We hold a duplicate negative, the final mix, prints and video copies of this film, but the original negative is currently lost. This negative has not been seen since it was sent to New York for the film's US release in the mid-1980s.

Animation cels 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 for both film and radio of all vintages with director's or performer's annotations.

Stills, scripts and memorabilia for the remaining 'lost' Australian feature films 1900–1980.

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, including Olivia Newton-John, Toni Collette, Cate Blanchett, Christine Anu, 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 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 in 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 Rofe, 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 Papua New Guinea, Antarctica and the Pacific.

SNAPSHOT – OUR PERFORMANCE

COLLECTION

| PERFORMANCE INDICATOR | RESULT AT 30 JUNE 2010 |
|---|---|
| 100 Australian feature-length films acquired (comprising current production; Indigenous production; targeted retrospective gap filling – 1970s and 1980s production) | 195 feature-length films acquired |
| 100 Australian short films acquired (comprising current productions; Indigenous productions; targeted retrospective gap filling – drama, experimental, animated productions from 1990s onwards) | 1,212 short films acquired |
| 2,000 television works acquired (comprising current production, including Indigenous output and targeted retrospective gap filling – drama, variety and specials from 1970 to 2005) | 2,997 television works acquired |
| 80 new media works acquired | 155 new media works acquired |
| 150 documentaries acquired (comprising current production, including Indigenous output and targeted retrospective gap filling) | 579 documentaries acquired |
| 8,000 Australian 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 from 1960s onwards) | 10,211 recorded sound works acquired |
| 10,000 documents and artefacts with a focus on those related to the above titles | 31,385 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 | 188 international film titles acquired 1,017 international sound titles acquired |

PRESERVATION

| PERFORMANCE INDICATOR | RESULT AT 30 JUNE 2010 |
|--|--|
| Storage standards achieved within set parameters 95% of the time | Standards achieved 95.6% of the time |
| 230 film titles preserved | 234 film titles preserved |
| 2,150 video titles preserved | 2,204 video titles preserved |
| 2,400 recorded sound titles preserved | 2,548 recorded sound titles preserved |
| 2,500 related documents and artefact works preserved | 3,471 documents and artefact works preserved |

AVAILABILITY

| PERFORMANCE INDICATOR | RESULT AT 30 JUNE 2010 |
|--|---|
| 152,000 interactions with the collection | 161,482 interactions with the collection, comprising: <ul style="list-style-type: none"> • 62,470 general visitors to the NFSA, including 29,682 school children • 24,278 visitors to the Australian Mediatheque at ACMI • 22,080 attendances at Arc cinema • 49,793 screening loans attendees • 19 Scholars and Artists in Residence fellows and interns • 516 attendees at Scholars and Artists in Residence fellowship presentations • 2,326 in-person visits to the NFSA Library |
| 6,500 collection works physically accessed across Australia and internationally through a diverse range of media and services (eg Scholars and Artists in Residence Program, NFSA Library, NFSA interstate auditioning facilities and access centres) and by an audience comprising industry, general public, and cultural, education and heritage sectors | 9,548 items externally accessed |
| The Big Screen touring program visits at least 35 centres during 2009–10 to reach an audience of 10,000 | Total audiences: 11,413 people at 36 centres |

| PERFORMANCE INDICATOR | RESULT AT 30 JUNE 2010 |
|--|---|
| The Black Screen touring program holds at least one event in each state to reach an audience of 10,000 | Total audiences: 12,686 people at 74 events |
| The School Screen program and other educational programs provide access for at least 14,500 Australian school children to Australia's audiovisual heritage | Total audiences: 16,464, from over 150 schools in more than 60 regional locations |
| 100% of service charter (see Appendix 15) obligations met | 100% of obligations met |
| 95% of those surveyed are at least satisfied | 99% of all surveyed were satisfied |
| Increased digital collection items available to users online via Search the Collection (ie more than 14,000 items) | 14,987 digital collection items available online |
| 400,000 unique visits to the NFSA website | 859,742 visits to our website |
| 130,000 unique visits to Search the Collection (our online collection search facility) | 107,748 unique visits |
| 61,000 unique visits to <i>australianscreen online</i> | 625,838 unique visits |
| 0% of the collection damaged or deteriorated other than for unforeseen circumstances | 0% of the collection damaged or deteriorated |
| 100% of acquisitions made in accordance with our Collection policy | 100% of acquisitions made in accordance with Collection policy |

COLLECTING INDIGENOUS STORIES IN DARWIN

In May 2010, NFSA staff spent several days in Darwin, meeting with stakeholders. First stop was a meeting with the Yothu Yindi Foundation to discuss the recent deposit by the foundation of significant Yothu Yindi material, including videos, artworks and artefacts. The foundation also expressed interest in having an NFSA representative present at an archiving workshop at the Garma Festival in August.

Next on the agenda was a visit to the Top End Australia Bush Broadcasting Association (TEABBA) radio, the hub broadcaster for 29 remote stations which are distributed throughout the Top End. The possibility of the NFSA archiving TEABBA material, including television programs made for Indigenous television stations, is being pursued.

While at TEABBA, NFSA staff met with Big Kev Ebsworth who broadcasts daily from the network to a large audience. Big Kev provided a copy of his music library which contains many unpublished Indigenous works by musicians from the top end. A number of NFSA promos were recorded for Big Kev's program and interviews with Big Kev and Bernard Namok, the network's senior broadcaster, were conducted.

The following day saw a visit to Skinnyfish Music, a top end recording company. Co-owner of the company, Mark Groves, provided a range of CDs and DVDs for the NFSA collection and an introduction to the music group, B2M, made up of Tiwi Islanders who expressed a strong interest in working with the NFSA to record Tiwi Island songs.

COLLECTING IN TASMANIA

The NFSA visited the Acoustic Roots Festival in Koonya, Tasmania in April 2010, occupying a special tent to spread the word about the role of the NFSA in preserving Australian sound recordings. The festival has been developing rapidly over the past few years and is now a major meeting place for Tasmanian musicians and music collectors. We were able to speak to many of the attendees about what the NFSA does and to reinforce the message that the NFSA is out there in the field with the aim of collecting all CDs made by Australian musicians.

The second purpose of the road trip was to meet with well-known Australian musician Rick Brewster to organise the deposit of a significant collection of material from the iconic Australian band, The Angels. The collection coming to the NFSA is a very substantial one. It contains material, not just from The Angels, but also from other bands Rick Brewster was involved with, such as the Brewster Brothers and Hot Dog. There are tapes, posters and original poster art work, tour itineraries and promotional t-shirts spanning many years of touring.

SECTION 2 OUR PERFORMANCE

Our performance report is based on our five strategic objectives:

- national leadership
- collections, knowledge and connections
- inspiring experiences, engagement and learning
- valued strategic relationships and partnerships
- innovative people and a creative NFSA.

NATIONAL LEADERSHIP

To achieve this strategic objective, we:

- organise and participate in key, high-profile activities aimed at promoting the national audiovisual heritage, art and history
- shape policy as it relates to our charter
- build alliances, networks and partnerships in Australia and internationally to develop innovative projects in the audiovisual curatorial and archival fields
- work collaboratively with other national collecting institutions to explore operational efficiencies through shared services
- encourage innovation, analysis and creativity in the way we undertake our work
- ensure our governance is robust, and
- invest strategically in information and communications and digital media preservation and access technology infrastructure and systems.

We place a high priority on our leadership role in film and sound culture. We value our unique position as the premiere archive of Australia's audiovisual cultural heritage and we actively pursue opportunities to extend the ways government, industry and communities recognise the collection's value and use as a resource.

A prime example of this was our first national collection summit in October 2009, when we drew together representatives from key audiovisual cultural collection bodies and media broadcasters nationwide. The summit provided an opportunity for each institution to share information about their collection and the various challenges they face. Challenges included valuation methodologies, digitisation (standards and metadata), storage, copyright, Indigenous collections ownership, and rights management. There was a positive response to the NFSA taking the lead on organising and hosting this summit, and due to the success of the first summit, a second summit was held in June 2010 to discuss the key challenges in more detail.

While we work actively to build collaborative relationships nationally, our role in the international arena is of equal importance. Senior representation on peak international bodies underpins our role as a contributor to international debate and as active participants in technical innovation and in sharing our expertise through education and cooperative activities. Key bodies include 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).

The successful completion of *Film Connection: Australia–America*, a collaboration between the NFSA and the United States' National Film Preservation Foundation, is an excellent example of this.

Our relationships are further enhanced through the sharing of our curatorial and technical expertise. We provided consultancy support for a formal review of the New Zealand Film Archive's operations, based on our FIAPF connections and long-term archival and curatorial experience. We also shared documentation on accessioning and data entry guidelines with the New Zealand Film Archive to assist in their review of their cataloguing process.

Advancing knowledge and understanding of audiovisual preservation in Australia and around the world is central to what we do. Targeted training and other consultancies were provided to our closest neighbours in the Asia-Pacific region, with whom we collaborated on audiovisual archiving projects. Undertaking a survey of Papua New Guinea's major audiovisual collections resulted in identification of several projects that will help preserve collections there. Projects range in scope from training to developing a travelling preservation laboratory for digitising collections in situ.



L-R: Pat Loughney, Library of Congress, Antti Alanen, National Audiovisual Archive of Finland, Luca Giuliani, Cineteca Torino, Meg Labrum, National Film and Sound Archive, Australia and Jon Wengström, Swedish Film Institute, at the 2010 International Federation of Film Archives Conference, Norway

Training was also provided to archivists from the National Archives of Malaysia covering the restoration and preservation of analogue material and the NFSA's digital preservation standards.

We actively seek to support the international community, particularly when struck by disaster. During 2009 we continued to contribute to the *Disaster Recovery Handbook for Audiovisual Collections*. This handbook resulted from our responses to Hurricane Katrina on the AMIA listserv and will be published by the Society of American Archivists. It will be the only resource to focus on recovery of audiovisual objects. While perhaps not an immediate priority in disaster response, we are proud to help people save their precious memories, whether they are home movies, photographs or artefacts, as these are so important to our understanding of the past. The NFSA has provided support to assist many of our regional neighbours in facing the challenges of preserving their own national collections in difficult physical environments and without state-of-the-art technology.

CASE STUDY

AMERICAN FILMS LOST THEN FOUND

Our exciting collaboration with the United States' National Film Preservation Foundation (NFPF) resulted in the completion and celebration of *Film Connection: Australia–America* in 2009–10.

Since 2006, eight previously presumed 'lost' short American nitrate works were identified and selected from our collection for full preservation. This involved the creation of pristine new 35mm prints and delivery of easily accessible, curated online versions in partnership with archivists, scholars and independent cinema experts.

Consultation was extensive among colleagues and scholars across three countries: the United States of America, Australia and the Netherlands.



Chris Puplick AM, Chair, NFSA Board and the Hon Jeffrey Bleich, Ambassador of the United States of America at *American Movie Treasures*, NFSA Canberra – Courtesy of the Embassy of the United States of America

Exhibition copies and preservation masters are now held in key American film archives as well as in Australia, for exhibition, education and further research. This research has already led to important new discoveries being made about some of the films included in the project, and the establishment of an important profile opportunity for the NFSA.

Film Connection, as a concept and a practical achievement, was featured at the 7th Orphan Film Symposium held in New York in April 2010, with both the NFSA and NFPF represented. It has been lauded as a vital pilot program which crucially connected the archival, curatorial and academic cinema interests in a 21st century context.

Our association with both the NFPF and the New Zealand Film Archive (NZFA) has already led directly to a further project based in New Zealand, with the NFPF partnering with the NZFA to preserve previously presumed 'lost' films currently housed in the NZFA.

CASE STUDY

REACHING OVERSEAS THROUGH TRAINING



SOIMA '09 (Sound and Image Collections Conservation) training workshops, New Delhi, India

In November and December 2009, the NFSA was an active contributor to the SOIMA '09 (Sound and Image Collections Conservation) training workshops held in Pune and New Delhi, India. SOIMA '09 was an initiative of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCRPOM). The workshop focused on providing participants with the knowledge and skills to develop long-term preservation and access strategies for sound and image collections, including films, photographs, audio and video records.

The invitation to be involved in this high-profile event resulted from our very active international outreach program of training workshops and consultancies that has been running since the mid-1990s. Over this time, we have developed a solid reputation internationally for providing quality training and support.

For SOIMA '09 we provided training resources for moving image, both film and video. The topics were delivered over two weeks to students with a limited range of experience in this highly technical field. The aim was to equip students with a structured view of the complex field of audiovisual preservation that would enable them to knowledgeably discuss strategies for audiovisual archiving with their peers. To achieve this learning outcome, the students were provided with the critical knowledge and skills required to preserve an audiovisual collection, and were shown how these are applied to technical tasks such as digitisation.

As with all international training events, a prime outcome was to further develop international networks between organisations and (particularly) individuals. These networks are crucial in expanding the knowledge and visibility of audiovisual archiving in the broader community and in providing a starting point for research to enable informed decisions about the suitability of proposed solutions to technical issues.

Apart from the positive feedback about the course that we received both formally and informally, a significant measure of success has been the communication we have continued to enjoy with these students. This ongoing relationship clearly demonstrates that we are considered an international leader in audiovisual archiving.

There is also potential for disaster to strike close to home. In March 2010 we co-signed a Letter of Intent at the Disaster ACT (DISACT) symposium in support of the provision of mutual aid among cultural collecting organisations in Canberra in the event of a disaster. The DISACT forum provides a regular conduit to share information about disaster preparedness with other collecting bodies in the region and encourages best practice for disaster prevention.

Maintaining a collaborative relationship with Australian cultural and collecting agencies is also vital to our exploring operational efficiencies and developing joint frameworks and strategies. During 2009–10 we investigated the possibility of mutually beneficial initiatives in collection storage to address critical storage challenges. We also provided preservation training and advice to a range of Australian collecting institutions and other organisations, some with small but significant collections, including:

- the State Library of South Australia
- the National Archives of Australia
- the Royal Flying Doctor Service
- Craft Australia
- Sydney Water
- the Toowoomba Chronicle, and
- the National Museum of Australia.

We also presented to state library collection managers on film preservation issues and preservation strategies for the future, and provided advice and training on disc preservation to the State Library of South Australia and Radio New Zealand.



Darryl McIntyre and other heads of ACT collecting institutions at the signing of DISACT's Letter of Intent on Cooperative Disaster Preparedness - Courtesy of Greg Power, National Library of Australia

Discussion continued around broad preservation issues and audiovisual item identification with Cultural Heritage Grant recipients from the Jewish Holocaust Centre, the Australian Lesbian and Gay Archive and the Koori Heritage Trust.

While we place a priority on our preservation activities, we need to balance this with building the collection to represent more fully the diversity of communities and cultures in Australia. Following a collections analysis, we have started collecting in line with the revised collections development plan. This highlights a commitment to cultural diversity and multicultural-related materials, by making contact with representative organisations and individuals to build a more complete picture of a culturally diverse Australia.

A key focus remains our commitment to ongoing and active engagement with Indigenous Australians and to providing Indigenous communities with access to the collection through the provision of copying services and a high level of technical support for onsite access to fragile and sensitive collection items.

Repatriation negotiations also continue with the Pitjantjatjara (NT) and Roebourne (WA) communities. In October 2009, representatives of the Buku-Larrngay Mulka people from Yirrkala in East Arnhem Land visited the NFSA to discuss their audiovisual archiving needs, including preservation of their mixed audiovisual collection held at Yirrkala in the Northern Territory. The discussion focused on techniques for microclimate control to address high relative humidity risks facing the collection and to assist in disaster mitigation.

This work continues through regular collaborations with the National Museum of Australia, the National Library of Australia and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). We share the hosting of Indigenous community groups to research the collections for potential repatriation requests, along with providing training for cultural institution staff in appropriate protocols for the handling of Indigenous works. A memorandum of understanding was signed with AIATSIS by the chairs of both organisations to acknowledge the complementary nature of our respective collections and curatorial practices.

In addition to supporting the repatriation of materials to Indigenous communities, many of whom have never seen the material previously, we record oral histories with community representatives. Oral history recordings enrich our cultural understanding by providing valuable insights into events and experiences. By conducting and collecting oral histories, we can capture a range of perspectives about a particular time and place, preserving these stories and making them accessible for future generations to appreciate. An oral history scoping is underway that will see a partnership with the Ara Irititja program to record interviews in language. In addition, an active oral history program targets Indigenous Australian musicians, including Kev Carmody, Vic Simms, Seaman Dan and Neil Murray.

Ensuring access to Indigenous content by the broader Australian community, where appropriate, is important to our role as educators as well as acquiring and preserving Indigenous audiovisual collections. We help to raise the profile of the depth of our Indigenous collection through a variety of activities, including our involvement in NAIDOC week and through invitations to speak at conferences. The presentation of a paper at the Museums and Restitution International Conference at Manchester University in July 2010 is an important opportunity to highlight our established Indigenous program as well as providing important cultural connections with key Indigenous collections held in the United Kingdom.

In addition, cultural mapping for Indigenous content, that has been cleared and published online, and a discussion forum to comment on titles, is currently being planned as part of the website development.

Contract negotiations are under way with the Yothu Yindi Foundation regarding the deposit of audiovisual material, including master tapes and multi-tracks from the band Yothu Yindi and from emerging artists, recorded under the auspices of the foundation.

As leaders in making the Australian sound collection available, we added a further 10 recordings to the National Registry of Recorded Sound (*Sounds of Australia*). This took place at a ceremony at our headquarters in Canberra led by the Minister for Environment Protection, Heritage and the Arts, the Hon Peter Garrett AM MP. Sounds added range from the 1924 London sessions of the Newcastle Steelworks band to Yothu Yindi's 1991 anthem *Treaty*.

INDIGENOUS TIWI ELDERS VISIT THE NFSA

In November 2009, Indigenous Tiwi Elders from Bathurst Island in the Torres Strait provided the NFSA with a special gift: a unique performance of traditional singing and dancing in the courtyard.

Tiwi Elders traditionally create and sing songs for their community, continuing a long history of oral music culture. They perform at ceremonial and social gatherings, recording through song important contemporary events as well as telling in music traditional stories about their land and people. To a delighted audience of lucky Canberrans and NFSA staff, the elders performed songs and dances to tell country stories, history stories and spirit stories.

The Tiwi Elders were at the NFSA to look at audiovisual material in the collection relating to their community and culture. We repatriated materials back to the communities for cultural maintenance purposes, including footage from the Baldwin Spencer Nitrate Film Collection (1901–12). The event was part of an ongoing engagement process with peoples of the Torres Strait and followed a performance in September by Indigenous dancers from Poruma. This was filmed for a DVD that highlights the importance of our outreach engagement programs.

As part of this program, our Indigenous collection team visited the communities of the Torres Strait Islands to, among other things, repatriate materials for the Zamiyakal exhibition to celebrate the fifth birthday of the Gab Titue Cultural Centre on Thursday Island. We created three moving image productions of this event, including the Zamiyakal Exhibition DVD and the full sequence of both the Poruma Group dancers and the Saibai dancers who performed at the birthday celebrations. We

also developed a shared copyright agreement with Gab Titui and the Poruma and Saibai performers to ensure the people maintained intellectual property ownership, as well as moral rights and control over their performances. These recordings have been deposited into our Indigenous collection.

As part of our 'at-risk' community-produced materials survey, we undertook a preliminary survey of Indigenous audiovisual community-based archives in Townsville, Cairns and on Thursday Island. This survey will contribute to the final report on the preservation status of audiovisual materials in Indigenous community-based archives in Australia.

We also conducted a number of oral history recordings for both the Indigenous collection and for the recorded sound collection. These included Jackie Tims and Evelyn Lowah, community radio broadcasters from Bumma Bippera Media in Cairns, Seaman Dan, a musician from the Torres Straits and Nigel Pegrum, a sound producer from Pegasus Studios in Cairns. We also advised Torres Strait Islander people how to conduct oral history recordings enabling them to make these recordings, with their people in both Creole and their own Indigenous languages. These recordings will form part of our oral history collection.

Tiwi Elders from Bathurst Island in the Torres Strait perform at the NFSA in Canberra



The *Sounds of Australia* announcement was preceded by the annual Thomas Rome Lecture, a forum developed by the NFSA for promotion of discussion about issues facing the sound industries, which this year was presented by Joan Warner, CEO of Commercial Radio Australia. Ms Warner provided a thought-provoking address on the impact of the introduction of digital audio broadcasting in Australia. The evening concluded with a performance by the 2009 *Sounds of Australia* patron, Robyn Archer, of a new program called *Radio & Me*, inspired by our heritage radio collections and those of other national institutions.

We were particularly pleased to present the inaugural NFSA Cochrane-Smith Award for Sound Heritage. The award recognises the achievement of an individual who has made a substantial contribution to the preservation, survival and recognition of sound heritage. This year's recipient, Dr Karl Neuenfeldt, is a sound engineer, field recordist, oral historian, author and musicologist whose work in the Torres Strait has made an enormous contribution to the survival and dissemination of the unique forms of traditional and popular music of the region.

Our imperative to provide greater access to the collection places a high priority on developing procedures for dealing with copyright issues in digitising the collection. This reflects a global trend towards more material being 'born digital' and an expectation that more traditional works will be disseminated digitally. Over the last 25 years, we have received a significant number of collection works that have been accompanied by limited ownership information or have had subsequent changes in ownership. As a result, the copyright status of a number of collection items has become unclear.

To this end, we embarked on a six-month digital rights management project to lay the foundation for better rights management of the collection by:

- increasing staff access to training and to copyright resources on our intranet
- the establishment of a rights management working group comprising staff drawn from across the organisation
- establishing a rights information audit plan
- consulting on rights information for the new Media Asset Management System, and
- developing a take-down policy and procedure for items on the website.

We have developed protocols, procedures and guidelines on moral rights, rights holder relationship management and obtaining Indigenous cultural clearances, as well as worksheets to help staff use relevant exceptions in the *Copyright Act 1968*. Through this



The Hon Peter Garrett AM MP, Minister for Environment Protection, Heritage and the Arts and Vic Simms at the annual Thomas Rome Lecture, NFSA, Canberra



Joan Warner, CEO of Commercial Radio Australia gives the annual Thomas Rome Lecture at the NFSA, Canberra



Chris Puplick AM presenting the inaugural NFSA Cochrane-Smith Award for Sound Heritage to Dr Karl Neuenfeldt

project, we continue to work with the Copyright in Cultural Institutions Committee to develop an industry standard on s.200AB of the *Copyright Act 1968*, and to develop a Statement on Orphan Works.

Our leadership in promoting Australia's audiovisual heritage has been recognised internationally. The *australianscreen online* website has won several awards this year from the International Academy of Visual Arts, New York, including two Communicator Awards: the Gold Award of Excellence for Cultural Institutions and the Gold Award of Excellence for Education in the interactive websites category. Our *australianscreen online* site also won the Silver Award for a Cultural Institution Website at the International Academy of Visual Arts' W3 Awards. The W3 Awards honour outstanding websites, web marketing, and web video created by some of the best interactive agencies, designers and creators worldwide.



australianscreen online wins the Silver Award for a Cultural Institution Website at the International Academy of Visual Arts' W3 Awards

Most efficient and well-informed online film archives. ”

Dr Annamaria Motrescu, University of Cambridge praising *australianscreen online*

An amazing bank of video clips on all things Australian with education notes ”

Twitter user praising *australianscreen online*

COLLECTIONS, KNOWLEDGE AND CONNECTIONS

To achieve this strategic objective, we:

- review and update our *Collection policy* on an ongoing basis. Develop the collection through key acquisitions and targeted collecting projects, with an emphasis on works and items that support and represent Australia's screen, sound and new media and contemporary developments
- increase the quality, quantity and accessibility of collection information and interpret the collection for all its users
- continue to develop the collection as a growing resource for education, research, and enjoyment as well as a legacy for future generations
- further develop high-quality preservation and storage programs that ensure long-term preservation management and sustainability of the collection
- extend the ways in which communities and our audiences can connect with collections and knowledge
- enhance our reputation by building on our expertise and capability in areas of research that have local, national and international significance, and
- pursue collaborative partnerships that advance knowledge, support innovation and stimulate curiosity, and attract funding in both established and emerging areas of collection and knowledge generation.

The NFSA is the treasure house of Australia's audiovisual history; we collect, preserve and share Australia's moving images and sound recordings from our first output to the modern classics and beyond. We do this because there is a recognition 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.

We encourage greater understanding and use of the collection through our research activities. A triennial research plan is in the final stage of development, focusing on the policies, standards, practices and development pathways towards establishing the NFSA as a world-class centre of research excellence. Research based on the collection provides powerful opportunities to intersect with activity in the academic, performing arts and science and technology sectors.

Our diverse suite of engaging fellowship and internship programs encourages research and development of the collection. Our Scholars and Artists in Residence (SAR) 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.

This year we hosted 14 fellows (see Appendix 11). Their research covered a wide range of topics, including the immigrant in post-war Australia; a century of images from the Torres Strait and the Fly River, 1898–1998; the stories of Mary Marlin and Australia's hybrid radio; and disability in Australian film. One of the highlights this year was SAR Fellow Professor Bruce Johnson's three part lecture series, *From Champagne Flapper to Larrikin*. The lectures were open to the public and held in Canberra, Sydney and Melbourne.



Your SAR program is superior to similar programs at other institutions. ■■

Professor Bruce Johnson, University of Turku

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. During the year, we hosted four student interns who undertook research in the following areas: the preservation of digital moving images; recommendation of new titles for the Non-Theatrical Loans Collection; representation of post-Second World War fashions on film; and Gallipoli and First World War-related collection items. This last work will feed into the activities we are considering to commemorate Gallipoli in 2015.

A particular highlight this year was the successful development of an online portal and live touring show based on our *Sounds of Australia* registry. *Cooee Cabaret*, made possible through funding received from the Department of the Environment, Water, Heritage and the Arts' National Collecting Institutions Touring and Outreach Program, increased the profile and public awareness of sound preservation and the *Sounds of Australia* registry, particularly in regional Australia.

The project included the development of a live cabaret show, *Cooee Cabaret*, supported by a sound website. *Cooee Cabaret* was delivered in Mildura, Victoria and in Gunnedah, New South Wales in May 2010. Gunnedah was chosen as it has a large Indigenous population and the show included local Indigenous performers. The live show has been a great success with its audiences: 300 people attended the Mildura and Gunnedah performances and the feedback was overwhelmingly positive.

As well as developing the collection as a resource for learning, we also play an important role in furthering understanding of the practices of archiving and preservation. We are assisting the National Library of Australia to develop their Mediapedia project, an online resource providing basic preservation information on all forms of data storage media, including such diverse materials as motion picture film, magnetic tapes and solid state devices.



L-R: Robert Sestier, the Hon Peter Garrett AM MP, Minister for Environment Protection, Heritage and the Arts and Dominique Petitbois, *Salon Lumière* event, NFSA, Canberra

Another highlight for this year was when we celebrated *Salon Lumière: Marius Sestier in Australia 1896–1897*. The event was a significant milestone in a project being undertaken by our International Film Specialist Sally Jackson, *On the Track of Marius Sestier*. The aim of the project is to understand the provenance of the Frères Lumière films in the collection and, through this, expand on the world's current knowledge of the Frères Lumière's representative sent to India and Australia, Marius Sestier.

“This is a very exciting find and an important part of our nation's cinematic history. It is a credit to the determination and skill of the curatorial staff at the NFSA.”

Minister for Environment Protection, Heritage and the Arts, the Hon Peter Garrett AM MP, at the first screening in Australia of *Patineur Grotesque*.

BUILDING THE COLLECTION

The primary purpose of our *Collection Policy* and our *Statement of curatorial values* is to provide consistent standards and a practical reference tool for how we manage our collection. During the year we undertook an extended review, including seeking comments from peer collecting and archival bodies and associated organisations regionally, nationally and internationally. Revised versions of the *Collection Policy* and the *Statement of curatorial values* will be available in 2011.

A diverse range of material from the 1890s to the present day is collected in a wide range of formats, including discs, films, videos, audio tapes, phonograph cylinders and wire recordings. There are also supporting documents and artefacts, such as photographic stills, transparencies, posters, lobby cards, publicity material, scripts, costumes, props, memorabilia, and sound, video and film equipment.

However, given the enormous output of the sound and screen industries in Australia, it is impossible to collect everything. We give priority to items of enduring cultural significance and those that document Australia's creative achievements in the audiovisual media.

The acquisition of contemporary and retrospective Australian features was exceeded this year by approximately 50%, largely due to our deliverables agreements with the funding agencies. In future financial years, the intended expansion of deliverables agreements with ScreenWest, the South Australian Film Corporation, Screen NSW and Screen Queensland will provide for more consistent collection of contemporary productions. However, we will continue to pursue the retrospective acquisition of Australian features.

We continued to collect large numbers of documentaries, with acquisitions exceeding our annual target by 200%. While this was partly due to the deliverables agreements in place with several funding agencies, we also received offers of large collections of analogue material as the production industry has moved to digital production and storage.

CASE STUDY

CELEBRATING THE LIFE AND WORK OF MARIUS SESTIER

Five years ago, in 2005, an intern of our Scholars and Artists in Residence program – Coralie Martin – assessed our holdings of Frères Lumière films against the holdings of the Centre National de la Cinematographie (CNC) in France. Through this process, Coralie identified two films made in Australia in 1896 by Frères Lumière representative, Marius Sestier, which were not in our collection.

We undertook negotiations with the CNC for copies of the films, which we received in May 2006. One film was from the Melbourne Cup Carnival Series, shot in Melbourne. The other was *Patineur Grotesque* (Marius Sestier, France/Australia, 1896), a film of a comic roller skater which is the earliest known surviving Frères Lumière film.

Film curator, Sally Jackson, began a project to research *Patineur Grotesque* and, in the process, has gathered much new information about the time Marius Sestier spent in Australia and India, as well as his life in France.

In 2008 we made contact with Marius Sestier's descendants, Dominique Petitbois and Robert Sestier, who were enthusiastic about the project and were subsequently brought to Australia by the NFSA. They visited the NFSA in March 2010, bringing with them their great grandfather's papers and photographs which we then conserved, scanned and preserved. This historic visit was marked by an event, Salon Lumière, on 17 March 2010, in the Arc cinema. Special guests included the Minister for Environment Protection, Heritage and the Arts, the Hon Peter Garrett AM MP; our Board Chair, Chris Puplick AM; and the French Embassy's Cultural Counsellor, Pierre Labbe. All of the guests



Original street sign used to advertise Salon Lumière in Sydney in 1896 – Courtesy of Mme Petitbois and Messrs Sestier and Jeune

spoke about the importance of the documents that enabled the NFSA to confirm *Patineur Grotesque* as having been filmed in Melbourne before the 1896 Melbourne Cup, and therefore its status as the oldest known surviving film made in Australia. Guests also recognised the cultural connection with France and the generosity of the Sestier descendants in providing the important documentation to support further research by the NFSA.

The event and announcement received extensive national and international coverage, with hits to our website *australianscreen online* increasing by 35% over this period.

The next phase of this project will include our preservation of original format Frères Lumière 35mm nitrate prints (Lumière films produced in France in 1895 and surviving at the NFSA in their original form) that can be linked back to Marius Sestier. The project will culminate in a monograph about Marius Sestier, his life and work, and those people he influenced.



SPECIAL DONATION OF INDIGENOUS MUSIC

The NFSA has received a very rare donation of manuscripts including traditional Torres Strait Islander songs and stories written by hand more than 50 years ago.

During the Second World War the Torres Strait Light Infantry Battalion was based on Horn Island in the Torres Strait. The Battalion Band, led by Lt Colonel CFM Godtschalk, liaised with local musicians to include Indigenous songs in the band's repertoire. Manuscripts of the songs were created using standard Western musical notation and including the original Indigenous words to the tunes.

In 2009, after reading an article about the appointment of Dr Darryl McIntyre as CEO of the NFSA, Colonel Godtschalk's widow donated to

the NFSA her late husband's collection of papers relating to the Battalion Band in the Torres Strait. The wonderful collection contains photos, notebooks, clippings and the handwritten scores of four songs, *Adiboya*, *Kain Khuki*, *Red Clouds* and *Farewell*. It is likely that this was the first time that the songs had been transcribed into Western music scores.

The NFSA is collaborating with Dr Karl Neuenfeldt, a specialist on Torres Strait music and a former Scholars and Artists in Residence (SAR) Fellow at the NFSA, on plans to undertake further research and to record the music in the Torres Strait.

Short films are now emerging as an 'at-risk' collection sector – the figure for this year was achieved via acquisitions of very large collections from organisations that no longer have a priority to store large quantities of videotape. Having exceeded the annual target by 1,100%, short films are our healthiest collection area.

Due to the increasing move from analogue to digital we predict a series of unplanned spikes in collection acquisitions as the industry donates significant quantities of material. The real challenge for next year lies in acquiring contemporary short films, but without funding agency deliverables agreements, the effort to identify, locate and negotiate the acquisition of new titles will be far more labour-intensive.

Through our television acquisition program, we monitored and acquired productions relating to the devastating 2009 Black Saturday bushfires and now have more than 40 hours of productions available for research. Radio coverage of the event has also been captured through our radio news and current affairs program. This captures daily news broadcasts on the Community Radio Network and important news stories direct from a variety of commercial and community stations.

With the expansion of our News and Current Affairs program, now in its 22nd year, we have seen the inclusion of the first episode of National Indigenous TV's current affairs program

“The segment [about Roy Rene and Harry Griffiths] ignited memories all over Australia - which is why the archives are so valuable.”

Roslyn Simms, Radio
2CH Sydney

Momentum (Julie Nimmo, Australia, 2009). This is in addition to coverage of all major Australian and international events screened on Australian evening news bulletins. We have now acquired all television drama productions funded by Screen Australia, including the 2010 Logie winning productions *East West 101* (Steve Knapman, Australia, 2009), *Saved* (Michael McMahon, Australia, 2009) and the children's series *My Place* (Penny Chapman and Helen Panckhurst, Australia, 2010).

We have also ensured that the collection includes the transition to digital television, capturing the launch of ONE, 7TWO and advertisements for Freeview. Australians' love of lifestyle television is reflected in our acquisition of the Lifestyle Channel's award-winning television series, *Selling Houses Australia* (James Knox, Julie Black, Australia, 2010) and *Dry Spell Gardening* (Detour Productions, Australia, 2009), as well as the free-to-air ratings-winning final of *Masterchef Australia* (FremantleMedia, Australia, 2009).

Radio acquisitions this year included regular editions of the Indigenous music program *Deadly Sounds* and Indigenous talk programming from the Centre for Appropriate Technology; Australian Jazz programs from 2SER; podcasts of the Media Week program; retrospective acquisitions of series, including *The Lutheran Hour* and *Listen to Older Voices*; early Graham Kennedy broadcasts on 3AK; and an extensive collection from Commercial Radio Australia documenting the launch of digital radio. The collection includes broadcasts from all stations involved in the launch, plus extensive documentation including photographs and promotional material, as well as two digital radio receivers for our artefacts collection.

Our holdings of newly released sound recordings continues to benefit from strong industry support, with regular donations from all major record companies and a wide range of independent record labels and distributors. Ongoing donations of material from ABC radio's Triple J youth station supplement the record company donations with a range of self-published and other rare contemporary release material. We have also acquired personal collections documenting the careers of significant groups and individuals, including singer/songwriter Neil Murray, The Angels rock band, country star Reg Lindsay, Indigenous singer Wilma Reading, new music maverick Jon Rose, and seminal Christian band The Young World Singers.



...You are working for a wonderful cause and we are excited to have received your email ...we will send in the recording (Like a River by MKF, a 12 member Australian band created by Mahmood Khan)... The song by going to number 1 on the ARIA pop charts has broken new ground for world music and is the first song ever by an Artist from the Indian Subcontinent to have gone number one in Australia. ■■

Dave from Indie label *Songs Are People*

The YouTube collection focuses on clips not available elsewhere, including dramatised, experimental and animated short films and videos, music videos, home movies, actuality/reality footage (including documentary), and otherwise unique footage. Clips collected in 2009–10 include examples of contemporary phenomena such as 'mash-ups' and 'flash mobs', as well as unique musical and dramatic works.

DISCOVERY OF A PRECIOUS VOICE RECORDING OF SIR KEITH MURDOCH

The NFSA has discovered what is believed to be the only known voice recording of the late Sir Keith Murdoch. The recording was made at the launch of radio station 3LK, Melbourne on 4 January 1937 before an audience that included then Prime Minister, the Hon Joseph Lyons.

ABC Radio National used excerpts of the speech in a story they did on media ownership.

The speech was found on lacquer disc labelled *3LK Opening* which was later determined by the NFSA to be the sole audio recording of Sir Keith Murdoch in existence. We presented the Murdoch family and News Ltd with a copy of the recording for their own archives.

Our oral history program has continued to grow, with interviews recorded with industry executives such as Tom Warne; performing artists, including Seaman Dan, Glenn Shorrock, Morganix, Wendy Stapleton, Neil Murray, Jon English and Vic Simms; filmmakers such as Dirk De Bruyn, Jan Chapman, Adam Elliot and Dennis Tupicoff; and behind the scenes operators such as sound recordist Gary Wilkins, film gaffer Reg Garside and Indigenous Media Administrator, Neil Turner.

During the year we had an influx of significant documentation, which has outstripped our original collection growth projections. Contemporary acquisition, assisted through contract production agreements, is ensuring excellent coverage of mainstream film production, while independent moving image and sound acquisitions continues to require active networking. A clear trend is emerging as substantial retrospective collections are increasingly being added to the collection through retirement and downsizing by key individuals, groups and businesses.

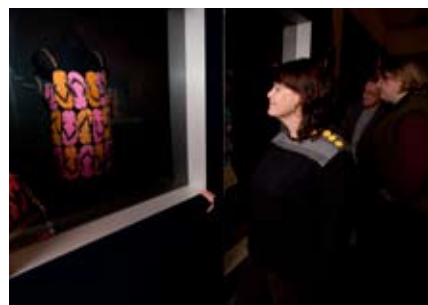
Investigation is under way to explore options for the scanning of the still substantial manual catalogue records which remain the only direct reference for a large proportion of the documentation collection. Inclusion of this information online will vastly expand distance access and research opportunities.

COLLECTION AS A RESOURCE

Over 30,000 items have been examined and accessioned into the collection and over 17,000 data corrections or upgrades have been made to the catalogue to ensure the information is accurate, consistent and retrievable. The classification system has also been reviewed and expanded to enable collection material to be described more accurately and meaningfully.

We continue to ensure that appropriate cataloguing and acknowledgment of traditional rights and related access protocols are adhered to while sharing as much collection material as possible. We are undertaking an analysis of 'restricted' and 'open' categories of Indigenous holdings with the aim of providing current, responsible access to as much of the Indigenous collection as possible.

Drawing on our technical production capacity and staff knowledge of the collection, we supported a wide range of production and cultural activities, including:



Permanent NFSA exhibition, Canberra

- *Fire!* A retrospective (Bangarra Dance Theatre) – research assistance provided and footage featuring traditional dances from Arnhem Land supplied to choreographer Stephen Page, to be used as inspiration for developing the new production
- *The Matilda Candidate* (Curtis Levy) – footage supplied for a documentary film on Curtis Levy's bid for the Senate in the 2007 Federal Election campaign – premiered at the Melbourne International Film Festival 2009
- *The Making of Modern Australia* (Essential Media) – footage supplied for a four-part documentary series screening on the ABC from July 2010
- *One Small Step: The Australian Story* (BBC and Freehand Productions) – footage supplied for a documentary on the Australian involvement in the 1969 moon landing which aired on BBC Knowledge/BBC HD on FOXTEL in July 2009
- *Heartbreak High* (Gannon Television, Australia, 1994) – video masters sent to the producers for a future DVD release
- reference footage and research material sent to Dr Ann-Marie Cook, Menzies Centre for Australian Studies, King's College London, for a major research project on the McDonagh sisters
- *South Solitary* (Shirley Barrett, Australia, 2010) – research assistance provided to director Shirley Barrett and actor Miranda Otto for this feature film, set in 1920s Tasmania
- various collection materials relating to Harold Blair supplied to the National Aboriginal Islander Skills Development Association Dance College for inclusion in a live dance performance
- historical information for the bid by the City of Sydney and the New South Wales Government Department of State and Regional Development for Sydney to be recognised as a City of Film by UNESCO
- footage sent to the National Museum of Australia for redevelopment of the Eternity Gallery
- footage supplied for the exhibition, *Skint! Making Do in the Great Depression*, at the Museum of Sydney
- audio material provided for inclusion in the DVD release by Peter Sculthorpe and Garry Shead: *Journeys into Australia*
- *Who Do You Think You Are?* (Artemis International, Australia, 2010) – footage supplied for two episodes of the series
- support to author John Tait for his upcoming biography on the Easybeats and Vanda and Young

It's a wonderful feeling for me to revisit *Love Serenade* – my first feature – after all these years, and to see the print looking so fresh and clean and beautiful. When they first did the new print, Susanne and the team managed to dig up an old copy of the film from somewhere to compare the grade – what a tragic state it was in; scratched and dirty and battered, looking for all the world like it had been kicking around in the projection room of a long abandoned drive-in, its glory days long over. It was truly a sorrowful spectacle – I felt like a neglectful mother. So it's with a great sense of indebtedness that I say thank you to the NFSA, and to Deluxe and Kodak, for the great care they have taken in preserving and restoring our work. ■■■

Shirley Barrett, Director

CASE STUDY

WHAT'S IN A NAME?

Cataloguing collection material at the NFSA is never dull. The range of formats we receive, not to mention the content, is an ever-changing challenge. One acquisition can contain film, audio recordings, manuscript papers and pieces of equipment, and they all need to be described accurately and in a way that makes it easy to find them.

It is important to maintain some sense of the original order of the collection and to relate the diverse elements in a meaningful way. That's why we have developed Data Entry Guidelines based on international standards to ensure that our data is interchangeable and accessible. We use such cataloguing tools as standardised titles to ensure the collection is described in a way that is consistent and aids retrieval.

Data quality is also a priority for us. All new titles and names that are created in the catalogue are reviewed to ensure they are consistent

with our guidelines. The catalogue contains a lot of legacy data covering many years and reflecting the different systems and priorities of the times. We have targeted projects to upgrade some of the older entries and we welcome the comments and corrections offered by visitors to our website.

Over the last 12 months, a lot of work has been under way to prepare our data for migration to a new Collection Management System. As part of that process, we have reviewed the classification system and developed a more accurate and refined way of describing the collection. Over the next 12 months, we will be looking to update the existing descriptions to make the collection even more accessible. The new Collection Management System will enable us to handle digital media in a much more efficient way, which is so important given that this part of the collection is growing exponentially.

- film or master video components provided to Umbrella Entertainment for the Blu-Ray release of:
 - *High Tide* (Gillian Armstrong, Australia, 1987)
 - *Picnic at Hanging Rock* (trailer) (Peter Weir, Australia, 1975)
 - *The Irishman* (Donald Crombie, Australia, 1978)
 - *Blackfellas* (James Ricketson, Australia, 1993)
 - *Caddie* (Donald Crombie, Australia, 1976)
- *The Killing of Angel Street* (Donald Crombie, Australia, 1981)
- film components provided to Deluxe, on behalf of Umbrella Entertainment, for *The Night, The Prowler* (Jim Sharman, Australia, 1978) to support the DVD release
- film components of *Breaker Morant* (Bruce Beresford, Australia, 1980) and *Sunday Too Far Away* (Ken Hannam, Australia, 1975) provided to Deluxe for new screening prints to be struck on behalf of Screen Australia's Embassy Roadshow program
- documents and artefacts lent to the Powerhouse Museum for inclusion in the exhibition, *The Eighties are Back!*, which opened in December 2009
- segments from *Views of Brisbane* (Australia, 1925) and *Life Guards on Bondi Beach* (Australia, 1929) provided to Bearcage Productions for inclusion in *As Australian As* (FOXTEL)

- Kings Cross-related footage supplied to the Justice and Police Museum in Sydney for inclusion in the upcoming exhibition, *Sin City – Crime and Corruption in 20th Century Sydney*
- footage from *Home of the Blizzard* (Frank Hurley, Australia, 1915) and *Endurance* (Frank Hurley, Australia, 1933) provided to the Discovery Point Museum in Dundee, Scotland, for inclusion in their permanent gallery
- soundtrack of *Spotting the News: World Bantamweight Boxer Lionel Rose Returns Home* (Cinesound, Australia, 1968) supplied to the Department of Families, Housing, Community Services and Indigenous Affairs Community Radio Program for distribution to Indigenous community radio stations
- presentation of newly restored Deluxe/Kodak Collection titles, *The Last Days of Chez Nous* (Gillian Armstrong, Australia, 1992) and *Love Serenade* (Shirley Barrett, Australia, 1996) at the Sydney Film Festival, June 2010.

A modest program of Canberra-based exhibitions highlighted the collection:

- *'Buñuel: Amigos y Películas: Friends and Films* in association with the 12th Spanish Film Festival and the Centro Buñuel, Spain



I would just like to pass on my thanks to the National Film and Sound Archive for the assistance provided to me by Mick Newnham. Mick has been incredibly helpful and extremely patient with my query regarding an old 16mm film my grandmother gave me recently that is supposed to have clips of her wedding on it. From first contact through to a trillion and three questions, his responses have always been detailed and timely. I sincerely appreciate the service provided to me by Mick and the Archive. ■■

Jay Ludowyke

RARE INDONESIAN FEATURE FILMS DONATED

An Australian teacher's desire to see more Indonesian films screened in Australia has led to the generous donation of five rare feature films to the NFSA. In the 1970s and 1980s Max Millie, then an Indonesian language teacher, decided that Australians were missing out on the opportunity to experience the rich film culture of neighbouring Indonesia. He set himself the task of importing Indonesian films

and organising for them to be screened at schools and universities, to Indonesian groups in the capital cities, and at film festivals. He also purchased a number of prints which he kept in his private collection.

Late in 2009, Max donated five important titles, four on 35mm and one on 16mm. The titles are iconic Indonesian films from the 1970s, including *Akhir Sebuah Impian* (Turino Junaidy, Indonesia, 1973), *Max Havelaar* (Fons Rademakers, Indonesia/Netherlands, 1976), the complete uncut version that won three awards in Europe, and the extremely rare *Taksi Juga* (Ismail Soebardjo and Eddy Suhendro, Indonesia, 1991). In addition to the prints there is accompanying documentation, including advertising material, leaflets and programs.



- *Resilience: Images from a New Delhi children's shelter* – loan exhibition from David MacDougall in association with the Freilich Foundation, Ronin Films and the Research School of Humanities, Australian National University
- *Elastic Reality: Animation in 21st Century Australia* – representing a variety of animation types, the exhibition included work from Yoram Gross, Bruce Petty, Sarah Watt, Sejong Park, Adam Elliot and George Miller.

Several temporary foyer showcase exhibits were also developed to coincide with significant events in our calendar, such as *Voss*, *Wake in Fright* and Bart Willoughby (NAIDOC Week) in July 2009, and *Sounds of Australia 2009* in August 2009. Our café also exhibited a popular still image exhibition: *Twelve Canoes, Between the Frames*.

Within our permanent exhibition space, new exhibit installations included Skippy, The Adventures of Priscilla, Queen of the Desert, Yoram Gross and Blinky Bill, Ian Dunlop (the 2009 Ken G Hall Award recipient), and a Marius Sestier exhibition.

COLLECTION PRESERVATION

Our preservation services continued to be underpinned by the delivery of quality technical and engineering services. These services ensure that new and obsolete equipment is maintained for the preservation of all formats. This often involves the development of innovative solutions and the modification of existing equipment to allow the transfer of degrading and obsolete media. For example, this year, engineering staff created a new film transport gate – the only one of its kind in Australia – to support the repair and copying of rare format films, such as *Sortie D'Usines II* (Louis Lumiere, France, 1896), a film shot on a very rare single perforation that had to be copied frame by frame.

The core strategy for film preservation is the maintenance of controlled environment storage. Maintaining film in a cool and dry environment reduces the rate of chemical deterioration of the collection items.

This year we experienced the lowest temperature ever recorded and maintained in our research environment chamber. The environment chamber is usually run at a temperature between +45°C and +100°C but recently reached a low –45°C. The temperature beat the previous record of –26°C used in acclimatisation testing and, according to Mick Newnham, Manager of the Conservation, Preparation and Research Section, “the extremely low temperature achieved may allow us to ‘freeze-dry’ items affected by water”. The freeze-drying technique uses very low temperatures to turn the water to ice. Then, by lowering the air pressure with a vacuum pump and slowly raising the temperature, the ice is turned directly into water vapour – completely by-passing the ‘liquid’ phase.

This process will enable the removal of water from a document without the normal side effect of drying the item out on its own. We are researching freeze-drying techniques to potentially treat badly decomposed magnetic tape binders. Binder decomposition in magnetic tape occurs when the tape is exposed to high relative humidity and the plastic binder combines with the water vapour. The result of this makes the tape impossible to play properly. The traditional approach, whereby the tape is ‘baked’ at 40–50°C to dry the binder, cannot be used with severely decomposed tapes, as the higher temperature causes parts of the already deteriorated binder to rapidly deteriorate further. By using cold temperatures, we may be able to recover the tapes that cannot be treated without further damage being caused by heating.

CASE STUDY

PARTNERS IN PRESERVATION

During the 1970s Australian film experienced a renaissance. With government funding and significant talent, Australian films began to appear after decades when local production had all but disappeared. Audiences responded well, hungry to see their own stories on the screen, and the rest is history.

The NFSA, together with our partners Deluxe Sydney (previously Atlab Sydney) and Kodak Australasia, has a dedicated strategy in place to preserve and make available to contemporary audiences new prints of significant Australian colour feature films made in the 1970s, 80s and 90s. New prints from our Kodak/Atlab (2000–2005) and Deluxe/Kodak (2005–2011) collections continue to be screened to festival audiences in Australia and overseas.

Film-to-film duplication produces a bewildering array of intermediate materials. Film repair and preservation work is only possible at specialist film laboratories like those at the NFSA and Deluxe Sydney. The colour and contrast of film fades over time. Restoring the original colour requires a skilled technician and available reference material, such as the original grading instructions.

After what is known as an answer print is made, the film's director and cinematographer view this print at the lab. Following their input and sign-off, the laboratory makes new intermediate materials and new, mint-quality prints. Wet gate printing, where the film is immersed in a chemical bath, is used to remove scratches and abrasions on the film's base. This helps to fill in scratches and significantly improves the appearance of the new prints.

The original sound, usually on magnetic film, is digitised and remastered to Dolby digital stereo sound playable in modern cinemas. We work in partnership with Deluxe Sydney to produce quality sound elements for the prints and for long-term preservation.

Once the new prints and preservation elements have been safely incorporated into the collection, copies can be made at any future time without subjecting the original components to additional wear and tear.

During the year we preserved a variety of material, including:

- sixteen titles from the Corrick Collection, including the highly fragile *San Francisco Earthquake* (USA, 1906). Some of these titles were so fragile that they required more than two days to repair each minute of footage
- feature films such as *Clay* (Giorgio Mangiamiele, Australia, 1965) and *Ninety Nine Percent* (Giorgio Mangiamiele, Australia, 1963)
- the transfer of a number of rare 8mm film to 16mm film for the Australian War Memorial
- the Jazz Notes collection from shellac discs
- the complete holdings of Talking Book Metal Cassettes
- the complete holdings of the radio serial *The Uninvited*, *The Crime Files of Flammond*
- all at-risk digital audio tapes
- the *Deadly Sounds* Indigenous radio program from recordable compact disc

- FilmSound restoration work carried out for films such as *Me and the Boys* (British International Pictures, United Kingdom, 1929) and the Giorgio Mangiamiele features
- costumes and head decoration from *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliott, Australia, 1994) and Blinky Bill's miniature treehouse and saw mill set for exhibition
- copying of the most at-risk obsolete video formats – U-matic and 1" C and 2" Quad video
- the creation of high-quality video masters for 16 feature films; the transfer of 90 9.5mm films; and the delivery of 900 digital clips to support *australianscreen online*
- the conservation of the Franklyn Barrett collection. Franklyn Barrett was an important figure in early Australian cinema history and was the first person to film the Melbourne Cup from start to finish. He also made several notable films such as *The Breaking of the Drought* (Franklyn Barrett, Australia, 1921), *A Girl of the Bush* (Franklyn Barrett, Australia, 1920) and *A Rough Passage* (Franklyn Barrett, Australia, 1922). The collection contains a number of personal items, including comprehensive scrapbooks of Barrett's early career. Each article in these scrapbooks has been conserved and digitised so that users can access the articles without handling the fragile scrapbook.

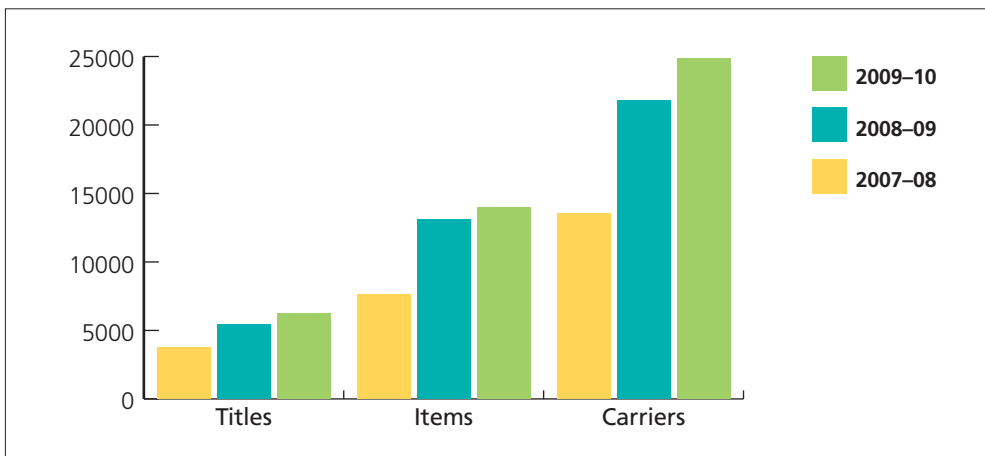


Thank you very much indeed for sending me the DVD of the restored version of *Clay*. I look forward to viewing it, and I believe from Gino Moliterno that the NFSA has done a superb job in restoring the film. I am most grateful indeed to the NFSA for all the hard work and patience that has gone into the restoration, and with such a good end result. ■■

Rosemary Mangiamiele

A total of 1,453 internal and external client requests were serviced this year.

FIGURE 4: PRESERVATION AND TECHNICAL SERVICES OUTPUT 2007–08 TO 2009–10



It may be necessary to create many Items to preserve each Title. For example, a feature film (Title) may be preserved by making a copy of the film's image and a copy of its soundtrack (Items). Each Item will be made up of several reels of film (Carriers).

We treated the fragile travel log that Marius Sestier kept of his journey through Australia, as well as digitising his diaries, letters, personal documents, family photographs, autochrome glass plates and other documents. We also treated a collection of fragile glass slides, including theatre advertisements and religious, spiritualist and cinema song slides. This has been so successful that we will be presenting a paper on the subject at the Australian Institute for the Conservation of Cultural Material conference in November 2010.

Our digital preservation and access capabilities have been enhanced through the purchase of a range of significant capital assets, including:

- two digital video encoders that form part of a comprehensive plan to digitally preserve our increasingly obsolescent video tape collection
- a tape robot and server to assist with the inspection of incoming digital acquisitions, and
- a digital image stabiliser that dramatically increases the quality of film to video copying.

In 2010–11 we will prioritise preservation resources to take best advantage of the opportunities offered by digital preservation technologies. In particular, we will begin to implement new digital video preservation workflows, and will investigate digital alternatives for celluloid-based motion picture film preservation.

CASE STUDY

NITRATE RELOCATES

The national audiovisual collection is at the heart of everything we do. Storing the nation's premier collection of audiovisual material and all the paperwork, images and artefacts associated with it is a challenging job – not only in terms of the size of the collection but also in relation to how and where it is stored.

The collection consists of over 50 formats that often require different environmental conditions to ensure the stability of the physical item. For example, the paper collection (which includes posters, lobby cards, scripts, manuscripts and publicity material) requires a temperature of around 18–22°C, while the bulk of the nitrate film collection is stored in bunkers with a constant temperature of 6°C. Nitrate film stock was manufactured up until the early 1950s and requires separate, specialised storage because of its extreme flammability and chemical instability.

In March 2010 we needed to replace two specially modified shipping containers that were storing the overflow from the nitrate film bunker. This transfer was a challenging and complex process due to the need to keep the film at a constant cold temperature. It took a week to re-house the 6,000 nitrate film cans during a carefully choreographed operation that ensured the continued safety of this treasured collection.



Nitrate film ready to be relocated

Temporary walkways had to be constructed over the lawn between the containers to allow the careful movement of trolleys. The film cans were then moved from the first container to the second, covered in thermal blankets to keep the films at a constant temperature. Once emptied, the old container was then removed and replaced by a new one which was connected and operated for a full 24 hours to ensure it was functioning properly before any collection material was installed. The process was then reversed for the second container.


Fortunately, the weather remained fine and the collection stayed safe. It was a very successful operation that employed the skills of a number of staff and contractors, and it will go a long way towards helping to ensure the nitrate film collection's longevity and accessibility in the future.



Installing the new shipping containers for the nitrate film

INSPIRING EXPERIENCES, ENGAGEMENT AND LEARNING



Thanks to the NFSA for hosting the *Malcolm* courtyard screening. It was great to see the film again with an audience and I was particularly impressed with the sound. It is so great that the NFSA, Deluxe and Kodak are running this initiative to restore the old classics. So important to keep their cinematic roots alive. 

David Parker, Cascade Films

To achieve this strategic objective, we:

- engage all Australians through innovative online experiences and stimulating programs at our venues and throughout Australia to increase understanding of Australia's screen, sound and new media and contemporary audiovisual developments
- partner with Indigenous communities to undertake projects that promote Indigenous cultures, contribute to reconciliation, protect the moral rights of creators of cultural items, and provide for the repatriation of cultural items (such as digital copies) to communities
- collaborate with communities of interest to develop and deliver programs that actively foster access to the collection and to our knowledge base and expertise
- review existing marketing and communication strategies and continue to develop new markets for our products and services; monitor the quality and delivery of existing products and services, and
- oversee and continue to enhance the effective development of our website.

When establishing the NFSA, the government's clear expectation was that a wide range of audiences would be able to access the collection. While it is critical to continue to develop a comprehensive collection that supports and represents Australia's screen, sound and new media developments, it is interpreting, promoting and delivering the collection that brings it to life.

We use a broad range of access and outreach programs to ensure that as many Australians as possible can enjoy the collection and develop a greater appreciation and awareness of Australia's audiovisual history and cultural heritage. Programs include Arc cinema, our touring programs, NFSA online, as well as our screening loans, research activities and library.

Arc, our state-of-the art cinema in Canberra, saw a 66% increase in audiences in 2009–10 and a 139% increase in the number of screenings presented. This was achieved through the development

and implementation of the Arc cinema programming strategy that saw an increased focus on short seasons, programming strands and partnerships, including those with national touring film festivals.

This change in Arc programming resulted in a diverse range of seasons and premieres. This included selected screenings of Australian titles from the Deluxe/Kodak project, notably *Malcolm* (Nadia Tass, Australia, 1986) and *Proof* (Jocelyn Moorehouse, Australia, 1991), which enjoyed strong audience response.

Other highlights included the Little Big Shots International Children's Film Festival (which attracted many young families), the 2009 Message Sticks Indigenous Touring Festival, a Harold Pinter season marking the great British playwright's death, and a season of new Korean films.

Partnerships with touring film festivals resulted in the:

- exclusive hosting of the 10th Lavazza Italian Film Festival
- partnership screenings with the 2009 Canberra International Film Festival
- return of the Japanese Film Festival
- Queerdoc screening partnership with Bent Lens and Queer Screen
- 2010 Human Rights Arts and Film Festival, and
- opening and closing sessions, and one other session, of the 2010 Alliance Française French Film Festival, including *Coco Chanel* and *Igor Stravinsky* (Jan Kounen, France, 2009), with Director Jan Kounen present.

Other seasons focused on:

- the *Easy Riders* strand of Australian and international biker films
- the *Blink and You'll Miss Them* season of Australian and Canberra contemporary cinema premieres
- a very popular short season of *Departures* (Yojiro Takita, Japan, 2009)
- a season focused on the beginnings of modern Chinese cinema, and
- a season marking the 50th anniversary of the release of *Psycho* (Alfred Hitchcock, USA, 1960).

Further activities included the *Projecting on the Wall* season (marking the 20th anniversary of the fall of the Berlin Wall) and a program held in conjunction with the 2010 Canberra International Music Festival.

Special guests joined various screenings, including US Ambassador, the Hon Jeffrey Bleich, and his wife, Mrs Rebecca Bleich, in support of the American Movie Treasures program, Noni Hazelhurst, John Hughes, Jack Charles, Sandy Harbutt, Jan Preston, Kerry Negara, David Parker, David MacDougall, Dirk de Bruyn, Andrew Scarano and Kevin Powell, son of Michael Powell.

Our popular outdoor screenings attracted an audience of 1,355 patrons over 10 screenings, a small number of which were affected by inclement weather. The screenings are held in our Art Deco courtyard with audiences relaxing on deck chairs provided by the NFSA, enjoying the summer evening before the session begins. The outdoor cinema was supported by Four Winds Vineyard who provided wine tastings and sales of their local boutique wine. As in previous years, every session sold out as audiences enjoyed films like *Easy Rider* (Dennis Hopper, USA, 1969),

Extra guidance for 'dumb' questions, prompt and kindly replies to emails, advice on film clubs and NFSA services were all much appreciated. ■ ■

Screening Loans
survey feedback



An outdoor screening in the NFA courtyard, Canberra

Malcolm (Nadia Tass, Australia, 1986) and *La Dolce Vita* (Federico Fellini, Italy, 1960), and danced in the aisles to the sounds of *Dirty Dancing* (Emile Ardolino, USA, 1987). The Arc outdoor screenings continue to be one of the most popular events on the Canberra summer calendar.

Last year we released *Wake in Fright*, (Ted Kotcheff, Australia/USA, 1971) to critical success. We have since released the DVD and Blu-Ray through Madman Entertainment. The film continued its high-profile release at festivals that included:

- Toronto (September 2009)
- American Film Institute (AFI FEST) (November 2009)
- Palm Springs International Film Festival (January 2010)
- Glasgow Film Festival (February 2010)
- the inaugural George Eastman House Film Festival in Rochester, New York (May 2010), and
- BAMcinemaFEST, a 10-day selection of new work and special events curated by BAMcinematek at the Brooklyn Academy of Music (June 2010).

The NFA's Screening Loans program, provided over 2,500 film and video titles for screenings. Borrowers included state and regional art galleries, cultural institutions, libraries, film festivals, cinemathèques, film societies, community organisations, and educational organisations, as well as 22 international festivals and venues.

Our profile and public face across Australia is also significantly enhanced through our Big Screen, Black Screen and School Screen touring programs. These programs offer national access to our collection through live performance and screening activities. Screening programs present 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 collection with audiences and communities outside capital cities and major population centres.

In 2009–10 audiences for our national programs' festivals and events continued to grow, with total audiences of over 44,000 and events or festivals in over 140 separate centres nationally.

Big Screen profiled the Deluxe/Kodak restored prints of *Caddie* (Donald Crombie, Australia, 1976) at Murgon, Queensland, with Jackie Weaver as Festival Guest, and *The Fringe Dwellers* (Bruce Beresford, Australia, 1986) at Babinda, Queensland, with Ernie Dingo as Festival Guest.

A new government funding program, the National Collecting Institutions Touring and Outreach program, gave birth to *Cooee Cabaret*, a live performance interpretation of the *Sounds of Australia* registry. This touring show was delivered to very enthusiastic audiences in regional centres Mildura and Gunnedah.

School Screen continues to provide 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 cinema, the program also offers a comprehensive DVD library of Australian film for teachers to use in the classroom.

In 2009–10, 16,464 school age children from over 150 schools attended School Screen programs and events in at least 60 regional locations (including partner festival locations such as Vibe Alive) across Australia. We provided film titles to a number of festivals for screenings, including the national Wakakirri storytelling festival attended by a further 7,794 children in 15 different locations. 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.

Our Black Screen program 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.

These titles are particularly popular for celebrations and days of cultural significance, such as NAIDOC Week, Sorry Day and National Reconciliation Week. This year, Black Screen worked with many community organisations, including Vibe Alive, Wakakirri storytelling festival, Message Sticks Indigenous Film Festival, Wawili Pitjas, ScreenWest, and the Queanbeyan Axis Youth Centre.

In April–May 2010 Black Screen conducted a screening tour of the Kimberley region of North West Western Australia in collaboration with Broome-based Wawili Pitjas and with funding assistance from ScreenWest. Over 820 adults, children and school students attended these screenings in Halls Creek, Warmun, Yiyilli, Fitzroy Crossing and Broome.

Black Screen also partnered with the Central Australian Aboriginal Media Association (CAAMA) in July–August 2009 to deliver a screening tour of Indigenous films to 11 small, remote Indigenous communities in Central Australia (Northern Territory) – Ampilatwatja, Lake Nash, Epenarra, Canteen Creek, Tennant Creek, Eliot, Ali Curung, Ti Tree, Laramba, Engalwala and Yuendumu. Over 390 people enjoyed these rare opportunities to see Indigenous short films on the big screen.

Audiences are increasing each year and Black Screen is building a profile within the community for local residents and returning visitors.



Loved it, love it every year. Please keep bringing Australian films to us. Fantastic for rural areas – Australian films like these do not often come to our region in the cinemas. Thank you. 

Big Screen survey feedback

CASE STUDY

TAKING OUR SOUNDS TO THE COUNTRY

One of our key achievements this year was developing a touring and online program to share the *Sounds of Australia* registry with new audiences, particularly in regional Australia. Funding was provided through the National Cultural Institutions Touring and Outreach Program and resulted in the creation of *Cooee Cabaret*, a live performance interpretation of the *Sounds of Australia* registry and enhancement of the registry's online presence.

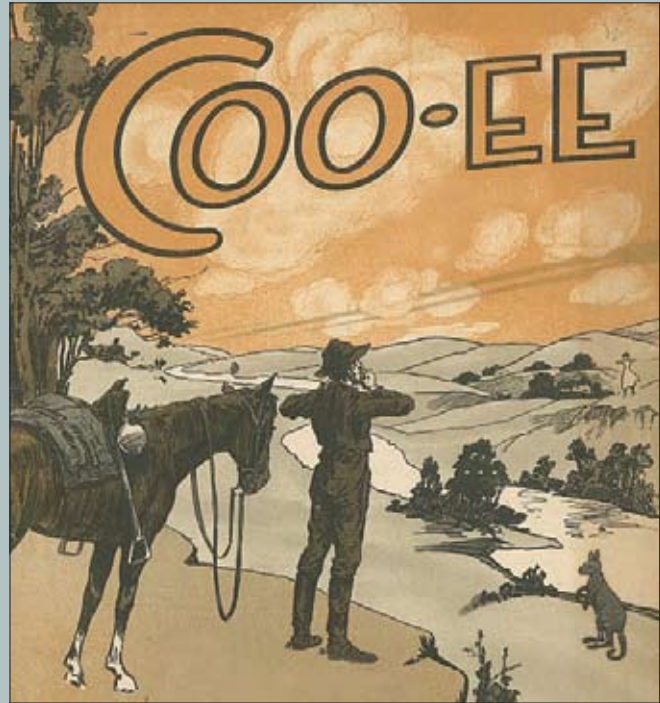
COOEE CABARET

We commissioned the original live show from performer, composer and NIDA tutor, Nigel Ubrihien. The brief was to develop an engaging, entertaining stage show that showcased the recordings on the *Sounds of Australia* registry.

The resulting show was *Cooee Cabaret*, an hour-long cabaret-style show with three versatile performers presenting a mélange of recordings from *Sounds of Australia*. Fun, entertaining and irreverent, *Cooee Cabaret* is a manic journey through Australia's rich and diverse recorded sound heritage, with the opportunity to sing along to popular songs and jingles and reflect on Australia's political, cultural and social history.

We piloted this new show in two regional communities where we had strong existing connections through our touring programs: Mildura and Gunnedah. Our staff worked closely with local communities in the months leading up to the performances, through organisations such as local councils, venue partners, historical societies and local choirs and music groups. Local performers were also involved in each of the performances.

The two pilot performances were very successful and enthusiastically received by local audiences, with a total of over 300 people attending. Our staff engaged with audiences, taking



COOEECABARET

NATIONAL
FILM
& SOUND
ARCHIVE

Image used to promote the *Cooee Cabaret* live show – Courtesy of the National Library of Australia

vox pops about their favourite Australian and local sounds, songs and recordings. Audiences sang along heartily at both performances, which also generated considerable debate and reflection on Australian sounds. We plan to further develop the live show model in 2010–11, increasing the locations visited and local community engagement.

SOUNDS OF AUSTRALIA ONLINE

We now have curated sound clips for 40 sounds inscribed and published on *australianscreen online*. This represents a significant evolution in our dialogue with the Australian public about the role and significance of recorded sounds in their lives and memories.

Sounds of Australia was always intended as an opportunity for us to engage with the diverse communities who care about sound, and to learn about what they believe is important in our recorded sound heritage. Now, in addition to the opportunity to nominate sounds for the register, the Web 2.0 functionality of the new website allows users to make comments, join in discussions, and offer their own perspective on the sounds in the registry.

Curating the sound clips for the new website has also provided us with an opportunity to further research the sounds. Resources from our collection, such as oral histories and documents, have shed new light on some old sounds. Searching for elusive facts about recordings made decades ago will support



Last Friday I attended the *Cooee Cabaret* production in Mildura and wanted to tell you it was excellent. It was really entertaining. I would have loved more. The audience was mixed in age and gender and a good indication of a program is when it was obviously finished, no-one moved for some time. I think it was an excellent, entertaining, funny and informative show. Well done to all those who were involved. ■■

Sandra Curr

Performers presenting recordings from *Sounds of Australia*



new conversations between the NFSA and people who have a passion for the sounds we collect, including recording artists, producers and historians who have knowledge either from their first-hand experience or from their own research.

This involved technical development to create the functionality to publish sound titles for the first time. Much work was also done in exploring the best framework to clear the rights to publish sound.

Social networking tools were used to promote the live events and sound registry to new audiences, including posting to the NFSA blog, and regular updates on Twitter and Facebook. We produced a video montage highlighting material from the *Sounds of Australia* registry to promote the program which we uploaded to our YouTube channel. While the vintage sound equipment was beautifully lit for the video shoot, stills were also taken of this rarely viewed collection and can now be seen on Flickr, where there is a significant existing audience for this material.

This project is a good example of using the combined strengths of our outreach platforms (screening, touring, online and social media) on a single project to share the collection with new audiences. This modeled a coordinated approach across all platforms to better communicate with our audiences.

Black Screen figures for this year are 12,686 over 74 events, including collaborating with the national Message Sticks Indigenous Film Festival tour, which attracted audiences of 4,494.

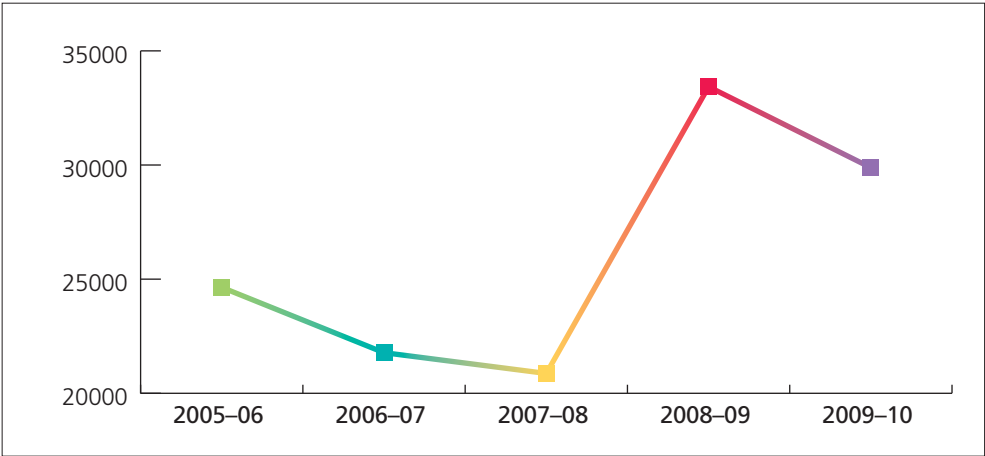
A highlight for this year was an innovative pilot project of workshops with young Indigenous people in association with the Queanbeyan Axis Youth Centre (NSW). The aim was to encourage community storytelling through the production of short films for screening and pieces for live performance, as well as providing skills development opportunities for local Indigenous young people. The workshops combined hip hop, MC-ing and digital filmmaking, emphasising the opportunities for storytelling in each medium. Filmmaker Darlene Johnson and hip hop artist Nathan Carter were the mentors for the group.

This project was a great success, with many of the students finding ways to pursue career and creative options after the course and many displaying a growth in confidence. It produced a 10-minute DVD, *Word On The Street*, with a hip hop track. Five students from the hip hop workshop and four participants from the film workshops received a Certificate of Attainment for two units from a Certificate III in Media. One participant has since produced two short films at school and is keen to pursue a career in the industry. This young man so impressed Ms Johnson, she is keen to offer him a chance to work on future projects. Ms Johnson continues to mentor him and another student from the project. Another student has expressed interest in the music production side of hip hop and will explore his options at TAFE.

In December the participants performed and screened their film at Queanbeyan's performing arts centre, The Q. The audience included members from the Indigenous community, friends and parents of the students, high school teachers, and various representatives of government organisations, including the Department of Education, Employment and Workplace Relations and the Department of the Environment, Water, Heritage and the Arts.

Our Canberra-based education programs continued during the year through the popular schools presentations program, attracting 29,682 visitors from across the country. These live presentations explore the collection and provide students with an introduction to the work of the NFSA to preserve, protect and share Australia's rich and diverse audiovisual history and the social, political, environmental and cultural heritage it informs.

FIGURE 5: NUMBER OF STUDENT VISITS SINCE 2005-06



Our education programs also:

- support the development of new teachers through the University of Canberra’s professional experience program
- promote our activities via a partnership with the National Capital Educational Tourism Project, and
- contribute to teachers’ seminars and workshops all over the country.

FIGURE 6: NUMBER OF STUDENT VISITS FROM EACH STATE AND TERRITORY SINCE 2005–06

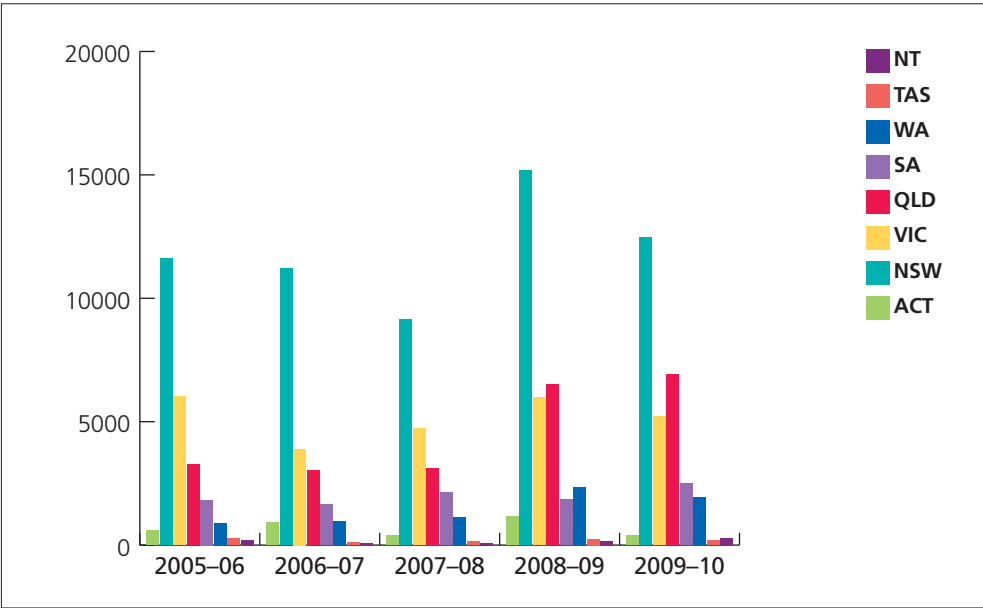
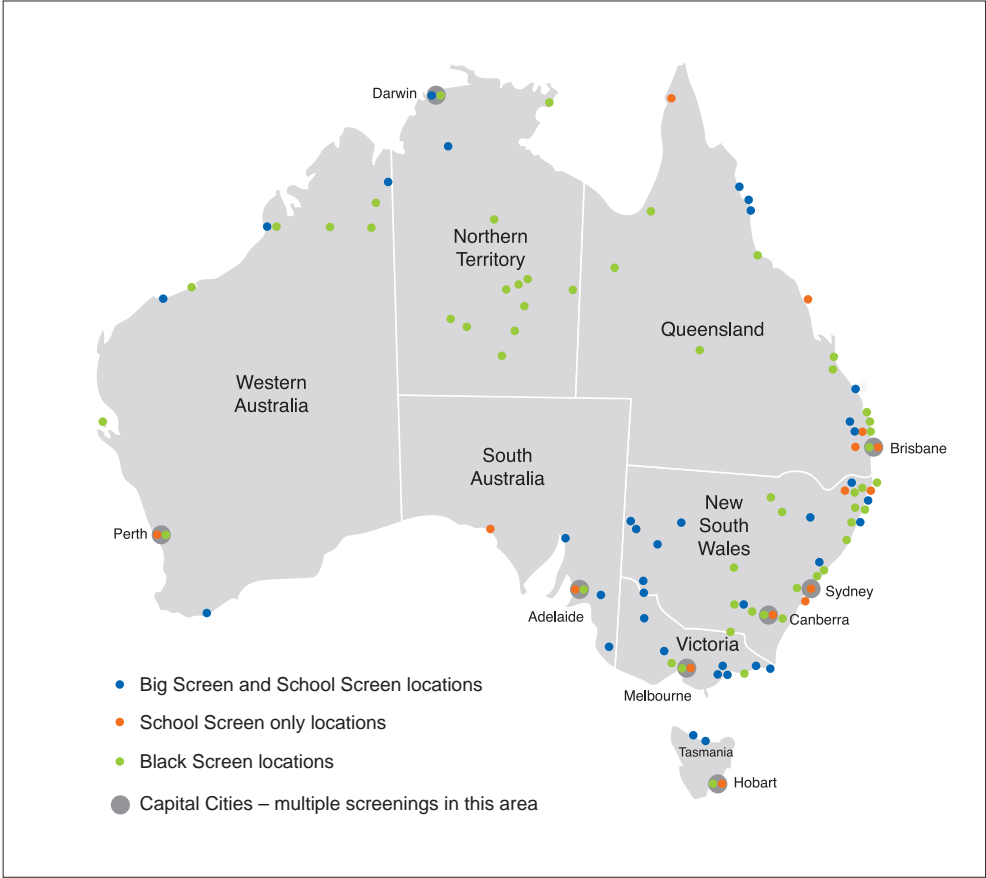



FIGURE 7: LOCATIONS VISITED THROUGH THE BIG SCREEN, SCHOOL SCREEN AND BLACK SCREEN OUTREACH PROGRAMS



The NFSA visited the following locations through the Big Screen, School Screen and Black Screen outreach programs in 2009–10:

BIG SCREEN AND SCHOOL SCREEN LOCATIONS


| TOWN | STATE | TOWN | STATE |
|----------------|-------|-------------|-------|
| Broken Hill | NSW | Burnie | TAS |
| Gunnedah | NSW | Briagolong | VIC |
| Kyogle | NSW | Cann River | VIC |
| Nambucca Heads | NSW | Charlton | VIC |
| Menindee | NSW | Mallacoota | VIC |
| Silverton | NSW | Mildura | VIC |
| Wentworth | NSW | Ouyen | VIC |
| Wilcannia | NSW | Traralgon | VIC |
| Yamba | NSW | Broome | WA |
| Darwin | NT | Karratha | WA |
| Babinda | QLD | Kununurra | WA |
| Blackbutt | QLD | Singleton | NSW |
| Cairns | QLD | Wagga Wagga | NSW |
| Nanango | QLD | Katherine | NT |
| Port Douglas | QLD | Hervey Bay | QLD |
| Mt Gambier | SA | Devonport | TAS |
| Murray Bridge | SA | Yarram | VIC |
| Port Augusta | SA | Albany | WA |

 School Screen was not programmed at these locations

 Ex-Screen Australia Regional Digital Screen Network (RDSN) venues

SCHOOL SCREEN ONLY LOCATIONS

| LOCATION | STATE |
|--------------|-------|
| Canberra | ACT |
| Ballina | NSW |
| Singleton | NSW |
| Sydney | NSW |
| Tenterfield | NSW |
| Wagga Wagga | NSW |
| Hervey Bay | QLD |
| Charlton | VIC |
| Albany | WA |
| Canberra | ACT |
| Broken Hill | NSW |
| Caloundra | NSW |
| Castle Hill | NSW |
| Wollongong | NSW |
| Katherine | NT |
| Brisbane | QLD |
| Mackay | QLD |
| Toowoomba | QLD |
| Adelaide | SA |
| Ceduna | SA |
| Hobart | TAS |
| Frankston | VIC |
| Perth | WA |
| Port Augusta | SA |
| Mildura | VIC |
| Kalgoorlie | WA |
| Weipa | WA |

 Wakairri locations where primary students who are participating in a national storytelling competition get to see films during their break

 Vibe Alive locations

BLACK SCREEN LOCATIONS

| LOCATION | STATE |
|---------------|-------|
| Acton | ACT |
| Canberra | ACT |
| Conder | ACT |
| Downer | ACT |
| Albury | NSW |
| Baradine | NSW |
| Bowraville | NSW |
| Byron Bay | NSW |
| Coffs Harbour | NSW |
| Condobolin | NSW |
| Darlinghurst | NSW |
| Glebe | NSW |
| Grafton | NSW |
| Haymarket | NSW |
| Hornsby | NSW |
| Hume | NSW |
| Kempsey | NSW |
| Kurri Kurri | NSW |
| Liverpool | NSW |
| Noosa | NSW |
| The Oaks | NSW |
| Parramatta | NSW |
| Penrith | NSW |
| Queanbeyan | NSW |
| Surry Hills | NSW |
| Sydney | NSW |
| Tamulam | NSW |
| Tumut | NSW |
| Wagga Wagga | NSW |
| Walgett | NSW |

| LOCATION | STATE |
|----------------|-------|
| Wallsend | NSW |
| Alice Springs | NT |
| Biloela | QLD |
| Brisbane | QLD |
| Cairns | QLD |
| Caloundra | QLD |
| Coolum | QLD |
| Frenchville | QLD |
| Gravatt | QLD |
| Kawana | QLD |
| Longreach | QLD |
| Maleny | QLD |
| Mt Isa | QLD |
| Nambour | QLD |
| Normanton | QLD |
| Ourimbah | QLD |
| Sunny Bank | QLD |
| Townsville | QLD |
| Adelaide | SA |
| Burwood | VIC |
| Box Hill | VIC |
| Clayton | VIC |
| Lakes Entrance | VIC |
| Melbourne | VIC |
| Melton | VIC |
| Ringwood East | VIC |
| Sunshine | VIC |
| Bentley | WA |
| Denham | WA |
| East Perth | WA |

| LOCATION | STATE |
|----------------|-------|
| Halls Creek | WA |
| Perth | WA |
| Prospect | WA |
| South Headland | WA |

OVERSEAS

| LOCATION |
|------------------|
| Philippines |
| Papua New Guinea |
| Solomon Islands |

CAAMA NT SCREENING TOUR

| LOCATION | STATE |
|----------------------|-------|
| Ali Curung | NT |
| Ampilatwatja | NT |
| Canteen Creek | NT |
| Elliot | NT |
| Engalwala | NT |
| Epenarra (Davenport) | NT |
| Lake Nash | NT |
| Ti Tree/Laramba | NT |
| Yuendumu | NT |

OUTBUSH PITCHAS GARMA
FESTIVAL SCREENINGS

| LOCATION | STATE |
|----------|-------|
| Gulkula | NT |

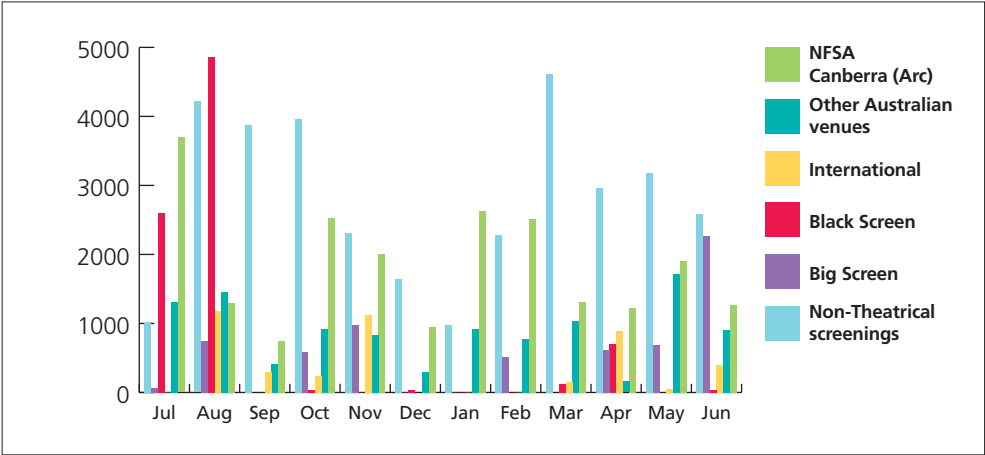
BLACK SCREEN WAWILI
PITJAS KIMBERLEY TOUR

| LOCATION | STATE |
|------------------|-------|
| Broome | WA |
| Fitzroy Crossing | WA |
| Halls Creek | WA |
| Warmun | WA |
| Yiyili | WA |

MESSAGE STICKS FILM
FESTIVAL NATIONAL TOUR

| LOCATION | STATE |
|-----------------------|-------|
| Canberra (Arc cinema) | ACT |
| Lismore | NSW |
| Darwin | NT |
| Brisbane | QLD |
| Cairns | QLD |
| Townsville | QLD |
| Adelaide | SA |
| Hobart | TAS |
| Melbourne | VIC |
| Broome | WA |
| Perth | WA |

FIGURE 8: ATTENDANCE AT NFSA SCREENINGS 2009–10





NFSA ONLINE

Ongoing redevelopment of our websites boosted access to the collection by increasing the quality, quantity and accessibility of information and interpretation of the collection for all users.

Providing access to significant titles from Australian screen history, together with the context of curators' notes and education resources, is key to *australianscreen online*. This year, 176 moving image titles were added to the website's 1,328 titles and, for the first time, 50 sound titles were curated to support the *Sounds of Australia* touring program.

Providing access to Oral Histories online has long been an aspiration for the NFSA, and during 2009–10 we formally implemented a project to provide online access to both the recordings and transcriptions. A representative selection of interviews is now accessible via Search the Collection. Highlights include Grace Gibson interviewed by Jacqueline Kent; Frank Ifield interviewed by Lorraine Pfitzner; Ross Wilson interviewed by Nick Weare; and George Golla interviewed by John Sharpe. Work is also in progress to establish an oral history program landing page on our website, with clips from selected interviews and contextual information relating to them.

In May 2010, we took responsibility for the maintenance of the Digital Resource Finder and 21 Digital Learning websites from Screen Australia. This gave us a unique opportunity to expose significant amounts of film to teachers and students for learning about many aspects of Australian life and culture. These sites and *australianscreen online* consolidate a new direction for the NFSA in screen culture and e-learning and make us a major provider of media-rich, curriculum-relevant resources that are unique and authoritative.

Workshops have also been held with teachers and industry stakeholders about the Digital Learning websites and the future of online film-based resources. Phase one of the redevelopment of our corporate website is due for completion in late 2010. The redevelopment will give us a platform for communicating our film, sound and archival knowledge, sharing technical skills, and connecting with our communities. The new site will have blogs from staff and spaces for schools and communities, creative industries, museums and galleries, researchers and Indigenous Australians to gain access to our audiovisual heritage and to contribute knowledge and ideas.

We are also raising awareness of some of the work we do through social media sites such as Twitter, Facebook, Flickr and YouTube. For example, the Arc cinema screening calendar is available on Facebook and Twitter, where we are building up a healthy following of patrons. We also photographed some of our vintage sound equipment – including radiograms, record players, microphones and tape-players – which can now be viewed on our Flickr site.

PRODUCT

While the online environment provides huge opportunities to make significant levels of collection material available, our products remain a favourite for many of our stakeholders. A review of our product development was completed as part of setting new strategic directions for the selected publishing of collection material and showcasing our work. Future product development may include selective re-publishing of our back product catalogue while future publishing activity will be aligned with our most significant preservation projects.

“...amazing bank
of video clips on all
things Australian with
education notes.”

Twitter user Describing
australianscreen online

We also sought opportunities to work in partnerships to produce material, as we did with the NFSA-curated DVD, Blu-Ray and accompanying booklet of *Wake in Fright* (Ted Kotcheff, Australia/USA, 1971) produced in conjunction with Madman Entertainment. At June 2010, the DVD had sold 29,556 units and the Blu-Ray version had sold 3,281 units. Our partnership with Currency Press to publish monographs in the Australian Screen Classics series continued with the publication of *The Boys* (Andrew Frost, 2009).

To document and package our events for delivery on the web, intranet and other purposes, we established our own video production facilities. This new unit will continue to support website development by providing a media-rich experience for users, especially for services such as our online preservation handbook and the online glossary of terms. Potential future projects for this service include the support of podcasts and online training sessions and presentations.

In 2009–10 we produced:

- a 12-minute DVD compilation about our Voss Project for the Memorial Service in Sydney for Australian composer Richard Meale in February 2010
- two 70-minute programs of newly restored Corrick Collection films for the Pordenone Silent Film Festival, Italy, in October 2009
- a mini documentary to support the Salon Lumière event in March 2010 that profiled the filmmaking work of Frères Lumière's representative Marius Sestier in Australia, including identification of what is now recognised as Australia's earliest surviving film, *Patineur Grotesque* (Marius Sestier, France/Australia, 1896)
- an Indigenous collection compilation directly relevant to our repatriation and community work: Tiwi-related footage from the Baldwin Spencer collection
- a training film on the treatment of mould-affected video tapes
- a compilation entitled *120 Birds* for Scholars and Artists in Residence Research Fellow Liz Lea's dance-theatre piece, featured at the Edinburgh Fringe Festival in August 2010.

RESEARCH AT THE NFSA

We are committed to building our intellectual profile and fostering substantially higher levels of creative activity using the collection through increased level of scholarship and research. We are encouraging the enhanced use of the collection by Australia's production, exhibition and education sectors, artists and the general public more widely.

In September 2009, approximately 120 School of Art students and teachers from the Australian National University (ANU) participated in an education program focused on the history and art of Australian animation. We conducted familiarisation tours of our technical laboratories so participants could gain first-hand insight into the technical practice involved in preserving this heritage.

We also partnered with the ANU to present ANU Honours graduate, Katie Ryan, with our inaugural Professional Mentorship prize as part of the ANU's Emerging Artists Scheme. Katie's major work this year, *Mi Amistad* (*My Friendship*), is an eight-minute, largely traditional hand-drawn animation which was then scanned to be digitally composited in Aftereffects and Photoshop. Her work clearly meets the criteria for the creative exploration of emerging new media technologies.

Our library's collection of material relating to Australian and international film and sound industry and culture continues to grow, providing research support for the collection through our holdings of books, journals, press clippings and electronic resources.

In October 2009 we celebrated our 25th year with an open day at our headquarters building in Canberra. Costumes from *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliott, Australia, 1994) were on display, visitors were entertained by musicians in the courtyard and the popular *Archive Alive* presentations in the theatre were full to overflowing. The most popular activity of the day were the tours of our



NFSA Open Day visitors touring our Motion Picture Laboratory, Canberra

technical and preservation facilities. Visitors were shown film processing, preservation to telecine, and the preservation of still images. The day was a huge success and provided local, interstate and international visitors with a unique insight into our work.

CASE STUDY

RESEARCH IMPROVES UNDERSTANDING

In late 2009 we established our inaugural Research Framework, incorporating our Research Policy and our Research Code of Conduct. The framework also included a commitment to develop a Triennial Research Plan to drive our research activity, giving priority to research outputs that present new knowledge and understanding about audiovisual culture. These outputs include publications, conferences, online activities, special events, exhibitions, film screenings, restoration projects and acquisitions/collections.

We developed the research framework keeping in mind the external research and publishing environment (including the Australian Research Council's Excellence in Research for Australia initiative) and the growing emphasis on the benchmarking of research outputs. We also continue to encourage collaborations in various areas of research, especially with universities throughout Australia, through Australian Research Council Linkage and Discovery Grants.

VALUED STRATEGIC RELATIONSHIPS AND PARTNERSHIPS

To achieve this strategic objective, we:

- ensure the expectations and needs of each key stakeholder are understood and acted upon
- ensure our engagement strategies reflect the diversity of our stakeholder profile
- ensure our leadership team focuses regularly on stakeholder management, and
- apply our values and code of conduct when dealing with others.

It is a priority for us to seek every opportunity we can to optimise the cultural outcomes our collection provides. The best and most effective way to achieve this is by building on current collaborative arrangements and actively seeking out new ones. While maintaining a national collection of Australia's audiovisual heritage is important, sharing the collection through our relationships is what can really bring it to life.

Our focus is on partnerships at all levels, from the local, regional or community level right through to the national and international level. We thrive on partnerships that help us to advance the public's enjoyment and appreciation of our audiovisual cultural heritage and explore the art and history of moving image and sound creative expression.

At the local level, we were very pleased to receive the ACT Critics Circle Award for the VOSS Festival Project, which was held at the end of May in 2009 and involved collaboration with 16 other cultural organisations. For more information, see our case study on pages 98–99 of our 2008–09 annual report.



Thank you so much [Shingo, Mick, Angelo, Eve and Christina] for your wonderful tours, advice and generosity. I learnt so much in my two days at the NFSA. You guys rock! 🗨️🗨️

Sarah Gubby, Museum Victoria

Through collaborative marketing activities with the National Capital Educational Tourism Project (NCETP), we joined other national institutions at the National Bus and Coach Show and featured in two of NCETP's newsletters. We also hosted two visits by groups of interstate teachers as part of interstate teacher familiarisation tours to Canberra.

Regionally, our education and touring programs continue to grow and expand as a result of the

excellent collaborations and partnerships that help in their delivery. These partnerships ensure we deliver relevant, engaging and successful programs in remote and regional Australia and support us in promoting our diverse work and activities to a broad audience outside the major capital cities. These partnerships include:

- regional cinemas and other screening venues
- distributors and industry representatives
- regional arts organisations and community groups
- schools, teachers and educational associations
- Indigenous filmmakers and producers, Indigenous media organisations, Indigenous community groups and local Land Councils all around Australia, and
- ABC local radio.

Following are some of the highlights of this year's partnerships and collaborations:

- We worked with the NSW Department of Education and Training on the development of two pilot projects using their innovative Connected Classrooms multimedia system to provide engaging screen experiences for regionally based NSW school students (see the case studies below).
- We received funding support from ScreenWest to make it possible for Big Screen and Black Screen to take tours into remote areas of Western Australia.
- We partnered with, and provided funding to, Blackfella Films to deliver a national and regional tour of the 2010 Message Sticks Indigenous Film Festival, including a schools program in 10 destinations. We also supported the Central Australian Aboriginal Media Association (CAAMA) in screening Indigenous films in remote communities in the Northern Territory.

Within the major capital cities, our State Access Centres at the State Libraries of Queensland, Western Australia, South Australia and Tasmania enable those communities to access the collection. We are working actively to reinvigorate all centres and have provided familiarisation visits and met with State Librarians. Initially, we are focusing on increasing ready access to state-relevant audiovisual material from the collection and raising awareness of the Access Centres. We will then identify collection materials relevant to each state and territory for future use in potential public programming, exhibition and research activity.

Our partnership with the Australian Centre for the Moving Image (ACMI) in Melbourne has been an outstanding success and has substantially increased the profile of the collection, particularly in Melbourne.

L-R: Tony Leschen, SLSA, Ann Landrigan, NFSA, Darryl McIntyre, NFSA, Alan Smith, SLSA, David Boden, NFSA and Penny Davies, SLSA at the State Library of South Australia (SLSA) – Courtesy of the State Library of South Australia



CASE STUDY

IN THE COMPANY OF ACTORS

Through the Connected Classrooms initiative, our School Screen program is partnering with the NSW Department of Education and Training to provide students with unprecedented access to people currently working in the Australian creative arts industry.

Through live Q&A sessions via video conference, students can get immediate answers to questions and gain an insight into the experience of true professionals.

In early May 2010, students from nine schools around NSW joined one of Australia's leading actors, Aden Young, and Director, Ian Darling, for the most recent session in the series. This session followed a successful pilot of the program held late last year featuring the director of *River of No Return* (Darlene Johnson, Australia, 2008), a documentary about Indigenous actor, Frances Djulibing.

The Connected Classrooms initiative gives rural and regional audiences a chance to interact with these professionals, to hear their personal stories and learn from their experience, as a gateway to Australia's audiovisual culture and industry.

Aden Young was part of the Sydney Theatre Company's production of *Hedda Gabler*, which was invited to play a season in New York in 2006. The play starred some top name Australian actors, including Cate Blanchett and Hugo Weaving.

Ian Darling directed and produced the insightful documentary, *In the Company of Actors* (Ian Darling, Australia, 2007), which followed the cast from rehearsals in Sydney to the glamorous opening night at the prestigious Brooklyn Academy of Music.

During the lively Q&A on both pieces of work, Ian and Aden shared many professional insights into the process of making theatre and films. Aden told great stories about the cast's trials and triumphs – both in the rehearsal room and on stage – and the intensity and excitement of live performance. Ian commented more than once that the students were asking very intelligent questions. Aden added that, "It was a real joy to be able to field questions from so many different schools". The session ended



Imelda Cooney, Education and School Screen Coordinator, NFSA, director Ian Darling and actor Aden Young discussing *In the Company of Actors* using Connected Classrooms technology

with thunderous applause from the students, with one group holding up a hand-written sign that read "We Love You Aden!"

Participating schools included Armidale High, Burwood Girls High, Campbelltown Performing Arts High, Dubbo Senior College, Duval High, Great Lakes College (Tuncurry Senior Campus), Koorinal High, Ku-ring-gai Creative Arts High and Wollongong Performing Arts High.

CASE STUDY

BRINGING ABORIGINAL CULTURE AND STUDIES TO LIFE

In August 2009 our School Screen program initiated a pilot project with the NSW Department of Education and Training that would give students the opportunity to have a discussion with a filmmaker. The aims of the project were to convey Australian audiovisual culture to students and to broaden their experiences in cultural and creative processes. Providing students with the possibility to interact with filmmakers extends their experience of a film well beyond its initial viewing.

Using the department's Connected Classrooms technology, students from around the state were able to discuss the documentary, *River of No Return* (Darlene Johnson, Australia, 2008) with its director via video conference.

River of No Return tells the story of Frances Djulibing, a Yolngu woman and mother of three who comes from the remote community Ramingining in Northeast Arnhem Land in the Northern Territory. Like many young girls, Frances dreamed of being a movie star – a dream that came true when Rolf de Heer cast her in the lead female role of Nowalingu in the film *Ten Canoes* (Rolf de Heer, Australia, 2006).

Inspired by Marilyn Monroe, Frances wanted to become an actress. *River of No Return* documents the fascinating, unique and

sometimes sad story as Frances learns to overcome huge personal and cultural challenges in the application process, but also a story of change and transformation as Frances learns to move between the ancient life of the Yolgnu nation and the modern world of the Balanda (white people/culture). In *River of No Return*, Darlene Johnson films Frances in her community, where she assesses the stark circumstances of her life and ponders her options.

Aboriginal Studies students from five schools were provided with a DVD and study guide of the film, and then they prepared questions for the Q&A with Darlene.

Renette Burgess, the Aboriginal Education and Training Directorate's Senior Education Officer, said *River of No Return* was highly relevant to Stage 6 Aboriginal Studies and supports the directorate's implementation of the Aboriginal education and training policy and accompanying strategy. "Stage 6 Aboriginal Studies is often taught in geographically isolated settings", Renette pointed out, "and can be isolated as a subject within school settings as well."

"The Connected Classrooms technology enables all students to engage in learning, and that helps break down these barriers", she said.

David Browne, Aboriginal Studies teacher at Wyndham College in Sydney's west, said his students found *River of No Return* an "extremely valuable experience because there is no substitute for hearing authentic stories from real people".

Similarly, Ballina High's Aboriginal Studies teacher, Rosina Grieves, whose students were involved in the *River of No Return* project, said the experience helped give the students a deeper level of understanding about the film and Aboriginal culture. "They found it fantastic and I found it an excellent teaching and learning tool", Ms Grieves said. "I'd love to do more of this sort of thing. The more we can do to bring the course alive, the better."

Ms Grieves said her students were so inspired by the experience that they were working on their own short film about their town and Cabbage Tree Island.



Director Darlene Johnson and Brendan Smith, Manager, Education and Touring Programs, NFSA, discussing *River of No Return* using the Connected Classrooms technology – Courtesy of the NSW Department of Education and Training

CASE STUDY

BRINGING SOUND AND SCREEN TO LIFE

The Australian Mediatheque is a doorway directly into the nation's audiovisual collections – the NFSA's richly diverse collection and the Australian Centre for the Moving Image's (ACMI) collection which explores the moving image in all its forms. Launched in September 2009, and located in Federation Square, Melbourne, the Australian Mediatheque is a strategic collaboration between the NFSA and ACMI.

Visitors can explore a wealth of Australian and international screen culture history, spanning film, television, digital culture, recorded sound and video art. The Australian Mediatheque also showcases work from content partners, including Australia's television networks, screen culture bodies and film schools.

The Australian Mediatheque is jointly staffed, with the NFSA offering its regular expert advice and assistance to researchers, creators, curators and programmers seeking to access the collection for new productions, exhibition and research. A special viewing room, designed to meet their needs, is available for auditioning 16mm and 35mm film, analogue video formats, recorded sound and other collection material. Staff provide guidance to the collection and technical assistance with all available formats. We anticipate clients who were previously unfamiliar with our collection will now undertake research using NFSA reference material at the Australian Mediatheque.

The unveiling of the Australian Mediatheque by the Hon Lynne Kosky (former Victorian Minister for the Arts), Mr Tony Sweeney (Director, ACMI) and Dr Darryl McIntyre (our CEO) was widely reported in the press. Since opening in September 2009 it has attracted 24,278 visitors, most of whom have been walk-in users accessing digitised content available through the view-on-demand interface in one of the 12 viewing booths.

We also collaborated extensively with ACMI to include over 300 NFSA collection items in ACMI's major new exhibition development, Screen Worlds. ACMI's initial visitor survey identified a 55% increase in visitation rates to the ACMI site and a 95% rate of satisfaction among visitors to Screen Worlds.

The Australian Mediatheque at the Australian Centre for the Moving Image in Melbourne – Courtesy of the Australian Centre for the Moving Image



We support the greater film community through a number of sponsorships, including the AFI Awards, Inside Film Awards, Tropfest Canberra, a SoundKilda Award at the St Kilda Film Festival, Victorian College of the Arts and Music Graduate Awards, and several other community-level film activity programs. We have initiated a series of round table discussions with the organisers and programmers of the several gay and lesbian film festivals held around Australia each year, and will be providing a substantial annual prize for the best new Australian gay or lesbian film premiered in one of these festivals.

Building and sustaining effective practical relationships with an expanding range of Indigenous communities (including the Martu, Yirrkala, Tiwi and Roebourne communities) has resulted in significant gains in collection development. Fostering these relationships has also further strengthened collaborative national representation among related collecting bodies, such as AIATSIS, the National Museum of Australia and the National Library of Australia.

During 2009–10 our increased focus on enhancing the cultural diversity of the collection has been supported through many external cultural partnerships. Joint programs with the diplomatic community, in particular, help to highlight the influence of cultural diversity on Australian culture. As a venue, our Arc cinema provides an outstanding setting for promoting the collection and those relationships that are important to us.

During the year, Arc cinema hosted the following cultural partnerships:

- *American Movie Treasures* – screenings of feature films from US film archives and our own collection, in partnership with the USA's National Film Preservation Fund and the US Embassy
- *Projecting on the Wall* – a series of screenings and a special panel discussion event to mark the 20th anniversary of the fall of the Berlin Wall in partnership with the Embassy of the Federal Republic of Germany and the Goethe Institute
- the French Film Festival and Jacques Demy series, in partnership with the Embassy of France, the French Ministry of Culture, and the Alliance Française Canberra
- the Southeast Asian Film Festival – screenings and a workshop in partnership with the Australian National University's School of Culture, History and Language, in the College of Asia and the Pacific
- the Canberra International Film Festival, in partnership with the World Cinema Foundation
- the Japanese Film Festival, in partnership with the Embassy of Japan and the Japan Foundation
- *Message Sticks*, in partnership with Blackfella Films and Screen Australia
- the Italian Film Festival, in partnership with the Embassy of Italy, the Italian Consular Network, the Italian Institute of Culture, and Palace Films
- the Bent Lens 2009 Queerdoc documentary festival, in partnership with Queer Screen
- *3rd and 4th Generation Chinese Cinema*, in partnership with the Embassy of the People's Republic of China
- the Bert Haanstra, Kurosawa and Jacques Demy series of screenings, in partnership with the Melbourne Cinematheque and the Art Gallery of NSW



I just wanted to say how pleased I am with the service at the Australian Mediatheque. It was comfortable and exactly what I was looking for. Thanks for all your help. ■■

Kelsey Brannan, La Trobe University

- the Human Rights Arts and Film Festival, in partnership with the organising committee, and
- the Arab Film Festival, in partnership with the organising committee.

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

- Era New Horizons Film Festival, Poland
- Monterrey Film Festival, Mexico
- Toronto International Film Festival, Canada
- Athens International Film Festival, Greece
- Chicago International Film Festival, USA
- Vienna International Film Festival, Austria
- London Australia Film Festival, UK
- International Short Film Festival, Oberhausen, Germany
- Open Doek Film Festival, Belgium
- Cinema South Festival, Israel
- Glasgow Short Film Festival, UK.

CASE STUDY

FIRST SOUTHEAST ASIAN FILM FESTIVAL A HIT

Our inaugural festival of contemporary Southeast Asian cinema was held in collaboration with the Australian National University's Southeast Asia Centre in February and March 2010. Some of the region's most significant filmmaking was presented over two weeks, including work from the Philippines, Indonesia, Thailand and Vietnam.

We hosted a workshop, *Intersections of Area, Cultural and Media Studies*, examining the traditions, issues and directions of contemporary filmmaking in the Southeast Asian region, in February 2010 in conjunction with the film festival. Guests included leading Indonesian filmmakers, Garin Nugroho and Riri Riza, and the Thai documentary filmmaker, Uruphong Raksasad.

A luncheon for the Indonesian filmmakers was hosted by His Excellency Mr Primo Alui Joelianto, Ambassador Extraordinary and Plenipotentiary for the Republic of Indonesia. Earlier in February, we supported two screenings of *Talentine* (Yasmin Ahmad, Malaysia, 2009) as part of the Australian National University's Asia-Pacific Week 2010, the largest gathering of postgraduate students from 19 countries and 57 different institutions researching Asia and the Pacific in Australia.

Following the great success of the festival, planning is under way for an expanded Southeast Asian festival in 2011 that is likely to embrace music as well as film.

Engagement with other collecting institutions, as well as the creative production industries we collect from in Australia and internationally, provides us with access to world-class technical expertise, standards and workflow systems, and to the finest programs from around the world. Combining this with our role in developing and sharing best professional and archival practice strengthens our reputation as an influential leader in the collecting sector.

Our annual Staff Exchange Program with George Eastman House in Rochester, New York, gives staff in both organisations the opportunity to experience an international audiovisual archive for a period of up to one month. In September 2009 Ms Deb Stoiber, Nitrate Vaults Manager at the Louis B Mayer Center at George Eastman House, visited Canberra for a month, meeting with our staff and reviewing our collection and preservation risk management projects. In May 2010 Darren Weinert, Still Image Services Officer at the NFSA, attended George Eastman House's Selznick School to work on a project centred around technical issues and comparative digitisation practice. He also participated in a field trip to the Library of Congress facility at Culpeper, Virginia.

Continuous engagement with archives and related collections, both nationally and internationally, provides regular opportunities for the exchange of information on both curatorial and technical matters. Information was provided to the National Research Laboratory for the Conservation of Cultural Property (in Lucknow, India) and the National Library of Singapore regarding preservation and digitisation of moving images.

During the year we were very pleased to host a number of visits by international delegations.

The Otomon Gakuin University delegation from Japan was on a fact-finding mission to identify opportunities to build their own activities and establish closer collaborations with Australian collecting institutions. The Otomon Gakuin University holds the only dedicated collection of literature on Australia in Japan.

Senior officials from the Indian Government's Union Ministry of Information and Broadcasting visited Australia for a two-week executive course on *Trends in Media Policy, Regulation and Management* at the Australian National University. Through this course, the group visited the NFSA for a presentation and discussions as part of the study tour.

We also sought opportunities for collection development or shared responsibilities, including through repatriation and exchange. Repatriation opportunities were achieved with the United States (*Film Connection: Australia–America*) and the Bangladesh Film Archive, while we achieved several complementary collection offers with the National Library of Australia and the National Museum of Australia.

We also partner with the National Library of Australia in the PANDORA website archiving project, where we identify websites relevant to the film, broadcast and sound industries for inclusion in the PANDORA archive. These include websites promoting feature films, festivals and artists, as well as sites for industry associations and relevant community organisations.

Relationships with key donors and researchers take the highest priority and have resulted in the delivery of in-depth, verified collection data. One example is the development of ongoing donation and metadata sharing relationships with Visual Posters (an independent Australian music band poster producer) to ensure the preservation of this ephemeral but highly illustrative aspect of live music and recording culture. Another example is the agreement we reached with Slim Dusty's family archivist to hold more of Slim Dusty's material at the NFSA, and work with the Slim Dusty Centre in Kempsey, New South Wales to preserve, copy and put items on exhibition at the centre.

BLOG BY GRAHAM MCDONALD JUNE 2010

A recent acquisition included a curious copy of a Seekers LP from the late 1960s. *Come the Day* (Columbia SCXM.6093) reached number seven on the album charts in Australia, and included *Georgy Girl*, a number one hit, which stayed on the charts for 33 weeks in 1967.

The copy that arrived here was a Taiwanese release, on the First Record label, and definitely aroused our interest. Taiwanese releases of popular LPs from the 1960s and 1970s are fairly common, often made from translucent coloured vinyl (though this one is made from the standard black plastic). We have not been able to work out if they are authorised releases or pirated for the Chinese and tourist markets. The covers are usually washed out photographic reproductions, simply printed on paper and covered inside and out with a thin plastic sleeve, rather than the heavier card outer cover and separate inner sleeve of Australian or American pressings.

What really aroused our curiosity was the matrix number. This is a combination of letters and numbers scratched into the master disc from which the metal pressing stampers are made, to actually press the record from a blob of soft, hot vinyl. These were used by the record pressing plant to identify the master disc and have nothing to do with the label or catalogue number of the finished record. Interestingly, the matrix number of this Taiwanese pressing is the same as the Australian release, and we have been trying to work out an explanation for this. It could be that this was an authorised release on First Records, although there is no acknowledgement of Columbia Records that is obvious, and it was pressed from a master supplied by Columbia. Alternatively, a new pirate master was made from an existing vinyl disc, which would include the original matrix number.

One of the charming aspects of the disc is the inclusion of the words of both *Georgy Girl* and *Yesterday* on the back cover, wonderfully mis-translated. The first two lines of *Georgy Girl* are:

Hey there Georgy girl swinging
down the street so fauncy green
Nobody you meet foweven see the lone
livess there In side you

We would be delighted if anybody out there can shed some light on the story of Taiwanese records of this period.

We have also partnered with a number of Australian and international organisations to increase knowledge and further the understanding of the practices and philosophy of audiovisual archiving, including:

- Charles Sturt University – ongoing tutorial services and development of course material for the Graduate Certificate in Audiovisual Archiving
- the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) – development and presentation of training in moving image preservation (film and video) for the Safeguarding Sound and Image Collections (SOIMA) '09 workshops held in India
- Southeast Asia Pacific Audio Visual Archive Association (SEAPAVAA) – ongoing relationship supporting SEAPAVAA as an organisation through membership and by providing resource people for training projects

- Association of South East Asian Nations – relationship based on the provision of resource people for training projects
- New York University – relationship based on advice about the preservation of audiovisual materials and provision of resource people for training projects
- University of Melbourne – membership of the Industry Advisory Board for the Post Graduate Certificate in Photographic Conservation course
- National Collections Preservation Committee – active involvement, and
- Deluxe Sydney – collaboration to facilitate specific training relevant to Canberra Institute of Technology Certificate IV studies.

Fostering substantially higher levels of research and scholarship through collaborations has resulted in our partnering in three Australian Research Council (ARC) Linkage Grants:

- *Cultural Collections, Creators and Copyright: Museums, Galleries, Libraries and Archives and Australia's Digital Heritage* investigated current and emerging ways of using digital collections in Australian museums, galleries, libraries and archives, in light of copyright law and the interests of creators. The research partners included the Arts Law Centre of Australia, the Australian Centre for the Moving Image, Museum Victoria, Museums Australia, the National Gallery of Victoria, the National Library of Australia, the National Museum of Australia, National and State Libraries Australasia, the Powerhouse Museum, Screen Australia and the State Library of Victoria.
- *The Pace of Communication and Consumption: A Case Study of Australian Regional and Rural Cinema Exhibition* aimed to assemble a detailed overview of contemporary cinema exhibition landscape in regional and rural Australia and to further the understanding of the social and cultural contexts of regional and rural cinema exhibition and film consumption. Partners included Griffith University and Screen Australia.
- *Deepening Histories of Place: Exploring Indigenous Landscapes of National and International Significance* aimed to 'create new accessible histories of pre-colonial Australia by filming and recording Indigenous stories and histories and streaming these accounts via new media technologies at the physical tourist sites'. Four intensive case studies were selected for this project: Sydney Basin, NSW; Greater Blue Mountains, NSW; the Top End, NT, Kakadu to coastal regions, including Maningrida; and Central Australia NT, Uluru/Macdonnell Ranges, beyond 'Red Centre Way'. Investigative partners included the Australian National University, the University of Sydney, NSW Department of Environment and Climate Change and AIATSIS.

Relationships with our industry partners are, perhaps, among the most valued. These relationships ensure we remain relevant, and that the collection reflects contemporary society as well as the heritage material most often associated with an archive.

We continued to develop a healthy relationship with the television industry, and entered into a deposit agreement with FremantleMedia Australia to acquire the Grundy Television Pty Ltd Film Collection dating from 1958 to the mid-1980s. In addition to our existing donation agreement with FOXTEL Management Pty Ltd, we expanded our reach of pay television with a donation agreement with Premier Media Group Pty Ltd (FOX Sports). We also expanded our acquisition of Australian news and current affairs (NEWSCAF) to include 36 stations throughout Australia, covering all states and territories, regional Australia (including Imparja and National Indigenous Television), and subscription television's Sky News.

The donation agreement with FOXTEL has ensured that the story of Australia's love affair with subscription TV has been represented as an important part of our national audiovisual collection.

Screen Australia is an important contributor to the collection. We continue to build this relationship, particularly to ensure that government-funded productions are acquired at the highest quality appropriate for the digital production environment. With television's move to the digital environment, there have been increasing approaches to the NFSA by broadcasters and television production companies seeking assistance to preserve selections of analogue television, a trend we expect to see continuing for the next two to three years and one that we see as an opportunity to strengthen the collection.

It is not often that an institution like ours is able to archive a new format right at its inception, but we were able to comprehensively archive the launch of digital radio in Australia in September 2009. This is thanks to the strong relationship we have with Commercial Radio Australia, the peak body responsible for organising the simultaneous launch of digital audio broadcasting across the state capital cities. Recordings of all commercial broadcasts from the first day of digital radio are supplemented by video footage, an extensive collection of photographs and other documentation. Commercial Radio Australia have also donated examples of digital radio receivers.

Creative re-use of the collection is one area we are actively seeking to grow. A unique partnership between the City of Sydney, the NFSA and artist Dr Nigel Helyer has revived Glebe's Wireless House. The Wireless House was installed as a public facility for radio listening in the Great Depression, but has been silent since the 1970s. Using recordings from our collection and digital wireless technology, Wireless House has now been re-invigorated as a public artwork.

Our relationships with individual stakeholders wishing to access the collection is vitally important to our business, as this helps to ensure the collection is made accessible. It also means that regular and intermittent users of our online catalogue (Search the Collection) – from both the audiovisual community and academia – have contributed to improvements in the data and help to make sure the information is accurate and complete.

CASE STUDY

CAPTURING FOXTEL FOR POSTERITY

When we approached FOXTEL Management in 2008 about the need to include the story of Australian subscription television in the national audiovisual collection, our proposal was greeted with enthusiasm. A working group was formed from across a range of the FOXTEL channels to discuss what material should be selected and how it should be delivered.

Within a few months, we had signed a donation agreement with FOXTEL (on 1 September 2008) and by 30 June 2010 over 450 television titles had been added to the collection. We have also acquired a range of associated documentation representing the history of FOXTEL and the various channels and showing their significant contribution to the Australian production environment across a range of television genres. The collection includes a FOXTEL internal promotional video counting down to their 23 October 1995 on-air launch, highlights of channels and programming, and the launch of FOXTEL Digital on 14 March 2004.

The agreement has also enabled us to enhance our growing collection of Australian TV drama with the addition of the Fox channel's first programs produced as part of the Australian drama requirement:

- *Shark Bay* (Stephen Luby, Australia, 1996) starring, among others, Rowena Wallace, Dieter Brummer, Zoe Bertram, Alyssa-Jane Cook and Frances O'Connor
- the award winning FOXTEL/Southern Star John Edwards series, *Love My Way* (Claudia Karvan, John Edwards, Australia, 2004–2007)

- *Stupid, Stupid Man* (Wayne Hope, TV1, Australia, 2006)
- *Shock Jock* (Marc Gracie, Tim Ferguson, TV1, Australia, 2001), and
- *Dangerous* (Kim Vecera, John Edwards, Australia, 2006).

The collection also includes more recent dramas, such as *The King* (Jason Stephens, Australia, 2006) and *False Witness* (Peter Andrikidis, Greg Haddrick, Australia/UK, 2006).

A range of documentaries, produced for the History Channel, that help us to understand our past and the development of our national psyche, have also been added to the collection. These include:

- *Beyond Kokoda* (Stig Schnell, Austar, Australia, 2009)
- the *Spirit of Australian Sport* series (Jason Bennett, Australia, 2008), which looks at major Australian sports such as swimming, rugby league, horse racing, tennis and Australian Rules football
- *Thanks for Listening: History of Australian Radio* (Graham McNeice, Australia, 2008), and

Interviewing FOXTEL's Malcolm Smith



- The Weather Channel's Forecast for Disaster (Frank Canu, Australia, 2009), a documentary examining the Black Saturday bushfires.

In addition, the agreement has helped us to capture the stories of significant Australians through programs such as:

- *LAWS* showing John Laws interviews with Kim Beazley, Robert Hughes, Anne Deveson, Malcolm Turnbull, Hazel Hawke, Bobby Limb, Troy Cassar-Daley and Kate Fitzpatrick
- *Maggie With...* (BIO Channel, Australia, 2008), in which Maggie Tabberer speaks with respected, recognised women from a range of top professional fields. Episode 1 is devoted to women in television news, with interviews with Tracy Grimshaw, Geraldine Doogue and Tracey Spicer
- interviews with people involved in film and television beyond our shores which have made a big impact on our lives, such as *100 Years of Ian Fleming presented by Bill Collins* (BIO Channel, Australia, 2008) in which Bill Collins interviews Shirley Bassey and Roger Moore and explores the legacy of Ian Fleming and the ensuing success of the Bond franchise.

The diversity that is Australia can be seen through coverage of events such as the Gay and Lesbian Mardi Gras and *Ties That Bind* (Eden Gaha, Australia, 2001), a series of six half-hour documentaries on FX in which prominent Australians with ethnic parents travel back to the birthplace of their ancestors. We have also acquired an increasingly comprehensive range of audiovisual industry award programs covering the ARIA Awards, the Helpmann Awards, the Movie Extra FILMINK Awards and the L'Oreal AFI Awards.

The evolution of cooking shows from daytime programming fillers to prime time award-winning series, with chefs as international celebrities, can now be further explored by researchers with the donation of several Lifestyle Channel programs, including:

- *Food Source with Neil Perry* (XYZ Pty Ltd, Australia, 2001)
- *Five Star Cooking* (XYZ Pty Ltd, Australia, 2001)
- *Our Food Journey – Margaret Fulton* (XYZ Pty Ltd, Australia, 2009)
- Will Studd's *Cheese Slices* (Michael Robinson, Australia, 2004).

Other lifestyle programs donated through the agreement include the award-winning program, *Selling Houses Australia* (XYZ Pty Ltd, Australia, 2009).

Significantly, FOXTEL also understood the need to not only donate preservation quality masters of productions broadcast on their platform but also to record interviews with staff from both behind and in front of the camera, detailing their careers in the television industry. There are interviews with Trevor Eastment, former Head of Production for the Lifestyle Channel; Debra Richards, past CEO of the Australian Subscription Television and Radio Association (ASTRA); and Kim Vecera, producer of TV series, *Love Bytes* (Foxtel Productions, Australia, 2004), *Love My Way* (Foxtel Productions, Australia, 2004), *Satisfaction* (Lonehand Productions, Australia, 2007), *Tangle* (Southern Star, Australia, 2009) and winner of the inaugural ASTRA Pioneer Award 2010.

FOXTEL have also supported the NFSA and the Australian Writers Guild in recording interviews with notable Australian scriptwriters Tony Morphett, Peter Yeldham, Eleanor Witcombe and Ian Jones.

INNOVATIVE PEOPLE AND A CREATIVE NFSA

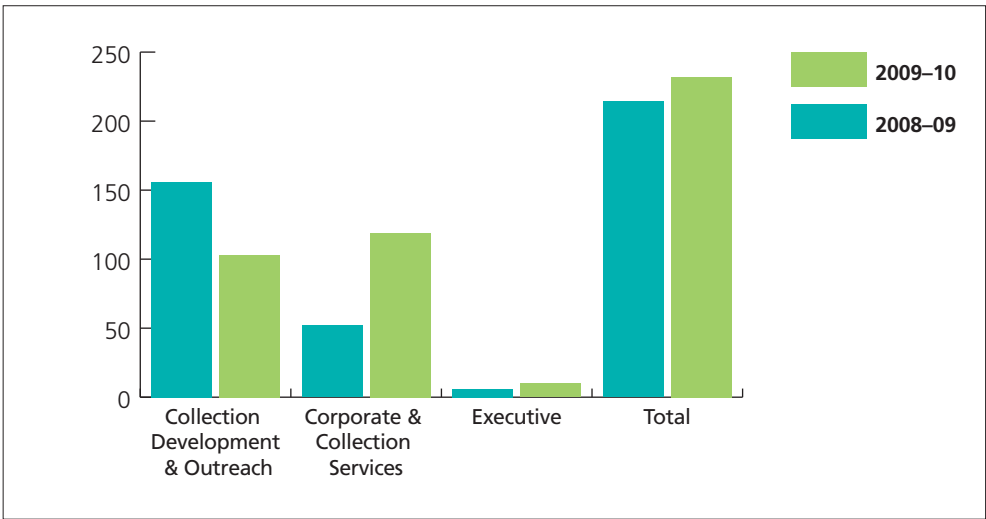
To achieve this strategic objective, we:

- attract, develop and retain people with the skills and capability to build a culture of innovation and excellence
- develop a people and culture strategy with supporting plans that develop strategic workforce capability and a strong teams-based culture that produces results
- maintain high-standard systems and processes, particularly financial and project management that deliver effective governance (particularly risk management outcomes)
- enhance the NFSA's non-government funding sources through sponsorship and development programs
- design and implement efficient and effective business systems, structures and processes to support creativity, innovation and excellence
- strengthen the networked NFSA by encouraging a collaborative and integrated approach to everything we do
- invest to improve our facilities and equipment infrastructure to reduce our impact on the environment and become a leader in environmental responsibility
- strategically manage buildings, effective security systems and general security awareness, and
- develop an adaptable and agile organisation that is flexible and responsive to change.

OUR RESTRUCTURE

An organisational restructure during the year resulted in our realigning several branches and creating a Collection Stewardship Branch. We also re-allocated several divisional responsibilities between the Collection Development and Outreach Division and the Corporate and Collection Services Division, with several branches moving to the latter.

FIGURE 9: STAFF ALLOCATION BY DIVISION



ETHICAL STANDARDS

We are committed to educating our staff on the requirements of the APS Values. We have implemented a number of measures to embed those values into our culture, to enforce the APS Code of Conduct, and to inform our staff of the ethical standards required of them.

From the day they join the organisation, our staff are provided with information on the APS Values and Code of Conduct and their responsibilities to uphold these. Every time our people log onto their computers, they are reminded of their responsibility to use emails and the internet appropriately. Additional general reminders about the APS Values are also periodically posted on our intranet.

We have a suite of policies and programs that reflect our commitment to maintaining high ethical standards:

- the NFSA Guiding Principles state that we expect our staff to be committed to the APS Values and Code of Conduct
- our curators are required to work in line with a set of values that reflect high ethical standards in their area of expertise
- our performance management and development scheme requires managers and supervisors to assess the compliance of their staff with the APS Values in their regular performance assessments, and
- senior management and our leadership group are required to sign up to a leadership protocol that states that they acknowledge they have personal responsibility and accountability for exhibiting leadership behaviour that is consistent with the APS Values and Code of Conduct.

As the NFSA is required to comply with the *Commonwealth Authorities and Companies Act 1997*, all our managers and staff undertake to act ethically in carrying out their work. This means acting with appropriate care and diligence, not misusing their position to gain any personal benefits, and complying with key policies and procedures.

MANAGEMENT OF HUMAN RESOURCES

During 2009–10 we put in place the *NFSA Collective Agreement 2009-2012*. We acknowledge that the growth and success of the NFSA is directly linked to achieving high levels of employee engagement and the continued growth and contribution of all our staff as individuals and collaborative team members. The Collective Agreement commits to achieving this through initiatives within a People and Culture Strategy that addresses key areas under the following plans:

- Communication and Consultation
- Performance Management and Development
- Learning and Development
- Recognition and Rewards
- Workforce Planning and Development (including succession planning)
- Knowledge Management and Transfer, and
- Workplace Environment and Workforce Diversity.

The People and Culture Strategy will foster an environment that will enable us to achieve broader APS outcomes, such as meeting future challenges, increasing employee engagement, and developing the skills and capabilities of all our staff.

The design and implementation of a tailored NFSA Work Level Standards and Capability Framework highlighted the unique professional skills base of our staff. A workforce planning and development process (now under way) also concentrates on those skills at risk which may be impacted in the future by factors such as changing economic conditions or an ageing workforce. This process also proposes a knowledge transfer and skills development program to address those potential skill gaps. The Work Level Standards and Capability Framework also underpins the Performance Management and Development Scheme which was successfully launched for the 2009–10 performance cycle. This scheme includes individual work plans and learning and development activities that are framed in support of branch and organisational outcomes.



Video and Telecine Services staff receiving their Australia Day Achievement Award

CASE STUDY

ACKNOWLEDGING OUR PEOPLE AND CULTURE

In July 2009 our *Collective Agreement 2009–2012* took effect. A first for the NFSA as a statutory authority, this agreement positions us as an employer of choice that will support employees while delivering on legislative and corporate plan goals now and into the future. We are committed to a People and Culture Strategy that will provide improved, flexible and simplified ways to support the continued development of our employees through a range of opportunities.

The collective agreement provides employees with:

- pay outcomes that align favourably with benchmarks from comparative institutions
- very attractive conditions of employment that support work–life balance and staff retention
- conditions and supporting arrangements that ensure we provide a safe, fair and engaging work environment, and
- access to a comprehensive and effective Performance Management and Development Scheme. This has been implemented with the support of a major training program for managers and staff addressing all aspects of effective performance management. This includes clarity of business priority tasks and behavioural expectations, the importance of giving and receiving quality feedback, and a strong focus on communication, skills and career development.

In addition, we have implemented a number of initiatives under the umbrella of the People and Culture Strategy which further strengthen our culture to fully embrace the benefits of strong, inspirational leadership at all levels, a ‘can do’ attitude to addressing business challenges and opportunities, spirited collaboration, and

a focus on team and individual development in all that we do. Following are key initiatives encompassed in this strategy:

- Development of the NFSA Capability Framework and Work Level Standards which has been strongly informed by, and aligned with, the APS Integrated Leadership System. These documents were crafted to reflect and acknowledge the broad diversity of work across the many professional discipline areas of the NFSA. The NFSA Capability Framework and Work Level Standards have been used to inform branch restructuring, workforce planning at organisational and branch levels, job evaluations of identified positions, and as a useful guide in assisting our managers with job design, recruitment and performance management activities.
- An executive coaching program for Executive Level 2 and selected Executive Level 1 staff.
- The NFSA Recognition and Rewards Plan which is designed to recognise individuals and teams for their positive behaviours, their significant achievements, and the introduction of innovative ideas. The plan also covers recognition for loyal and long-term service in the APS. The plan incorporates immediate rewards for significant achievements or innovations as well as annual awards for ongoing high achievements. Recognition has been acknowledged through a range of awards, including those for Excellence in Leadership, the Australia Day Award, Significant Achievement Certificates, the Innovation Award, and recognition of 25 years of service in the APS.



Consultant Jeff Lamond presenting to Leadership Group staff at the NFSA, Canberra

The NFSA Learning and Development Plan has resulted in learning and development opportunities for more than 90% of our staff during 2009–10, including

- executive coaching for managers and supervisors (extended beyond individual coaching sessions to include several branch team-building and planning workshops)
- team-building and business planning
- a series of targeted master classes, as follows:
 - » Creativity and innovation
 - » Overcoming barriers and pitfalls in major projects
 - » Vanguard leadership models for modern success and sustainability
 - » NFSA Online seminar
 - » Managing at a distance
 - » Remaining relevant as a cultural institution
 - » Creating engaging exhibition design
 - » Leadership in the APS
 - » Appreciation of cross-cultural awareness
- attendance at national and international conferences and seminars
- occupational health and safety training
- project management training, and
- accredited training in Museum Practice, and Screen and Media.

Just over 50% of the 2009–10 operational human resources budget was spent on learning and development initiatives. The resultant increase in skills – across all levels – positions us to continue the development of the capabilities and talent of our current workforce. It also demonstrates sustainable high performance in a culture that values and recognises individual and team commitment to working collaboratively to achieve our goals. This is further evidenced by the successful promotion of 12 of our people during the year, five of whom were promoted to management positions.



I would like to thank you and your fantastic staff for the opportunity to spend an observation day at the National Film and Sound Archive. I have learnt a great deal, and the timing is ripe for my studies at UC. I could certainly use these resources in my own teaching, enhancing art history theory with wonderful period footage, as we discussed, the social document aspect, to make things more 'real' and draw relevance with students. Your staff are great – engaging, knowledgeable, creating an openness with the students. ■■■

Tony Quintana, University of Canberra

CASE STUDY

HIGH FIDELITY HELPS US ACHIEVE TOGETHER

June 2010 saw the completion of the High Fidelity project which aimed to help us better harness and share our organisational knowledge. The project brought together a group of staff from across the NFSA – all branches and locations – to work together and provide input relevant to our whole staff base.

The culmination of this work is a new brand for the NFSA that we can all identify with more easily, allowing the Australian public to get to know and understand us better. Recommendations from the project will now flow into our business plans and activities over the coming years. (For more detailed information about the project, see pages 106–107 of our 2008–09 annual report.)

The working group found there is a lot to be proud of at the NFSA: the collection; our people; our Guiding Principles; the people who use us and the different ways we help them do so; our role in the audiovisual community; and our

work with and knowledge of the audiovisual format. Together, these dimensions are what make the NFSA unique and interesting and, more importantly, make it a truly living archive. Using these strengths and our ability to share stories, the NFSA is *Australia's living archive*.

High Fidelity was not a quick fix but a long-term project allowing more sustainable change. As well as delivering our new brand, several outputs were achieved through the project, such as the implementation of a weekly staff e-newsletter, new online discussion spaces for staff to share ideas, recommendations for improving internal communications, and the collection of valuable information about our stakeholders via research. However, one of the most important outputs is the ongoing cross-branch communication and consultation that has been generated among the working group and that is now endorsed as a model for other NFSA projects.

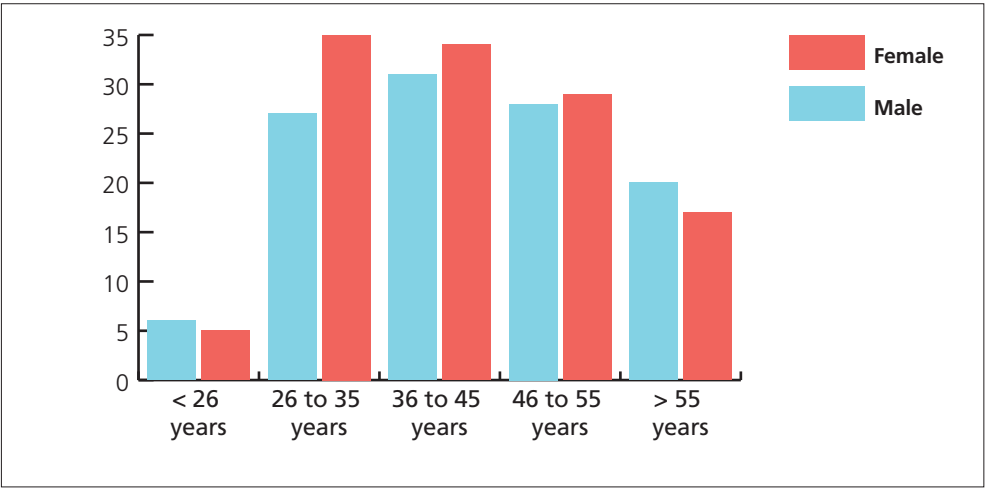
OUR PEOPLE

Our full-time equivalent workforce has increased by 8.4% since 30 June 2009, from 202.17 to 211.46 at 30 June 2010. This represents 232 in actual staff numbers.

Of these employees, 194 were ongoing and 38 were non-ongoing. The ratio of full-time to part-time employees was 84% to 16%, and our policy on flexible working arrangements supported an additional 10 employees in their request to work part-time. This represented an increase of 37% in part-time employees over the 12-month period.

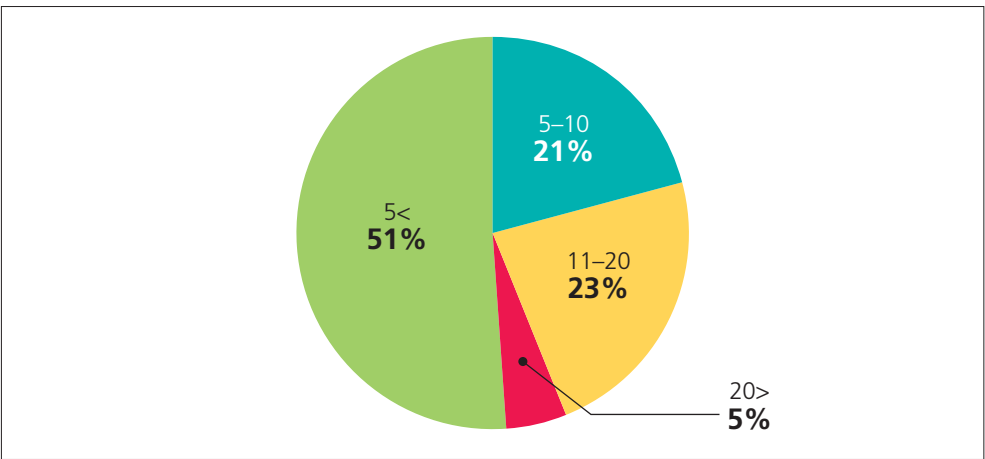
We continue to employ a diverse workforce, 79% of whom are aged between 26 and 55. The number of female staff (120 compared with 112 in 2008–09) is slightly higher than the number of male staff (112 compared with 102 in 2008–09). Employees from non-English speaking backgrounds represent 5.2% of the workforce, while 2.4% of our staff identify as Indigenous (compared with 1.1% last year).

FIGURE 10: GENDER AND AGE OF NFSA STAFF IN 2009–10



Although the average length of service for staff is still 7.2 years, 23% have served for 10 to 20 years, and 5% have over 20 years' service.

FIGURE 11: LENGTH OF SERVICE AT JUNE 2010



OCCUPATIONAL HEALTH AND SAFETY

During the year we continued to provide a healthy and safe work environment for our employees and visitors, in line with best practice and our legislative obligations.

With the support of the Senior Executive Group, the People and Culture Branch, the OH&S Committee and our Health and Safety Representatives, we have implemented a number of specific strategies and actions designed to enhance the reporting mechanism through which we monitor the effectiveness of our OH&S policies and procedures.



Quentin Turnour was an engaging speaker... I am thrilled that the NFSA has agreed to be a partner in bringing the *Other Film Festival* to Canberra and providing a first class mainstream venue to showcase the work of people with disabilities. ■■

Mary Durkin, Disability & Community Services
Commissioner commenting on the NFSA's contribution to the launch of *artistproof*, an exhibition of artworks by people with disabilities

We are committed to providing an engaging, ethical, safe and diverse workplace. For example, we provided annual health checks and flu vaccinations for our staff, and we promoted – and provided information updates on – events such as Mental Health Week, the influenza epidemic and the Swine Flu virus. We also put in place flexible working arrangements in response to extreme weather conditions such as the heat wave in Melbourne.

We are pleased to report a significant (18%) drop in the incidence of unplanned sick leave, from 1,799 days in 2008–09 to 1,481 days in 2009–10.

We have a strong commitment to reducing the number and frequency of incidents as far as practicable at all office sites, and to encourage staff to report all incidents, accidents and near-misses to ensure all measures are taken to eliminate any further risk.

The number of workers compensation claims accepted during the year were relatively minor resulting in a 56% drop in total days lost to injury – from 43 to 19 days.

There was one Comcare Notifiable Incident during the year, when a Manchurian pear tree in the courtyard dropped a large branch. No injuries were sustained during the incident, and the tree has now been removed.

EMPLOYEES WITH DISABILITIES

We have drafted a comprehensive Workplace Diversity Plan that demonstrates a commitment to creating a working environment that values and benefits from the contribution of its employees from diverse backgrounds and experiences.

The Workplace Diversity Plan recognises that all people bring different qualities, skills, knowledge, experiences, perspectives and attitudes to work. Valuing and appreciating these differences can improve the workplace for individuals, and enhance our overall performance.

A strategy for employing people with a disability is an integral part of this plan. This strategy outlines the actions we will undertake over the next three years to remove barriers to, and encourage the participation of, people with a disability in our workforce. The strategy also defines actions, outcomes and responsibilities against the focus areas of:

- disclosure of disabilities
- workplace environmental factors, including building access, IT systems access and reasonable adjustments to take advantage of available assistive technologies
- a Mental Health Toolkit, and
- training on disability awareness.

SECTION 3 GOVERNANCE AND ACCOUNTABILITY



OUR GOVERNANCE AND LEGISLATIVE FRAMEWORK

The National Film and Sound Archive (NFSA) is accountable to the Australian Parliament through the Minister for the Arts, the Hon Simon Crean MP.

The 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 basis, reflecting the importance of audiovisual cultural heritage and the professional roles that safeguard and disseminate the collection.

This framework is supplemented by a comprehensive business planning framework that ensures we achieve high standards of governance and accountability. Key corporate documents include:

- the *Corporate Plan 2009–10 to 2011–12*
- the 2009–10 Charter of Operations
- our Guiding Principles
- the *Collection Policy* and *Statement of curatorial values*, and
- a number of key business strategies and implementation plans.

OUR PERFORMANCE MANAGEMENT FRAMEWORK

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.

BUSINESS PLANNING PROCESSES

We have an integrated business planning process for the development of the corporate plan, annual business plan, annual branch plans and the annual budget, with links to other key business processes. These linked business processes include priority setting, workforce planning, risk assessment, resource allocation, and development of individual work plans and development plans.

POLICIES AND PROCEDURES

We have a range of policies and procedures in place, including employment, occupational health and safety, procurement, contract management, information services, emergency, business continuity and disaster recovery. Other key policies relate to management of the collection and include the *Collection Policy* and *Statement of curatorial values*, the Research Policy and Indigenous Protocols. Policies are developed by the branch responsible, for consideration by the relevant internal committee and, where appropriate, a Board committee, before final approval by the Board.

RISK MANAGEMENT

Formalised risk management is a central element of our operations, and promotes a culture that supports the identification, mitigation and review of all strategic, operational and financial risks. Risk identification occurs at several levels:

- strategic risks are identified by the management team through our business planning processes, and
- corporate or operational level risks are identified through business planning, project planning and operational processes.

Monitoring of risk management occurs through:

- regular monitoring of outcomes by management
- audit and review of our activities by audit bodies, and
- contract management by specialist NFSA contract managers and line managers.

The Board receives a risk analysis and mitigation report at each Board meeting.

PROJECT MANAGEMENT GUIDELINES

The Project Management Guidelines are a collection of guides, logs, reports and templates which articulate and support our project management methodology. They provide governance and a consistent approach to managing projects across the organisation.

In addition to providing support to project managers and project contributors, the guidelines also document reporting obligations and the approval procedure for initiating projects and change control for projects. Senior management have visibility of all projects via the project register.

The Project Management Guidelines dovetail with our Procurement and Risk Management guidelines and ensure projects align with our strategic objectives.

REPORTING ON OUR SERVICE STANDARDS

In accordance with reporting requirements in our Service Charter in 2009–10 the NFSA received four complaints. They included: turnaround times for the retrieval of materials; the provision of online access to preservation material; an issue with the aspect ratio of a film transferred to DVD; and the screening of a film with sensitive themes. All complaints were responded to in writing and action taken to ensure performance against our service standards remains high.

CASE STUDY

ADOPTING A STRONG GOVERNANCE FRAMEWORK

Throughout 2009–10 we have continued to implement a strong governance and accountability framework. This provides assurance – through the Audit Committee to the Board – that we comply with our legislative requirements and have carried out smart planning and sensible risk management. This has guaranteed the efficient and effective delivery and good governance of organisational projects and core business activities.

Following are some examples of how this governance and accountability framework has been successful.

- **INTEGRATED CORPORATE TO INDIVIDUAL STAFF MEMBER PLANNING:**

This has been achieved through two complete annual business planning cycles (2008–09 and 2009–10) during which we reviewed our corporate plan and established annual NFSA and branch business plans. These plans integrate risk, resource and workforce planning elements and also ensure there is a line of sight from the corporate plan to the operational branch level on key strategies and priorities. The plans also enable performance to be assessed with clear timelines and key performance indicators. Importantly, branch business plan delivery is aligned

through branch manager performance and development plans and the inclusion in staff performance and development plans of the key projects and business activities for which they are responsible.

- **REVIEW AND STRENGTHENING OF LEADERSHIP CAPABILITY, STRUCTURES AND SUPPORTIVE PROCESSES:**

This has been achieved through a suite of measures that include coaching for executive level staff; review and improvement of the effectiveness of our leadership group (SES and EL2 staff) who meet to address strategic and important operational matters every six weeks; implementation of project management guidelines, templates and supporting training; branch planning, review and team-building workshops; and the successful implementation of a major organisational restructure that better aligns our work effort to meet strategic priorities.

- **COMPLETION OF A FULL SUITE OF GOVERNANCE DOCUMENTATION:**

This comprehensive suite of governance documentation – located on our intranet for all staff to access – includes the Fraud and Risk Framework, the Certificate of Compliance Framework, the Procurement Manual, the Engagement of Consultants Manual, the Risk Assessment Plan, the Fraud Control Plan, copies of all relevant governing legislation, performance reports, the corporate plan, Board communications to staff on key matters, internal committee details, key speeches and messages from the CEO, and a summary of monthly all-staff meetings, as well as a full summary of all-staff planning day outcomes.

OPERATIONS OF OUR BOARD

BOARD MEETINGS

The Board met four times during 2009–10. Ms Sally Basser, First Assistant Secretary, Culture Division, Department of the Environment, Water, Heritage and the Arts (DEWHA) attends Board meetings as an observer.

TABLE 1: BOARD MEETINGS

| DATE | VENUE |
|----------------------|-----------|
| 16–17 September 2009 | Melbourne |
| 9 December 2009 | Canberra |
| 18–19 February 2010 | Canberra |
| 22 April 2010 | Canberra |

The Board operates with an agreed Board Charter and Code of Conduct (see Appendix 1). Both the Charter and the Code of Conduct are reviewed annually by the 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 DEVELOPMENT

In addition to regular briefing at Board meetings on key business priorities, Board members participated in a governance master class in August 2009. The Board recognises that robust governance arrangements are critical to the successful operation of the Board and its stewardship of the NFSA. To this end, the Board is keen to take regular opportunities to discuss the principles of ‘good’ governance, their responsibilities as Board members, the NFSA’s governance framework and structures, and the risks of poor governance. Following the master class, the Board endorsed a paper clarifying the responsibilities of the Board and those of the CEO and the distinction between those administrative matters reported to the Board for information rather than decision.

To support the role of Board members in overseeing the strategic direction and financial management of the NFSA, members also participated in financial management training.

COMMITTEES

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

Committees meet as needed and report to the Board on their deliberations and workplans after committee meetings.

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. We did not dispose of any such items.

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 2009–10.

Section 28 of the CAC Act provides for ministerial directions about complying with general policies of the government. No such directions were received in 2009–10.

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, and
- not entered into any deeds of indemnity in relation to directors' and officers' liability.

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 2009–10 was \$168,397 (GST inclusive) 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 2009–10 we received one request for access to documents under section 15 of the FOI Act. The request was actioned in full. 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 2009–10. 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 \$287,459 (GST inclusive) comprising:

- \$212,215 for internal legal services, and
- \$75,244 for external legal services.

INDIGENOUS AUSTRALIAN ART CHARTER OF PRINCIPLES FOR PUBLICLY FUNDED COLLECTING INSTITUTIONS

Our primary focus is on audiovisual works and documentation as they apply to our collection of Indigenous film and sound material. We place a high priority on the preservation of the heritage of Indigenous Australians and are proud of our program to copy and repatriate relevant material

to Indigenous communities. In 2009–10, we acquired a total of 1,804 Indigenous audiovisual titles comprising 231 moving image titles, 516 recorded sound titles, 1,044 documentation titles and 13 new media titles.

INTERNAL AND EXTERNAL SCRUTINY

We continue to ensure that a sound governance framework that includes components of internal and external scrutiny is in existence.

AUDIT COMMITTEE

The Audit Committee met five times during 2009–10 to provide independent assurance and assistance to the Board and senior management on our financial reporting, control processes, risk and compliance framework and external accountability obligations. The operations of the Audit Committee are governed through a charter of operations and a set of operating procedures. While the Audit Committee reports its dealings to the Board it remains independent of the Board through the use of two independent Audit Committee members, one of whom is also the Chair of the Audit Committee.

During 2009–10 the Audit Committee:

- endorsed and reviewed the annual internal audit program conducted by WalterTurnbull¹ (our appointed internal audit service provider)
- reviewed and endorsed the Business Continuity Plan (BCP), including a detailed physical test of the BCP framework (Exercise Eucalyptus involving a simulated chemical spill in the film processing laboratories)
- reviewed the practices and procedures for effective fraud control to ensure continued compliance with the *Commonwealth Fraud Control Guidelines 2002*. Regular reviews of the Fraud Risk Assessment, Fraud Risk Plan, Fraud and Risk Framework and Business Risk Assessment and Plan were undertaken and an annual fraud report was provided to the Australian Institute of Criminology (AIC)
- Reviewed the annual financial statements and compliance report, and reviewed key internal processes, including:
 - » our data backup and restoration procedures
 - » our approach to collection valuation
 - » our approach to completing the annual compliance report required by the Department of Finance and Deregulation, and
 - » our strategy covering asset renewal, maintenance and assurance.

¹ Note: WalterTurnbull was merged with PricewaterhouseCoopers Australia during 2009–10

MANAGING OUR FINANCES

The NFSA continues to operate in a fiscally responsible manner within tight budget parameters that include identifying efficiencies to meet the ongoing impact of the government efficiency dividend. During 2009–10 we received a government appropriation of \$24.7m, which was a reduction from 2008–09 of \$466,000 to the NFSA operational budget. This reduction was due to a change in government funding, whereby collection acquisition funding was provided through an equity injection.

Increases in employee related costs during 2009–10 required us to reduce supplier expenditure (such as travel, consultants and general operational expenses) and to defer several discretionary priorities. We ensured that this internal budget process was in alignment with appropriation figures from the 2009–10 Portfolio Budget Statements (PBS). The internal budget was developed in consultation with the Leadership Group and was approved by the Senior Executive Group and the Board.

During 2009–10 we reviewed our accounting treatment of the collection. In consultation with the ANAO, we adjusted our accounting treatment, in particular we removed the concept of 'NFSA owned' and 'externally controlled'. Subsequently we have now recognised all collection items that were previously unrecognised as we can demonstrate that we control these items. In accordance with AASB108 *Accounting Policies, Changes in Accounting Estimates and Errors* these accounting adjustments were treated as a technical error.

This review resulted in an adjustment of approximately \$122 million and an increase in the value of the collection from \$45 million in the 2008–09 financial statements to \$171 million in 2009–10. In accordance with the accounting standards we restated our opening balances as at 1 July 2008 and our 2008–09 financial statements to account for this prior period valuation adjustment.

OPERATING RESULT

Total income was \$29.4m, compared with total expenses of \$28.4m. The resulting operating surplus of \$949,000 demonstrated the outcome of successful fiscal management in a tough financial environment. Our cash position increased from \$6.8m to \$7.7m, mainly due to underspends in the capital acquisition plan and the realignment of our five year capital program to reduce ongoing depreciation expenditure (the cash balance includes \$3.7m of provisions for staff leave entitlements, provisions for restoration obligations of \$174,000 with the balance being used for priority capital asset renewal and replacement priorities).

INCOME ANALYSIS

Total income received was \$29.4m. Income obtained by the NFSA was composed of revenue from Government (\$24.8m or 84.3% of revenue), gains from donations (\$3.2m or 11% of revenue), sales of goods and rendering of services (\$822,000 or 2.8% of revenue), interest (\$289,000 or 1% of revenue), royalties (\$118,000 or 0.4% of revenue, and other revenue (\$149,000 or 0.5% of revenue).

Significant gains from donations of \$3.2m were obtained due to the change in accounting treatment as we valued all donated items received during the year; rather than under the previous methodology where only donated items with transferred copyright were valued. Donations include the value of assets given to the NFSA at no cost. It is expected that the value of donation gains will remain consistent over the next few years in alignment with the adjusted valuation methodology.

Apart from gains from donations, all other income collected was in alignment with expectations. It was pleasing to note that we obtained various grant income in 2009–10, including grants of \$211,000 from the National Collecting Institutions Touring and Outreach program. In this challenging economic climate the NFSA is dedicated to expand revenue from external sources over the next few years and will focus on obtaining additional sponsorships, grants and product sales income.

EXPENDITURE ANALYSIS

Total expenditure incurred was \$28.4m. Expenditure incurred was comprised of:

- Employee related expenses of \$15.5m or 54.4% of total expenditure. This includes payments for salaries, wages, separation and superannuation. Employee related expenses also included salary increases through the NFSA Collective Agreement (2009–2012) of 4% in 2009-10
- Supplier expenses of \$7.4m or 26.2% of total expenditure. Supplier expenditure included payments for property operating and maintenance, consultants and contracts, and other general supplier expenditure
- Depreciation and amortisation of \$5.5m or 19.3% of total expenditure. Amortisation expenditure included amounts incurred on computer software and licences. Depreciation expenditure was incurred on buildings, infrastructure, plant and equipment and heritage and cultural assets. It is important to note that while depreciation expense is incurred on the collection (heritage and cultural assets \$2.8m) it is not funded under the PBS appropriation, and
- Other expenses of \$52,000 or 0.2% of total expenditure. Such minor expenditure items included finance costs, asset write downs and impairments. Write down and impairment of assets includes write down of assets due to items being unusable.

ANALYSIS OF ASSETS

We increased the value of our total assets from an adjusted figure of \$216m in 2008–09 to \$224m in 2009–10.

We have increased our financial assets from \$7.1m in 2008–09 to \$8.1m in 2009-10. Financial assets include cash, investments and receivables. Cash and cash equivalents (\$3.7m) included notes and coins held and any deposits in bank accounts. Investments included \$4m in term deposits. Receivables of \$379,000 included trade and other receivables, largely made up of \$238,000 of GST receivable from the Australian Taxation Office. Only 3.3% or \$13,000 of receivables were older than 90 days and debt collection activities have been commenced for a proportion of these items.

It was pleasing to note that the heritage and cultural assets within the collection now include all major assets under our control, rather than only assets where the NFSA holds copyright (as under the 2008–09 valuation methodology). Our collection was valued at \$171.7m and there were no indicators of impairment on the collection items. The value of the collection is supported through an independent valuer and written confirmations from the Preservation and Technical Services Branch.

In addition to the heritage and cultural assets disclosed in the financial statements it is important to note that 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 have any ownership of 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 by curators and accessioned into the collection.

Non-financial assets (excluding heritage and cultural assets) included:

- \$35.9m of land and buildings. These include collection storage accommodation, heritage buildings and staff accommodation. The value also includes leasehold improvements made to lease properties, particularly the Melbourne and Sydney offices
- \$5.9m of infrastructure, plant and equipment. No indications of impairment were identified for infrastructure, plant and equipment
- \$1.5m of intangibles. These include both internally developed, purchased software and non-theatrical screening licences
- \$605,000 of inventories. These include \$37,000 finished goods held by the shop for sale and \$568,000 of packaging and distribution materials held for consumption, and
- \$343,000 of other non-financial assets, representing prepayments made.

During 2009–10 the Australian Valuation Office, an independent valuer, conducted a revaluation of land and buildings and infrastructure, plant and equipment. The revaluation process resulted in an increment to the asset revaluation reserve of \$5.4m.

ANALYSIS OF LIABILITIES

We continue to maintain a relatively low level of liabilities (\$5.1m), with most liabilities as provisions (\$3.9m). Provisions are composed of employee provisions (\$3.8m) and provisions for restoration obligations for two leased properties (\$174,000). Apart from provisions the remaining liabilities are represented by:

- supplier payables of \$566,000 represented through trade creditors and accruals
- other payables of \$509,000, including accrued salaries and wages, superannuation and unearned income, and
- lease interest bearing liabilities of \$34,000 represented through leases of desktop computers.

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 2009–10 financial statements and have concluded that there were no significant audit issues.

COMPLIANCE WITH CAC ACT

During 2009–10 we implemented a range of improvements to CAC Act Compliance Reporting and assurance procedures, which the Audit Committee and Board endorsed. We performed a detailed review to identify and report any breaches of the CAC Act. No breaches were detected. The reporting of any CAC Act breaches is a requirement of Finance Circular 2008/05, which requires annual confirmation on legislative compliance and financial sustainability. Our compliance report is signed through a Board resolution and is provided to the Minister of Finance and Deregulation (Finance Minister) as well as our Minister.

PROCUREMENT AND CONTRACT MANAGEMENT

During 2009–10 we implemented a range of processes to further improve procurement and contract management. Key processes included:

- Training to all staff on the elements of contracts and procurement guidelines, including the issue of updated procurement flow charts and an overarching procurement manual
- The scanning of key contracts into our TRIM electronic records management system
- Stocktaking activities performed across all sites, including the Sydney and Melbourne offices
- Refinements to our detailed Asset Management, Renewal and Assurance plan, with alignment to the annual capital acquisition plan
- Where applicable ongoing use of the AusTender system, and
- Improvements to the contracts register, including better descriptions and inclusion of indemnity information.

We have a range of internal policies and procedures to appropriately reflect the requirements of the Commonwealth Procurement Guidelines (CPGs), relevant Government policy and better practice principles. During 2009–10 an internal audit was performed on procurement and contract management with detailed testing revealing that relevant legislative and other requirements are being adhered to regarding procurement and contract management processes. The overarching control frameworks for both functions were found to be robust and complemented by an embedded culture of compliance.

CONSULTANCY SERVICES EXPENDITURE

We utilise consultants to provide specialist skills to assist with key projects and tasks. Total expenditure on consultants was \$1,371,077 (GST inclusive). During 2009–10 27 consultancy contracts had expenditure over \$10,000 (GST inclusive):

| SUPPLIER | TYPE OF SERVICES PROVIDED | 2009–10 AMOUNT (INCLUDING GST) |
|--|--|-----------------------------------|
| Amberdew | Usability testing and user experience of NFSA Website | \$21,712 |
| Australian Government Solicitors | Specialist legal services | \$35,962 |
| Australian Valuation Office | Infrastructure, plant and equipment revaluation | \$26,800 |
| Blackfella Films Pty Ltd | Support for Message Sticks Film Festival | \$24,750 |
| Blake Dawson | Power of attorney advice, workplace relations advice | \$14,439 |
| Delinea Concepts Pty Ltd | Commercialisation strategy | \$35,348 |
| DLA Phillips Fox | Memorandum of Understanding (MoU) advice, employment advice | \$13,776 |
| Ether Multimedia | <i>australianscreen online</i> site maintenance | \$93,225 |
| Featherstone Productions Pty Ltd | Production of video compile highlighting Sounds of Australia for use on <i>australianscreen online</i> | \$14,573 |
| Graeme O'Neill Consulting Pty Ltd | Engineering advice to develop controlled temperature and humidity conditions | \$13,530 |
| IBM Australia Limited | Consultancy Fees for Lotus Domino 8.5 | \$11,550 |
| Information Management Solutions Pty Ltd | Development of the NFSA's Record Authority | \$31,592 |
| Kate Matthews | Curatorial Services Deed | \$16,260 |
| Ken Erwood and Associates Pty Ltd | Consulting Services for complex procurement activities | \$21,549 |
| Metro Screen | Project Coordination for the Queanbeyan Sound and Vision Project | \$11,557 |
| Michelle French | Designer for the development and production of NFSA websites | \$28,688 |
| Minter Ellison | Copyright advice, IP Policy, IP workshop | \$17,080 |
| OPC IT | Technical Support Services | \$104,022 |

| SUPPLIER | TYPE OF SERVICES PROVIDED | 2009–10 AMOUNT (INCLUDING GST) |
|-------------------------------|--|-----------------------------------|
| Quay Connection | Curatorial Services Deed | \$35,552 |
| Scenario Seven | NFSA Web Development | \$22,080 |
| SMG Consulting | Strategic communication services | \$26,627 |
| Stephen Robinson | Big Screen trailer | \$18,079 |
| Symantec Asia Pacific | Software installation | \$28,875 |
| The Interaction Consortium | Development of NFSA website | \$218,475 |
| WalterTurnbull (PWC) | Internal audit services | \$72,664 |
| WebFM Pty Ltd | Storage review and asset management plan | \$34,352 |
| Workplace Research Associates | Specialist job evaluation services | \$17,600 |

PROTECTING THE ENVIRONMENT

We understand our impact on the environment across all of our sites and are committed to reducing this through a range of sustainable and ever-improving business practices. These practices aim to reduce waste production and minimise the consumption of limited natural resources.

We have in place an Environmental Management System based on the International Standard AS/NZS ISO14001 and we continually strive to reduce our environmental impact while complying with relevant environmental legislation and participating in government initiatives.

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

A GREENER FUTURE

- 10% cent of the electricity we purchase is green power
- All waste stations have two bins: one for recycling and one for rubbish
- We have installed smart lighting and timers throughout our buildings to reduce our power consumption
- We use energy efficient lighting wherever we can
- Where possible, our bathrooms have water-saving technology
- Surplus furniture is given a second life rather than going to landfill
- We always try to use environmentally friendly cleaning products
- We recycle all our used and scrap office paper and cardboard

- We have independent water metering for prudent management of water usage across all sites and laboratories
- A second-hand stationery store is made available for staff to use
- We always consider recycled materials when purchasing stationery products
- We have supported Earth Hour for the last three years, both in terms of organisational participation and by encouraging staff to participate, and
- We have a program of careful maintenance over the Acton green precinct (in Canberra) and the care of over 100 trees on the site. This provides many benefits, including green tree retention, heritage conservation, multiple use areas, regeneration, a wildlife habitat, and natural beauty.

TECHNOLOGY

- Screens and equipment in the exhibition gallery use automated timers for start-up and shutdown
- Computers are replaced at regular intervals, with power consumption as a major consideration
- Surplus PCs are donated to charity rather than sent to landfill
- We use Server Virtualisation Technology, with one actual server and 13 virtual servers, which reduces power consumption
- All toner cartridges are recycled
- We are implementing the automatic shutdown of unused PCs
- Sub-metering has been installed on all electrical distribution boards to help identify anomalies and high usage areas, and
- Environmental conditions are continually monitored and reported through electronic temperature and humidity monitors.

SECTION 4 FINANCIAL STATEMENTS



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

Scope

I have audited the accompanying financial statements of the National Film and Sound Archive for the year ended 30 June 2010, which comprise a Statement by the Director, Chief Executive Officer and Chief Financial Officer; Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; Schedule of Asset Additions 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 have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance 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.

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 2010 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
16 September 2010

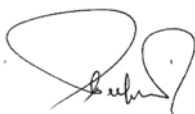
STATEMENT BY THE DIRECTOR, CHIEF EXECUTIVE OFFICER AND CHIEF FINANCIAL OFFICER

FOR THE PERIOD ENDED 30 JUNE 2010

In our opinion, the attached financial statements for the year ended 30 June 2010 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*, as amended.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the NFSA 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
Chairperson
14 September 2010



Dr Darryl McIntyre, FAIM
Chief Executive Officer
14 September 2010



Noel Florian
Chief Financial Officer
14 September 2010

STATEMENT OF COMPREHENSIVE INCOME

FOR THE PERIOD ENDED 30 JUNE 2010

| | NOTES | 2010 \$'000 | 2009 \$'000 |
|---|-------|---------------|---------------|
| EXPENSES | | | |
| Employee benefits | 3A | 15,470 | 14,699 |
| Suppliers | 3B | 7,442 | 7,540 |
| Depreciation and amortisation | 3C | 5,487 | 6,147 |
| Finance costs | 3D | 13 | 12 |
| Write-down and impairment of assets | 3E | 39 | 39 |
| Total expenses | | 28,451 | 28,437 |
| LESS: OWN-SOURCE INCOME | | | |
| OWN-SOURCE REVENUE | | | |
| Sale of goods and rendering of services | 4A | 822 | 710 |
| Interest | 4B | 289 | 350 |
| Royalties | 4C | 118 | 2 |
| Other | 4D | 142 | 139 |
| Total own-source revenue | | 1,371 | 1,201 |
| GAINS | | | |
| Donations | 4E | 3,225 | 2,979 |
| Sale of assets | 4F | 5 | - |
| Reversals of previous asset write-downs and impairments | 4G | 2 | 2 |
| Total gains | | 3,232 | 2,981 |
| Total own-source income | | 4,603 | 4,182 |
| Net cost of services | | 23,848 | 24,255 |
| Revenue from Government | | 24,797 | 25,082 |
| Surplus | | 949 | 827 |
| Surplus attributable to the Australian Government | | 949 | 827 |
| OTHER COMPREHENSIVE INCOME | | | |
| Changes in asset revaluation reserves | | 5,411 | - |
| Total other comprehensive income | | 5,411 | - |
| Total comprehensive income attributable to the Australian Government | | 5,411 | - |

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

The 2009 comparative figures have been restated in accordance with Note 1.19.

BALANCE SHEET

AS AT 30 JUNE 2010

| | NOTES | 2010 \$'000 | 2009 \$'000 |
|---|-------|----------------|----------------|
| ASSETS | | | |
| FINANCIAL ASSETS | | | |
| Cash and cash equivalents | 5A | 3,709 | 2,819 |
| Trade and other receivables | 5B | 379 | 317 |
| Investments | 5C | 4,000 | 4,000 |
| Total financial assets | | 8,088 | 7,136 |
| NON-FINANCIAL ASSETS | | | |
| Land and buildings | 6A,D | 35,992 | 31,844 |
| Property, plant and equipment | 6B,D | 5,924 | 5,804 |
| Heritage and cultural | 6C,D | 171,746 | 169,730 |
| Intangibles | 6E,F | 1,529 | 1,169 |
| Inventories | 6G | 605 | 709 |
| Other | 6H | 343 | 278 |
| Total non-financial assets | | 216,139 | 209,534 |
| Total assets | | 224,227 | 216,670 |
| LIABILITIES | | | |
| PAYABLES | | | |
| Suppliers | 7A | 566 | 609 |
| Other | 7B | 509 | 318 |
| Total payables | | 1,075 | 927 |
| INTEREST BEARING LIABILITIES | | | |
| Leases | 8A | 34 | 48 |
| Total interest bearing liabilities | | 34 | 48 |
| PROVISIONS | | | |
| Employee provisions | 9A | 3,773 | 3,332 |
| Other | 9B | 174 | 164 |
| Total provisions | | 3,947 | 3,496 |
| Total liabilities | | 5,056 | 4,471 |
| Net assets | | 219,171 | 212,199 |
| Contributed equity | | 211,984 | 211,372 |
| Reserves | | 5,411 | - |
| Retained surplus | | 1,776 | 827 |
| Total equity | | 219,171 | 212,199 |

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

The 2009 comparative figures have been restated in accordance with Note 1.19.

STATEMENT OF CHANGES IN EQUITY

FOR THE PERIOD ENDED 30 JUNE 2010

| | RETAINED EARNINGS | | ASSET REVALUATION RESERVE | | CONTRIBUTED EQUITY/CAPITAL | | TOTAL EQUITY | |
|--|-------------------|----------------|---------------------------|----------------|----------------------------|----------------|----------------|----------------|
| | 2010 \$'000 | 2009 \$'000 | 2010 \$'000 | 2009 \$'000 | 2010 \$'000 | 2009 \$'000 | 2010 \$'000 | 2009 \$'000 |
| OPENING BALANCE | | | | | | | | |
| Balance carried forward from previous period | 827 | - | - | - | 211,372 | - | 212,199 | - |
| Adjusted opening balance | 827 | - | - | - | 211,372 | - | 212,199 | - |
| COMPREHENSIVE INCOME | | | | | | | | |
| Other comprehensive income | - | - | 5,411 | - | - | - | 5,411 | - |
| Surplus for the period | 949 | 827 | - | - | - | - | 949 | 827 |
| Total comprehensive income | 949 | 827 | 5,411 | - | - | - | 6,360 | 827 |
| of which: Attributable to the Australian Government | 949 | 827 | 5,411 | - | - | - | 6,360 | 827 |
| TRANSACTIONS WITH OWNERS | | | | | | | | |
| CONTRIBUTIONS BY OWNERS | | | | | | | | |
| Equity injection | - | - | - | - | 612 | 90 | 612 | 90 |
| Restructuring ¹ | - | - | - | - | - | 211,282 | - | 211,282 |
| Sub-total transactions with owners | - | - | - | - | 612 | 211,372 | 612 | 211,372 |
| Closing balance as at 30 June | 1,776 | 827 | 5,411 | - | 211,984 | 211,372 | 219,171 | 212,199 |
| Closing balance attributable to the Australian Government | 1,776 | 827 | 5,411 | - | 211,984 | 211,372 | 219,171 | 212,199 |

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

1 The restructuring amount includes an adjustment to the opening balance as detailed in Note 1.19.

CASH FLOW STATEMENT

FOR THE PERIOD ENDED 30 JUNE 2010

| | NOTES | 2010 \$'000 | 2009 \$'000 |
|---|-----------|----------------|----------------|
| OPERATING ACTIVITIES | | | |
| CASH RECEIVED | | | |
| Goods and services | | 994 | 769 |
| Receipts from Government | | 24,797 | 25,082 |
| Interest | | 311 | 319 |
| Royalties | | 70 | 2 |
| Net GST received | | 592 | 693 |
| Donations | | 3 | 2 |
| Other | | 126 | 153 |
| Total cash received | | 26,893 | 27,020 |
| CASH USED | | | |
| Employees | | 14,955 | 13,793 |
| Suppliers | | 8,124 | 8,139 |
| Total cash used | | 23,079 | 21,932 |
| Net cash from operating activities | 10 | 3,814 | 5,088 |
| INVESTING ACTIVITIES | | | |
| CASH USED | | | |
| Purchase of property, plant and equipment | | 3,387 | 3,963 |
| Investments | | - | 4,000 |
| Total cash used | | 3,387 | 7,963 |
| Net cash used by investing activities | | (3,387) | (7,963) |
| FINANCING ACTIVITIES | | | |
| CASH RECEIVED | | | |
| Contributed equity | | 612 | 90 |
| Total cash received | | 612 | 90 |
| CASH USED | | | |
| Finance lease | | 149 | 173 |
| Total cash used | | 149 | 173 |
| Net cash from (used by) financing activities | | 463 | (83) |
| Net increase (decrease) in cash held | | 890 | (2,958) |
| Cash and cash equivalents at the beginning of the reporting period | | 2,819 | 5,777 |
| Cash and cash equivalents at the end of the reporting period | 5A | 3,709 | 2,819 |

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

The 2009 comparative figures have been restated in accordance with Note 1.19.

SCHEDULE OF COMMITMENTS

AS AT 30 JUNE 2010

| | 2010 \$'000 | 2009 \$'000 |
|---|--------------|--------------|
| BY TYPE | | |
| COMMITMENTS RECEIVABLE | | |
| Operating lease income | 53 | 55 |
| GST recoverable on commitments | 186 | 231 |
| Total commitments receivable | 239 | 286 |
| COMMITMENTS PAYABLE | | |
| CAPITAL COMMITMENTS | | |
| Land and buildings | 11 | 83 |
| Property, plant and equipment | 137 | 241 |
| Intangibles ¹ | 277 | 609 |
| Other | 4 | 23 |
| Total capital commitments | 429 | 956 |
| OTHER COMMITMENTS | | |
| Operating leases ² | 1,170 | 1,710 |
| Other | 498 | 648 |
| Total other commitments | 1,668 | 2,358 |
| Net commitments by type | 1,858 | 3,028 |
| BY MATURITY | | |
| COMMITMENTS RECEIVABLE | | |
| OPERATING LEASE INCOME | | |
| One year or less | 18 | 17 |
| From one to five years | 35 | 38 |
| Total operating lease income | 53 | 55 |
| OTHER COMMITMENTS RECEIVABLE | | |
| One year or less | 124 | 129 |
| From one to five years | 62 | 95 |
| Over five years | - | 7 |
| Total other commitments receivable | 186 | 231 |
| COMMITMENTS PAYABLE | | |
| CAPITAL COMMITMENTS | | |
| One year or less | 429 | 956 |
| Total capital commitments | 429 | 956 |
| OPERATING LEASE COMMITMENTS | | |
| One year or less | 618 | 644 |
| From one to five years | 552 | 993 |
| Over five years | - | 73 |
| Total operating lease commitments | 1,170 | 1,710 |

SCHEDULE OF COMMITMENTS (CONTINUED)

| | 2010 \$'000 | 2009 \$'000 |
|------------------------------------|--------------|--------------|
| OTHER COMMITMENTS | | |
| One year or less | 331 | 558 |
| From one to five years | 167 | 90 |
| Total other commitments | 498 | 648 |
| Net commitments by maturity | 1,858 | 3,028 |

Commitments are GST inclusive where relevant.

The 2009 figures have been restated for commitments receivable and other commitments.

- 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.
 - Lease 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.

SCHEDULE OF CONTINGENCIES

AS AT 30 JUNE 2010

| | 2010 \$'000 | 2009 \$'000 |
|-------------------------------------|-------------|-------------|
| CONTINGENT LIABILITIES | | |
| Other contingencies | 6 | - |
| Total contingent liabilities | 6 | - |

Details of each class of contingent liabilities and contingent assets listed above are disclosed in Note 11: Contingent Liabilities and Assets, along with information on significant remote contingencies and contingencies that cannot be quantified.

The NFSA had no contingent assets as at 30 June 2010.

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

SCHEDULE OF ASSET ADDITIONS

FOR THE PERIOD ENDED 30 JUNE 2010

| | LAND \$'000 | BUILDINGS \$'000 | HERITAGE & CULTURAL \$'000 | OTHER PP&E \$'000 | INTANGIBLES \$'000 | NON- THEATRICAL SCREENING LICENCES \$'000 | TOTAL \$'000 |
|---|----------------|---------------------|----------------------------------|----------------------|-----------------------|--|-----------------|
| THE FOLLOWING NON-FINANCIAL NON-CURRENT ASSETS WERE ADDED IN 2009-10 | | | | | | | |
| By purchase - | | | | | | | |
| Government funding | - | 626 | 1,562 | 633 | 521 | 31 | 3,373 |
| By finance lease | - | - | - | 152 | - | - | 152 |
| Assets received as | | | | | | | |
| gifts/donations | - | - | 3,221 | - | - | - | 3,221 |
| Total additions | - | 626 | 4,783 | 785 | 521 | 31 | 6,746 |
| THE FOLLOWING NON-FINANCIAL NON-CURRENT ASSETS WERE ADDED IN 2008-09 | | | | | | | |
| By purchase - | | | | | | | |
| Government funding | - | 1,267 | 1,437 | 1,051 | 206 | 4 | 3,965 |
| Assets received as | | | | | | | |
| gifts/donations | - | - | 2,977 | - | - | - | 2,977 |
| From acquisition | | | | | | | |
| of entities or | | | | | | | |
| operations (including | | | | | | | |
| restructuring) | 5,340 | 26,052 | 169,503 | 6,459 | 1,915 | 132 | 209,401 |
| Total additions | 5,340 | 27,319 | 173,917 | 7,510 | 2,121 | 136 | 216,343 |

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE PERIOD ENDED 30 JUNE 2010

| | |
|---------|--|
| Note 1 | Summary of Significant Accounting Policies |
| Note 2 | Events After the Reporting Period |
| Note 3 | Expenses |
| Note 4 | Income |
| Note 5 | Financial Assets |
| Note 6 | Non-Financial Assets |
| Note 7 | Payables |
| Note 8 | Interest Bearing Liabilities |
| Note 9 | Provisions |
| Note 10 | Cash Flow Reconciliation |
| Note 11 | Contingent Liabilities and Assets |
| 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 OBJECTIVE OF THE NATIONAL FILM AND SOUND ARCHIVE

The National Film and Sound Archive (NFSA) is an Australian Government controlled entity. The objective of NFSA is to develop, preserve and present Australia's national collection and other related collections and make them available to all Australians.

The NFSA is structured to meet the following outcome:

OUTCOME 1: Increased understanding and appreciation of Australia's audiovisual history by developing, preserving, maintaining and promoting the national audiovisual collection and providing access to audiovisual material of historic and cultural significance.

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

1.2 BASIS OF PREPARATION OF THE FINANCIAL STATEMENTS

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

The financial statements have been prepared in accordance with:

- Finance Minister's Orders (FMO's) for reporting periods ending on or after 1 July 2009, and
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

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

Unless an alternative treatment is specifically required by an accounting standard or the FMO's, 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 or a future sacrifice of economic benefits will be required and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under Agreements Equally Proportionately Unperformed are not recognised unless required by an accounting standard. Liabilities and assets that are unrecognised are reported in the schedule of commitments or the schedule of contingencies.

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

1.3 SIGNIFICANT ACCOUNTING JUDGEMENTS AND ESTIMATES

In the process of applying the accounting policies listed in this note, the NFSA has made the following judgements 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 property, plant and equipment has been taken to be the market value of similar items as determined by an independent valuer, 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.

1.4 NEW AUSTRALIAN 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.

1.5 REVENUE

Revenue from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer
- the authority retains no managerial involvement or 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 as at the end of the reporting period. 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*.

REVENUE FROM GOVERNMENT

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

1.6 GAINS

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 1.7).

SALE OF ASSETS

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

1.7 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.

1.8 EMPLOYEE BENEFITS

Liabilities for short-term employee benefits (as defined in AASB 119) and termination benefits due within twelve months of the end of reporting period 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 will apply 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 (DOFD) shorthand method as prescribed in the FMO's. 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 members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or other defined contribution schemes.

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 DOFD 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.

1.9 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 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 an 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.

1.10 CASH

Cash and cash equivalents includes cash on hand and demand 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

The NFSA classifies its financial assets in the following categories:

- held-to-maturity investments, 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 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 that are recognised at fair value through profit or loss.

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'. 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 end of each reporting periods.

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 statement of comprehensive income.

1.12 FINANCIAL LIABILITIES

Financial liabilities are classified as other financial liabilities and are recognised and derecognised upon trade date.

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.

1.14 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 transferor's accounts immediately prior to the restructuring.

1.15 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 'make good' 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 'make good' 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 |
| Property, 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 in the surplus/deficit. Revaluation decrements for a class of assets are recognised directly in the surplus/deficit 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

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 | 2010 | 2009 |
|-------------------------------|----------------|----------------|
| Buildings on freehold land | 33 to 69 years | 38 to 76 years |
| Leasehold improvements | Lease term | Lease term |
| Property, plant and equipment | 1 to 10 years | 3 to 20 years |
| Heritage and cultural assets | 3 to 160 years | 3 to 160 years |

The NFSA has items of property, plant and equipment, that are heritage and cultural assets, that have limited useful lives and are depreciated.

IMPAIRMENT

All assets were assessed for impairment at 30 June 2010. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs 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.

DERECOGNITION

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

1.16 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 are 3 to 5 years (2008–09: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2010.

1.17 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 can be 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.

1.18 TAXATION

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.

1.19 ADJUSTMENT TO OPENING BALANCE AND RESTATEMENT OF 2009 COMPARATIVES

During the 2009-10 financial year a review of the accounting treatment for the NFSA's heritage and cultural assets was undertaken which resulted in the identification of accounting adjustments in relation to AASB116 *Property, Plant and Equipment*.

This review assessed the accounting treatment of heritage and cultural items held by the NFSA, in particular the recognition and measurement of audiovisual collection items where the NFSA does not own the copyright. In its 2009 financial statements the NFSA did not recognise collection items where the copyright was held by an external party, except for re-useable audiovisual carriers which were recognised and measured at the replacement cost of the blank audiovisual carrier.

According to AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors* the resulting accounting adjustments are treated as an 'error'. This occurred because in 2009 the NFSA did not recognise collection items where the NFSA did not own the copyright to the item. As per AASB 108, the impact of this error has been corrected in the opening balance as at 1 July 2008 and applied retrospectively to the 2009 comparative year figures. The impact of the correction is as follows:

ADJUSTMENT TO OPENING BALANCE

| | ACTUAL 1 JULY 2008* \$'000 | IMPACT OF CORRECTIONS \$'000 | CORRECTED 1 JULY 2008 \$'000 |
|---------------------------------------|-------------------------------|---------------------------------|---------------------------------|
| BALANCE SHEET | | | |
| ASSETS | | | |
| NON-FINANCIAL ASSETS | | | |
| Heritage and cultural | 46,220 | 122,557 | 168,777 |
| Intangibles | 1,050 | 111 | 1,161 |
| STATEMENT OF CHANGES IN EQUITY | | | |
| EQUITY | | | |
| Contributed equity | 88,704 | 122,668 | 211,372 |

* As per 2008-09 Annual Report.

RESTATEMENT OF 2009 COMPARATIVES

| | ACTUAL 1 JULY 2008* \$'000 | IMPACT OF CORRECTIONS \$'000 | CORRECTED 1 JULY 2008 \$'000 |
|---|-------------------------------|---------------------------------|---------------------------------|
| INCOME STATEMENT | | | |
| EXPENSES | | | |
| Employee benefits | 15,406 | (707) | 14,699 |
| Suppliers | 8,080 | (540) | 7,540 |
| Depreciation and amortisation | 3,629 | 2,518 | 6,147 |
| Write-down and impairment of assets | 424 | (385) | 39 |
| OWN SOURCE INCOME | | | |
| GAINS | | | |
| Donations | 792 | 2,187 | 2,979 |
| BALANCE SHEET | | | |
| ASSETS | | | |
| NON-FINANCIAL ASSETS | | | |
| Heritage and cultural | 45,854 | 123,876 | 169,730 |
| Intangibles | 1,076 | 93 | 1,169 |
| STATEMENT OF CHANGES IN EQUITY | | | |
| EQUITY | | | |
| Contributed equity | 88,704 | 122,668 | 211,372 |
| Retained surplus (accumulated deficit) | (474) | 1,301 | 827 |
| CASH FLOW STATEMENT | | | |
| OPERATING ACTIVITIES | | | |
| CASH USED | | | |
| Employees | 14,499 | (706) | 13,793 |
| Suppliers | 8,678 | (539) | 8,139 |
| INVESTING ACTIVITIES | | | |
| CASH USED | | | |
| Purchase of property, plant and equipment | 2,718 | 1,245 | 3,963 |

* As per 2008-09 Annual Report.

NOTE 2: EVENTS AFTER THE REPORTING PERIOD

There are no events after the reporting period that will materially affect the financial statements.

NOTE 3: EXPENSES

| | 2010 \$'000 | 2009 \$'000 |
|-----------------------------------|---------------|---------------|
| NOTE 3A: EMPLOYEE BENEFITS | | |
| Wages and salaries | 11,708 | 10,760 |
| Superannuation: | | |
| Defined contribution plans | 692 | 545 |
| Defined benefit plans | 1,454 | 1,478 |
| Leave and other entitlements | 1,561 | 1,735 |
| Separation and redundancies | - | 64 |
| Other employee benefits | 55 | 117 |
| Total employee benefits | 15,470 | 14,699 |

NOTE 3B: SUPPLIERS

| | | |
|---|--------------|--------------|
| GOODS AND SERVICES | | |
| Property operating and maintenance | 1,605 | 1,692 |
| Consultants and contractors | 1,246 | 1,337 |
| Other expenses | 3,924 | 3,752 |
| Total goods and services | 6,775 | 6,781 |
| Goods and services are made up of: | | |
| Provision of goods – related entities | 2 | 2 |
| Provision of goods – external parties | 610 | 709 |
| Rendering of services – related entities | 451 | 456 |
| Rendering of services – external parties | 5,712 | 5,614 |
| Total goods and services | 6,775 | 6,781 |
| OTHER SUPPLIER EXPENSES | | |
| Operating lease rentals – related entities: | | |
| Minimum lease payments | 26 | 25 |
| Operating lease rentals – external parties: | | |
| Minimum lease payments | 570 | 637 |
| Workers compensation expenses | 71 | 97 |
| Total other supplier expenses | 667 | 759 |
| Total supplier expenses | 7,442 | 7,540 |

2010 \$'000 2009 \$'000

NOTE 3C: DEPRECIATION AND AMORTISATION

Depreciation:

| | | |
|-------------------------------|-------|-------|
| Buildings | 917 | 815 |
| Property, plant and equipment | 1,443 | 1,461 |
| Heritage and cultural assets | 2,767 | 3,461 |

Total depreciation

| | |
|--------------|--------------|
| 5,127 | 5,737 |
|--------------|--------------|

Amortisation:

| | | |
|----------------------------------|-----|-----|
| Assets held under finance leases | 171 | 207 |
|----------------------------------|-----|-----|

Intangibles:

| | | |
|-----------------------------------|-----|-----|
| Computer software | 164 | 181 |
| Non-theatrical screening licences | 25 | 22 |

Total amortisation

| | |
|------------|------------|
| 360 | 410 |
|------------|------------|

Total depreciation and amortisation

| | |
|--------------|--------------|
| 5,487 | 6,147 |
|--------------|--------------|

NOTE 3D: FINANCE COSTS

| | | |
|--|-----------|-----------|
| Finance leases | 4 | 4 |
| Unwinding of discount on restoration obligations | 9 | 8 |
| Total finance costs | 13 | 12 |

NOTE 3E: WRITE-DOWN AND IMPAIRMENT OF ASSETS

Asset write-downs and impairments from:

| | | |
|---|----|----|
| Write-down of receivables | 1 | 2 |
| Write-down of property, plant and equipment | 23 | 19 |
| Write-down of intangible assets | 6 | 11 |
| Impairment of receivables | 9 | - |
| Impairment of property, plant and equipment | - | 7 |

Total write-down and impairment of assets

| | |
|-----------|-----------|
| 39 | 39 |
|-----------|-----------|

NOTE 3F: OPERATING EXPENDITURE FOR HERITAGE AND CULTURAL ASSETS

| | | |
|-----------------------|--------------|--------------|
| Operating expenditure | 7,837 | 8,008 |
| Total | 7,837 | 8,008 |

Operating expenditure for heritage and cultural assets is contained in the statement of comprehensive income, however it is not disclosed as a separate line item. It is merely a representation of expenditure relating to heritage and cultural assets.

NOTE 4: INCOME

REVENUE

| | 2010 \$'000 | 2009 \$'000 |
|---|-------------|-------------|
| NOTE 4A: SALE OF GOODS AND RENDERING OF SERVICES | | |
| Provision of goods - external parties | 182 | 169 |
| Rendering of services - related entities | 81 | 18 |
| Rendering of services - external parties | 559 | 523 |
| Total sale of goods and rendering of services | 822 | 710 |

NOTE 4B: INTEREST

| | | |
|-----------------------|------------|------------|
| Deposits | 289 | 350 |
| Total interest | 289 | 350 |

NOTE 4C: ROYALTIES

| | | |
|------------------------|------------|----------|
| Royalties | 118 | 2 |
| Total royalties | 118 | 2 |

NOTE 4D: OTHER REVENUE

| | | |
|----------------------------|------------|------------|
| Sponsorships | 117 | 71 |
| Other | 25 | 68 |
| Total other revenue | 142 | 139 |

GAINS

| | 2010 \$'000 | 2009 \$'000 |
|---|---------------|---------------|
| NOTE 4E: DONATIONS | | |
| Donations | 3,225 | 2,979 |
| Total donations | 3,225 | 2,979 |
| NOTE 4F: SALE OF ASSETS | | |
| Property, plant and equipment: | | |
| Proceeds from sale | 26 | - |
| Carrying value of assets sold | (21) | - |
| Net gain from sale of assets | 5 | - |
| NOTE 4G: REVERSALS OF PREVIOUS ASSET WRITE-DOWNS AND IMPAIRMENTS | | |
| Reversal of impairment losses on receivables | 2 | 2 |
| Total reversals of previous asset write-downs and impairments | 2 | 2 |
| NOTE 4H: REVENUE FROM GOVERNMENT | | |
| Department of the Environment, Water, Heritage and the Arts | | |
| Government Revenue | 24,616 | 25,082 |
| Grants: | | |
| National Collecting Institutions Touring and Outreach Program | 181 | - |
| Total revenue from Government | 24,797 | 25,082 |

NOTE 5: FINANCIAL ASSETS

| | 2010 \$'000 | 2009 \$'000 |
|---|--------------|--------------|
| NOTE 5A: CASH AND CASH EQUIVALENTS | | |
| Cash on hand or on deposit | 3,709 | 2,819 |
| Total cash and cash equivalents | 3,709 | 2,819 |

NOTE 5B: TRADE AND OTHER RECEIVABLES

Good and Services:

| | | |
|---|-----------|-----------|
| Goods and services - related entities | 26 | 9 |
| Goods and services - external parties | 59 | 49 |
| Total receivables for goods and services | 85 | 58 |

Other receivables:

| | | |
|--|------------|------------|
| GST receivable from the Australian Taxation Office | 238 | 230 |
| Interest | 9 | 31 |
| Royalties | 48 | - |
| Other | 8 | - |
| Total other receivables | 303 | 261 |

Total trade and other receivables (gross)

388 319

Less impairment allowance account:

| | | |
|--------------------|-----|-----|
| Goods and services | (9) | (2) |
|--------------------|-----|-----|

Total impairment allowance account

(9) (2)

Total trade and other receivables (net)

379 317

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

Receivables are aged as follows:

| | | |
|----------------------------------|------------|------------|
| Not overdue | 365 | 290 |
| Overdue by: | | |
| 0 to 30 days | 8 | 13 |
| 31 to 60 days | 2 | 2 |
| 61 to 90 days | - | 9 |
| More than 90 days | 13 | 5 |
| Total receivables (gross) | 388 | 319 |

The impairment allowance account is aged as follows:

| | | |
|---|------------|------------|
| More than 90 days | (9) | (2) |
| Total impairment allowance account | (9) | (2) |

RECONCILIATION OF THE IMPAIRMENT ALLOWANCE ACCOUNT

MOVEMENTS IN RELATION TO 2010

| | GOODS AND SERVICES \$'000 |
|------------------------------------|---------------------------|
| Opening balance | (2) |
| Amounts written off | - |
| Amounts recovered and reversed | 2 |
| Increase recognised in net surplus | (9) |
| Closing balance | (9) |

MOVEMENTS IN RELATION TO 2009

| | GOODS AND SERVICES \$'000 |
|------------------------------------|---------------------------|
| Opening balance | (3) |
| Amounts written off | 1 |
| Amounts recovered and reversed | 2 |
| Increase recognised in net surplus | (2) |
| Closing balance | (2) |

| | 2010 \$'000 | 2009 \$'000 |
|-----------------------------|--------------|--------------|
| NOTE 5C: INVESTMENTS | | |
| Deposits | 4,000 | 4,000 |
| Total investments | 4,000 | 4,000 |

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

NOTE 6: NON-FINANCIAL ASSETS**NOTE 6A: LAND AND BUILDINGS**

| | | |
|---|---------------|---------------|
| Land at fair value | 5,625 | 5,340 |
| Buildings on freehold land: | | |
| Work in progress | 2 | 12 |
| Fair value | 29,274 | 26,104 |
| Accumulated depreciation | - | (691) |
| Total buildings on freehold land | 34,901 | 30,765 |
| Leasehold improvements: | | |
| Fair value | 1,091 | 1,203 |
| Accumulated depreciation | - | (124) |
| Total leasehold improvements | 1,091 | 1,079 |
| Total land and buildings | 35,992 | 31,844 |

No indicators of impairment were found for land and buildings.

No land or buildings are expected to be sold or disposed of within the next 12 months.

NOTE 6B: PROPERTY, PLANT AND EQUIPMENT

| | | |
|--|--------------|--------------|
| Property, plant and equipment: | | |
| Work in progress | 4 | 117 |
| Fair value | 5,920 | 7,357 |
| Accumulated depreciation | - | (1,663) |
| Accumulated impairment losses | - | (7) |
| Total property, plant and equipment | 5,924 | 5,804 |

Plant and equipment under finance leases were subject to revaluation. The carrying amount is included in the valuation figures above.

All revaluations were conducted in accordance with the revaluation policy stated at Note 1.15. On 30 June 2010 the Australian Valuation Office, an independent valuer, conducted a revaluation of the NFSA's property, plant and equipment.

Revaluation increments of \$285,000 for land (2009: \$nil), \$3,049,000 for buildings on freehold land (2009: \$nil), \$81,000 for leasehold improvements (2009: \$nil) and \$1,999,000 for property, plant and equipment (2009: \$nil) were credited to the asset revaluation reserve by asset class and included in the equity section on the balance sheet.

No indicators of impairment were found for property, plant and equipment.

No property, plant or equipment is expected to be sold or disposed of within the next 12 months.

| | 2010 \$'000 | 2009 \$'000 |
|---------------------------------------|----------------|-------------|
| NOTE 6C: HERITAGE AND CULTURAL | | |
| Heritage and cultural: | | |
| Fair value | 178,700 | 173,917 |
| Accumulated depreciation | (6,954) | (4,187) |
| Total heritage and cultural | 171,746 | 169,730 |

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

No heritage and cultural assets are expected to be sold or disposed of within the next 12 months.

NOTE 6D: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT (2009-10)

| | LAND \$'000 | BUILDINGS \$'000 | TOTAL LAND AND BUILDINGS \$'000 | OTHER PP&E \$'000 | HERITAGE AND CULTURAL \$'000 | TOTAL \$'000 |
|--|----------------|---------------------|--|----------------------|---------------------------------------|-----------------|
| AS AT 1 JULY 2009 | | | | | | |
| Gross book value | 5,340 | 27,319 | 32,659 | 7,474 | 173,917 | 214,050 |
| Accumulated depreciation/amortisation and impairment | - | (815) | (815) | (1,670) | (4,187) | (6,672) |
| Net book value 1 July 2009 | 5,340 | 26,504 | 31,844 | 5,804 | 169,730 | 207,378 |
| Additions: | | | | | | |
| By purchase | - | 626 | 626 | 785 | 544 | 1,955 |
| By donation | - | - | - | - | 3,221 | 3,221 |
| Internally developed | - | - | - | - | 1,018 | 1,018 |
| Revaluations recognised in other comprehensive income | 285 | 3,130 | 3,415 | 1,999 | - | 5,414 |
| Reclassification | - | 1,024 | 1,024 | (1,027) | - | (3) |
| Depreciation/amortisation expense | - | (917) | (917) | (1,614) | (2,767) | (5,298) |
| Disposals (write-downs) | - | - | - | (23) | - | (23) |
| Net book value 30 June 2010 | 5,625 | 30,367 | 35,992 | 5,924 | 171,746 | 213,662 |
| NET BOOK VALUE AS OF 30 JUNE 2010 REPRESENTED BY: | | | | | | |
| Gross book value | 5,625 | 30,367 | 35,992 | 5,924 | 178,700 | 220,616 |
| Accumulated depreciation/amortisation and impairment | - | - | - | - | (6,954) | (6,954) |
| | 5,625 | 30,367 | 35,992 | 5,924 | 171,746 | 213,662 |

NOTE 6D (CONT'D): RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT (2008-09)

| | LAND \$'000 | BUILDINGS \$'000 | TOTAL LAND AND BUILDINGS \$'000 | OTHER PP&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) |
| Adjustment to opening balance | | | | | 122,557 | 122,557 |
| Net book value 1 July 2008 | 5,340 | 26,052 | 31,392 | 6,459 | 168,777 | 206,628 |
| Additions: | | | | | | |
| By purchase | - | 1,267 | 1,267 | 1,051 | 470 | 2,788 |
| By donation | - | - | - | - | 2,977 | 2,977 |
| Internally developed | - | - | - | - | 967 | 967 |
| Impairments recognised in the operating result | - | - | - | (7) | - | (7) |
| Reclassification | - | - | - | (12) | - | (12) |
| Depreciation/amortisation expense | - | (815) | (815) | (1,668) | (3,461) | (5,944) |
| Disposals (write-downs) | - | - | - | (19) | - | (19) |
| Net book value 30 June 2009 | 5,340 | 26,504 | 31,844 | 5,804 | 169,730 | 207,378 |
| NET BOOK VALUE AS OF 30 JUNE 2009 REPRESENTED BY: | | | | | | |
| Gross book value | 5,340 | 27,319 | 32,659 | 7,474 | 173,917 | 214,050 |
| Accumulated depreciation/amortisation and impairment | - | (815) | (815) | (1,670) | (4,187) | (6,672) |
| | 5,340 | 26,504 | 31,844 | 5,804 | 169,730 | 207,378 |

2010 \$'000 2009 \$'000

NOTE 6E: INTANGIBLES

Computer software:

| | | |
|------------------------------------|----------------|-------|
| Internally developed – in progress | 1,174 | 701 |
| Internally developed – in use | 656 | 646 |
| Purchased | 711 | 684 |
| Accumulated amortisation | (1,111) | (955) |
| Total computer software | 1,430 | 1,076 |

Other intangibles:

| | | |
|-----------------------------------|--------------|-------|
| Non-theatrical screening licences | 163 | 136 |
| Accumulated amortisation | (64) | (43) |
| Total other intangibles | 99 | 93 |
| Total intangibles | 1,529 | 1,169 |

No indicators of impairment were found for intangible assets.

No intangibles are expected to be sold or disposed of within the next 12 months.

NOTE 6F: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF INTANGIBLES (2009-10)

| | COMPUTER SOFTWARE INTERNALLY DEVELOPED \$'000 | COMPUTER SOFTWARE PURCHASED \$'000 | NON-THEATRICAL SCREENING LICENCES \$'000 | TOTAL \$'000 |
|---|--|--|--|--------------|
| AS AT 1 JULY 2009 | | | | |
| Gross book value | 1,347 | 684 | 136 | 2,167 |
| Accumulated depreciation/amortisation and impairment | (549) | (406) | (43) | (998) |
| Net book value 1 July 2009 | 798 | 278 | 93 | 1,169 |
| Additions: | | | | |
| By purchase or internally developed | 483 | 38 | 31 | 552 |
| Reclassifications | - | 3 | - | 3 |
| Amortisation | (53) | (111) | (25) | (189) |
| Disposals (write-downs) | | (6) | | (6) |
| Net book value 30 June 2010 | 1,228 | 202 | 99 | 1,529 |
| NET BOOK VALUE AS OF 30 JUNE 2010 REPRESENTED BY | | | | |
| Gross book value | 1,830 | 711 | 163 | 2,704 |
| Accumulated depreciation/amortisation and impairment | (602) | (509) | (64) | (1,175) |
| | 1,228 | 202 | 99 | 1,529 |

NOTE 6F (CONT'D): RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF INTANGIBLES (2008-09)

| | | | | |
|---|------------|------------|------------|--------------|
| AS AT 1 JULY 2008 | | | | |
| Gross book value | 1,213 | 702 | - | 1,915 |
| Accumulated depreciation/amortisation and impairment | (480) | (385) | - | (865) |
| Adjustment to opening balance | | | 111 | 111 |
| Net book value 1 July 2008 | 733 | 317 | 111 | 1,161 |
| Additions: | | | | |
| By purchase or internally developed | 134 | 72 | 4 | 210 |
| Reclassification | - | 12 | - | 12 |
| Amortisation | (69) | (112) | (22) | (203) |
| Disposals (write-downs) | - | (11) | | (11) |
| Net book value 30 June 2009 | 798 | 278 | 93 | 1,169 |
| NET BOOK VALUE AS OF 30 JUNE 2009 REPRESENTED BY | | | | |
| Gross book value | 1,347 | 684 | 136 | 2,167 |
| Accumulated depreciation/amortisation and impairment | (549) | (406) | (43) | (998) |
| | 798 | 278 | 93 | 1,169 |

2010 \$'000

2009 \$'000

NOTE 6G: INVENTORIES

Inventories held for sale:

Finished goods

37

42

Total inventories held for sale

37

42

Inventories held for consumption

568

667

Total inventories

605

709

During 2009-10, \$108,000 of inventory held for sale was recognised as an expense (2009: \$107,000).

During 2009-10, \$401,000 of inventory held for distribution was recognised as an expense (2009: \$326,000).

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

NOTE 6H: OTHER NON-FINANCIAL ASSETS

Prepayments

343

278

Total other non-financial assets

343

278

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

Total other non-financial assets are expected to be recovered in:

No more than 12 months

334

266

More than 12 months

9

12

Total other non-financial assets

343

278

NOTE 7: PAYABLES

| | 2010 \$'000 | 2009 \$'000 |
|--|-------------|-------------|
| NOTE 7A: SUPPLIERS | | |
| Trade creditors and accruals | 566 | 601 |
| Operating lease rentals | - | 8 |
| Total supplier payables | 566 | 609 |
| Supplier payables expected to be settled within 12 months: | | |
| Related entities | 89 | 75 |
| External parties | 477 | 534 |
| Total supplier payables | 566 | 609 |

Settlement is usually made within 30 days.

NOTE 7B: OTHER PAYABLES

| | | |
|--|-----|-----|
| Salaries and wages | 266 | 197 |
| Superannuation | 39 | 33 |
| Lease liabilities | 80 | 70 |
| Unearned income | 112 | 6 |
| Other | 12 | 12 |
| Total other payables | 509 | 318 |
| Total other payables are expected to be settled in | | |
| No more than 12 months | 429 | 248 |
| More than 12 months | 80 | 70 |
| Total other payables | 509 | 318 |

NOTE 8: INTEREST BEARING LIABILITIES

NOTE 8A: LEASES

| | | |
|---|-----------|-----------|
| Finance leases | 34 | 48 |
| Total leases | 34 | 48 |
| Payable: | | |
| Within one year: | | |
| Minimum lease payments | 34 | 49 |
| Deduct: future finance charges | - | (1) |
| Finance leases recognised on the balance sheet | 34 | 48 |

Finance leases exist in relation to desktop computers and are non-cancellable for fixed terms averaging 1 years (2009: 3 years), with a maximum term of 1 years (2009: 4 years). The interest rate implicit in the leases average 5% (2009: 1%) and the lease assets secure the lease liabilities. There are no contingent rentals.

NOTE 9: PROVISIONS

| | 2010 \$'000 | 2009 \$'000 |
|--|--------------|-------------|
| NOTE 9A: EMPLOYEE PROVISIONS | | |
| Leave | 3,773 | 3,332 |
| Total employee provisions | 3,773 | 3,332 |
| Employee provisions are expected to be settled in: | | |
| No more than 12 months | 1,421 | 1,406 |
| More than 12 months | 2,352 | 1,926 |
| Total employee provisions | 3,773 | 3,332 |

NOTE 9B: OTHER PROVISIONS

| | | |
|---------------------------------------|------------|-----|
| Provision for restoration obligations | 174 | 164 |
| Total other provisions | 174 | 164 |

Other provisions are expected to be settled in more than 12 months.

RECONCILIATION OF THE PROVISION FOR RESTORATION OBLIGATIONS ACCOUNT

| | PROVISION FOR RESTORATION \$'000 |
|--|-------------------------------------|
| Carrying amount 1 July 2009 | 164 |
| Additional provisions made | 3 |
| Amounts reversed | (1) |
| Unwinding of discount or change in discount rate | 8 |
| Closing balance 30 June 2010 | 174 |

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: CASH FLOW RECONCILIATION

RECONCILIATION OF CASH AND CASH EQUIVALENTS AS PER BALANCE SHEET TO CASH FLOW STATEMENT

| | 2010 \$'000 | 2009 \$'000 |
|---|--------------|--------------|
| CASH AND CASH EQUIVALENTS AS PER: | | |
| Cash flow statement | 3,709 | 2,819 |
| Balance sheet | 3,709 | 2,819 |
| Difference | - | - |
| RECONCILIATION OF NET COST OF SERVICES TO NET CASH FROM OPERATING ACTIVITIES | | |
| Net cost of services | (23,848) | (24,255) |
| Add revenue from Government | 24,797 | 25,082 |
| ADJUSTMENTS FOR NON-CASH ITEMS | | |
| Depreciation / amortisation | 5,487 | 6,147 |
| Net write-down of non-financial assets | 28 | 37 |
| Gain on disposal of assets | (5) | - |
| Non-cash collection donations | (3,221) | (2,977) |
| CHANGES IN ASSETS / LIABILITIES | | |
| (Increase) / decrease in net receivables | (62) | (274) |
| (Increase) / decrease in inventories | 104 | (25) |
| (Increase) / decrease in prepayments | (65) | (187) |
| Increase / (decrease) in supplier payables | (43) | 609 |
| Increase / (decrease) in other payable | 191 | 69 |
| Increase / (decrease) in employee provisions | 441 | 832 |
| Increase / (decrease) in other provisions | 10 | 30 |
| Net cash from operating activities | 3,814 | 5,088 |

NOTE 11: CONTINGENT LIABILITIES AND ASSETS

| | | OTHER CONTINGENCIES | |
|-------------------------------------|--|---------------------|---|
| CONTINGENT LIABILITIES | | | |
| Balance from previous period | | - | - |
| New | | 6 | - |
| Total contingent liabilities | | 6 | |

QUANTIFIABLE CONTINGENCIES

The schedule of contingencies reports contingent liabilities of \$6,000 (2009: \$nil) in respect of retention payments withheld on property fitouts. The amount represents an estimate of the NFSA's potential liability to the contractor upon the completion of any rectification works to possible defects within 12 months of the fitout completion date.

The NFSA had no contingent assets as at 30 June 2010.

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

UNQUANTIFIABLE CONTINGENCIES

The NFSA had no unquantifiable contingencies as at 30 June 2010.

SIGNIFICANT REMOTE CONTINGENCIES

The NFSA had no significant remote contingencies as at 30 June 2010.

NOTE 12: DIRECTORS’ REMUNERATION

The number of directors of the NFSA included in these figures are shown below in the relevant remuneration bands:

| | 2010 | 2009 |
|--|---------------|-----------|
| less than \$14,500 | 6 | 6 |
| \$14,500 to \$29,999 | 1 | - |
| \$30,000 to \$44,999 | - | 1 |
| Total number of directors | 7 | 7 |
| | \$ | \$ |
| Total remuneration received or due and receivable by directors of the NFSA | 54,043 | 70,133 |

Remuneration is paid to directors in accordance with the rates set out in *Remuneration Tribunal Determination 2009/14 - Remuneration and Allowances for Holders of Part-Time Public Office* dated 1 October 2009.

NOTE 13: RELATED PARTY DISCLOSURES

Members of the NFSA Board during the 2009–10 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 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 \$6,369 (2009: \$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 \$3,710 (2009: \$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

NOTE 14A: ACTUAL REMUNERATION PAID TO SENIOR EXECUTIVES

EXECUTIVE REMUNERATION

THE NUMBER OF SENIOR EXECUTIVES WHO RECEIVED:

| | 2010 | 2009 |
|-----------------------------------|------|------|
| \$145,000 to \$159,999 | - | 1 |
| \$160,000 to \$174,999 | - | 1 |
| \$175,000 to \$189,999 | 1 | 1 |
| \$205,000 to \$219,999 | - | 1 |
| \$220,000 to \$234,999 | 1 | - |
| \$250,000 to \$264,999 | 1 | - |
| Total number of senior executives | 3 | 4 |

TOTAL EXPENSE RECOGNISED IN RELATION TO SENIOR EXECUTIVE EMPLOYMENT

| | 2010 (\$) | 2009 (\$) |
|---|----------------|----------------|
| Short-term employee benefits: | | |
| Salary (including annual leave taken) | 555,462 | 477,744 |
| Changes in annual leave provisions | (4,905) | 12,249 |
| Other ¹ | 14,646 | 115,874 |
| Total short-term employee benefits | 565,203 | 605,867 |
| Superannuation (post-employment benefits) | 99,942 | 97,683 |
| Other long-term benefits | 19,335 | 16,363 |
| Total employee benefits | 684,480 | 719,913 |

During the year the entity paid no separation payments to senior executives (2009: \$64,243).

1 Other includes separation payments, non-cash fringe benefits, motor vehicle allowances and other allowances.

NOTE 14B: SALARY PACKAGES FOR SENIOR EXECUTIVES

AVERAGE ANNUALISED REMUNERATION PACKAGES
FOR SUBSTANTIVE SENIOR EXECUTIVES

| | AS AT 30 JUNE 2010 | | | AS AT 30 JUNE 2009 | | |
|---------------------------|--------------------|--|---|--------------------|--|---|
| | NO. SES | BASE SALARY (INCLUDING ANNUAL LEAVE) | TOTAL REMUNERATION PACKAGE ¹ | NO. SES | BASE SALARY (INCLUDING ANNUAL LEAVE) | TOTAL REMUNERATION PACKAGE ¹ |
| TOTAL REMUNERATION | | | | | | |
| \$160,000 to \$174,999 | - | - | - | 1 | 123,000 | 165,057 |
| \$175,000 to \$189,999 | 1 | 159,643 | 186,315 | - | - | - |
| \$220,000 to \$234,999 | 1 | 182,965 | 227,120 | 1 | 168,352 | 225,373 |
| \$250,000 to \$264,999 | 1 | 216,874 | 254,367 | 1 | 210,519 | 264,656 |
| Total | 3 | | | 3 | | |

1 Non-salary elements available to senior executives include superannuation, motor vehicle allowances (2009 only) and other allowances.

2 The amount disclosed in Note 14A may differ from the annualised remuneration disclosed in Note 14B due to the amount of leave taken during the year, non-cash fringe benefits provided, part-year service, acting arrangements, changes to base salary and allowances, changes to salary for superannuation purposes and the movement in leave provisions during the year.

NOTE 15: REMUNERATION OF AUDITORS

| | 2010 \$'000 | 2009 \$'000 |
|--|-------------|-------------|
| Remuneration to the Auditor-General for providing financial statement audit services was | 60 | 60 |
| | 60 | 60 |

No other services were provided by the Auditor-General.

NOTE 16: FINANCIAL INSTRUMENTS

| | 2010 \$'000 | 2009 \$'000 |
|--|--------------|--------------|
| NOTE 16A: CATEGORIES OF FINANCIAL INSTRUMENTS | | |
| FINANCIAL ASSETS | | |
| HELD-TO-MATURITY | | |
| Deposits | 4,000 | 4,000 |
| Total held-to-maturity | 4,000 | 4,000 |
| LOANS AND RECEIVABLES | | |
| Cash and cash equivalents | 3,709 | 2,819 |
| Trade and other receivables | 141 | 58 |
| Interest receivable | 9 | 31 |
| Total loans and receivables | 3,859 | 2,908 |
| Carrying amount of financial assets | 7,859 | 6,908 |
| FINANCIAL LIABILITIES | | |
| AT AMORTISED COST | | |
| Supplier payables | 566 | 609 |
| Finance leases | 34 | 48 |
| Total at amortised cost | 600 | 657 |
| Carrying amount of financial liabilities | 600 | 657 |

NOTE 16B: NET INCOME AND EXPENSE FROM FINANCIAL ASSETS

| | | |
|---------------------------------------|------------|------------|
| HELD-TO-MATURITY | | |
| Interest revenue | 176 | 113 |
| Net gain held-to-maturity | 176 | 113 |
| LOANS AND RECEIVABLES | | |
| Interest revenue | 113 | 237 |
| Impairment | (7) | 2 |
| Net gain loans and receivables | 106 | 239 |
| Net gain from financial assets | 282 | 352 |

The net interest revenue from financial assets not at fair value from profit and loss is \$289,000 (2009: \$350,000).

NOTE 16C: NET INCOME AND EXPENSE FROM FINANCIAL LIABILITIES

| | | |
|---|----------|----------|
| FINANCIAL LIABILITIES - AT AMORTISED COST | | |
| Interest expense | 4 | 4 |
| Net loss financial liabilities - at amortised cost | 4 | 4 |
| Net loss from financial liabilities | 4 | 4 |

The net interest expense from financial liabilities not at fair value from profit and loss is \$4,000 (2009: \$4,000).

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 receivables 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.

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.

| | 2010 \$'000 | 2009 \$'000 |
|-----------------------------|-------------|-------------|
| FINANCIAL ASSETS | | |
| Deposits | 4,000 | 4,000 |
| Cash and cash equivalents | 3,709 | 2,819 |
| Trade and other receivables | 141 | 58 |
| Interest receivable | 9 | 31 |
| Total financial assets | 7,859 | 6,908 |

The NFSA holds no collateral to mitigate against credit risk.

CREDIT QUALITY OF FINANCIAL INSTRUMENTS NOT PAST DUE OR INDIVIDUALLY DETERMINED AS IMPAIRED

| | NOT PAST DUE NOR IMPAIRED 2010 \$'000 | NOT PAST DUE NOR IMPAIRED 2009 \$'000 | PAST DUE OR IMPAIRED 2010 \$'000 | PAST DUE OR IMPAIRED 2009 \$'000 |
|-----------------------------|---|---|--|--|
| Deposits | 4,000 | 4,000 | - | - |
| Cash and cash equivalents | 3,709 | 2,819 | - | - |
| Trade and other receivables | 118 | 29 | 23 | 29 |
| Interest receivable | 9 | 31 | - | - |
| Total financial instruments | 7,836 | 6,879 | 23 | 29 |

AGEING OF FINANCIAL ASSETS THAT WERE PAST DUE BUT NOT IMPAIRED FOR 2010

| | 0 TO 30 DAYS \$'000 | 31 TO 60 DAYS \$'000 | 61 TO 90 DAYS \$'000 | 90+ DAYS \$'000 |
|-------------------------------|---------------------|----------------------|----------------------|-----------------|
| Trade and other receivables | 8 | 2 | - | 4 |
| Total financial assets | 8 | 2 | - | 4 |

AGEING OF FINANCIAL ASSETS THAT WERE PAST DUE BUT NOT IMPAIRED FOR 2009

| | 0 TO 30 DAYS \$'000 | 31 TO 60 DAYS \$'000 | 61 TO 90 DAYS \$'000 | 90+ DAYS \$'000 |
|-------------------------------|---------------------|----------------------|----------------------|-----------------|
| Trade and other receivables | 13 | 2 | 9 | 3 |
| Total financial assets | 13 | 2 | 9 | 3 |

NOTE 16F: LIQUIDITY RISK

The NFSA's financial liabilities are supplier payables and finance leases. 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 NON-DERIVATIVE FINANCIAL LIABILITIES 2010

| | ON DEMAND \$'000 | WITHIN 1 YEAR \$'000 | 1 TO 2 YEARS \$'000 | 2 TO 5 YEARS \$'000 |
|------------------------------------|------------------|----------------------|---------------------|---------------------|
| Supplier payables | 566 | - | - | - |
| Finance leases | - | 34 | - | - |
| Total financial liabilities | 566 | 34 | - | - |

MATURITIES FOR NON-DERIVATIVE FINANCIAL LIABILITIES 2009

| | ON DEMAND \$'000 | WITHIN 1 YEAR \$'000 | 1 TO 2 YEARS \$'000 | 2 TO 5 YEARS \$'000 |
|------------------------------------|------------------|----------------------|---------------------|---------------------|
| Supplier payables | 609 | - | - | - |
| Finance leases | - | 48 | - | - |
| Total financial liabilities | 609 | 48 | - | - |

The NFSA has no derivative financial liabilities in both the current and prior year.

NOTE 16G: MARKET RISK

RISK TO WHICH NFSA IS EXPOSED IN 2010

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 item on the balance sheet is the Finance Lease which bears 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 any payments 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

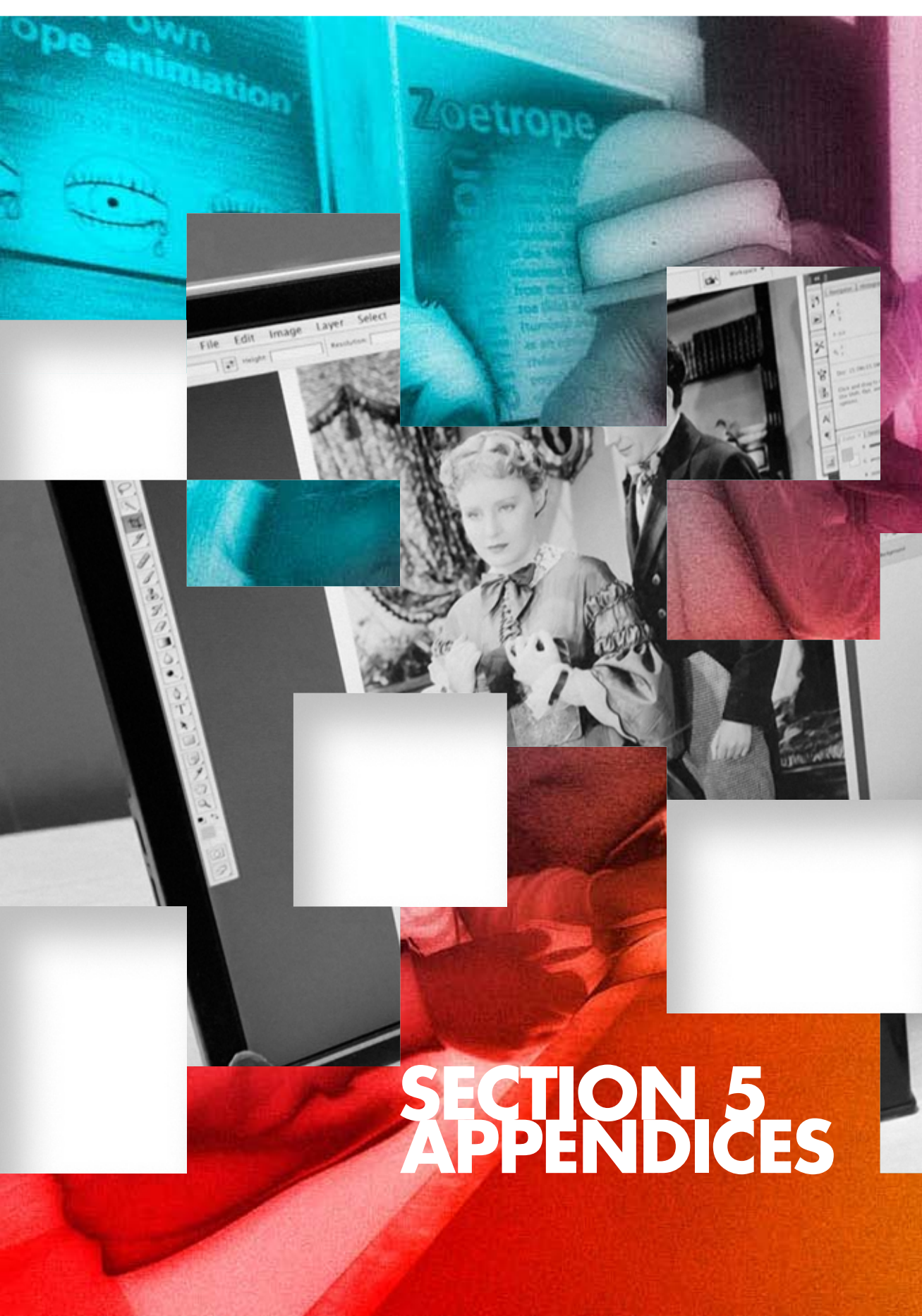
| | OUTCOME 1 | | TOTAL | |
|---|---------------|---------------|---------------|---------------|
| | 2010 \$'000 | 2009 \$'000 | 2010 \$'000 | 2009 \$'000 |
| EXPENSES | | | | |
| Departmental | 28,451 | 28,437 | 28,451 | 28,437 |
| INCOME FROM NON-GOVERNMENT SECTOR | | | | |
| DEPARTMENTAL | | | | |
| Sale of goods and services | 741 | 692 | 741 | 692 |
| Total income from non-government sector | 741 | 692 | 741 | 692 |
| OTHER OWN-SOURCE INCOME | | | | |
| DEPARTMENTAL | | | | |
| Sale of goods and services to related entities | 81 | 18 | 81 | 18 |
| Interest | 289 | 350 | 289 | 350 |
| Royalties | 118 | 2 | 118 | 2 |
| Donations | 3,225 | 2,979 | 3,225 | 2,979 |
| Sale of assets | 5 | - | 5 | - |
| Reversals of previous asset write-downs and impairments | 2 | 2 | 2 | 2 |
| Other | 142 | 139 | 142 | 139 |
| Total other own-source income | 3,862 | 3,490 | 3,862 | 3,490 |
| Net cost of outcome delivery | 23,848 | 24,255 | 23,848 | 24,255 |

Outcome 1 is described in Note 1.1. Net costs shown include intra-government costs that are eliminated in calculating the actual Budget Outcome.

NOTE 18B: MAJOR CLASSES OF EXPENSES, INCOME, ASSETS AND LIABILITIES BY OUTCOMES

| | OUTCOME 1 | | TOTAL | |
|---|----------------|----------------|----------------|----------------|
| | 2010 \$'000 | 2009 \$'000 | 2010 \$'000 | 2009 \$'000 |
| EXPENSES | | | | |
| Employee benefits | 15,470 | 14,699 | 15,470 | 14,699 |
| Suppliers | 7,442 | 7,540 | 7,442 | 7,540 |
| Depreciation and amortisation | 5,487 | 6,147 | 5,487 | 6,147 |
| Finance costs | 13 | 12 | 13 | 12 |
| Write-down and impairment of assets | 39 | 39 | 39 | 39 |
| Total expenses | 28,451 | 28,437 | 28,451 | 28,437 |
| INCOME | | | | |
| Sale of goods and services | 822 | 710 | 822 | 710 |
| Revenue from Government | 24,797 | 25,082 | 24,797 | 25,082 |
| Interest | 289 | 350 | 289 | 350 |
| Royalties | 118 | 2 | 118 | 2 |
| Donations | 3,225 | 2,979 | 3,225 | 2,979 |
| Sale of assets | 5 | - | 5 | - |
| Reversals of previous asset write-downs and impairments | 2 | 2 | 2 | 2 |
| Other | 142 | 139 | 142 | 139 |
| Total income | 29,400 | 29,264 | 29,400 | 29,264 |
| ASSETS | | | | |
| Cash and cash equivalents | 3,709 | 2,819 | 3,709 | 2,819 |
| Trade and other receivables | 379 | 317 | 379 | 317 |
| Investments | 4,000 | 4,000 | 4,000 | 4,000 |
| Land and buildings | 35,992 | 31,844 | 35,992 | 31,844 |
| Property, plant and equipment | 5,924 | 5,804 | 5,924 | 5,804 |
| Heritage and cultural | 171,746 | 169,730 | 171,746 | 169,730 |
| Intangibles | 1,529 | 1,169 | 1,529 | 1,169 |
| Inventories | 605 | 709 | 605 | 709 |
| Other | 343 | 278 | 343 | 278 |
| Total assets | 224,227 | 216,670 | 224,227 | 216,670 |
| LIABILITIES | | | | |
| Suppliers | 566 | 609 | 566 | 609 |
| Other payables | 509 | 318 | 509 | 318 |
| Leases | 34 | 48 | 34 | 48 |
| Employee provisions | 3,773 | 3,332 | 3,773 | 3,332 |
| Other provisions | 174 | 164 | 174 | 164 |
| Total liabilities | 5,056 | 4,471 | 5,056 | 4,471 |

Outcome 1 is described in Note 1.1. Net costs shown include intra-government costs that are eliminated in calculating the actual Budget outcome.



SECTION 5 APPENDICES

APPENDIX 1: BOARD CHARTER AND CODE OF CONDUCT

BOARD CHARTER

The Board is responsible to the Minister for 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 strategy documents. The Board's responsibilities include the governance practices of the NFSA.

The Board has delegated responsibility to management for the day-to-day operations of the NFSA, subject to certain authority limits and reporting requirements. The Board reserves the following matters:

- endorsing expenditure of funds outside the current financial authorisations
- approving signature of the Annual Financial Statements
- endorsing collecting policies and approving accessions to or deaccessions from the collection
- endorsing all submissions to inquiries and reviews and policy positions advocated by the NFSA
- endorsing the Charter of Operations
- endorsing the Annual Report
- approving the corporate plan (including the strategic plan and overall strategic directions) and endorsing significant corporate policies that are of a high level and may have an impact/be of interest externally
- appointing the Chief Executive Officer and reviewing his/her performance
- endorsing the annual budget and departures from the budget
- reviewing monthly financial reports
- endorsing organisational restructuring of a material nature
- agreeing membership of the Audit Committee and other committees
- undertaking risk management and monitoring operational and financial risks
- undertaking the annual Board performance assessment, and
- 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
- in their interactions with members of the NFSA staff ensure that they treat them with respect and courtesy and without harassment
- 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 (to the NFSA) any personal conflicts of interest, whether perceived or real, or serious breaches of the law
- 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 the CEO is aware of business interactions with NFSA management and staff, and
- 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 information about 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 the NFSA's financial data, control processes, risk and compliance framework, and responsibilities for external accountability. 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 the NFSA's 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)
- MEMBERS** Jeff Lamond (independent member)
Deb Verhoeven
Andrew Pike

ATTENDANCE

| | 25/8 | 15/9* | 4/12 | 9/4 | 27/5 |
|---------------|------|-------|------|-----|------|
| Jenny Morison | ✓ | ✓ | ✓ | ✓ | ✓ |
| Jeff Lamond | ✓ | ✓ | ✓ | ✗ | ✗ |
| Deb Verhoeven | ✓ | ✓ | ✓ | ✓ | ✓ |
| Andrew Pike | ✓ | ✗ | ✓ | ✓ | ✓ |

* Chris Puplick attended in place of Andrew Pike

REVENUE AND COMMERCIALISATION COMMITTEE

The Revenue and Commercialisation Committee's responsibilities are to:

- explore 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, and
 - » establishment of a consultancy unit
- explore opportunities based around the report, *venturousaustralia – building strength in innovation*, Terry Cutler, August 2008
- provide input into the development of relevant new proposals relating to income generation.

Composition of the committee is:

CHAIR Philip Mortlock

MEMBER Andrew Pike

ATTENDANCE

| | 8/8 | 18/9 | 21/4 |
|-----------------|-----|------|------|
| 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 an internal research capability
- reviewing corporate brand and identification issues, and
- considering cultural program input and monitoring.

Composition of the committee is:

- CHAIR** Catherine Robinson
- MEMBERS** Jill Matthews
Deb Verhoeven
Grace Koch

ATTENDANCE

| 21/4 | |
|--------------------|---|
| 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 Jill Matthews

ATTENDANCE

| 16/9* | |
|---------------|---|
| Chris Puplick | ✓ |
| Jill Matthews | ✓ |

* Philip Mortlock and Catherine Robinson also attended

INDIGENOUS WORKING GROUP

The Indigenous Working Group's responsibilities include:

- considering the NFSA's Indigenous audiovisual strategy, addressing the 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

MEMBERS Chris Puplick
Andrew Pike

ATTENDANCE

No formal meetings this financial year

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, and
- considering Indigenous legal issues.

Composition of the working group is:

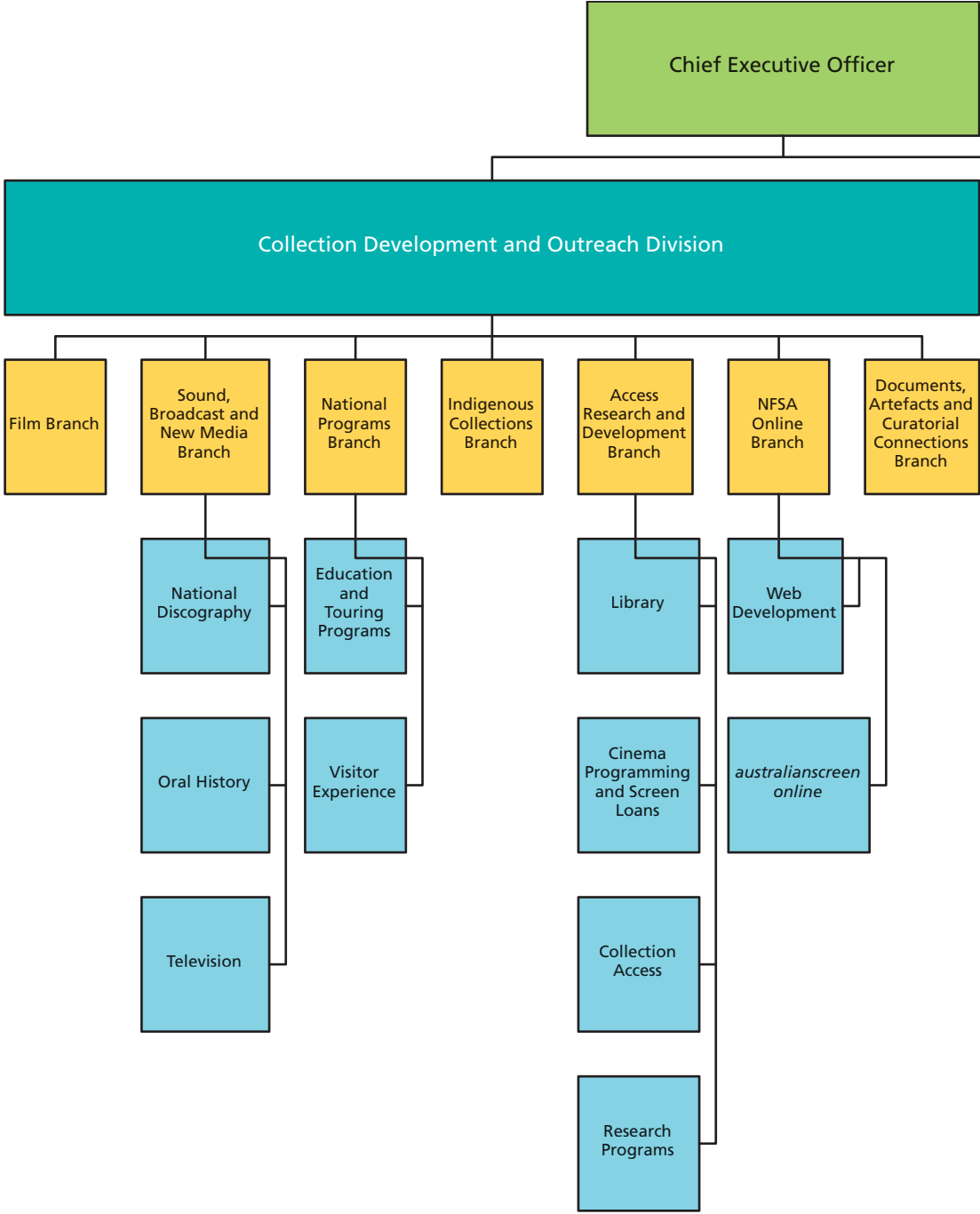
CHAIR Deb Verhoeven

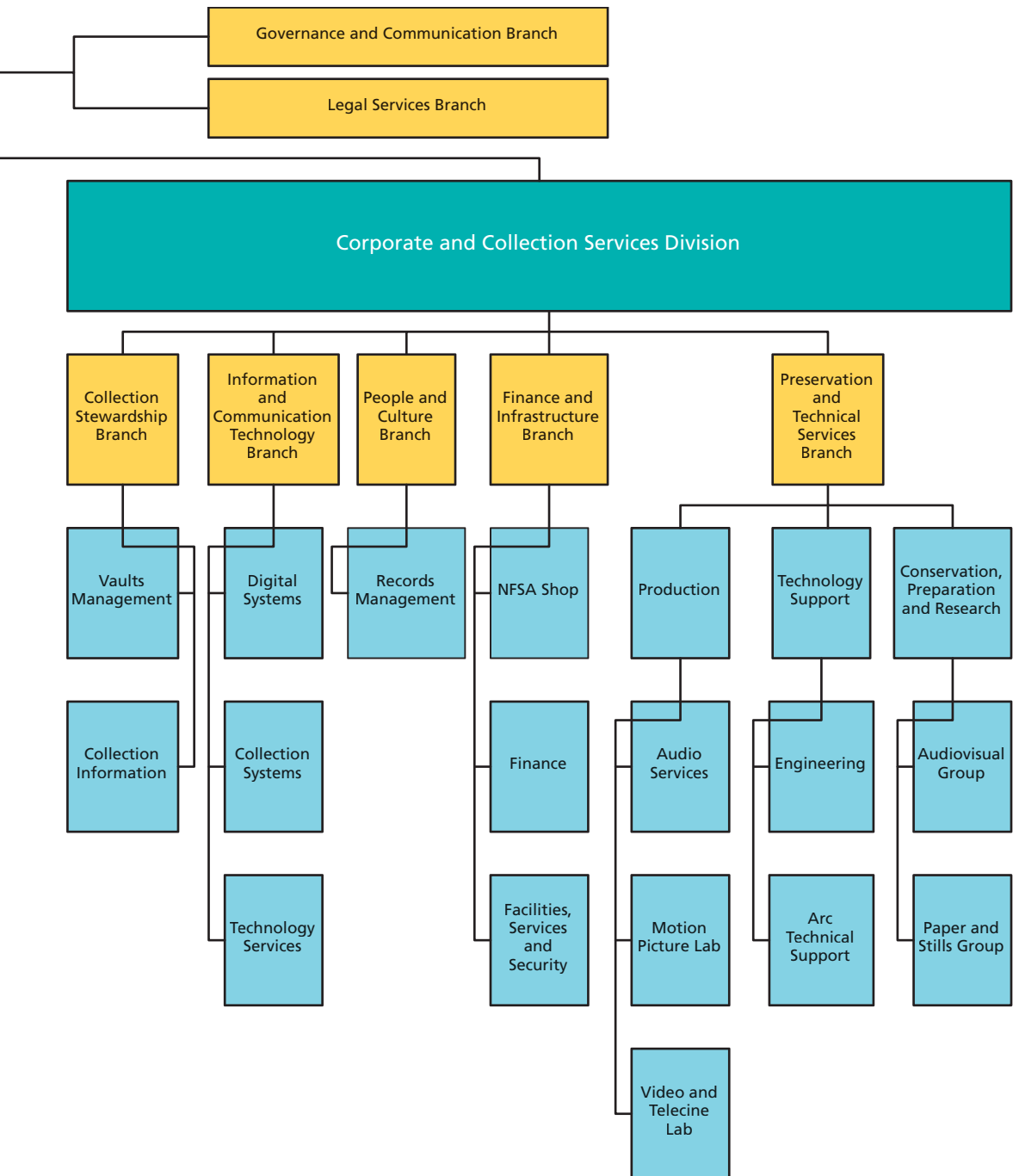
MEMBERS Grace Koch
Catherine Robinson
Philip Mortlock

ATTENDANCE

No formal meetings this financial year

APPENDIX 3: OUR MANAGEMENT STRUCTURE





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*, as follows.

6. 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 2010.

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 106).

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 that may affect members of the public are exercised under the:

- *National Film and Sound Archive Act 2008*
- *Commonwealth Authorities and Companies Act 1997*, and
- *Public Service Act 1999*.

ARRANGEMENT FOR OUTSIDE PARTICIPATION

We are open to the views of others on policy and administrative matters. We provide opportunities for the community and industry to comment on a range of policy and administrative issues.

We liaise with numerous bodies with links to the community and industry, including state film agencies, cultural agencies, industry groups, public broadcasters, the sound constituency and public forums (such as the Friends of the Archive).

The enquiries service on our website (at www.nfsa.gov.au/about_us/contact_us) allows the public and other stakeholders to comment on a range of our functions and programs.

CATEGORIES OF DOCUMENTS

The categories of documents we hold 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, and
- documents relating to our collection of audiovisual and related items.

Audiovisual and related products are available for purchase from our shop and online at www.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*.

We also produce 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 www.nfsa.gov.au/preservation.

FREEDOM OF INFORMATION PROCEDURES AND INITIAL CONTACT POINTS

If you are seeking access under the FOI Act to documents we hold, you need to apply in writing to:

Freedom of Information Coordinator
Legal Services Branch
National Film and Sound Archive
GPO Box 2002
CANBERRA ACT 2601

You can also make enquiries by phone or email about accessing documents under the FOI Act:

PHONE: (02) 6248 2142

EMAIL: foi@nfsa.gov.au

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.

Applications made before 1 November 2010 must be accompanied by payment of the relevant application fee (\$30 for seeking access to documents, or \$40 for seeking an internal review). Applications made on or after that date will not attract any application fee.

FACILITIES FOR ACCESS

We will provide copies of the documents you have requested once access has been approved and after we have received any applicable charges. Alternatively, you may arrange to inspect documents at our offices in Canberra, Sydney or Melbourne.

APPENDIX 6: KEY ACQUISITION GEMS AND HIGHLIGHTS FOR 2009–10

AUSTRALIAN FEATURE FILMS

- *The Caterpillar Wish* (Sandra Sciberras, Australia, 2006)
- *The Jammed* (Dee McLachlan, Australia, 2007)
- *Last Ride* (Glendyn Ivin, Australia, 2009)
- *The Boys Are Back* (Scott Hicks, Australia/UK, 2009)
- *Bright Star* (Jane Campion, Australia/UK, 2009)
- *Daybreakers* (Michael Spierig, Australia/USA, 2009)
- *Van Diemen's Land* (Jonathan auf de Heide, Australia, 2009)
- *Beneath Hill 60* (Jeremy Sims, Australia, 2010)
- *Animal Kingdom* (David Michod, Australia, 2010)

INTERNATIONAL FEATURE FILMS

- *Gone with the Wind* (Victor Fleming, USA, 1939)
- *The Witches of Eastwick* (George Miller, USA, 1987)
- *The Last Emperor* (Bernardo Bertolucci, China/Italy/UK/France, 1987)
- *There Will Be Blood* (Paul Thomas Anderson, USA, 2007)
- *Gomorrah* (Mateo Garrone, Italy, 2008)
- *Sunshine Cleaning* (Christine Jeffs, USA, 2008)
- *Ponyo On The Cliff* (Hiyao Miyazaki, Japan, 2008)
- *Departures* (Yojiro Takita, Japan, 2008)
- *Cold Souls* (Sophie Barthes, USA/France, 2009)

AUSTRALIAN DOCUMENTARIES

- *A Hundred Odd Years from Now* (Fred Schepisi, Australia, 1968)
- *Love the Beast* (Eric Bana, Australia, 2009)
- *Anatomy of a Massacre* (Andrew Sully, Australia, 2009)
- *New Beijing: Reinventing a City* (Georgia Wallace-Crabbe, Australia, 2009)
- *A Loving Friend* (Kerry Negara, Australia, 2009)
- *The Tragedy of the Montevideo Maru* (David Napier, Australia, 2009)
- *The Miscreants of Talliwood* (George Gittoes, Australia, 2009)
- *The Honourable Peter Garrett* (Jacqui Lothian, Australia, 2009)
- *Into the Shadows* (Andrew Scarano, Australia, 2009)
- *Michael Kirby: Don't Forget the Justice Bit* (Daryl Dellora, Australia, 2010)

AUSTRALIAN SHORT FILMS

- *Living Together* (Julie Gibson, Australia, 1972)
- *Waterfall* (Arthur and Corinne Cantrill, Australia, 1984)
- *Thanks for Coming* (Sarah Stephens, Australia, 1992)

- *Netherland Dwarf* (David Michod, Australia, 2008)
- *The Cat Piano* (Eddie White, Australia, 2009)
- *Franswa Sharl* (Hanna Hilliard, Australia, 2009)
- *Liebertmans in the Sky* (Richard Vilensky, Australia, 2009)
- *Just Desserts* (Nigel Karikari, Australia, 2010)

AUSTRALIAN TELEVISION

CONTEMPORARY

- All Screen Australia funded television drama productions have been acquired, including the 2010 Logie winning productions:
 - » *East West 101* (Knapman Wyld Television, Australia, 2009)
 - » *Saved* (Big & Little Films, Australia, 2009)
 - » Series 3 of *H2O Just Add Water* (Jonathan M Shiff Productions, Australia, 2009)
 - » *Underbelly: Tale of 2 Cities* (Screenetime, Australia, 2009)
 - » *My Place* (Australian Children's Television Foundation, Australia, 2010)
 - » *Dead Gorgeous* (Burberry Productions, Australia, 2010).
- We have ensured that the collection shows the transition to digital television capturing the launch of ONE, 7TWO and advertisements for Freeview.
- Australians' love of lifestyle television is reflected in our acquisition of the award winning Lifestyle Channel series, *Selling Houses Australia* (Beyond Productions, Australia, 2010) and *Dry Spell Gardening* (Detour Productions, Australia, 2009), as well as the free-to-air ratings winning final of *Masterchef Australia* (FremantleMedia, Australia, 2009).
- Productions acquired through the FOXTEL Project include:
 - » *Raw Comedy* (Artist Services, Australia, 1996)
 - » *Shark Bay* (Artist Services, Australia, 2004)
 - » *Chandon Pictures* (Shadowfax TV, Australia, 2007)
 - » *Parkinson: The Shane Warne Interview* (UKTV, Australia/UK, 2007)
 - » *Crime Investigation Australia* (Graham McNeice Productions, Australia, 2008)
 - » *2008 Filmink Awards* (Movie Extra, Australia, 2008)
 - » *2010 Sydney Gay and Lesbian Mardi Gras* (Arena, Australia, 2010).
- A selection of international television programs on DVD for the access collection, including:
 - » *Spooks* (Kudos Film and Television, UK, 2002)
 - » *Life On Mars* (Kudos Film and Television, UK, 2006)
 - » *The Wire* (Blown Deadline Productions, USA, 2002)
 - » *Mad Men* (American Movie Classics, USA, 2007)
 - » *Inspector Rex* (Mungo Film, Germany/Austria, 1994)
 - » *The L Word* (Anonymous Content, USA/Canada, 2004)
 - » *Doctor Who* (BBC, UK, 2005).

RETROSPECTIVE

- Productions acquired under the Seven Network retrospective program included coverage of various tennis tournaments, National Soccer League games (2000 to 2002) and episodes of:

- » *The Great Outdoors* (Seven Network, Australia, 1992)
 - » *Better Homes and Gardens* (Seven Network, Australia, 1996)
 - » *All Star Squares* (Seven Network, Australia, 1999).
- Productions acquired under the Channel Ten retrospective program included:
 - » *Merrick & Rosso – The B Team* (Merrick Watts and Tim Ross, Australia, 2005)
 - » *The Ronnie Johns Half Hour* (Jigsaw Entertainment, Australia, 2005)
 - » *The Brainiest Kid* (FremantleMedia, Australia, 2005)
 - » *Bondi Rescue* (Cordell Jigsaw Productions, Australia, 2006).
- GMV 6 Shepparton are now represented in the collection with examples of their Tonight Show and Morning Show from the late 1980s and early 1990s.

NEWS AND CURRENT AFFAIRS

- The expansion of our News and Current Affairs program, now in its 22nd year, has seen the addition of the first episode of National Indigenous Television's (NITV) current affairs program, *Momentum* (NITV, Australia, 2009) in addition to coverage of major Australian and international events reported on Australian evening news bulletins.
- Seven Network has lodged retrospective news bulletins from the 1980s and 1990s, including *Seven Nightly News*, *Face To Face*, *11AM* and *Newsworld*. Bulletins selected include the: Lindy Chamberlain pardon; Milperra bikie massacre verdicts; Hoddle Street and Queen Street massacres; opening of the new Parliament House in Canberra; the release of Nelson Mandela; the 1990 federal election; NSW/Victorian/Northern Territory elections; Queensland and NSW floods; 75th anniversary of the Gallipoli landing; Iraq invasion of Kuwait; the Gulf War; the Dean Semler Academy Award; and the retirement of Dame Joan Sutherland.
- Comprehensive coverage of the 2009 Victorian bushfires, including:
 - » coverage from Channels Seven and Nine of the Black Saturday bushfires and aftermath
 - » *After The Firestorm* (ABC, Australia, 2009)
 - » *Inside the Firestorm* (Renegade Films, Australia, 2010)
 - » *Australia Unites, The Victorian Bushfire Appeal* (Nine Network, Australia, 2009)
 - » *Forecast for Disaster: the Weather behind Black Saturday* (The Weather Channel, Australia, 2009).

RECORDED SOUND

- Our holdings of newly released sound recordings continues to benefit from strong industry support, with regular donations from all major record companies and a wide range of independent record labels and distributors. Ongoing donations of material from ABC radio's Triple J youth station and the ABC Sound Library supplement the record company donations with a range of self-published and other rare contemporary release material.
- We have also acquired personal collections documenting the careers of significant groups and individuals, including:
 - » singer/songwriter, Neil Murray
 - » country music star, Reg Lindsay
 - » Indigenous artists: Wilma Reading, Yothu Yindi, Vic Simms, Bob Randal and Georgia Lee; and almost the complete catalogue from Skinnyfish Music, including Saltwater, Nabarlek and Geoffrey Gurrumul Yunupingu

- » improvised and contemporary classical music from new music maverick Jon Rose
- » live recordings, artefacts and ephemera from Rick Brewster of The Angels
- » unpublished material from significant electronic music composers, Warren Burt and Martin Wesley-Smith (approximately 500 titles)
- » a large number of rare custom pressings and historical recordings from collector and dealer, Jon Ordin
- » a large collection of important Australian and international vinyl jazz recordings bequeathed by Kenneth Sparkes
- » recordings of music written by Jack O'Hagan, originally from his own collection (the National Library of Australia collaborated with us in acquiring this collection and holds the documentation and manuscripts associated with it)
- » in collaboration with the family of the late Slim Dusty, the bulk of his recorded and non-published material, including demos, home movies, letters, videos and artefacts.

RADIO

- Commercial Radio Australia donated an extensive coverage of the launch of digital radio on 6 August 2009. Included are the simultaneous launches in Sydney, Melbourne, Brisbane, Perth and Adelaide, as well as extensive samples of regular programs broadcast digitally on the day. Commercial Radio Australia also donated two digital radios and promotional material associated with the launch.
- Radio programs acquired include:
 - » Indigenous radio from the Centre for Appropriate Technology in Alice Springs
 - » the Leech collection of 1960s radio, including early Graham Kennedy broadcasts
 - » coverage of the Black Saturday bushfires as part of the radio news and current affairs program which also captures daily news broadcasts on the Community Radio Network and important news stories direct from a variety of commercial and community stations
 - » retrospective radio series, including The Lutheran Hour and Listen to Older Voices (3VYV Radio Station, Australia, 1996) as well as early Graham Kennedy broadcasts on 3AK
 - » ongoing daily current affairs and news from the Community Broadcasting Association of Australia satellite capture program.

WEBSITE MATERIALS

- Websites harvested via the PANDORA partnership with the National Library of Australia include:
 - » Jimmy Little Foundation
 - » The Dave Graney Show
 - » Australian Teachers of Media (ATOM) Awards
 - » Australian Guild of Sound Composers
 - » Topology
 - » William Barton
 - » Pordenone Film Festival
 - » Harmony (multicultural) Film Festival
 - » TV Fugly Awards
 - » Bastardy

- » Queerscreen (film festival)
 - » The Mission
 - » Lexus IF Awards
 - » Australian Record Industry Association (ARIA) Hall of Fame
 - » Australasian Performing Right Association/Australasian Mechanical Copyright Owners Society (APRA/AMCOS)
 - » Community Broadcasting Association of Australia
 - » My Place
 - » Last Ride
 - » Creative Vibes
 - » Tropfest
 - » NITV
 - » Neil Murray
 - » Diaspora
 - » Yoram Gross
 - » Move Records
 - » Ian Turpie.
- Our YouTube collection focuses on clips not available elsewhere, including dramatised, experimental and animated short films and videos, music videos, home movies, actuality/reality footage (including documentary), and otherwise unique footage. Clips collected in 2009–10 include examples of contemporary phenomena such as ‘mash-ups’ and ‘flash mobs’, as well as unique musical and dramatic works. Examples include:
 - » Abbey – a three-year-old digital native – explaining what she wants from her library. This YouTube video also launched the 15th Biennial VALA Conference and Exhibition in Melbourne, also known as VALA 2010
 - » a clip showing proof of rainwater poisoning, as proved by a government water analysis of collected rainwater (analysis results contradict the World Health Organization safe levels published manual)
 - » a music video of a Peter Grace track called *Australia Day* (music by Damon Weetman)
 - » Wiradjuri Objective Australia – excerpt from a Film Australia national interest program called *Captain Cook: Obsession and Discovery*. It is in the context of Wiradjuri Nation, showing that Captain James Cook, by landing at Botany Bay and claiming Australia for king and country, stole the land from Indigenous Australians
 - » *Say Cheese! Flash Mob on Bondi Beach* – footage of the Flash Mob at Bondi Beach with over 100 dancers on Bondi Beach on 14 November 2009. Organised by DJ Dan Murphy and starring one of Australia’s most famous drag queens, Joyce Maynge. Promoting ‘Your Disco Needs You’, a Mardi Gras event on 4 March 2009
 - » *Australia Song* – music video mash-up of the feature film *Australia* (Baz Luhrmann, Australia, 2008) by UK radio disc jockey and comedian, Adam Buxton
 - » *How to Throw a Punch, Parts 1–4* – Rai Fazio, writer of the boxing feature film *Two Fists, One Heart* (Shawn Seet, Australia, 2008), sharing the secrets that made him a boxing champion
 - » Lavolta Digital Bullets series – leading digital industry experts discuss issues in the industry of online advertising, marketing and digital trends with consumers.

ORAL HISTORY

Full career interviews recorded with significant contributors in each of the core collection areas, including:

- Film:
 - » Jan Chapman (producer)
 - » Dirk De Bruyn (experimental filmmaker)
 - » Ian Baker (cinematographer)
 - » Adam Elliot (director/ animator)
 - » Philip Hearnshaw (first assistant director)
- Broadcast:
 - » Geoffrey Atherden (writer)
 - » Mike Munro (TV presenter)
 - » Tom Warne (executive)
 - » Sandra Levy (producer)
 - » Neil Turner (Indigenous media administrator)
 - » Howard Sattler (radio presenter)
 - » Julie McCrossin (radio/TV presenter)
 - » Henri Szeps (actor)
- Recorded sound:
 - » Seaman Dan (Indigenous performer)
 - » Vic Simms (Indigenous performer)
 - » John Paul Young (recording artist)
 - » Wendy Stapleton (recording artist)
 - » Robert Forster (recording artist/writer)
 - » Roger Davies (producer/manager)
 - » Neil Murray (singer/songwriter)
 - » James Reyne (recording artist).

DOCUMENTS AND ARTEFACTS

The 2009–10 year has been marked by the delivery of a number of major ‘lifetime’ collections and key, massive individual work collections. These include:

- the second part of Anthony Buckley’s manuscript collection, including papers and photographs he has progressively organised, documenting his professional career as one of Australia’s most notable film contributors. The collection is now delivered and complete
- the entire set of papers from iconic Australian rock band, The Angels
- the working papers for an entire lifetime of independent production house, Look Film Productions, which has operated since the 1970s
- the entire production documentation and selected animation models for *Mary and Max* (Adam Elliott, Australia, 2008), donated by Melodrama Productions
- a major documentation collection provided by producer Tony Sattler relating to RS Productions’ flagship television and radio productions from the 1970s and 1980s, including *The Naked Vicar Show*, *Kingswood Country*, *Bullpitt* and *Chuck Chunder and the Space Patrol*
- a significant collection of still images and other documentation of the Torres Strait, Fly Estuary and Western Provinces of Papua New Guinea, which provides crucial verification for our historic film holdings for these regions.

APPENDIX 7: RECIPIENTS OF THE NFSA KEN G HALL FILM PRESERVATION AWARD



| | |
|------|---|
| 2009 | Ian Dunlop in acknowledgment of his major contribution to the preservation of films of Australian Indigenous communities through his own work and his preservation and protection of the work of others. |
| 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> (Phillip Noyce, Australia, 1978), 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> (Norman Dawn, Australia, 1927). 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 Southeast 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</i> (Alan Anderson, Australia, 1969), <i>Now You're Talking</i> (Keith Gow, Australia, 1979) and the Centenary of Cinema celebration, <i>Celluloid Heroes</i> (Robert Francis, Australia, 1995), 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 <i>For The Term of his Natural Life</i> (Norman Dawn, Australia, 1927), enabling the film to be seen by contemporary audiences, and the restoration of Raymond Longford's <i>The Sentimental Bloke</i> (Raymond Longford, Australia, 1919). Murray has extensive experience in the Australian film industry, including as Managing Director of the 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 <i>Forgotten Cinema</i> (Anthony Buckley, Australia, 1967) and <i>Celluloid Heroes</i> (Robert Francis, Australia, 1995). |
| 1999 | Joan Long AM (posthumously) for creating a public awareness of Australian film history through productions such as <i>The Passionate Industry</i> (Joan Long, Australia, 1973), <i>The Pictures that Moved</i> (Alan Anderson, Australia, 1969) and <i>The Picture Show Man</i> (John Power, Australia, 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: <ul style="list-style-type: none"> • the Last Film Search (1981) • Slice of Life (1988 bicentennial project) • the Roger McKenzie Collection (1992), and • 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, <i>Jedda</i> (Charles Chauvel, Australia, 1955). |
| 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* (Raymond Longford, Australia, 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.

2009 LONGFORD LYELL LECTURE

No lecture given

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.

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.

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.

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.

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.

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.

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 second annual Longford Lyell Lecture, discussing women in Australian film, on 28 August at the Chauvel Cinema, Paddington.

2001 INAUGURAL LONGFORD LYELL LECTURE**THE MAN WHO MET RAYMOND LONGFORD**

This lecture was delivered on 12 May by Anthony Buckley AM, Australian film producer and recipient of the Raymond Longford Award 2000, for services to the film industry.

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 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 Sound Day celebrations at the NFSA in August each year. The additions in 2009–10 are marked in Blue in the following list:

| | |
|------|--|
| 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 |
| 1924 | THE LONDON RECORDINGS – Newcastle Steelworks Band |
| 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 |

| | |
|------|--|
| 1954 | THE VEGEMITE JINGLE – The Happy Little Vegemites |
| 1955 | SMOKY DAWSON AND THE ADVENTURE OF THE SINGING BULLET – Smoky Dawson |
| 1957 | PUB WITH NO BEER – Slim Dusty |
| 1958 | MY COUNTRY – Dorothea Mackellar |
| 1960 | SHE'S MY BABY – Johnny O'Keefe |
| 1962 | GEORGIA LEE SINGS THE BLUES DOWN UNDER – Georgia Lee |
| 1966 | FRIDAY ON MY MIND – The Easybeats |
| 1966 | IN THE HEAD THE FIRE – Nigel Butterley |
| 1967 | IRKANDA IV – Melbourne Symphony Orchestra |
| 1968 | BIRD AND ANIMAL CALLS OF AUSTRALIA – Harold J Pollock |
| 1968 | LIONEL ROSE WINS THE WORLD TITLE – Ron Casey |
| 1972 | MOST PEOPLE I KNOW (THINK THAT I'M CRAZY) – Billy Thorpe and the Aztecs |
| 1972 | I AM WOMAN – Helen Reddy |
| 1973 | THE LONER – Vic Simms |
| 1975 | '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 | JAILANGURU PAKARNU – The Warumpi Band |
| 1991 | TREATY – Yothu Yindi |

APPENDIX 10: NFSA COCHRANE- SMITH AWARD FOR SOUND HERITAGE



The NFSA Cochrane-Smith Award for Sound Heritage was inaugurated in 2010. It recognises the importance of sound heritage by celebrating the achievements of a person who has made a substantial contribution to the preservation, survival and recognition of sound heritage. This contribution may take a number of different forms, such as:

- contribution to greater public recognition of the value of sound heritage
- technical innovation supporting the preservation and dissemination of sound heritage
- scholarship, research and publication in the field of sound heritage
- commercial presentation and publication of heritage sound
- artistic achievement drawing on, or informed by, sound heritage, and
- advocacy, sponsorship and/or fundraising in support of sound heritage.

The award is inspired by Fanny Cochrane-Smith, an Indigenous Tasmanian woman who recorded songs and stories in 1899 and again in 1903 as part of her lifelong dedication to preserving the culture of her people. The importance of these recordings is recognised by their inclusion in our *Sounds of Australia* registry of recorded sound.

Fanny Cochrane-Smith was proud of her Indigenous identity but also moved with confidence in the European world. By making recordings in Hobart with Dr Horace Watson of the Royal Society, she has left us an invaluable legacy in the form of sound using what was, at the time, state-of-the-art technology.

The award winner in 2010 is Dr Karl Neuenfeldt for his substantial contribution to the collection, preservation and dissemination of Torres Strait culture, through his work as a sound engineer, field recordist, oral historian, author and musicologist.

APPENDIX 11: SCHOLARS AND ARTISTS IN RESIDENCE RESEARCH FELLOWS 2009–10

Dr Joanne Scott

DATES OF FELLOWSHIP: 20 July – 28 August 2009

PROJECT: Visual delights – exploring a history of Australian agricultural shows through film

The aim of this research project was two-fold: first, to extend understanding of the history of agricultural shows in Australia through a focus on film footage; and secondly, to extend understanding of the possibilities and limits of historical research based on film, using agricultural shows as a case study.

Dr Joanne Scott is Associate Professor of History and Head of the School of Social Sciences at the University of the Sunshine Coast. Joanne has written widely on Australia's social and cultural history, most recently as co-author of *Showtime: A History of the Brisbane Exhibition* (UQP, 2008) and is a member of the Australian Historical Association's Executive Committee.



Mr Dirk de Bruyn

DATES OF FELLOWSHIP: 3 August – 30 October 2009

PROJECT: Migrating to the new – new media and new Australians

This project aimed to build an academic argument that explores parallels between the way new media has been articulated and touted under Australian conditions, and the concept of the 'new Australian' as it was articulated to and about migrants in the 1950s and 1960s.

Dirk de Bruyn has made numerous experimental, documentary and animation films and videos over the past 30 years and is a founding member and past president of Modern Image Makers Association (MIMA) (Experimenta). He has written about and curated various programs of film and video art internationally and has written extensively about this area of arts practice. Currently, Dirk is a lecturer in the School of Communication and Creative Arts at Deakin University, teaching Animation and Digital Culture.





Professor Catherine Falk

DATES OF FELLOWSHIP: 7 September – 27 October 2009

PROJECT: Australia's engagement with the performing arts of Asia

The project aimed to identify, annotate and contextualise the NFSA's audiovisual holdings which relate to the performing arts of Asia, the Pacific and the countries of the Indian Ocean.

Professor Catherine Falk is an ethnomusicologist and is currently Professor and Dean of the Faculty of Music at the University of Melbourne. She has engaged for over 30 years with the performing arts of Asia and the Pacific through scholarship, fieldwork, teaching and entrepreneurial promotion.



Professor Bruce Johnson

DATES OF FELLOWSHIP: 8 October – 15 December 2009

PROJECT: Jazz and the construction of Australian identity – place, history, style

This project investigated the shifting relationship between jazz and Australian identity, with particular reference to the period from the 1930s through to the 1950s.

Professor Bruce Johnson is one of Australia's most distinguished jazz historians. Bruce is 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 is a jazz musician, record producer, award-winning broadcaster, and was the prime mover in setting up the Australian Jazz Archives at the NFSA.

Ms Elizabeth Lea

DATES OF FELLOWSHIP: 20 October – 20 November 2009

PROJECT: Touring dance artists in Australia in the 1920s

The aim of this research project was twofold – to review the influence of eminent dancer-choreographers touring Australia in the 1920s on early Australian dance, and to research footage of those celebrity artists in Australia.

Liz Lea is a freelance dancer and choreographer specialising in the field of contemporary South Asian dance. She is the Artistic Director of Liz Lea Dance – a small-scale touring company based in the United Kingdom. She has toured her diverse range of solo works internationally over the last 15 years. In 2009 Liz was an Associate Director with QL2, the Canberra Centre for Youth Dance. In 2010 she became resident Artistic Director of the Canberra Dance Theatre.



Mr Richard Ashton

DATES OF FELLOWSHIP: 2–30 November 2009

PROJECT: The history of Cummings & Wilson projectors

The aim of this project was to document the history of two little-remembered Australian companies involved in the manufacture of projection and sound reproduction. Cummings & Wilson were projector manufacturers from 1922 and Raycophone Ltd manufactured sound reproduction projector heads from 1929.

Richard Ashton has over 40 years' experience in the Australian television industry as a cameraman, producer and director at TVW7 in Perth. Now retired, he assists TVW7 with their film library, early film projection and historical television equipment collection on a voluntary basis. He is also the official researcher and librarian of the Australian Museum of Motion Picture Technology (Western Region).



Dr David Lawrence

DATES OF FELLOWSHIP: 1 February – 30 April 2010

PROJECT: Completing the circle: 'reading' the story behind a century of images from the Torres Strait and the Fly River (1898–1998)

The aim of this project was to analyse a selection of images, both film and photographic, and to document the historical, social and political narrative behind the images from the Torres Strait and the Fly River District (1898–1998) in the collection.



Dr David Lawrence is currently a Visiting Fellow at the Research School of Pacific and Asian Studies in the College of Asia and the Pacific at the Australian National University. An anthropologist by training, he has published widely on the history and culture of Indigenous societies in the Asia-Pacific region. He has researched and authored many papers on the peoples and cultures of the Torres Strait and Papua New Guinea.

Dr Ruth Balint

DATES OF FELLOWSHIP: 1–19 February 2010 and 1–30 November 2010

PROJECT: The Immigrant and post-war Australia

This project aims to provide a comprehensive understanding of the ways in which audiovisual media participated in Australia's mass immigration program of post-Second World War. The project also relates to unofficial forms of audiovisual expression which document and interpret this post-war period.

Dr Ruth Balint is currently a Lecturer in the School of History and Philosophy, University of New South Wales. She is an award-winning documentary filmmaker and author, having received numerous awards for her book, *Troubled Waters*. Among her current research interests are: immigration to Australia from Eastern Europe in the post-Second World War era; the documentary and the possibilities for historical knowledge contained in the audiovisual archive.



Professor Anne Boyd

DATES OF FELLOWSHIP: 1–28 March 2010

PROJECT: KABBARLI – a collaborative opera on Daisy Bates.

This project involved research into the collection's holdings regarding the legendary and highly contentious figure of Daisy Bates (1863–1951) for preparation of an experimental music theatre piece/opera linking Indigenous and non-Indigenous urban perspectives. This will be performed at the Sydney Conservatorium in 2011 as part of its centennial season called '101 Composition Projects'.

Professor Anne Boyd is currently Pro Dean (Academic) Sydney Conservatorium of Music, University of Sydney. She is a composer, author and lecturer in music. She is the subject of the award-winning feature documentary by Bob Connolly, *Facing the Music* (2001), which she introduced in the Arc cinema during her residency at the NFSA in March 2010.



Mr Robert Cettl

DATES OF FELLOWSHIP: 5 April – 28 May 2010

PROJECT: Always an Other? Representations of Disability in Australian Film

The project involved an analysis of Australian feature film from the early 1970s to the present day with respect to the representation of disability and disabled people in film. The project is informed by the growing politicisation of the disability movement and seeks to apply the union of film and disability study begun in the USA (by such figures as Professor Paul K Longmore) to the distinctiveness of Australian film culture.

A qualified librarian and archivist, Robert Cettl is an Adelaide-based experimental filmmaker and freelance author whose latest work of film scholarship is *Terrorism in American Cinema*, the first analytical filmography of terrorism as a genre (published in the USA by McFarland & Co Inc). His work on disability and film study was awarded a 2009 Richard Llewellyn Arts and Disability Trust Grant through Arts SA. Robert's research interests include the history and aesthetics of erotic film.



Dr David Goodman

DATES OF FELLOWSHIP: 5–9 April, 14–17 June and 20–24 September 2010

Professor Susan Smulyan

DATES OF FELLOWSHIP: 1–30 June 2010

PROJECT: The Stories of Mary Marlin and Australia's Hybrid Radio Broadcasting

This research project is a collaboration between Australian historian Dr David Goodman and American scholar Professor Susan Smulyan, looking at the hitherto unexplored – but important – connections and differentiations between US and Australian radio. Examining the classic American radio series of the 1930s, *The Story of Mary Marlin*, the authors investigated 'the retro-fitting of American-created content for performance by Australian actors on Australian radio stations'. With just a few word changes – place names, slang, holidays and court-room procedures – situations and listeners could instantly be transported from the USA to Australia. The authors propose to examine some 500 scripts of *The Story of Mary Marlin* in the collection.

Dr David Goodman is Senior Lecturer in History at the University of Melbourne. He is an award-winning author, and his forthcoming book, *Radio's Public: the Civic Ambition of 1930s American Radio*,



will be published this year by the New York division of Oxford University Press. His biding research interest is in the history of US and Australian radio.

Professor Susan Smulyan is Professor in the Department of American Civilization at Brown University in Providence, Rhode Island, USA. She has three degrees, including a PhD in American Studies from Yale. Susan has written widely on American popular culture, and early US radio broadcasting. Her current interests include media history (particularly radio) from a trans-national perspective, popular culture, and advertising.

This collaboration began when Susan taught as a Visiting International Scholar in the School of Arts at the University of Melbourne in early 2009. Beyond that initial encounter, Susan and David resolved to extend their initial research and collaboration by looking at this intersection between the Australian and US commercial radio systems.

Ms Virginia Fraser

DATES OF FELLOWSHIP: 1–30 June 2010 and 13 September – 15 October 2010

PROJECT: Women as producers, entrepreneurs and technicians in the first 20 years of Australian cinema

This project draws attention to the considerable role women played as proprietors, entrepreneurs, producers, directors, writers, technicians and innovators in the development and promotion of Australian film in its first two decades.

After nearly 20 years of jointly producing films and art work, Virginia Fraser produced her Masters thesis, *Collaboration, Attribution and Figure of the Artist* in 2004. This provided a close examination of unstable attributions that have occurred over time.

A peer reviewer for the Dictionary of Australian Artists Online, Virginia is also an artist, video-maker and writer.



Dr Lesley Speed

DATES OF FELLOWSHIP: 26 June – 16 July 2010 and 29 November – 17 December 2010

PROJECT: Make us smile: Australian comedy film's early peak and its challenges to cultural values in the 1930s

This project examines Australian feature-length comedy films produced from 1931 to 1940 – the first decade of Australian talking films. It aims to expand knowledge of the genre's significance in Australian cinema, and to explore and qualify the notion that recent decades of Australian comedy owe little to film development before the Second World War. "The fact that Australian comedies of the 1930s have received little attention from film scholars", Lesley maintains, indicates "the nationalist prejudices of much Australian film scholarship (which) frequently denigrates comedy as a 'low' or lightweight genre, when in fact it can draw positive attention to and challenge ideas of cultural value." Lesley plans to publish a book about her research.

Dr Lesley Speed is a lecturer in Humanities (Film and Literature) at the University of Ballarat. Among her other research interests are the representation of youth subcultures and social difference in film; contemporary Hollywood cinema; cultural value and popular value; and screen comedy in Australia, the USA and the UK.



APPENDIX 12: CONFERENCES AND FESTIVALS ATTENDED/PAPERS PUBLISHED

Appleton, Peter

- Attended *Blue Shield and DISACT Symposium – Disaster Proofing Heritage Collections*, Canberra, May 2010

Bacic, Gordana

- Attended *Working the X Factor Seminar*, Melbourne, March 2010
- Attended *Australian Children's Television Foundation Forum/Meeting*, Melbourne, March 2010

Baldwin, Deborah

- Attended *Innovative Ideas Forum*, Canberra, April 2010

Baldwin, Frances

- Attended *Australian Broadcasting Summit 2010*, Sydney, March 2010

Barnett, Bronwyn

- Attended *Australian Subscription Television and Radio Association Conference*, Sydney, March 2010

Berryman, Ken

- Attended *Oral History Association of Australia 16th National Conference: Islands of Memory: Navigating Personal and Public History*, Launceston, September 2009

Boyd, Janine

- Attended *Disaster Preparedness Training*, Canberra, March 2010
- Attended *Blue Shield and DISACT Symposium – Disaster Proofing Heritage Collections*, Canberra, May 2010
- Attended *National Museum of Australia's Collections Symposium*, Canberra, May 2010

Brady, John

- Attended *Innovative Ideas Forum*, Canberra, April 2010

Butler, Rod

- Attended *Public Sector Digital Preservation Forum*, Sydney, May 2010

Carter, Trevor

- Attended *Innovative Ideas Forum*, Canberra, April 2010

Case, Dominic

- Participated in *Arts NSW Screen Industry Forum*, Sydney, June 2010

Chester, Cassandra

- Attended *Working the X Factor Seminar*, Sydney, March 2010

Cooney, Imelda

- Attended *Black is Back: Koori Cultural Seminar*, Sydney, March 2010

Cooper, Anne

- Attended *Australasian Sound Recordings Association (ASRA) Conference*, Canberra, August 2009
- Attended *International Association of Sound and Audiovisual Archives (IASA) Conference*, Athens, Greece, September 2009

Coupe, Bronwyn

- Participated in *GLAM – Wiki workshop – Finding the common ground*, Canberra, August 2009
- Attended *Cultural Collections, Creators and Copyright Conference*, Melbourne, October 2009
- Attended and presented at the *NFSA Screen Industry Forums*, Sydney, December 2009

Cronin, Annette

- Attended *Public Sector Conference, Leadership in Governance*, Canberra, October 2009
- Attended *Australian Public Service Commission (APSC) Executive Level Leadership Network Forum*, Canberra, June 2010

Cruickshank, Jane

- Presented and attended *Media in Transition: Media Distribution, Exhibition and Consumption in Regional Australia*, Sydney, September 2009
- Attended *Oz Films and Oz Audiences Forum*, Sydney, October 2009
- Attended *Screen Australia Review*, Sydney, March 2010
- Attended *Dungog Film Festival*, Dungog, May 2010
- Attended *Celebrating Women's Leadership*, Canberra, June 2010
- Attended *Museums of 21st Century*, Melbourne, June 2010

Davies, Matthew

- Attended *Australasian Sound Recordings Association Conference*, Canberra, August 2009
- Attended *International Association of Sound and Audiovisual Archives Conference*, Athens, Greece, September 2009
- Presented *Is That Your Avatar in MySpace?* at the *International Association of Sound and Audiovisual Archives Conference*, Athens, Greece, September 2009
- Attended *Canberra Country Music Festival*, Canberra, November 2009
- Attended *National Folk Festival*, Canberra, April 2010

Doyle, Maryanne

- Attended *Australasian Sound Recordings Association Conference*, Canberra, August 2009
- Attended *Australasian World Music Expo*, Melbourne, November 2009

Drake, Simon

- Attended *Australasian Sound Recordings Association*, Canberra, August 2009

Driscoll, Erin

- Attended *Cultural Collections, Creators and Copyright Conference*, Melbourne, October 2009

Finney, Sarah

- Attended *National Public Affairs Convention*, Canberra, July 2009

Gibbs, Adrian

- Attended *Australasian Sound Recordings Association Conference*, Canberra, August 2009

Florian, Noel

- Attended *Disaster Preparedness Training*, Canberra, March 2010
- Attended *Blue Shield and DISACT Symposium – Disaster Proofing Heritage Collections*, Canberra, May 2010

Gifford, Brenda

- Attended *Australasian Sound Recordings Association Conference*, Canberra, August 2009
- Attended *National Indigenous Language Collections Forum*, Sydney, May 2010

Gherdevich, Sonia

- Attended *Fundamentals Now: Collection Ownership, Access and Care, Australasian Registrars Committee Conference*, Wellington, New Zealand, February 2010

Gordon, Nielsen

- Attended *Falk and Dierking Seminar – Current research in free-choice learning*, Canberra, July 2009

Guilfoyle, Blythe

- Attended *Falk and Dierking Seminar – Current research in free-choice learning*, Canberra, July 2009

Gunn, Fiona

- Attended *Cultural Collections, Creators and Copyright Conference*, Melbourne, October 2009
- Co-presented *Digital Rights Management at the NFSA and the australianscreen online licensing model* at *Cultural Collections, Creators and Copyright Conference*, Melbourne, October 2009
- Published *IP and NFSA: orphans in a legal storm* in ScreenHub, January 2010

Guster, Christine

- Attended *Oral History Association of Australia 16th National Conference: Islands of Memory: Navigating Personal and Public History*, Launceston, September 2009
- Presented *National Film and Sound Archives' Remote Indigenous Media Associations Oral History Project (RIMA)* at *Oral History Association of Australia 16th National Conference: Islands of Memory: Navigating Personal and Public History*, Launceston, September 2009

Hands, Tenille

- Attended the *Flickerfest Short Film Festival*, Sydney, January 2010
- Attended and presented at the *St Kilda Film Festival*, Melbourne, May 2010

Haydon, Susanne

- Attended *Screen Producers Association of Australia Annual Conference*, Sydney, November 2009
- Attended *Dungog Film Festival*, Dungog, May 2010

Hunt, Belinda

- Attended *Artists in Residence Seminar*, Brisbane, August 2009
- Attended *Artists Interpreting History Seminar*, Sydney, September 2009
- Attended *Corporate Governance Forum*, Canberra, May 2010

Hurford, Clair

- Attended *Innovative Ideas Forum*, Canberra, April 2010

Jeffery, Red

- Attended *Blue Shield and DISACT Symposium – Disaster Proofing Heritage Collections*, Canberra, May 2010

Labrum, Meg

- Attended *Pordenone Silent Film Festival*, Pordenone, Italy, October 2009
- Attended *International Federation of Film Archives Executive Committee meeting as Secretary General*, Toulouse, France, November 2009
- Attended *Orphan Film Symposium*, New York, USA, April 2010
- Attended *2010 International Federation of Film Archives Conference*, Oslo, Norway, April/May 2010

Landrigan, Ann

- Attended *Australian Society of Archivists Conference*, Brisbane, October 2009
- Presented *NFSA 25 Years On: a new independence and a transformational agenda* at the *Australian Society of Archivists Conference*, Brisbane, October 2009
- Attended and presented at the *NFSA Screen Industry Forums* in Sydney and Melbourne, December 2009

Marynowsky, Tara

- Attended the *Flickerfest Short Film Festival*, Sydney, January 2010
- Attended the *St Kilda Film Festival*, Melbourne, May 2010
- Attended and presented at the *Sydney Film Festival*, Sydney, June 2010

McAlister, Kate

- Attended *Innovative Ideas Forum*, Canberra, April 2010

McCormack, Amanda

- Attended *Cultural Collections, Creators and Copyright Conference*, Melbourne, October 2009
- Attended *Australian Society of Archivists Conference*, Brisbane, November 2009

McDonald, Graham

- Attended *National Folk Festival*, Canberra, April 2010

McIntyre, Darryl

- Attended *GLAM – Wiki workshop – Finding the common ground*, Canberra, August 2009
- Attended *Gov 2.0 Conference*, Canberra, October 2009
- Attended *Italians Down Under Workshop*, Canberra, November 2009
- Attended *Regional Arts Australia – National Roundtable*, Canberra, November 2009
- Attended *National Indigenous Knowledge Centre Project*, Canberra, May 2010
- Attended *DEWHA SES Portfolio Roundtable Conference*, Canberra, May 2010

McNiven, Liz

- Attended *Australasian Sound Recordings Association Conference*, Canberra, August 2009

Millard, Heather

- Attended *Australian Marketing Institute Government Marketing and Communications Conference*, Melbourne, September 2009

Morphett, Gillian

- Attended *Leading Bold Change Seminar*, Canberra, May 2010

Murphy, Mark

- Attended *Cultural Collections, Creators and Copyright Conference*, Melbourne, October 2009
- Attended *National Public Sector Legal Officers' Forum 2010*, Canberra, March 2010

Newnham, Mick

- Attended *Association of Moving Image Archivists (AMIA) Conference*, St Louis, USA, November 2009
- Presented *AV Preservation Triage* workshop at *AMIA Conference*, St Louis, USA, November 2009
- Presented *Disaster Planning and Recovery of AV Media* workshop at *AMIA Conference*, St Louis, USA, November 2009
- Attended and presented at *International Centre for Conservation Rome (ICCROM) Sound and Image Preservation (SOIMA) Workshop*, Pune and New Delhi, India, November/December 2009
- Attended and presented at *Shake Your Family Tree* at the National Archives of Australia, Canberra, February 2010

Ninkovic, Biljana

- Attended *Innovative Ideas Forum*, Canberra, April 2010

Nordsvan, Joyce

- Attended *Organisational Change Management Conference*, Sydney, September 2009
- Attended *Australian Public Service Commission (APSC) Workforce Planning Summit*, Canberra, March 2010
- Attended *APSC Executive Level Leadership Network Forum*, Canberra, June 2010

North, Jacqui

- Attended *Working the X Factor Seminar*, Sydney, March 2010

O'Reilly, Angelo

- Attended *National Folk Festival*, Canberra, April 2010
- Attended *Australasian Sound Recordings Association Conference*, Canberra, August 2009

Parkinson, Rita

- Attended *National Folk Festival*, Canberra, April 2010

Richards, Neil

- Attended *Innovative Ideas Forum*, Canberra, April 2010

Robinson, Darryl

- Attended *Creative Commons Seminar with Al Jazeera*, Sydney, February 2010

Sambono, Sophia

- Attended *AIATSIS National Indigenous Studies Conference*, Canberra, September/October 2009

Secombe, Catherine

- Attended *Creative Commons Seminar with Al Jazeera*, Sydney, February 2010

Sheedy, Matthew

- Attended *Blue Shield and DISACT Symposium – Disaster Proofing Heritage Collections*, Canberra, May 2010

Shirley, Graham

- Attended *Australian International Documentary Conference*, Adelaide, March 2010
- Attended and presented at the *Sydney Film Festival*, Sydney, June 2010

Smith, Brendan

- Attended *GPS Technologies Forum*, Sydney, July 2009
- Attended *Cinema Synergies Forum 2009*, Coonabarabran, August 2009
- Presented and attended *Media in Transition: Media Distribution, Exhibition and Consumption in Regional Australia*, Sydney, September 2009
- Attended *Web 2.0 Workshop/Seminar*, Sydney, September 2009
- Attended *Oz Films and Oz Audiences Forum*, Sydney, October 2009
- Attended *NFSA Screen Industry Forums* in Sydney and Melbourne, December 2009
- Attended *Black is Back: Koori Cultural Seminar*, Sydney, March 2010

Smith, Simon

- Attended the *Australian International Documentary Conference*, Adelaide, March 2010
- Attended *2010 International Federation of Film Archives Conference*, Oslo, Norway, April/May 2010

Stone, Kate

- Attended the *Up Close and Digital* series of four forums run by the Australian Directors Guild and the Australian Interactivity Media Industry Association (AIMIA), Sydney, 2009
- Attended *GLAM Wiki Forum*, Canberra, August 2009
- Attended *Cultural Collections, Creators and Copyright Conference*, Melbourne, October 2009

- Co-presented *Digital Rights Management at the NFSA and the australianscreen online licensing model* at *Cultural Collections, Creators and Copyright Conference*, Melbourne, October 2009
- Attended *Gov 2.0 Conference*, Canberra, October 2009
- Attended and presented at ABC/Australia Council's *The Arts in the Digital Era Forum*, Sydney, October 2009
- Attended *Media 2010 – The Annual Forecast for Digital Media Professionals*, Sydney, February 2010
- Attended the *Australian Broadcasting Summit 2010*, Sydney, March 2010
- Attended and presented at *American Association of Museums Conference*, Los Angeles, May 2010

Szucs, Zsuzsi

- Attended *Cultural Collections, Creators and Copyright Conference*, Melbourne, October 2009

Teixeira, Carla

- Published *Re-Wiring a Postcolonial Culture* in 'Arts of Sound', November 2009

Tully, Helen

- Attended *Australian Subscription Television and Radio Association Conference*, Sydney, March 2010

Vogt, Steve

- Participated in *Australian Public Service Commission (APSC) Heads of Corporate Forum*, Canberra, July and December 2009, April and June 2010
- Attended *Agency Security Adviser Forum*, Canberra, July 2009
- Attended *APSC SES Seminar: Implications of a Pandemic*, Canberra, August 2009
- Attended *APSC Preparing to Appear before Parliamentary Committees*, Canberra, August 2009
- Attended *APSC ICT Awareness for SES*, Canberra, December 2009
- Participated in *DEWHA Agencies Corporate Managers Forum*, Canberra, December 2009, March and June 2010
- Attended *IPAA Seminar: 21st Century Service Delivery*, Canberra, February 2010
- Attended *Leader to Leader with Ann Sherry Seminar*, Canberra, March 2010
- Attended *Blue Shield and DISACT Symposium – Disaster Proofing Heritage Collections*, Canberra, May 2010
- Attended *National Museum of Australia's Collections Symposium*, Canberra, May 2010

Waghorn, Jean

- Attended *Corporate Governance Forum*, Canberra, May 2010

Walters, Anne

- Attended *Australian Government Solicitor Employment Law Forum*, Canberra, October 2009
- Attended *Australian Human Resources Institute Leadership Conference*, Melbourne, May 2010
- Attended *Australian Public Service Commission Executive Level Leadership Network Forum*, Canberra, June 2010

Waterfall, Robert

- Attended *Blue Shield and DISACT Symposium – Disaster Proofing Heritage Collections*, Canberra, May 2010

Weare, Nick

- Attended and presented an award at the *Australasian Songwriters Association Awards*, Sydney, August 2009
- Attended *ARIA Hall of Fame Awards*, Melbourne, October 2009
- Attended *Community Broadcasting Association of Australia Conference*, Brisbane, October 2009
- Attended *Canberra Country Music Festival*, Canberra, November 2009
- Attended *Koonya Acoustic Roots Festival*, Koonya (Tasmania), April 2010

Weinert, Darren

- Participated in *George Eastman House Staff Exchange*, including attending lectures at the L Jeffrey Selznick School of Film Preservation, Rochester, USA and tour of the Library of Congress, Culpeper, USA, May 2010

APPENDIX 13: PARTNERSHIPS

| | |
|---|--|
| Acton Walkways | A sponsor of the Acton Walkways project |
| Alliance Française, Canberra | Screening partner for the French Film Festival, the Jacques Demy season and the Salon Lumière event at Arc |
| Arab Film Festival Australia | Screening partner and promoter of a home movie project in the Arab community |
| Art Gallery of New South Wales | Screening partner for several film seasons |
| Australian Broadcasting Corporation (ABC) | <i>australianscreen online</i> collection partner |
| ABC Local Radio | Big Screen media partner |
| Australian Centre for the Moving Image (ACMI) | Joint partnership in the Australian Mediatheque, Federation Square, Melbourne |
| Australian Cinematographers Society | Sponsor of an award to support the work of new filmmakers |
| Australian Institute of Aboriginal and Torres Strait Islander Studies | <i>australianscreen online</i> collection partner and Memorandum of Understanding partner in relation to complimentary collection, preservation and access delivery activities |
| Australian National University | Partner for the Southeast Asian Regional Intersections workshops |
| Australian Teachers of Media | Online partner for School Screen |
| Australian War Memorial | Provide storage for their nitrate film collection |
| Axis Youth Centre | Project partner for Black Screen |
| Blackfella Films | Screening partner for the Message Sticks Indigenous Film Festival |
| Broken Hill City Council | Screening partner for Big Screen |
| Burnie Shines | Screening partner for Big Screen |
| Canberra International Film Festival | Cultural partner |
| Canberra International Music Festival | Cultural partner |
| Central Australian Aboriginal Media Association | Project partner for Black Screen |
| Charles Sturt University | Ongoing partnership in the collaborative presentation of the <i>Audiovisual Archiving Graduate Certificate</i> |
| Clarence Valley Council | Screening partner for Big Screen |

| | |
|--|---|
| Country Arts SA | Screening partner for School Screen |
| Country Arts WA | Screening partner for Big Screen |
| Currency Press | Partner in <i>Australian Screen Classics</i> publications |
| Darwin Festival | Screening partner for Big Screen |
| Deadly Xpressions | Project partner for Black Screen |
| Deluxe Sydney | Co-sponsor of the NFSA's Deluxe/Kodak Project for the production of mint-quality cinema screening prints. Ongoing partnership in colour film copying for archival and access purposes |
| Disaster ACT (DISACT) | Participant in a cooperative network of cultural heritage institutions in the ACT for disaster preparedness |
| Dungog Film Festival | Cultural partner |
| Embassy of the Federal Republic of Germany | Screening partner for <i>The Wall</i> season |
| Embassy of France | Screening partner for the French Film Festival, the Jacques Demy season and supporter of the Salon Lumière event |
| Embassy of Italy | Screening partner for the Lavazza Italian Film Festival |
| Embassy of Japan | Screening partner for the Japanese Film Festival |
| Embassy of the People's Republic of China | Screening partner for the <i>3rd and 4th Generation Chinese Cinema</i> season |
| Embassy of the United States of America | Screening partner for the <i>American Movie Treasures</i> season |
| Film and Television Institute | Screening partner for Big Screen and Black Screen |
| French Ministry of Culture | Screening partner for the French Film Festival and Jacques Demy season |
| George Eastman House, Rochester, USA | Staff exchange program partner |
| The Goethe Institute | Screening partner for <i>The Wall</i> season and regular donor to the Non-Theatrical Lending Collection |
| Haghefilm, Amsterdam, The Netherlands | Provides colour reproductions of tinted and toned materials from the Corrick Collection. Still the only facility in the world that can meet our requirements using a Desmet process |
| Human Rights Arts and Film Festival | Screening partner for the Festival |
| Italian Consular Network | Screening partner for the Lavazza Italian Film Festival |
| Italian Institutes of Culture | Screening partner for the Lavazza Italian Film Festival |

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|--|--|
| The Japan Foundation | Screening partner for the Japanese Film Festival |
| Kodak (Australasia) Pty Ltd | Co-sponsor of the NFSA's Deluxe/Kodak Project for the production of mint-quality cinema screening prints |
| The Learning Federation | <i>australianscreen online</i> education partner |
| Legs On The Wall | Corrick Collection performances to be held in 2011 at Sydney and Perth Festivals |
| Little Big Shots Festival | Screening partner for School Screen and Arc |
| Madman Entertainment | Distribution partner for selected NFSA DVD products and a screening partner for Big Screen |
| Melbourne Cinematheque | Screening partner for several film seasons |
| Melbourne International Film Festival | Salon Lumière compile presented as part of the festival |
| Message Sticks Indigenous Film Festival | Project partner for Black Screen and School Screen |
| Metro Magazine | Screening partner for School Screen |
| Metro Screen | Screening partner for Big Screen |
| Mildura Wentworth Arts Festival | Screening partner for Big Screen |
| Mildura Rural City Council | Screening partner for Big Screen |
| National Archives of Australia | <i>australianscreen online</i> collection partner and partner of the <i>Australia's Prime Ministers</i> portal website |
| National Capital Education Tourism Project | Marketing partner to promote the NFSA to schools across Australia |
| National Film Preservation Foundation, USA | Partnership resulting in the <i>Film Connection: Australia–America</i> film preservation and repatriation project |
| National Folk Festival | Sponsor of the annual NFSA National Folk Recording Award |
| National Library of Australia | Provides storage for our duping colour film collection. <i>Dealing with the Digital Deluge</i> strategy partner. Partner of PANDORA, Australia's Web Archive |
| NSW Department of Education | Project partner for School Screen via the Connected Classrooms project |
| Outbush Pitchas | Project partner for Black Screen |
| Palace Films | Screening partner for the Lavazza Italian Film Festival |
| Penrith Regional Gallery | Screening partner for Black Screen |
| Pordenone Silent Film Festival, Italy | Screening partner for the NFSA's Corrick Collection |

| | |
|---|--|
| QPix | Screening partner for Big Screen |
| Queanbeyan City Council | Project Partner for Black Screen |
| Queer Screen | Screening partner for the Bent Lens 2009 documentary festival. NFSA to sponsor an award for best film at this festival |
| Regional Arts NSW | Screening partner for Big Screen |
| Regional Arts Victoria | Screening partner for Big Screen |
| Screen Queensland | Screening partner for Big Screen |
| ScreenWest | Screening partner for Big Screen and Black Screen |
| SLR Productions | Screening partner for School Screen |
| Special Broadcast Service (SBS) | <i>australianscreen online</i> collection partner |
| State Education Departments | Screening partners for School Screen |
| St Kilda Short Film Festival | Sponsor of an award for best music video as part of the St Kilda Festival. The festival is also a screening partner for Big Screen |
| Sydney Film Festival | Launched <i>Australia's 'Lost' Films: Search and Rescue</i> at the festival |
| Tropfest Canberra | Provide in-kind support for Tropfest screenings |
| Tropfest Junior | Screening partner for School Screen |
| Victorian College of the Arts and Media | Sponsor and present an award for best student film production at the college's annual awards night |
| Vibe Alive | Screening partner for School Screen and Black Screen |
| Wakakirri Storytelling Festival | Screening partner for School Screen |
| Wawili Pitjas | Project partner for Black Screen |

APPENDIX 14: ORGANISATION MEMBERSHIPS

| ORGANISATION/COMMITTEE/BOARD | MEMBERSHIP |
|--|--------------------------------------|
| ACT Government Art Consultative Committee | Member |
| Association of Moving Image Archivists | Member |
| Association of Recorded Sound Collectors (USA) | Member |
| Australasian Sound Recordings Association | President Board Member |
| Australian Cinematographers Society | Member |
| Australian Corporate Lawyers Association | Member |
| Australian Digital Alliance | Board Member |
| Australian Institute of Chartered Accountants | Member |
| Australian Institute of Country Music | Member |
| Australian Interactive Media Industry Association | Member |
| Australian Library Information Association | Member |
| Australian Museum of Motion Picture Technology | Member |
| Australian National Commission for the UNESCO Australian Memory of the World Committee | Member |
| Australian Registrars Committee | Supporting Institution and Member |
| Australian Society of Archivists | Member |
| Australian Writers Guild | Associate Member |
| Community Broadcasting Association of Australia | Associate Member |
| Community Heritage Grants Steering Committee | Member |
| Copyright in Cultural Institutions (Working Group) | Member |
| Corporate Managers Forum | Member |
| Country Music Association Australia | Member |
| Education National Network of Museums Australia | Secretary |
| Federation of Commercial Audiovisual Libraries International Limited | Member |
| Film and Broadcast Industries Oral History Group | Supports activities |
| FOXTEL's Reconciliation Industry Network Group | Member |

| | |
|---|---------------------|
| Heads of Cultural Institutions (Networking Group) | Member |
| Institute of Museum and Gallery Educators, ACT | Vice President |
| Institute of Public Administration Australia | Member |
| International Association of Jazz Record Collectors | Member |
| International Association of Sound and Audiovisual Archives | Member |
| IASA National Archives Section | Chair |
| IASA Technical Committee | Committee Member |
| International Federation of Film Archives | Secretary-General |
| FIAP Programming and Access to Collections Committee | Member |
| FIAP Cataloguing and Documentation Committee | Interlocuter |
| Law Society of the ACT | Member |
| Museum Shops Association of Australia | Member |
| Museums Australia | President Member |
| National Capital Attractions Association | Vice President |
| National Collections Preservation Committee | Member |
| National Cultural Heritage Committee | Chairperson |
| Oral History Association of Australia | Member |
| Phonograph Society of South Australia | Member |
| South East Asian Pacific Audio Visual Archives Association | Member |
| Women in Film and TV | Member |

APPENDIX 15: 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 you – 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 you 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 for, 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. 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 life-long 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. You 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 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 collection
- phone and email enquiry services, and
- a range of quality merchandise in our shop

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 (approximately) 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% of the time, and
- adhere to legal obligations and observe clients' and stakeholders' rights of privacy and confidentiality.

REPORTING ON OUR SERVICE 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, and
- 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 and Collection Services, at:

National Film and Sound Archive
Reply Paid 2002
CANBERRA ACT 2600

Phone: (02) 6248 2262
Facsimile: (02) 6248 2165
enquiries@nfsa.gov.au

If you remain dissatisfied with our handling of your 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 (02) 6248 2142 or the Commonwealth Privacy Commissioner – local call 1300 363 992.

NFSA LOCATIONS AND CONTACT DETAILS

CANBERRA HEADQUARTERS

Street address:
McCoy Circuit
ACTON ACT 2601
Postal address: GPO Box 2002
CANBERRA ACT 2601

General enquiries:
Tel: +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
Closed Christmas Day

NFSA SHOP

Toll-free: 1800 677 609
Tel: +61 2 6248 2006

LIBRARY

10.00am – 4.00pm, Monday – Friday
Tel: +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
Pyrmont NSW 2009
Postal address:
PO Box 397
Pyrmont NSW 2009

General enquiries: Tel: +61 2 8202 0100
Fax: +61 2 8202 0101
Toll-free: 1800 157 705 (only available within Australia)

ACCESS CENTRES

ADELAIDE

NFSA Adelaide Access Centre
State Library of South Australia
North Terrace
ADELAIDE SA 5000

Tel: +61 8 8207 7231
Fax: +61 8 8207 7247

BRISBANE

NFSA Brisbane Access Centre
State Library of Queensland
Cnr Stanley and Peel St
SOUTH BRISBANE QLD 4101

Tel: + 61 7 3840 7810

HOBART

NFSA Hobart Access Centre
State Library of Tasmania
91 Murray Street
HOBART TAS 7000

Tel: +61 3 6233 7498
Fax: +61 3 6233 7902

PERTH

NFSA Perth Access Centre
State Film & Video Library
Perth Cultural Centre
PERTH WA 6000

Tel: +61 8 9427 3286
Fax: +61 8 9427 3212

ABBREVIATIONS

| | |
|---------|---|
| ABC | Australian Broadcasting Corporation |
| ACMI | Australian Centre for the Moving Image |
| AFI | Australian Film Institute |
| AFTRS | Australian Film, Television and Radio School |
| AIATSIS | Australian Institute of Aboriginal and Torres Strait Islander Studies |
| AMIA | Association of Moving Image Archivists |
| ANAO | Australian National Audit Office |
| ANU | Australian National University |
| APS | Australian Public Service |
| APSC | Australian Public Service Commission |
| ARC | Australian Research Council |
| ARIA | Australian Record Industry Association |
| ASEAN | Association of Southeast Asian Nations |
| ASRA | Australasian Sound Recordings Association |
| ASTRA | Australian Subscription Television and Radio Association |
| BBC | British Broadcasting Corporation |
| CAAMA | Central Australian Aboriginal Media Association |
| CAC Act | <i>Commonwealth Authorities and Companies Act 1997</i> |
| CEO | Chief Executive Officer |
| CNC | Centre National de la Cinématographie |
| DEWHA | Department of the Environment, Water, Heritage and the Arts |
| DISACT | Disaster ACT |
| EL | Executive Level |
| FIAF | International Federation of Film Archives |
| FOI | freedom of information |
| GLAM | Galleries Libraries Archives Museums |
| IASA | International Association of Sound and Audiovisual Archives |
| ICCROM | International Centre for the Study of the Preservation and Restoration of Cultural Property |
| ICT | Information and Communications Technology |

| | |
|----------|--|
| IPAA | Institute of Public Administration Australia |
| NAIDOC | National Aboriginal and Islander Day Observance Committee |
| NCETP | National Capital Educational Tourism Project |
| NCHC | National Cultural Heritage Council |
| NFPF | National Film Preservation Foundation |
| NFSA | National Film and Sound Archive |
| NIDA | National Institute for Dramatic Art |
| NITV | National Indigenous Television |
| NZFA | New Zealand Film Archive |
| OH&S | occupational health and safety |
| PBS | Portfolio Budget Statement |
| SAR | Scholars and Artists in Residence |
| SEAPAVAA | South East Asia Pacific Audio Visual Archive Association |
| SEG | Senior Executive Group |
| SES | Senior Executive Service |
| SOIMA | Sound and Image Collections Conservation |
| TEABBA | Top End Australia Bush Broadcasting Association |
| UC | University of Canberra |
| UNESCO | United Nations Educational, Scientific and Cultural Organisation |

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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