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NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA **Annual Report 2011–12**

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NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA

Annual Report 2011–12

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SOUND ARCHIVE
OF AUSTRALIA
Annual Report
2011–12

Contents

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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 submit the Annual Report for the National Film and Sound Archive of Australia (NFSA) for the year ended 30 June 2012. 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 of Australia Act 2008*, and the *Commonwealth Authorities (Annual Reporting) Orders 2011*.

The Board of the NFSA is confident that the NFSA's performance in 2011–12 achieves the government's expectation of enhanced access to the national audiovisual collection.

A significant amount has been achieved over the four years since the NFSA was established as an independent statutory authority, providing a strong foundation for continued growth.

The NFSA's reputation as one of Australia's principal national cultural institutions and as an international leader in audiovisual archive practice and programming continues to grow. This is thanks to the ongoing commitment of my fellow Board members and all the staff who have worked most diligently and with dedication throughout the year to ensure the NFSA achieved its goals in 2011–12.

Finally, I would like to reiterate the Board's appreciation for the ongoing support of both your Department and yourself as our Minister.

Yours sincerely



Gabrielle Trainor
Chair
30 October 2012

Highlights 2011–12

- Welcomed our new Chief Executive Officer, Michael Loebenstein
- Marked UNESCO World Day for Audiovisual Heritage with a lecture from our CEO focusing on the challenge of balancing the work of preserving analogue materials while keeping up with an industry moving to digital formats. *See page 45*
- Coordinated two NFSA Connects events that allowed students to communicate directly with screen industry professionals via video and web-conferencing facilities in schools. *See page 86*
- Released a curated DVD set of the Giorgio Mangiamiele films of the 1950s and 1960s, in partnership with Ronin Films. *See page 36*
- Integrated the Film Australia Collection (FAC) Library and Sales operations into the NFSA. *See page 38*
- Presented our annual Longford Lyell Lecture which Sigrid Thornton delivered, offering an Australian actor's perspective on the ever-changing Australian film and television industry. *See page 46*
- Presented our annual Thomas Rome Lecture which Chris Winter, Manager of New Services, ABC Innovation, delivered, giving his perspective on how the technologies of sound have evolved and are continuing to evolve. *See page 65*
- Hosted a visit by the Governor-General of the Commonwealth of Australia, Her Excellency Ms Quentin Bryce AC CVO.
- Screened a NFSA-curated compilation in Darwin as part of the 70th anniversary commemorations of the bombing of Darwin. *See page 84*



NFSA Board members Terry Bracks AM, Patricia Amphlett OAM and Catherine Robinson with Sigrid Thornton at the Longford Lyell Lecture

Regarding the Longford Lyell Lecture

“It was a wonderful evening and gratifying to see Sigrid [Thornton] receive the esteem she so richly deserves. We are thankful for your professionalism and general ease to work with!”

Leanne Hanley, producer

A Message from the Outgoing Chair

This is my fourth and final report as Chair of the National Film and Sound Archive of Australia (NFSA). I would like to offer a few reflections.

In an organisation like this, the Board has a limited number of key responsibilities to discharge. None, to my mind, is more important than its responsibility to select and appoint (with the consent of the Minister) a Chief Executive Officer (CEO).

Michael Loebenstein has come to us with an extraordinary combination of enthusiasm and experience. His role as a filmmaker, curator and author, his experience as a sound technician and film reviewer, his record as a thinker and leader, and his multi-linguistic abilities, are all exceptional. At the same time, his infectious enthusiasm, which has already started to permeate all corners of the NFSA, is welcome and refreshing. The Board and I regard ourselves as most fortunate to have secured his services and to have been able to persuade him to join us in this leadership role in Canberra. We also welcome his wife Elaine, in her own right an internationally recognised concert pianist and accompanist (with a particular interest in silent film accompaniment) as part of the wider NFSA family.

In the period before Michael's arrival, Ann Landrigan acted for many months in the role of CEO and I would like to place on record my thanks and appreciation for the terrific job she did in that capacity. Her extensive experience at the NFSA and her calm, cool demeanour made sure that the transitional issues associated with any change of CEO were kept to an absolute minimum.

At the end of this year, Andrew Pike retired from the Board. Andrew has had the longest and deepest association with the NFSA going back to the days of the Advisory Committee and the darker years when the NFSA was part of the Australian Film Commission. As a renowned filmmaker and film historian himself, he brought many great insights to our work. His expertise and wise counsel were always valuable.

Our new members bring many areas of expertise to the Board table:

- Patricia Amphlett OAM is well known as both an artist and as an industry leader through the Media, Entertainment and Arts Alliance
- Terry Bracks AM has served on many arts boards and fundraising organisations, is familiar with public policy making issues, and has a particular interest in our work to help with archival preservation in Timor-Leste
- Natasha Gadd is a filmmaker with particular interest in working with Indigenous communities and with documentary filmmaking practice
- Patrick Donovan has an extensive record of work with, and leadership in, the music industry
- Wayne Denning is a cross-media program producer with special interests in children's television and he is our first Indigenous Board member.

I am particularly pleased to welcome Wayne to our Board as I have previously made known my concern at a prior lack of Indigenous representation and am glad to have seen this issue addressed. The new



L–R Back Row: Andrew Pike, Natasha Gadd, Terry Bracks AM, Patrick Donovan, Wayne Denning.
L–R Front Row: Patricia Amphlett OAM, Chris Puplick AM, Catherine Robinson – NFSA Board

Board has already established its own dynamic and is working together – and with the new CEO – in a productive and harmonious fashion.

The last year has been one of great activity for the NFSA, as this report will demonstrate, with particular emphasis on expanding all of our outreach and access activities. I am particularly pleased to report growth in areas such as our Big Screen, Black Screen, School Screen and *australianscreen online* activities and also enhanced feedback from consumers about the value they derive from these programs.

Among the many highlights of this year, I would like to draw attention to just a few, many related to the marking of particular anniversaries – an area in which archives, in general, have such a critical role to play:

- The 20th anniversary of the Mabo decision allowed all Australians to reflect on the significance of that event for us as a people and as a nation. We hosted a great film event (honoured by the presence of Eddie Mabo's daughter, Gail) that marked the importance of the continuing need for enhanced efforts in support of reconciliation and mutual understanding. The event served as a reminder that an ethnographic film made in 1896 depicting dancers on Murray (Mer) Island – the site of the Mabo claim – was placed in evidence before the High Court to help establish and reinforce the historical continuity of a people's association with their land.
- The 10th anniversary of the liberation of Timor-Leste, and its establishment as an independent free nation, once again allowed us to bring out of the national audiovisual collection some films and documentary records of this momentous and, at times, tragic event. The Hon Julia Gillard MP, Prime Minister of Australia, was able to present to Timor-Leste's Prime Minister a photographic still from a rare and iconic film in the national audiovisual collection – one of the most poignant images of the independence struggle.
- The 70th anniversary of the Japanese bombing of Darwin allowed gems from the national audiovisual collection to be taken to Darwin and screened for audiences of both Territory leaders and Territorians generally. Rare home movies were presented of Darwin before the bombing and in its reconstruction phase, together with official films and related feature movies. For many members of the audience, this was the first time



Chris Puplick AM introducing the screening in Darwin as part of the 70th anniversary commemorations of the bombing of Darwin

they had seen such images of their city, and their reactions were ones of surprise, appreciation and, in many cases, recognition.

- The approaching Centenary of Canberra in 2013 as our National Capital has seen our active engagement with all the other national collecting institutions in Canberra. Under the brilliant curatorship and direction of Robyn Archer AO, we are looking forward to a great opportunity to expose even more of the national audiovisual collection, both in Canberra itself and across the country.
- Similarly, the approaching Centenary of the Anzac landings in 2015 presents us with exceptional opportunities and challenges. This will be an event of unparalleled significance in terms of its focus on one of the defining legends of our national character. We have been working with the Anzac Centenary Advisory Board, under the leadership of Air Chief Marshall Angus Houston AC, AFC (Ret'd), to explore the many ideas we have to mark this occasion. This commemoration gives us yet another opportunity to bring out rare items from the national audiovisual collection, such as a series of hand-tinted glass slides and unique Western Front battlefield recordings.



Working with the Department of Foreign Affairs and Trade, a cultural gift drawn from our collection was presented by the Hon Julia Gillard MP, Prime Minister of Australia, to the Prime Minister of Timor-Leste, Xanana Gusmão. Photo courtesy of Stuart Walmsley

These anniversaries give us one-off opportunities to showcase the national audiovisual collection, but it is of greater importance that we establish the collection's more permanent and daily availability. There is a unique coincidence in the rollout of the National Broadband Network, the adoption of a national educational curriculum, the policy revisions that will follow government consideration of the Convergence Report, and the production of a series of reports on issues such as classification, copyright, statutory deposit, arts funding and arts philanthropy. These combined events have the potential to make a completely radical restructuring of the environment in which we will operate in the not-too-distant future. I believe that the work Michael and his team have done in getting us familiar with, and ready for, these issues will be both vital and successful, giving practical expression to Louis Pasteur's dictum that 'fortune favours the prepared mind'.

I have mentioned 'the team' and that is what we have at the NFSA. I record my thanks, and those of the Board, to all members of the team – especially the Senior Executive, who have played an important role in our recent transition and in supporting Michael in his new responsibilities. I once again

thank the members of the Governance Team who have supported me as Chair and the other members of the Board in our various activities. My thanks also go to all the external members of the Audit Committee who have helped ensure our compliance with all statutory requirements and have never been shy about drawing to my attention any matters they thought needed particular consideration. Senior officers of the Department of Regional Affairs, Local Government, Arts and Sport have been great supporters of our work, and their efforts in this regard are greatly appreciated. Finally, but by no means least, I would like to thank all the staff of the NFSA, both in Canberra and in the state offices, and all Board members, for a year of great achievement and success.

The year ahead promises to be another challenging one. The NFSA will be progressing with the fitout of a new storage facility and addressing the continuing challenges of storage inadequacy. The organisation will tackle the continuing pressures on its finances as it responds to an increased demand for services and access, the changing environment of government policy, and increases in expenditure. The NFSA is also now at the point of giving serious consideration to the best methods of securing additional funding from non-government sources. At the same time, the opportunities of the forthcoming year are just as great and, in many ways, even more exciting.

During the last four years I have had the exceptional pleasure of leading this organisation and I believe that in that time we have made a successful transition from a neglected backwater of the Australian Film Commission to a vibrant, stand-alone, independent statutory authority taking its rightful place among Australia's major national cultural and collecting institutions. Many people have helped in this transition – some of their efforts going back at least a decade – and I thank them all for their contributions. I believe that I leave the NFSA with a sound system of governance, accountability and leadership.

Nothing, however, has given me greater pleasure than working with the staff of the NFSA itself – at every level and in all offices. I have learned so much from them and, I hope, been able to recognise, encourage and support their efforts and acknowledge their professionalism and dedication.

Their personal support for me has been wonderful and much appreciated.

I have already noted that this is my last Annual Report as Chair. Matters which remain outstanding at the end of this period include obtaining adequate resources for a proper digitisation program; increasing our access to non-government sources of revenue; achieving the enactment of a scheme of statutory deposit for audiovisual material; bringing Mitchell-5 into full operation to address critical storage issues; and participating in major anniversary events such as the Canberra Centenary (2013) and Gallipoli Centenary (2015). I am proud to have provided significant leadership on these issues.

I would also add that I believe that the NFSA has a special responsibility to assist our neighbours in places such as Timor-Leste and Papua New Guinea. Without our direct involvement, the audiovisual histories and heritages of these nations are at risk and may well be lost. It is the clear responsibility of the Australian Government to fund us to help in this regard and a mark of how seriously they take both their international responsibilities and their cultural commitments.

Having completed four years as Chair of this wonderful organisation, I feel a great deal of optimism for the NFSA. I have great confidence that in the hands of Michael Loebenstein and the new Board it will continue to grow to take its rightful place as one of the most significant national collecting institutions in Australia and a world leader in its field of audiovisual archiving. With an ever-increasing number of Australians now seeing their national audiovisual collection as a national treasure, I believe there is increasing recognition of the vital role the NFSA plays in helping a nation and a people appreciate their past and define their future.



Chris Puplick AM
Chair (July 2008 – June 2012)

Our Guiding Principles

As an influential cultural institution funded by the Australian Government, the NFSA understands fully its obligations to be professional and prudent in discharging 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 collection development and preservation, and an informed understanding of Australian audiovisual and emerging 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 Guiding Principles and APS Values and Code of Conduct
- strive for excellence and be recognised for their professionalism, integrity and innovation
- behave openly, respectfully, honestly and fairly to others
- embrace diversity in all its forms
- work together as a team, respecting a balance of tradition and innovation.

WE VALUE OUR PEOPLE THROUGH:

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



Section One **Executive Summary**

A Message from the Chief Executive Officer

It was with great excitement that I learned of the Minister for the Art's approval of my appointment as CEO of the NFSA in June 2011. Although I have built my career in Europe, I gained an in-depth understanding of the NFSA's mission and operations during my research fellowship in Canberra in 2007. Far from being a mere research trip, my stint at the NFSA profoundly influenced and inspired my curatorial and managerial work in Europe and on the international stage. The level of professionalism, the stewardship and the engagement I encountered has been without comparison. Even before the opportunity arose to contribute to shaping this institution's profile, I was an active endorser of the NFSA's values and its *modus operandi*.

Having liaised with the former director, the former CEO, and the curatorial staff, I was updated on the changes brought forth by the NFSA's statutory independence. I was aware of the unique position the NFSA has in Australia as a leader in audiovisual archiving and as the gateway to the national audiovisual collection. Furthermore, my executive role in the International Federation of Film Archives (FIAF) – serving on the board of directors for two years – has made me aware of the hugely important role the NFSA plays in the Asia-Pacific region, fostering awareness for audiovisual heritage, providing support and developing standards for preservation.

It was clear from the initial brief that – after establishing itself as a statutory authority and putting all due processes and systems in place – the NFSA

was in need of programmatic invigoration and an injection of entrepreneurial acumen. We live in what the film archivist and internet entrepreneur Rick Prelinger has called an *accelerando* – an environment characterised by disruptive technological change, economical uncertainty, and a shift in expectations as regards the relevance of cultural heritage in a converged environment.

The challenges the NFSA faces are – to offer a little comfort – common to audiovisual archives around the globe. They include, in no particular order:

- obsolescence of legacy formats and of technology
- intellectual property and copyright constraints
- the lack of statutory deposit of audiovisual works
- the 'Digital Deluge'

While most of these challenges were identified up to two decades ago, they have been subject to great acceleration over the last couple of years. The proliferation of digital technologies in the production chain as well as in the distribution of audiovisual works has contributed to the issue of obsolescence: as legacy formats such as analogue film and magnetic tape are discontinued raw stock, the technology to retrieve contents from obsolete carriers and the knowledge to handle them become scarce. A digital economy has introduced even greater legal uncertainties, and technological measures to protect copyrighted content seriously affect collection development. Preservation of born-digital works still is more of a catch-phrase than a reality while we – the archival community in general – lack policies,



NFSA CEO, Michael Loebenstein (far right) and Manager of Preservation and Technical Services, Rod Butler (far left) show the delegation of His Honour, Mr Tom Pauling AO QC, former Administrator of the Northern Territory our Video services at the NFSA, Canberra

best practices and the infrastructures to deal with the 'Digital Deluge'. Ironically the move towards digital record-keeping contributes to what we call an 'Analog Avalanche' as enterprises dispose of large amounts of analogue materials they consider a liability. Last but not least the Global Financial Crisis and the accompanying media scare has, to a certain degree, affected our resourcing, particularly in regard to efficiency-increasing measures implemented in the public sector and a substantial increase in costs of goods and services. However, I welcomed the Minister's decision to exempt the NFSA from the additional 2.5% efficiency dividend in this financial year.

Often the constraints under which we operate – financial, structural, and legal – distort our perception. As the stewards of Australian audiovisual heritage – and as a key player in the national collecting sector – we are well positioned not only to adapt to this changed landscape, but also to lead in the development, stewardship and curation of moving image and recorded sound heritage. As 'Australia's Living Archive' we safeguard the most vivid records of this nation's past: we collect, protect and present not only records, but experiences – living knowledge.

My response to the potential I see in this organisation, and to the requirements of operating efficiently in a challenging environment was to propose a new business model for the NFSA, effective as of 1 July 2012. It is the result of a long and thorough discussion process with staff as well as with external stakeholders.

The new model allows us to completely rethink internal processes, and the means we employ to deliver on our stakeholders' expectations. I believe we lacked a fundamental driver for innovation, a *curatorial* vision for our business: a holistic perspective of our mission, objectives and work that considers internal processes as well as the environment we exist in.

My vision for the NFSA is to balance the core values of the archive – to demonstrate excellence in the safeguarding of the collections, to facilitate access to cultural heritage and to offer outstanding cultural programs – with a strong entrepreneurial agenda. Thus we seek constant improvement to services and to generate opportunities for increasing non-appropriation revenue through innovation. While 2011–12 to a large extent was a transition



Michael Loebenstein with the Governor-General of the Commonwealth of Australia, Her Excellency Ms Quentin Bryce AC CVO and Chris Puplick AM

year between two regimes and marked by internal structural alignment, I am proud to report that we have not only achieved our targets but excelled in several of our projects and endeavours.

This Annual Report – starting with the outgoing Chair's message – presents a number of highlights from, and the stories behind some of the year's achievements. Without duplicating what you will read elsewhere I want to put a particular focus on our reinvigorated relationship with the creative sector through the integration of the Film Australia Collection and our priority on curatorial connections; the establishing of meaningful and constructive collaboration with the Department of Foreign Affairs and Trade and the new connections made with the Diplomatic Corps; our contribution to the ongoing development of a National Cultural Policy through submissions, consultation, as well as through leading by example; and the finalisation of a fundamental review of our Indigenous Collection and the development of the agency's Indigenous cultural intellectual property (ICIP) protocols.

In 2012–13 we will reap the benefit of this development work. Our audiences and clients rightly expect the 21st century archive to be

innovative, citizen-centric, an incubator of stories and experiences. With our focus on exciting and innovative service delivery, and as the national cultural institution with the largest geographical footprint, we are well positioned to connect with all Australians. I am excited to lead this organisation in this period of change, and I look forward to working with a dynamic and entrepreneurial Board chaired by Ms Gabrielle Trainor.

My thanks go to Chris Puplick AM, the outgoing Chair, for his mentorship and faith in my abilities, as well as to former Board member Andrew Pike for his constructive criticism and guidance. Furthermore, I thank the Department and the Minister's office for their demonstrated faith in our organisation. Last but not least my gratitude goes to all of the NFSA's staff, including the ones who sadly left us over the course of the last 12 months, and the recent recruits who decided to sail with us. Onwards!

Michael Loebenstein
Chief Executive Officer

Corporate Overview

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

The National Film and Sound Archive of Australia (NFSA) is the world's premier archive of Australian audiovisual and emerging media cultural heritage. We are a national cultural institution funded by the Australian Government.

Our aim is to enrich Australia's cultural identity by developing, preserving, promoting and interpreting a national audiovisual collection comprised of recorded historic and contemporary sound, moving image, documentation and new media. The key to achieving our mission is to then make this collection and Australia's audiovisual heritage available to everyone.

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

Given the prolific output of the sound and screen industries in Australia, we cannot collect everything. Our collecting activity is guided by our Collection Development Strategy and we give priority to items of enduring cultural significance and those which document the creative achievements of Australians in the audiovisual media. This ranges from early film images made in Australia to the latest features: *Eye of the Storm* (Fred Schepisi, Australia, 2011) and *A Few*

Best Men (Stephan Elliott, Australia, 2011); from *Homicide* (Crawford Productions, Australia, 1964) to *Bikie Wars: Brothers in Arms* (Screentime Pty Ltd, Ten Network, Australia, 2012); from the early 20th century songs of Peter Dawson to today's recording artists – Gotye, Gurrumul Yunupingu and the Hilltop Hoods.

The national audiovisual collection includes more than 1.9 million items – discs, films, videos, audiotapes, digital files, phonograph cylinders, and wire recordings. It also includes documents and artefacts such as photographic stills, transparencies, posters, lobby cards, publicity material, scripts and costumes, as well as domestic and professional vintage equipment. These documents and artefacts are vital to research education – especially in contextualising the works to which they refer or the conditions in which those works were first seen or heard.

The national audiovisual collection is made accessible in many ways:

- by supplying footage and recordings for use in television and radio productions
- regular screenings of some of Australia's greatest films
- innovative exhibitions, travelling shows and festivals
- live presentations
- educational programs
- DVD and audio products, and
- via our websites.



Audiovisual Conservation Assistant, John Taylor, repairing film at the NFSA, Canberra

Our offices and Access Centres provide public access to the national audiovisual 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 by 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. Our cutting-edge research and preservation practices contribute to our international recognition as a centre of excellence. Our state-of-the-art technical facilities and expertise in audiovisual preservation techniques have earned us widespread recognition.

“I am very pleased to see records and accounts of my father's television shows (*Review '61, Review '62*) in your excellent National Film and Sound Archive. I was worried that they were lost but I see you have some excellent material and I applaud your preserving it and making it available through your website.”

David Macfarlane

REACHING OUT INTERNATIONALLY

While our primary focus is on providing Australians with access to their audiovisual heritage, our reach is much wider. We provide assistance to our international colleagues through our involvement in executive committees, support for international film festivals, training and development of our international peers, and attendance at international conferences to share our expertise and learn from others in the field.

TABLE 1: INTERNATIONAL FILM FESTIVAL SUPPORT

Beijing, China	London, United Kingdom (UK)	Pordenone, Italy
Brasilia, Brazil	Los Angeles, United States of America (USA)	Rio de Janeiro, Brazil
Busan, South Korea	Milan, Italy	Sao Paulo, Brazil
Bydgoszcz, Poland	Paris, France	Seoul, South Korea
Goa, India		

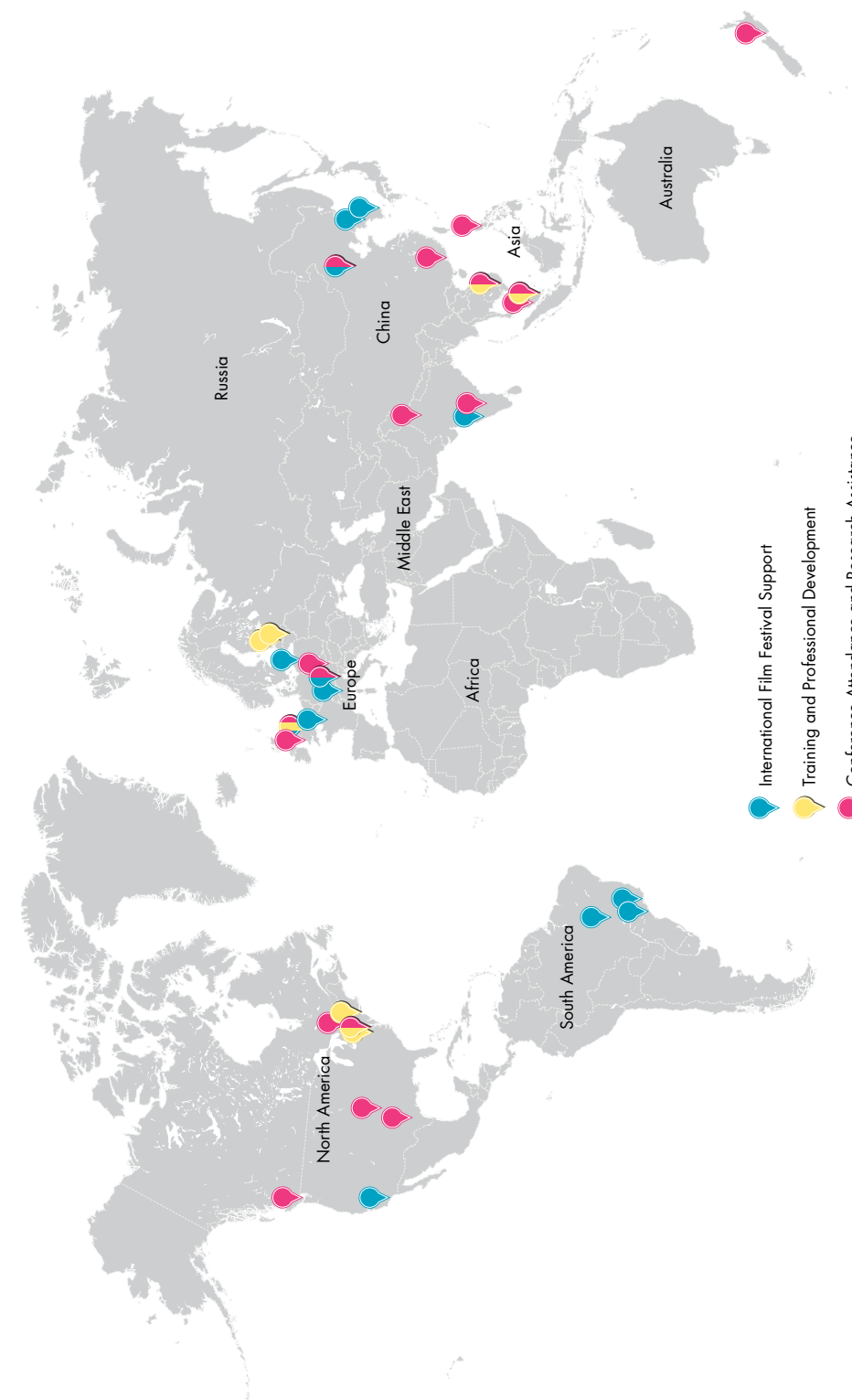
TABLE 2: TRAINING AND PROFESSIONAL DEVELOPMENT

Culpeper, USA	New York, USA	Vilnius, Lithuania
Ho Chi Minh City, Vietnam	Riga, Latvia	Washington D.C., USA
London, UK	Singapore, Republic of Singapore	

TABLE 3: CONFERENCE ATTENDANCE AND RESEARCH ASSISTANCE

This list includes researchers hosted by the NFSA.	London, UK	Singapore, Republic of Singapore
Aberystwyth, UK	Manila, Philippines	Tulsa, USA
Austin, USA	New Delhi, India	Victoria, Canada
Beijing, China	Petaling Jaya, Malaysia	Vienna, Austria
Ho Chi Minh City, Vietnam	Pordenone, Italy	Wellington, New Zealand
Hong Kong, China	Puttaparthi, India	
	Rochester, USA	

FIGURE 1: INTERNATIONAL ENGAGEMENT





case study

Electronics engineer, David Heffernan resurrecting the defunct Pyrox machine

New Lease on Life for Old Wire Recorder

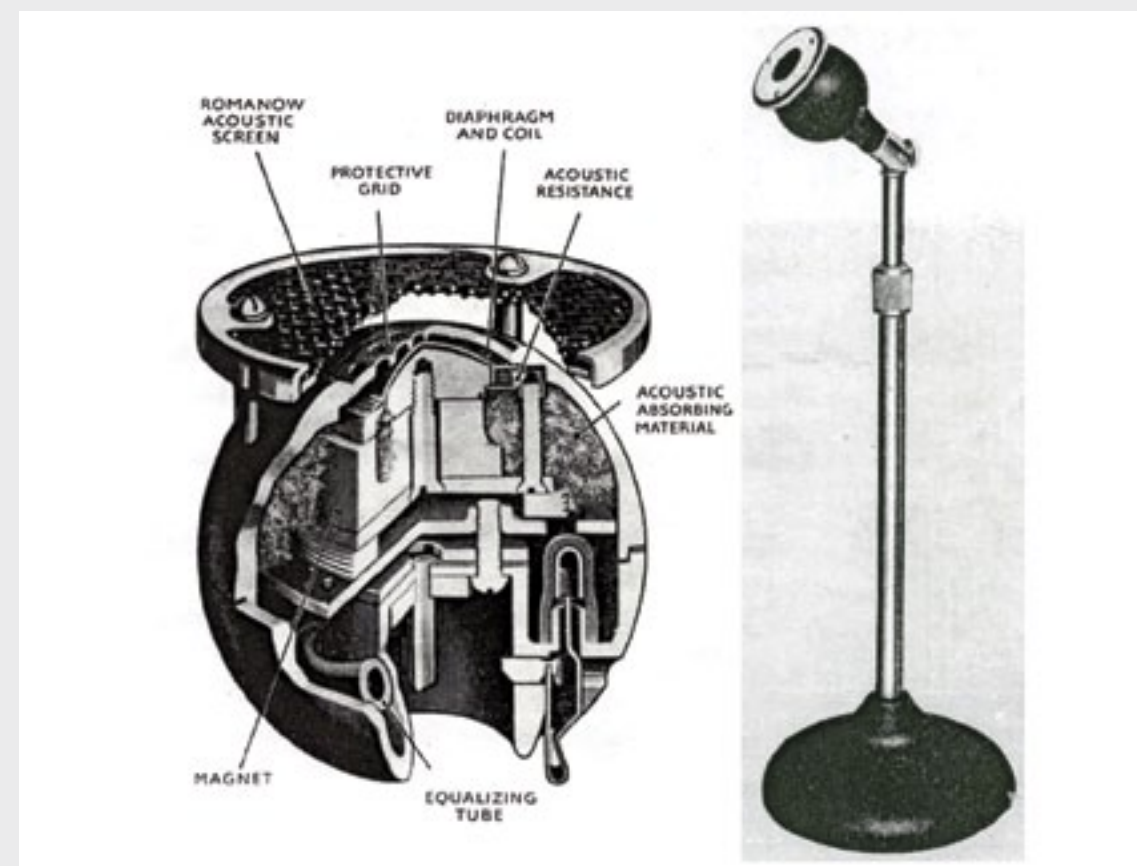
First developed in the late 1890s, wire recorders were designed to capture an audio signal onto a length of magnetised wire. By pre-war standards, these recorders were a triumph of miniaturisation, even though the most portable model weighed in at 22 kilograms.

By the 1930s the evolution of electronic technology saw the first commercially successful wire recorders introduced as dictating machines and telephone recorders. Following the war, wire recorders became popular for home and office use in America, Europe and Australia due to their portability and reliability. However, oxide-based magnetic tape overtook the wire medium in the mid-1950s, mainly due to its ability to record and play back a stereo signal.

In 2011 the NFSA was approached by the Australasian Sound Recordings Association (ASRA)

to borrow and demonstrate our Pyrox wire playback recording machine at their 2011 conference, 'Raising the Standards'.

We were quite hesitant, not sure we could take the risk of letting it out of our hands. This item was the only fully operational machine we had, and we needed it in order to play back wire recordings to duplicate them for preservation and access. We knew we had a second machine – a K257 designed and manufactured under licence by Australian Company Pyrox from the Armour Research Foundation in 1946. However, it was not operational and was mainly retained for spare parts. We decided we could offer this spare machine to ASRA – but the conference needed it to be operational.



The 1940s '8-Ball' or 'Apple & Biscuit' microphone

Making some careful modifications, our electronics engineer, David Heffernan, nursed this wonderful machine back to life. We now knew it could play back wires – but could it go one step further and make recordings? We sourced a blank wire spool and also an omni-directional pressure-operated moving coil or 'dynamic' microphone true to the period. This microphone is better known as the 'Eight Ball' microphone because it looks like an 8-ball from a pool table. After some careful re-wiring of the microphone input jack, David worked his magic and – the Pyrox started recording!

The Pyrox machine was demonstrated at the ASRA workshop, 'The nostalgia of the audio souvenir: technology limitations in the 1948 Arnhem Land field recordings of Colin Simpson'. The

demonstration provided a very practical display of the sound quality and operational characteristics of the technology, which was central to the workshop.

The demonstration created a high level of interest among the ASRA delegates, many of whom had no previous first-hand experience with wire recording technology. We were delighted to be able to bring the technology to life for these workshop participants.

Snapshot – Our Governance

The National Film and Sound Archive of Australia was established as a statutory authority on 1 July 2008. In December 2011, the NFSA, along with other national cultural institutions, transferred to the portfolio of the Department of Regional Australia, Local Government, Arts and Sport. We report to the Minister for the Arts, the Hon Simon Crean MP. Previously, we were placed within the portfolio of the Department of the Prime Minister and Cabinet (from September 2010 to December 2011), and before that in the portfolio of the Department of Environment, Water, Heritage and the Arts.

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

We continued to monitor and review our governance, planning and performance reporting framework in 2011–12 to ensure it remained relevant and useful. Our Corporate Plan 2011–12 to 2013–14 focused on meeting the government's and the Minister's expectations. A significant challenge during the year was ensuring the full integration of the Film Australia Collection into the national audiovisual collection. The results of this integration can be found throughout this report.

We have five strategic objectives:

- national leadership
- collections and knowledge
- inspiring experiences and learning
- connections and strategic relationships
- 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 key strategies and associated implementation plans, policies and new project proposals are developed.

Our performance and reporting framework also provides for the development of team business plans that focus on these strategic objectives, with individual performance management and development plans clearly linked to business plans. In this way, we establish a clear line of sight between individual staff effort and organisational priority. This helps to ensure 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'.

For more details of our governance arrangements see Section 3 – Governance and Accountability, page 129.

Our Board

The NFSA Board is responsible for providing policy leadership to the NFSA, overseeing our performance, and setting our strategic direction. It also plays a key role in ensuring good corporate governance, especially making sure there are effective and appropriate systems of control, reporting and accountability in place. The Board operates under a Board Charter and Code of Conduct (see Appendix 1) and has a number of committees (see Appendix 2).

The Board and our senior executive group closely collaborate 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. In 2011–12, five new members were appointed as part-time appointees. The new members bring a range of perspectives to the table and have worked tirelessly to ensure the smooth running of the organisation. The CEO and General Managers attend all Board meetings but are not members of the Board.

**CHAIR****CHRIS PUPLOCK AM**
NON-EXECUTIVE CHAIR

Consultant, Principal ISSUS Solutions Pty Ltd
Non-Executive Chairman, Convenience Advertising
Group of Companies
BA (Hons) (University of Sydney), MA (University of
Sydney), JP

Attended 6 of 6 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 member of the Board of the National Institute of Dramatic Art and the Theatre Board of the Australia Council. 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.

**DEPUTY CHAIR****CATHERINE ROBINSON**
NON-EXECUTIVE DEPUTY CHAIR

Senior Project Officer
State Records
NSW Department of Finance and Services
BA (Hons) (University of Sydney)
Graduate Diploma in Information Management,
Archives Administration, (University of New South
Wales)
Master of Information Management, Records and
Archives (Monash University)

Attended 6 of 6 meetings

Ms Robinson is an archivist 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.

**MEMBERS****PATRICIA AMPHLETT OAM**
NON-EXECUTIVE MEMBER

President
Media, Entertainment and Arts Alliance

Attended 6 of 6 meetings

Ms Amphlett is an accomplished recording artist who is currently the president of the Media, Entertainment and Arts Alliance. She received the Medal of the Order of Australia in 2003 for her services in this role and was inducted into the ARIA Hall of Fame in 2009.

**TERRY BRACKS AM**

NON-EXECUTIVE MEMBER

Deputy Chair
Breast Cancer Network Australia
B.Ed (Rusden State College)
Graduate Diploma of Applied Science (Librarianship)
(Western Australian Institute of Technology)
Graduate, Australian Institute of Company Directors

Attended 5 of 6 meetings

Mrs Bracks is the Deputy Chair of the Breast Cancer Network Australia, a former Board member of the Australian Children's Television Foundation and a trustee of the Victorian Arts Centre Trust. She is a highly regarded supporter of the arts and is Patron of Heide Gallery. Mrs Bracks is founding Chair of Western Chances, which assists young people in the western suburbs of Melbourne, and was inducted into the 2011 Victorian Women's Honour Roll for her work with that organisation. She received the Medal of the Order of Australia in 2012 for her services in this role and for her support of Victorian arts organisations.

Mrs Bracks has also worked as a secondary school teacher in regional Victoria and as an electorate officer to Federal MPs. She is the Number One Female Ticket Holder of the Melbourne Football Club, has received a Centenary Medal and was awarded an Honorary Doctorate from Victoria University. In 2012 she was appointed a Member of the Order of Australia for her outstanding service to youth and arts organisations in Victoria. Terry Bracks is the wife of the former Victorian Premier, Steve Bracks.



WAYNE DENNING

NON-EXECUTIVE MEMBER

Managing Director/Executive Producer
Carbon Media
Master of Business Administration (Corporate
Governance, Strategy, Entrepreneurship)
(Queensland University of Technology)
BA (Sociology, Psychology, Political Geography)
(Central Queensland University)

Attended 2 of 6 meetings

Mr Denning is the Managing Director/Executive Producer of Carbon Media, a multimedia production company based in Brisbane, Australia. Carbon Media offers both creative and corporate services. The company set out to break the mould of more traditional production houses by offering design and delivery of content across all genres and platforms. Carbon Media is proudly Aboriginal, and produces content that challenges perceptions, promotes success and highlights issues that impact on Aboriginal and Torres Strait Islanders.

A proud Birri Gubba man, Mr Denning grew up in Central Queensland with a strong sense of identity and a desire to learn and make a difference. He strongly believes education and better opportunities for Indigenous Australians will help close the gap. He is also committed to ensuring that Aboriginal and Torres Strait Islanders are a part of the 21st century digital economy.

Mr Denning completed his MBA at the Queensland University of Technology in 2006, specialising in Strategy, Entrepreneurship and Corporate Governance, and then set up Carbon Media. He currently also sits on the Board of the Queensland Screen Industry Council and was previously a member of the South East Queensland Indigenous Chamber of Commerce.



PATRICK DONOVAN

NON-EXECUTIVE MEMBER

Chief Executive Officer
Music Victoria
BEc (Monash University)

Attended 4 of 6 meetings

In August 2010 Mr Donovan was appointed the inaugural CEO of Music Victoria, the peak body for contemporary music. This followed a 15-year career at *The Age* newspaper, where he was Chief Music Writer for 12 years, wrote the local music 'Sticky Carpet' column and interviewed artists like Nick Cave, Bob Dylan, Patti Smith, David Bowie and Lou Reed. In his time at *The Age*, he founded and ran the EG Awards for five years, and started the campaign to name a street in honour of AC/DC, which led to AC/DC Lane. He tour-managed Iggy Pop in 1998, played in a band, ran a live music venue and continues to DJ. Mr Donovan is currently a member of the Victorian Liquor Control Advisory Council and is on the board of the Arts Industry Council of Victoria.



NATASHA GADD

NON-EXECUTIVE MEMBER

Filmmaker, writer and curator
Daybreak Films

Attended 5 of 6 meetings

Ms Gadd is a documentary filmmaker whose most recent feature documentary *murundak – songs of freedom* (2011) received the Grand Prix at the *Festival International du Film Documentaire Océanien* and the *Semana Internacional de Cine*, a United Nations Media Peace Award and an Australian Academy of Cinema and Television Arts Award. In 2005, Ms Gadd co-founded Daybreak Films with Rhys Graham, producing, editing and directing works for theatrical distribution, broadcast and for the cultural and exhibition sector. Her debut feature documentary *Words From the City* (2007), was nominated for five AFI Awards and *Muscle* (2008), a half hour documentary commissioned by the ABC, received an award for Best Direction at the 2008 Australian Directors Guild Awards. Ms Gadd has been commissioned to create screen visuals for major festival events incorporating archival material of Indigenous and international civil rights movements, edited to live performances featuring The Black Arm Band, Emmanuel Jal, Sinéad O'Connor, Joss Stone and Mavis Staples. Before moving into film production, Ms Gadd was Cinema Programmer at the Australian Centre for the Moving Image and Director of *REAL: Life on Film* documentary festival.

Ms Gadd has directed community-based film projects in Indigenous communities, and was commissioned to direct the film component of the *Murundak* (Black Arm Band) performance, a moving image work of contemporary and archival Indigenous film for the Melbourne International Arts Festival in 2011. As a freelance writer, her articles and essays have appeared in Australian film journals, including *Inside Film* and *Metro Magazine*, and the book, *Short site: recent Australian short film*.



ANDREW PIKE OAM

NON-EXECUTIVE MEMBER

Managing Director
Ronin Films

Attended 5 of 6 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 to 2006. He has a keen interest in policy issues affecting the film industry as a whole and is a frequent contributor to debates on industry issues.

In 1999 Mr Pike was involved in the formation of the Friends of the NFSA, dedicated to supporting the NFSA's work and to promoting the principles of best practice in the film archive profession. He is a former interim council member of the NFSA (then known as ScreenSound Australia). In 2007 he was awarded an Honorary Doctorate from the University of Canberra.



OUR CHIEF EXECUTIVE OFFICER

MICHAEL LOEBENSTEIN

(CEO, October 2011 – current)

In June 2011, the Minister for the Arts, the Hon Simon Crean MP, announced that Michael Loebenstein had been appointed as the new CEO of the NFSA. Mr Loebenstein was selected from an extensive national and international list of applicants for the position.

Mr Loebenstein has wide-ranging experience in the field of film archiving, film promotion and academic research. Former positions include being an adviser to the Austrian Federal Ministry for Education, Arts and Culture, a freelance film and exhibition curatorship, and journalism.

Before joining the NFSA he held the positions of Curator for Special Programs at the Austrian Film Museum (a government-funded cinémathèque and film archive), and project manager and researcher at the Ludwig Boltzmann Society (a government-funded non-profit society for the advancement of scientific research).

Between 2008 and 2011 he was a member of the Executive Committee of the International Federation of Film Archives. He is a member of the Advisory Board of the Centre for Media History at Macquarie University, Sydney.



ANN LANDRIGAN

(Acting CEO, July 2011 – October 2011)

Ms Landrigan was with the NFSA for more than five years. From late-2005 to mid-2008 she was the Deputy Director of the NFSA while it was part of the Australian Film Commission, with key responsibilities for the technical, business, public program and information technology groups. After helping to establish the internal framework for the NFSA operating as a statutory authority, she agreed to take on the newly established role of General Manager, Collection Development and Outreach. This was a broad portfolio covering the curatorial collection development, access, research, outreach and online teams.

She played a key role in establishing the long-term partnership with Victoria's Australian Centre for the Moving Image (ACMI) and the opening in late 2009 of the joint NFSA/ACMI facility, the Australian Mediatheque.

Ms Landrigan resigned in October 2011 to pursue new opportunities.

Our Management Structure

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

OUR SENIOR EXECUTIVE

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

COMPOSITION: CEO; General Manager, Corporate and Collection Services; General Manager, Collection Development and Outreach

OUR 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 team and meets every three months.

COMPOSITION: CEO; General Managers; Branch Managers; Office Managers (Melbourne and Sydney)

Our management structure is at Appendix 3.

NFSA Committees

Our 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 2011–12 included the:

- Arc Development Group
- Collection Committee
- NFSA/ACMI Steering Group
- Occupational Health and Safety Committee
- Program Committee
- Workplace Consultative Committee.

A new committee – the Program Committee – was established this year. The Program Committee is both a creative and development body that sets the strategic direction for cultural program activity across the NFSA. Drawing on the NFSA Project Management framework, staff are able to propose new program ideas that will be approved or further developed through the committee.

The Program Committee also has operational responsibilities to ensure that program activities are within resource capacity and capability. It will appropriately assign managerial carriage of approved programs to staff, and ensure rigorous reporting.

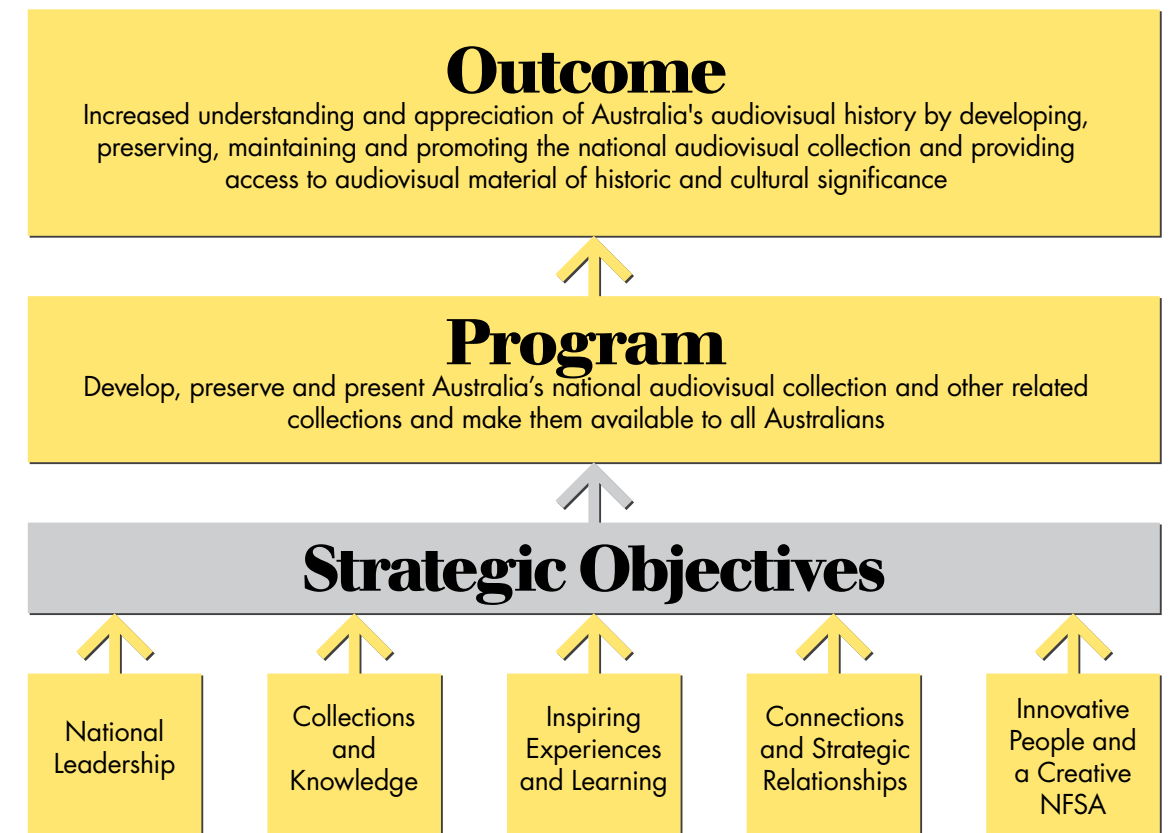
Program Committee decisions are curatorially driven in order to ensure that each activity relating to an agreed program meets its highest potential, achieves multiple outcomes, and maximises audience reach. Through the effective integration of related activities, the work of the Program Committee will minimise both the risk of overlap and inefficient use of resources.

Our Outcome, Program and Strategic Objectives

Our strategic objectives and performance framework have been developed to respond to the challenges and risks we face.

Our outcome and program framework is shown at Figure 2.

FIGURE 2: OUTCOME AND PROGRAM FRAMEWORK



Snapshot – the National Audiovisual 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.

The national audiovisual collection is historically significant, culturally rich, highly diverse, and technically 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 sit alongside the vibrant, independent Indigenous production output of contemporary artists. The national audiovisual collection includes creative material that reflects our interaction with the wider world and the diversity of communities within Australia.

.....

“I feel I have not expressed my thanks or admiration to you nearly enough for your remarkable research and ‘pulling-together’ of my father’s story. Thank you so very very much for making this possible.”

Andree Navarre, performer and daughter of the late baritone Andre Navarre

The national audiovisual collection currently contains more than 1.9 million items, comprising 406 000 audio recordings, 494 000 moving image works and 1 095 000 associated documents and artefacts of cultural significance. Works range enormously but include:

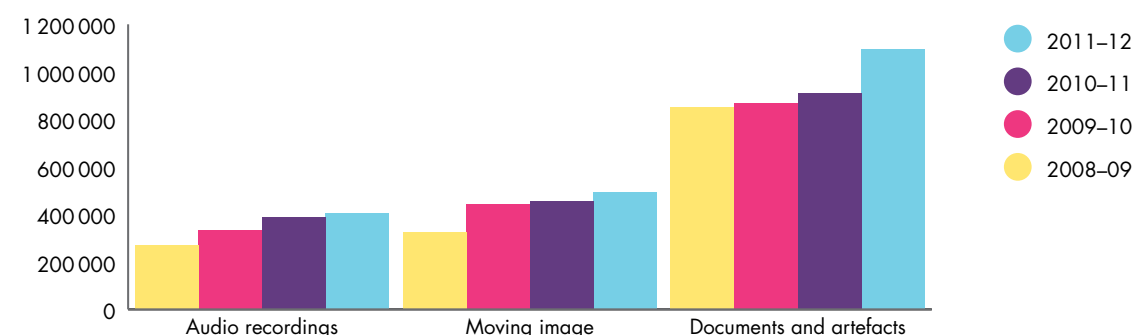
- documentaries, feature films and recordings from the earliest days of film and sound
- newsreels and broadcasts
- television and radio productions of all genres, including advertisements
- independently produced works
- home movies on a wide range of formats
- websites relevant to the audiovisual industry with associated examples of social media, such as Facebook, YouTube and Twitter
- international productions that have influenced and been experienced by Australians
- unpublished works, including oral histories and early field and music performance recordings of particular cultural or historic interest in the audiovisual industry context.

Regarding the *Cooee Cabaret* performance in Burnie

“Museum collections coming alive... literally! Fantastic”

Rose and Andy Farrell, Burnie, TAS

FIGURE 3: COLLECTION GROWTH SINCE 2008–09



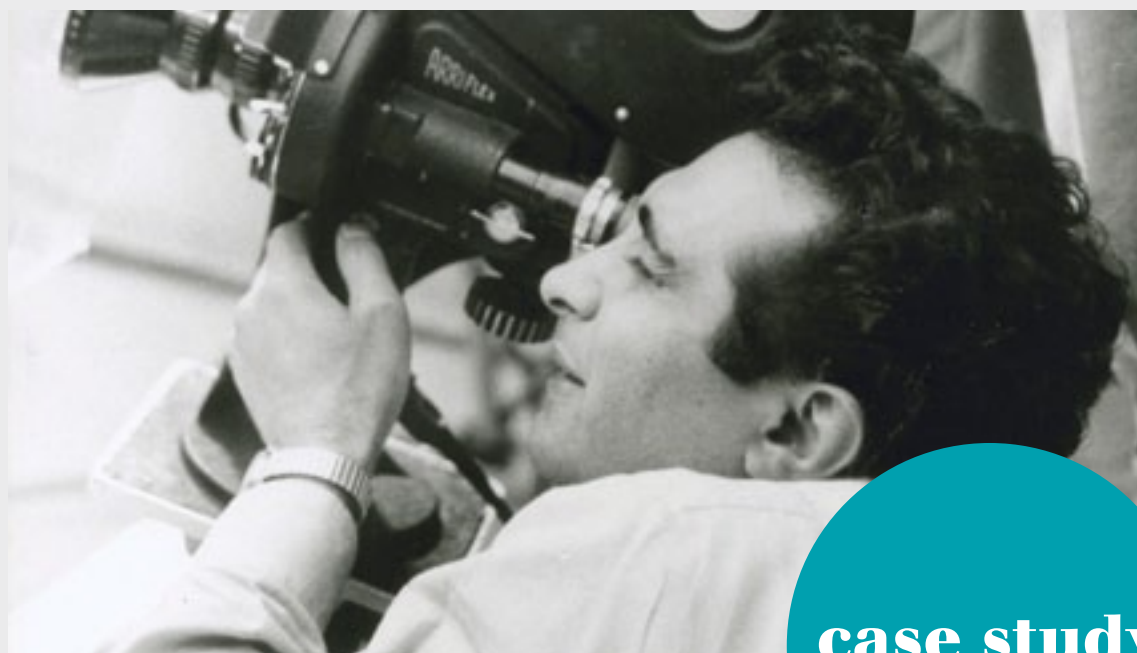
Works are acquired in one of the following ways:

- donation
- purchase
- deposit, or
- bequest.

The NFSA has a significant collecting challenge to effectively represent powerful new creative forms within the national audiovisual collection in both curatorial and technical terms. Today, in addition to pursuing the more traditional forms of mainstream cinema, television and recorded sound, we are targeting 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.

Our curatorial teams are continuously searching for key works that are needed for the national audiovisual collection. The current list of works we are seeking is available to view at nfsa.gov.au/collection/nfsa-most-wanted-collection-works/. If you can help us, please send an email to collection@nfsa.gov.au or phone 02 6248 2000 and ask to speak to a senior curator about the NFSA's Most Wanted.

See Appendix 6 for a list of the acquisition highlights for 2011–12.



Giorgio Mangiamiele at work

case study

Magnifico Mangiamiele

In 2011 the films of Australian maverick director, Giorgio Mangiamiele, began their 'second life'. Preserved and revitalised prints of his major works of the 1950s and 1960s were produced; new research into his career was completed; and exciting new ways to distribute his works were negotiated.

Mangiamiele was an intriguing, stylistically independent filmmaker whose work in and around Melbourne produced films that included *Il Contratto* (1953), *The Spag* (1962), *Ninety Nine Percent* (1963) and *Clay* (1965).

After many years of planning, fully curated preservation attention was given to the film

components for these works and pristine new components were produced. This achievement led to a dynamic blending of ideas and skills from both within the NFSA and via external partnerships and collaborations.

The films were re-launched to full houses at the Melbourne International Film Festival. Screenings were followed by animated question-and-answer sessions which feted both the films and Giorgio Mangiamiele's artistry, much to the pleasure of Melbourne's Italian community and Giorgio's family, including his widow, Rosemary. For the NFSA, this was a wonderful opportunity to connect with both Mangiamiele's creative peers and the Italian



Chair of the panel, Meg Labrum introduces the discussion of the Giorgio Mangiamiele Collection at the Melbourne International Film Festival

community, and we enjoyed a warm response from the press, including *Il Globo*.

The films were simultaneously developed as a curated DVD set (the *Giorgio Mangiamiele Collection*) in partnership with producer/distributor Ronin Films. NFSA staff and external researchers contributed to the accompanying booklet, including the NFSA's Graham Shirley and Quentin Turnour, and researchers Gaetano Rando and Gino Moliterno.

Kanopy Pty Ltd provided streaming services to the tertiary education market and the Australian Teachers of Media produced an e-guide to the Mangiamiele works.

“...it is wonderful to see that Giorgio and his films are now represented on *australianscreen online*...”

Rosemary Mangiamiele

Overall, the results of our curatorial and preservation initiatives to stabilise and generate new, high-quality copies of Mangiamiele's films were far-reaching. The DVD product and the film exhibition and educational response to this curated work reinforce our goals to find, interpret, preserve and promote our audiovisual heritage. The DVD can be purchased from our online shop at shop.nfsa.gov.au

Integrating the Film Australia Collection

A significant achievement for the organisation in 2011–12 was the full integration of the Film Australia Collection (FAC) Library and Sales operations into the NFSA.

The *Screen Australia (Transfer of Assets) Act 2011*, transferred to the NFSA approximately 5000 titles (and associated materials) either produced by the former Film Australia Ltd and its predecessor agencies or acquired from third-party producers. Under the legislation, all contracts with holders of copyright associated with the items held in its library were legally transferred to the NFSA.

Also transferred were current and ongoing program licenses, domestic and international distribution agreements and contractual obligations, entitlements and royalties to investors and producers of the Film Australia documentaries made under the National Interest Program.

Eleven staff were transferred to the NFSA in the Sydney office. A further significant transfer was the digital learning resources maintained by the FAC Library. These educational websites include audiovisual material, stills and associated teaching material.

The NFSA is committed to continuing the legacy of the FAC through the following activities:

- Enabling access to the FAC Library for future generations through an active digitisation program; continuing to provide access to the audiovisual production sector seeking footage, stills and recordings for use in new productions; remaining publicly accessible through a range of NFSA public and outreach programs, including screenings,

exhibitions, live presentations, educational programs and various online pathways; and continuing to expand the collection through the delivery of new materials from Screen Australia's National Documentary Program productions.

- Updating and retaining the Digital Learning resources to enhance and complement the NFSA's online content and improving access to its collection of audiovisual materials by the general public and the education sector.
- Managing the rights, distribution and disbursements of the Commonwealth-owned and other distribution titles that make up the Film Australia and National Interest Program collection.
- Promoting these programs to schools, higher education and training institutions, public libraries, resource centres, community groups and government and non-government organisations.



From the Tropics to the Snow (Film Australia, 1962). A cameraman filming the cruise ship R.M.S. Oriana from the top of the Sydney Harbour Bridge.

Snapshot – Our Performance

COLLECTION

PERFORMANCE INDICATOR	RESULT AT 30 JUNE 2012	RESULT AT 30 JUNE 2011
100 Australian feature-length films acquired (comprising current production; Indigenous production; targeted retrospective gap filling – 1970s and 1980s production)	198 feature-length films acquired	289 feature-length films acquired
100 Australian short films acquired (comprising current productions; Indigenous productions; targeted retrospective gap filling – drama, experimental, animated productions from the 1990s onwards)	292 short films acquired	454 short films acquired
2000 television works acquired (comprising current production, including Indigenous output and targeted retrospective gap filling – drama, variety and specials from 1970 to 2005)	6249 television works acquired	9837 television works acquired
100 new media works acquired	89 new media works acquired	161 new media works acquired
150 documentaries acquired (comprising current production, including Indigenous output and targeted retrospective gap filling)	428 documentaries acquired	340 documentaries acquired
8000 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 the 1960s onwards)	10 540 recorded sound works acquired	8682 recorded sound works acquired

COLLECTION (continued)

PERFORMANCE INDICATOR	RESULT AT 30 JUNE 2012	RESULT AT 30 JUNE 2011
25 000 documents and artefacts acquired with a focus on those related to the above titles	29 400 documents and artefacts acquired	29 644 documents and artefacts acquired
100 oral history titles acquired	158 oral history titles acquired	153 oral history titles acquired
200 international film titles in accessible formats and 50 international sound recordings acquired on the basis of significance and national exhibition potential	279 international film titles acquired 62 international sound titles acquired	314 international film titles acquired 51 international sound titles acquired
100% of acquisitions made in accordance with our Collection Policy	100% of acquisitions made in accordance with our Collection Policy	100% of acquisitions made in accordance with our Collection Policy

PRESERVATION

PERFORMANCE INDICATOR	RESULT AT 30 JUNE 2012	RESULT AT 30 JUNE 2011
6250 titles preserved and made accessible	7874 titles preserved and made accessible	6257 titles preserved and made accessible
Storage standards achieved within set parameters 95% of the time	Standards achieved 78.88% of the time. Under target due to: <ul style="list-style-type: none"> • water leaks in the nitrate containers • experimentation with the appropriate placement of data loggers in the nitrate containers • replacement of plant at the M2 site These issues have been addressed and will substantially contribute to consistently achieving standards in 2012–13.	Standards achieved 81.85% of the time. All vaults are achieving the 95% target apart from the documentation rooms which are only achieving this target 50% of the time. New humidification systems were installed in June 2011 to resolve this issue
25 000 works relocated to improved storage conditions	5532 works relocated to improved storage conditions. This figure is under target due to a delay in the installation of a new compactus	103 934 works relocated to improved storage conditions

AVAILABILITY

PERFORMANCE INDICATOR	RESULT AT 30 JUNE 2012	RESULT AT 30 JUNE 2011
41 200 interactions with the national audiovisual collection	50 820 interactions with the national audiovisual collection, comprising: <ul style="list-style-type: none"> • 33 138 attendees at screenings of films and DVDs borrowed from the Non-Theatrical Lending Collection • 16 503 attendees at theatrical screenings, including 5308 at international screenings • 809 clients auditioning collection material • 370 attendees at Scholars and Artists in Residence fellowship presentations 	80 145 interactions with the national audiovisual collection, comprising: <ul style="list-style-type: none"> • 40 307 attendees at screenings of films and DVDs borrowed from the Non-Theatrical Lending Collection • 38 421 attendees at theatrical screenings, including 11 937 at international screenings • 824 clients auditioning collection material • 593 attendees at Scholars and Artists in Residence fellowship presentations
141 500 interactions with the NFSA	169 115 interactions with the NFSA, comprising: <ul style="list-style-type: none"> • 73 464 general visitors to the NFSA, including 28 011 school children • 24 977 visitors to the Australian Mediatheque at ACMI • 24 800 attendances at Arc cinema • 2199 in-person visits to the NFSA Library • 11 074 attendances at Big Screen • 15 531 attendances at School Screen • 17 006 attendances at Black Screen • 64 VIP visitors 	154 124 interactions with the NFSA, comprising: <ul style="list-style-type: none"> • 64 236 general visitors to the NFSA, including 29,300 school children • 29 729 visitors to the Australian Mediatheque at ACMI • 21 685 attendances at Arc cinema • 1967 in-person visits to the NFSA Library • 10 748 attendances at Big Screen • 14 865 attendances at School Screen • 10 894 attendances at Black Screen • 14 VIP visitors
8000 collection works physically accessed across Australia and internationally through a diverse range of media and services (eg Scholars and Artists in Residence program, NFSA interstate auditioning facilities and Access Centres) and by an audience comprising industry, general public, and cultural, education and heritage sectors	11 828 items externally accessed	12 805 items externally accessed
90% of service delivery requests responded to in accordance with the Service Charter obligations (see appendix 16)	99% of service delivery obligations met	99% of service delivery obligations met

AVAILABILITY (continued)

PERFORMANCE INDICATOR	RESULT AT 30 JUNE 2012	RESULT AT 30 JUNE 2011
95% of feedback records high levels of satisfaction regarding quality of service delivery to researchers, donors and clients	99% of feedback records high levels of satisfaction	99% of feedback records high levels of satisfaction
15 500 digital collection items available to users online via Search the Collection	15 219 digital collection items available online	15 005 digital collection items available online
1 100 000 unique visits across NFSA websites	1 255 813 unique website visits	1 068 167 unique website visits



Section Two

Our Performance

Our performance report is based on our five strategic objectives. They are:

- national leadership
- collections and knowledge
- inspiring experiences and learning
- connections and strategic relationships
- 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 importance of maintaining and building a national audiovisual collection
- shape policy as it relates to our charter
- ensure our governance is robust
- encourage innovation, analysis and creativity in the way we undertake our work
- invest strategically in information and communications and digital media preservation, and access technology infrastructure and systems
- implement our *Environmental Protection and Biodiversity Conservation Act 1999* (EPBC Act) obligations in all areas using best practice systems
- manage the Commonwealth Heritage places we own or manage and the collection in accordance with EPBC Act requirements and to the highest professional standards.

The NFSA is Australia's national audiovisual archive. We take a leadership role in film and sound culture by developing standards and guidelines, sharing our knowledge, and taking our expertise overseas.

We have organised and participated in a number of key high-profile activities that illustrate national leadership and organisational excellence. Some key examples in 2011–12 are:

- In August 2011 we made 10 additions to our Sounds of Australia registry, as announced at a special Parliament House function in Canberra by the Minister for the Arts, the Hon Simon Crean MP.
- In October 2011 the NFSA's Chief Executive Officer, Michael Loebenstein, gave a lecture to mark UNESCO World Day for Audiovisual Heritage. Michael focused on the challenge of balancing the work of preserving analogue materials while keeping up with an industry moving to digital formats. A transcript of the speech has been published on our blog at nfsa.gov.au/blog/2011/10/27/unesco-world-day-audiovisual-heritage/.
- Our submission to the National Cultural Policy responded to the four proposed goals of the policy, demonstrating our alignment with them, suggesting how the goals could be realised, what success would look like and how we could further contribute to their success. We also proposed a fifth goal: to ensure that all Australians, now and in the future, have access to material that is culturally and historically relevant to them and their communities.
- We made submissions to the Attorney-General's Department in response to the discussion paper 'Revising the scope of the Copyright Safe Harbour Scheme'; to the Department of Broadband, Communications and the Digital Economy about the Convergence Review; to the Office for the Arts regarding immunity from seizure for cultural objects on loan; and to the Inquiry into Language Learning in Indigenous Communities.
- Chris Winter, Manager of New Services, ABC Innovation, gave our annual Thomas Rome Lecture. He gave his perspective on how the technologies of sound have evolved and are



(L–R) The Hon Peter Garrett AM MP, the Hon Simon Crean MP, Chris Puplick AM and the 2011 Sounds of Australia Patron, Richard Gill at the announcement of the 2011 additions to the Sounds of Australia registry

continuing to evolve, bringing business and technological challenges and opportunities to the music and broadcasting industries. An audio file of Mr Winter's lecture is available on our website at nfsa.gov.au/about/awards-and-lectures/.

- The 2011 NFSA Ken G Hall Award for Film Preservation was presented to film and television producer, David Hannay, at Arc cinema in November 2011.
- Sigrid Thornton delivered our annual Longford Lyell Lecture at the Australian Centre for the Moving Image in Melbourne, offering an Australian actor's perspective on the ever-changing Australian film and television industry. A transcript is available at nfsa.gov.au/about/awards-and-lectures/ along with selected highlights of Ms Thornton's address on our YouTube channel at youtube.com/nfsaacust.

- Working with the Department of Foreign Affairs and Trade, a cultural gift drawn from our collection was presented by the Hon Julia Gillard MP, Prime Minister of Australia, to the Prime Minister of Timor-Leste, Xanana Gusmão.
- In February 2012 we liaised with the Indonesia and Timor-Leste Section of the Department of Foreign Affairs and Trade to gain support for the production of a collection profile of our holdings relating to Timor-Leste. The collection profile will be presented to the government of Timor-Leste from the department as a cultural gift to mark the occasion of the 10th anniversary of the creation of the Democratic Republic of Timor-Leste.
- A screening program was presented in Darwin as part of the 70th anniversary commemorations of the bombing of Darwin in February 2012.



Left: Film and television producer David Hannay received the 2011 NFSA Ken G Hall Award for Film Preservation. Right: Actor Sigrid Thornton delivering our annual Longford Lyell Lecture at the Australian Centre for the Moving Image in Melbourne

- Members of the Canberra Diplomatic Community and Government representatives visited the NFSA in May 2012 for 'A collection for all nations', an event that showcased our work and the national audiovisual collection.
- There were visits to the NFSA by:
 - » the Governor-General of the Commonwealth of Australia, Her Excellency Ms Quentin Bryce AC CVO
 - » the former Administrator of the Northern Territory, His Honour Mr Tom Pauling AO QC
 - » Air Chief Marshal Angus Houston, Chair of the Anzac Centenary Advisory Board
 - » a delegation from the National Archives of Taiwan
 - » a delegation from the National Archives of the Republic of Indonesia

- » the Association of the Spouses of Heads of Mission
- » the Anzac Centenary Advisory Board
- » the Chief of the Department of Heritage and Museums, Timor-Leste
- » the Administrator of the Northern Territory, Her Honour Ms Sally Thomas AM.

Regarding the 2011 Thomas Rome Lecture

“Really enjoyed the lecture. Loved [Chris Winter's] comment about sound at the end. Much passion. Sound up loud literally moves us!”

Twitter comment from Ian Roberston

STEWARDSHIP OF THE NATIONAL AUDIOVISUAL COLLECTION

Stewardship is one of our organisational values: ‘we will collect, care for, preserve, manage and interpret the collection to the highest curatorial standards’. Caring for the national audiovisual collection is of the utmost importance for us to achieve our strategic objectives, meet government expectations, and secure the public’s trust in our ability to meet our fiduciary responsibilities with sustainable and responsible collection management practices.

The Collection Stewardship Branch plays a key role in the strategic and operational activities of the NFSA. Through the work of the Collection Stewardship staff, the national audiovisual collection is organised, and made safe and accessible.

During the year we developed our Accessioning Management Plan and the Accessioning Policy which outline the principles and philosophy behind our data entry standards and guidelines.

Staff who monitor and manage our collection storage facilities regularly conducted tours of our sites to demonstrate appropriate storage facilities for audiovisual collections to scholars, researchers and other cultural industry professionals.

During the year as part of our commitment to best practice in the storage of the national audiovisual collection, humidification units were installed in vaults housing documentation material.

Staff are engaged with disaster management bodies both locally and internationally. Recently, data entry guidelines and standards around non-audiovisual collection material were shared with colleagues in the New Zealand Film Archive.

PRESERVING THE NATIONAL AUDIOVISUAL COLLECTION

Collection preservation is one of the cornerstones of audiovisual archival management, alongside acquisition and access. We are entrusted with the national audiovisual collection on the basis that our stewardship brings with it permanence of content and a high level of care. Our Preservation and Technical Services staff are recognised nationally and internationally for their work. For example:

- our engineers supplied information about film viewing tables to the State Library of Western Australia
- we gave preservation advice to the National Film Archive of the Philippines in relation to archival film cans
- we provided disaster recovery information to the Royal British Columbia Museum in Victoria, Canada
- we gave information to the Australian Institute of Aboriginal and Torres Strait Islander Studies about film cleaning
- our Documents and Artefacts Conservator, Shingo Ishakawa, published a blog on the ethical dilemmas facing conservators today – go to nfsa.gov.au/blog/2012/01/30/preserve-recreate/
- our Manager of Conservation, Preparation and Research, Mick Newnham, travelled to the United States of America to undertake a consultancy for the Library of Congress on the mitigation of mould-affected objects. In November, he presented a keynote address on the digital preservation of film at iPres – the International Conference on the Preservation of Digital Objects in Singapore – and later that month he attended the Association of Moving Image Archivists conference in Austin, Texas
- we provided training workshops and presentations to Community Heritage Grants recipients, and to the Heraldry & Genealogy Society of Canberra, and we provided training at international forums in Singapore and Vietnam.



Billboard for GLV 10 in the early days

case study

Taking TV to the Country

This year marked the 50th anniversary of a number of regional TV stations in Australia.

GLV 10 (Traralgon), now part of Southern Cross Ten Network, was the first regional broadcaster to start transmission on 9 December 1961. Over the ensuing year, a further 12 regional stations would open across New South Wales, Queensland and Tasmania. However, it was not until 1977, with the opening of GTW 11 Geraldton in Western Australia (now part of the Prime Media Group), that the final, regional, independently-owned terrestrial television station began regular transmission.

For more information on the history of regional free-to-air television and our holdings at the NFSA, go to our website at nfsa.gov.au/collection/television/

This year marked changes for subscription television in regional and rural Australia, with the approval of FOXTEL’s acquisition of AUSTAR on 24 May 2012.

At the time of the sale, AUSTAR United Communications Limited (AUSTAR) provided satellite television services to more than 760 000 customers in regional and remote areas of New South Wales, Victoria, Queensland and South Australia, and all areas of Tasmania and the Northern Territory.

At the NFSA we have taken this opportunity to work with both regional free-to-air and subscription television networks to ensure their history, stories and selected programs are preserved in our collection.

The AUSTAR History Project was born through our relationship with FOXTEL. In late 2011 a working



Installing AUSTAR in Northern NSW, 1999 (Photo: AUSTAR)

group was set up with representatives from various parts of the AUSTAR business to capture and chronicle AUSTAR's 17-year life, and to celebrate the AUSTAR story – its brand, business, customers, spirit, people and entrepreneurial beginnings.

Interviews were conducted with central figures, photos were collected, historical documents were reviewed, and eventually the AUSTAR chronicle was documented. The main challenge was determining what material was unique and historically most relevant to the AUSTAR story and legacy. Consultation with our TV unit aided this process and the result was our receipt of 29 boxes of material and three USBs full of digital files.

Included in this acquisition were:

- The AUSTAR Way history book and DVD, produced in 2012 for AUSTAR employees, business partners and other interested groups
- masters and marketing collateral for *Fat Cow Motel* (2003), Australia's first multiplatform drama funded by AUSTAR
- promotional reels across AUSTAR's 17 years
- a complete set of the AUSTAR magazines, annual reports, share register information and images of various offices.

We also acquired a range of equipment and, where appropriate, photographic stills of the equipment that was used by AUSTAR to transmit its programs, and equipment used by customers to receive AUSTAR in their homes. This included:

- their first satellite remote control (1997)
- a MyStar SD decoder (which was one of the first decoders in the world to enable customers to watch and record both digital terrestrial free-to-air and satellite subscription TV programs)
- images of iDaily, an interactive news service in 2000.

This collection will be progressively catalogued into our collection and will become a wonderful resource to research the ongoing history of regional television in Australia.



A MyStar SD Decoder (Photo: AUSTAR)

PROVIDING ACCESS TO THE NATIONAL AUDIOVISUAL COLLECTION

Our Arc cinema in Canberra is Australia's leading venue for the enjoyment and appreciation of screen culture. It is equipped with state-of-the-art digital and video projection facilities and has the special capacity to screen the many legacy film formats that commercial cinemas and most non-profit public venues can no longer present.

The Arc cinema program offers a curated annual exhibition of archival, classic and contemporary film titles rarely available to most cinemas and presented to the highest standards possible. Following are three examples that demonstrate national leadership in this area.

Autumn Silents film showcase

This program represents best practice in silent film presentation, including film prints screening in their original aspect ratios and speeds with live musical accompaniment. The event is unique in Australia, giving silent film presentation pride of place and premiering recent silent film restorations.

Marking the centenary of Douglas Mawson's Australasian Antarctic Expedition, this year's Autumn Silents featured 'Shadows on white ice', a program that brought together rarely seen early polar film heritage from around the globe. The program included the Australian premiere of the British Film Institute's newly restored film of Captain Scott's Antarctic expedition, *The Great White Silence* (Herbert G Ponting, UK, 1924), the Norwegian National Library's new restoration of Roald Amundsen's polar films, plus rarely seen polar films from Japan, France, New Zealand and the national audiovisual collection. NFSA Board member Andrew Pike also read extracts from Douglas Mawson's original lectures during one of the 'Shadows on white ice' programs.

The 2012 Autumn Silents program also featured a selection of recently restored prints from our Corrick Collection, selected silent era adaptations of the novels of Charles Dickens, and a look at the films of Universal Studio's pioneer female directors, featuring the work of Lois Weber. Featured live accompanists included Mario Colombis, Joshua McHugh and the Luke Sweeting Jazz Trio.



**autumn
silents**
3-12 MARCH
ARC CINEMA

McCoy Circuit, Acton
Ph 6248 2000
nfsa.gov.au/arc

**THE NATIONAL FILM AND SOUND ARCHIVE
OF AUSTRALIA'S UNIQUE CELEBRATION OF
THE SILENT CINEMA EXPERIENCE**
ARCHIVAL RARITIES AND AUSTRALIAN
PREMIERE FILM RESTORATIONS

SHADOWS ON WHITE ICE Rarely-seen polar film heritage from the NFA's plus film archives in the UK, Norway, Canada, Japan, New Zealand and France. Highlights include new restorations of the little-known polar films of Norwegian explorer Roald Amundsen, and **The Great White Silence**: the 1931 film of Scott's tragic 1910 'Dash to the Pole'.

NEW ZEALAND'S LOST AND FOUND Some of the over 80 Hollywood silent films rediscovered in the New Zealand Film Archive, including John Ford's 1926 showbiz comedy, *Upstream*.

SILENT DICKENS The bicentennial of Charles Dickens' birth – and 100 years of cinema adaptations of his classic novels – is celebrated with Hollywood's 1922

100 YEARS OF UNIVERSAL STUDIOS The 1925 *Phantom of the Opera*, and the studio's first 'star' director, **Lois Weber**. Presented with the support of the Embassy of the United States, as part of the American Movie Treasures series.

FILMS FROM THE CORRICK COLLECTION The NISRA's own unique silent cinema treasure-trove: the Corrick Family collection of early cinema.

Guest accompanists include Mauro Colombis and Joshua McHugh.



Our Autumn Silents program in Arc cinema

Nikkatsu and the Sydney Film Festival

In June 2012 the NFSA led a collaborative effort to stage a program marking the centenary of Asia's most enduring film studio, Nikkatsu. Support was provided by the Nikkatsu Corporation, the Embassy of Japan, the Japan Foundation, the National Film Center (Tokyo), the Melbourne Cinematheque Inc and the Sydney Film Festival. The program was held at the Sydney Film Festival before starting a season at Arc in Canberra in June.

Regional Intersections

Regional Intersections is our annual program showcasing recent South East Asian cinema and contemporary screen media culture. Supported by the Australian National University, this program provides the opportunity for general audiences and specialists alike to engage with contemporary filmmakers within a broader program that focuses on one country from the region.

Our leadership in showcasing international and regional cinema, and our close relations with

international counterparts, is explored in more detail in this report under 'Inspiring experiences and learning' (on page 79) and 'Connections and strategic relationships' (on page 108).

National Year of Reading

In July 2011 the Prime Minister of Australia, the Hon Julia Gillard MP, announced that 2012 would be the National Year of Reading. We developed a program of activities that connected the national audiovisual collection with literacy and learning. Our oral history collection was showcased through the web page, 'Screenwriters talk about their craft', and School Screen provided screenings of the film versions of the books that are on the 2012 syllabus. Our NFSA Connects program for 2012 included the presentation of film adaptations of two literary works: *My Place* and *Follow the Rabbit Proof Fence*.

SHARING OUR EXPERTISE OVERSEAS

The NFSA/SEAPAVAA Preservation Award was developed in collaboration with the South East Asia and Pacific Audiovisual Archive Association (SEAPAVAA). The award symbolises our growing connection with the Asia Pacific region and carries a \$5000 cash prize to recognise excellence in the field of audiovisual archiving. In April 2012, the award was presented at the 16th SEAPAVAA Conference in Ho Chi Minh City, Vietnam, to Ms Kae Ishihara, for her tireless work in promoting awareness of audiovisual preservation in Japan and the development of Japan's Film Preservation Society.

In August 2011 NFSA Historian, Graham Shirley, visited Singapore to deliver two public presentations. On 9 August he presented *Outback on Screen*:



NFSA Historian, Graham Shirley, at the National Museum of Singapore, August 2011

Physical Space/State of Mind, a 90-minute lecture with live commentary linking extracts from films and television programs drawn from the national audiovisual collection, to an audience of Singaporeans and Australian expatriates at the National Museum of Singapore. He also introduced a screening of *Sunday Too Far Away* (Ken Hannam, Australia, 1975) before conducting a Q&A forum on both sessions.

On 10 August Mr Shirley presented *Singapore in 1941: a unique Kodachrome record* featuring two films made by Australian documentary filmmaker,

Mel Nichols (1894–1986). At the Objectifs Centre for Photography and Filmmaking, he also presented the travelogue, *Cooee Singapore!* (Mel Nichols, Australia, 1940), and 35 minutes of unique colour footage that Nichols filmed in Singapore and Malaya in 1941 (the year before the Japanese invasion). Mr Shirley's visit was funded by the Australian High Commission and the National Museum of Singapore.

In April 2012 our CEO was invited for a two-day visit to the New Zealand Film Archive in Wellington, becoming the first NFSA CEO to visit the archive in an official capacity. At the end of that month, our CEO and our Senior Curator of Film, Documents, Artefacts and Curatorial Connections actively contributed to the 2012 International Federation of Film Archives Congress and symposium in Beijing which focused on animation.

Further afield, we participated in the three-day Ephemeral Cities seminar in Vienna hosted by the Austrian Film Museum. The seminar addressed issues of place and urbanisation through film. Speakers, including Senior Curator Meg Labrum, interacted with students, archivists, curators and the Vienna cinema public through workshops, presentations and film screenings, drawing on collections from Vienna, Dublin, Amsterdam and the NFSA.

“Great website
...thorough
with great cross
referencing!”

Declan McLoughlin,
Limerick Film Archive, Ireland

UNIVERSAL DECLARATION ON ARCHIVES

In November 2011 the General Conference of UNESCO endorsed the UNESCO Universal Declaration on Archives. The declaration is a milestone for professional archives and was written to highlight the importance of archives to cultural identity. While Australia has a good legislative framework for protecting material, many other countries do not, and this declaration is a first step to encouraging the development of archives in other countries. Two Australian archivists were involved in drafting the declaration.

The declaration is a statement of the relevance of archives and emphasises the key role of archives in administrative transparency and accountability, as well as the preservation of the collective memory.

In his address to the 36th General Conference of UNESCO on 3 November 2011, Papa Momar Diop, the Ambassador of Senegal at UNESCO and the former National Archivist of Senegal, said:

‘... the former Director General of UNESCO, Jaime Torres Bodet, in his speech in 1948, welcoming the creation of the ICA, (I quote) “...archives are not immense graveyards in which to bury human experiences and dramas, but on the contrary, they represent the very conditions required for the continuation of human consciousness”.

‘Archives are also a pillar of democracy and good governance and provide their citizens with the essential means to know and to understand their histories.’ (ica.org/)

We provided input to the declaration, particularly stressing the importance of audiovisual material to cultural heritage. At the November 2011 Board meeting, our Board confirmed our commitment to the declaration. The full text of the declaration follows.

UNIVERSAL DECLARATION ON ARCHIVES



Archives record decisions, actions and memories. Archives are a **unique** and **irreplaceable** heritage passed from one **generation** to another. Archives are managed from creation to **preserve** their value and meaning. They are **authoritative** sources of information underpinning **accountable** and **transparent** administrative actions. They play an **essential** role in the development of societies by **safeguarding** and **contributing** to individual and community **memory**. Open access to archives enriches our **knowledge** of human society, promotes **democracy**, protects citizens' **rights** and enhances the **quality** of life.

To this effect, we recognize

- **the unique quality** of archives as authentic evidence of administrative, cultural and intellectual activities and as a reflection of the evolution of societies;
- **the vital necessity** of archives for supporting business efficiency, accountability and transparency, for protecting citizens rights, for establishing individual and collective memory, for understanding the past, and for documenting the present to guide future actions;
- **the diversity** of archives in recording every area of human activity;
- **the multiplicity of formats** in which archives are created including paper, electronic, audio visual and other types;
- **the role of archivists** as trained professionals with initial and continuing education, serving their societies by supporting the creation of records and by selecting, maintaining and making these records available for use;
- **the collective responsibility** of all – citizens, public administrators and decision-makers, owners or holders of public or private archives, and archivists and other information specialists – in the management of archives.

We therefore undertake to work together in order that

- appropriate national archival policies and laws are adopted and enforced;
- the management of archives is valued and carried out competently by all bodies, private or public, which create and use archives in the course of conducting their business;
- adequate resources are allocated to support the proper management of archives, including the employment of trained professionals;
- archives are managed and preserved in ways that ensure their authenticity, reliability, integrity and usability;
- archives are made accessible to everyone, while respecting the pertinent laws and the rights of individuals, creators, owners and users;
- archives are used to contribute to the promotion of responsible citizenship.

*Adopted at the General Assembly of the International Council on Archives
Oslo, September 2010*

PUBLIC POLICY SUBMISSION HIGHLIGHTS

The challenges posed by legal frameworks and policy to the statutory functions and strategic objectives of the NFSA have continued to be a focus of public submissions, especially in the context of collecting and access activities. In addition to the significant submission made by the NFSA on the development of a National Cultural Policy (see page 58), highlights include submissions on proposals to reform classification law and to extend the legal deposit scheme.

National Classification Scheme

The NFSA regularly works in consultation with the Classification Board and State and Territory authorities to ensure compliance with classification regulation for the public screening of films at Arc cinema and in touring programs. As many of the hundreds of films selected for our programs have not been classified under the current scheme, obtaining a 'festival' or 'blanket' exemption is often the most practical – but still a cumbersome – option for screenings.

The NFSA's submissions to the review undertaken by The Senate Legal and Constitutional Affairs References Committee early in 2011, and considered in the subsequent review by the Australian Law Reform Commission, reflect our experience and expertise in this area. The final reports of both reviews (see excerpts below) favourably considered the NFSA's position that legislative reform of the national classification scheme is necessary, including through the introduction of exemptions for cultural institutions, to better support public access activities.

Review of the National Classification Scheme: achieving the right balance, **the Senate Legal and Constitutional Affairs** **References Committee,** **June 2011**

Recommendation 9

12.87 The committee recommends that provision be made in the *Classification Act 1995* for an exemption for cultural institutions, including the National Film and Sound Archive, to allow them to exhibit unclassified films. This exemption should be subject to relevant institutions self-classifying the material they exhibit and the Classification Review Board providing oversight of any decisions in that regard.

Classification – Content Regulation and Convergent Media (ALRC Report 118), **Australian Law Reform Commission,** **February 2012**

Recommendation 6–5

The Classification of Media Content Act should provide a definition of 'exempt content' that captures all media content that is exempt from the laws relating to what must be classified. The definition of exempt content should capture the traditional exemptions, such as for news and current affairs programs. The definition should also provide that films and computer games shown at film festivals, art galleries and other cultural institutions are exempt. Providers of this content should not be exempt from obligations to take reasonable steps to restrict access to adult content.

For more information, see the reports of:

- the Legal and Constitutional Affairs References Committee, *Review of the National Classification Scheme: achieving the right balance* at aph.gov.au.
- the Australian Law Reform Commission, *Inquiry into the Australian film and literature classification scheme* at alrc.gov.au.

Legal deposit

For many years there has been interest in extending the legal deposit scheme applying to 'library material' and administered by the National Library of Australia. Submissions were made on behalf of the NFSA as a division of the Australian Film Commission as it was in 2007 when public consultation was conducted by the Australian Government on the potential extension of the scheme to include electronic and audiovisual materials, with the addition of the NFSA as a statutory depository. In 2012 the NFSA made a submission supporting the structure of a proposal by the Attorney-General's Department to extend the existing scheme to cover electronic library material for delivery to the National Library of Australia.

The NFSA expects that further consultation will follow on the legal deposit of audiovisual material of relevance to the NFSA's functions. It is important for the NFSA that the administration of an extended scheme involving multiple institutions operates harmoniously and with minimal imposition on the parties with legal deposit obligations in a convergent media environment.

Our Public Policy Submissions

During 2011–12 we submitted comments to:

- the Australian Law Reform Commission in response to the *Issues Paper for the National Classification Scheme Review* (comments submitted in July 2011)
- the Office for the Arts concerning the Discussion Paper proposing the introduction of protections against seizure and suit for collecting institutions receiving loans of cultural objects in Australia (comments submitted in August 2011)
- the Standing Committee on Aboriginal and Torres Strait Islander Affairs regarding the *Inquiry into Language Learning in Indigenous Communities* (comments submitted in September 2011)
- the Office for the Arts responding to the *Discussion Paper on the National Cultural Policy* (comments submitted in October 2011)
- the Department of Broadband, Communications and the Digital Economy in response to the Emerging Issues Papers and Discussion Papers of the Convergence Review (comments submitted in November 2011)
- the Attorney-General's Department in response to the *Consultation Paper on Revising the Scope of the Copyright Safe Harbour Scheme* (comments submitted in November 2011)
- the Attorney-General's Department on the *Draft Terms of Reference for the Australian Law*

Reform Commission Reference on Copyright (comments submitted as part of a joint submission with other cultural institutions in April 2012)

- the Attorney-General's Department in response to the *Consultation Paper: Extending Legal Deposit* concerning the proposed extension of the scheme to cover electronic library material of relevance to the National Library of Australia's functions (comments submitted in April 2012).

Our submissions are available for viewing on the Information Publication Scheme page of our website at nfsa.gov.au/about/information-publication-scheme/our-submissions/

Awards Received During the Year

Museum and Galleries National Awards (MAGNAs)

Our touring sound show, *Cooee Cabaret – the Sounds of Australia*, was Highly Commended in the 'Public program (large museum)' category of the Museums Australia MAGNAs. These awards for institutions began in 2011 and recognise excellent work nationally in the categories of exhibition, public programs and sustainability projects.

Mander Jones Awards 2010 (Australian Society of Archivists)

Through the Mander Jones awards, the Australian Society of Archivists celebrates and recognises excellence for publications about recordkeeping and archives. We won four 2010 Mander Jones awards which were announced in October 2011. Scholarly essays entitled 'Marius Sestier collection' (written by Sally Jackson, the NFSA's International Film Specialist) and 'Restoring *For the Term of his Natural Life*' (written by Graham Shirley, the NFSA's Historian) won in the category 'Best publication that uses, features or interprets Australian archives'. The Sounds of Australia registry and the sound installation at Wireless House won in the category 'Best finding aid to an archival collection held by an Australian institution or about Australia'.

2012 Communicator Awards (International Academy of the Visual Arts)

Our website received an Award of Distinction in the 'Cultural institutions' category. The Communicator Awards is the leading international awards program

honouring creative excellence for communications professionals. The Award of Excellence, the highest honour, is given to those entries whose ability to communicate puts them among the best in the field. The Award of Distinction is presented for projects that exceed industry standards in quality and achievement.

Australasian Reporting Awards

Our *NFSA 2010–11 Annual Report* won a Silver Award in the Australasian Reporting Awards. To receive a Silver Award, a report must provide quality coverage of most of the set criteria; satisfactory disclosure of key aspects of its business; and outstanding disclosure in at least one major area.



Belinda Hunt and Emma Davis of the NFSA's Governance team with the silver Australasian Reporting Award for the NFSA 2010–11 Annual Report

COLLABORATING WITH THE WIDER CULTURAL SECTOR

We are committed to being responsive to Government policy and priorities, and we participated in two major sector-wide activities during 2011–12.

National Cultural Policy

In August 2011 the government released a discussion paper on the National Cultural Policy. Our submission responded to the four proposed goals of the National Cultural Policy, demonstrated our alignment with these goals, and suggested how the goals could be realised, what success would look like and how we could further contribute to their success.

We also proposed a fifth goal: to ensure that all Australians, now and in the future, have access to material that is culturally and historically relevant to them and their communities.

We also participated in the Digital Cultural Sphere, the Government's parallel consultation process to look 'specifically at the digital arts and industries as well as opportunities for cultural institutions around digitisation, public engagement and collaboration'.

Arts agency outputs framework

In 2011–12 we participated in a project coordinated by the Office for the Arts (a Division of the Department of Regional Affairs, Local Government, Arts and Sports) which was the first step in establishing an arts agency outputs framework.

The aim of the project is to create a framework that can be used as:

- a reporting tool to communicate agency outputs in the context of wider government priorities
- a management tool to facilitate discussions with the Board

- a communication tool to enable best practice to be shared across the agencies and introduce consistency in communication/reporting across the national cultural institutions.

Stage one of the consultancy involved developing a framework to articulate agency activities and outputs and link agencies' outcomes with government policy priorities and key focus areas. In consultation with the Office for the Arts, five policy priorities – underpinned by 11 key focus areas – have been articulated, reflecting the priorities of the emerging National Cultural Policy.

The five policy priorities are:

- access
- relevance
- education
- vibrancy
- national leadership and organisational excellence.

The project also involves developing cross-agency key performance indicators (KPIs) which can be used to measure the national cultural institutions' contribution to government priorities. The first set of KPIs has been incorporated into our 2012–13 Portfolio Budget Statements and will be reported against in the *2012–13 Annual Report*. Consultation with the Office for the Arts and the other national cultural institutions continues, with KPIs to measure success in relation to education and vibrancy being developed for inclusion in future budget papers.

We have also incorporated the policy priorities into our internal planning and strategy documents, including our corporate plan, to ensure that future planning is aligned with the arts agency outputs framework.

Collections and Knowledge

To achieve this strategic objective, we:

- develop the national audiovisual collection in accordance with our Collection Policy
- implement our Collection Preservation Strategy
- implement preservation programs that ensure the long-term preservation of the collection
- implement storage programs that ensure the long-term sustainability of the collection
- continue to implement Mediaflex, the new collection management system

We successfully completed many collection projects during the year and worked collaboratively across branches to curate and accession a wide range of audiovisual materials. We undertook innovative research and development projects and showed technical expertise in our preservation initiatives.

BUILDING THE COLLECTION

Our collection is a significant record of Australian cultural experiences and society represented through audiovisual media. We have the unique opportunity and ability to interpret and make this heritage and history accessible to the general public now and for future generations. Our Collection Policy guides our collection development ([go to *nfsa.gov.au/collection/collection-policy/*](http://nfsa.gov.au/collection/collection-policy/)). This policy was developed by our curators, with reference to a number of documents issued by international agencies.

Collecting film, documents and artefacts

The challenges of maintaining pace with moving image production in its myriad forms has never been

greater. Ironically, as digital convergence expands into all aspects of production and its offshoots, even the nature of 'documentation' is blurring into a subtle combination of printed and dynamic digital audiovisual output.

In this context, the building of the national audiovisual collection continues at an increasing pace, reaching or surpassing many of its KPI targets with a combination of negotiated retrospective collections and the steady intake of current production (through funding body agreements, individual negotiation and, sometimes, donations).

Notably, during 2011–12 a significant amount of research into the existing national audiovisual collection has facilitated opportunities to fill retrospective gaps. This is particularly the case in the building of both the national and international film print collections, which will become an increasingly unique resource as the film format ceases to be the mainstay of the exhibition industry.

In terms of context and promotion of our film and documentation holdings, major initiatives during the year included:

- the re-launch of the revived Giorgio Mangiamiele films of the 1950s and 1960s, including the release of a curated DVD set, *The Giorgio Mangiamiele Collection*, in partnership with Ronin Films (see the case study on page 36)
- the in-house conceptualisation and production of *Lanterna Magica* (NFSA, Australia, 2012), a 12-minute visual essay on our pre-cinema artefact collection

- the ongoing release of restored Corrick Collection films with live music accompaniment, both nationally and internationally, through the Pordenone Silent Film Festival in Italy, the Breath of Fresh Air Film Festival in Launceston, and the NFSA Big Screen screenings throughout the country
- continued curatorial research into the life and times of cinematographer Marius Sestier's Lumière for a future publication
- progressive collaborative work within the NFSA to rationalise the film holdings and acknowledgment of the improved quality of the national audiovisual collection overall, represented by the incorporation of the Film Australia Collection.

Acquisition highlights for 2011–12 include the following feature films, shorts, actuality footage and documentaries, and documentation.

Australian and international feature films:

- *Not Suitable for Children* (Peter Templeton, Australia, 2010)
- *Eye of the Storm* (Fred Schepisi, Australia, 2011)
- *Killer Elite* (Gary McKendry, Australia/USA, 2011)
- *LBF* (Alex Munt, Australia, 2011)
- *A Few Best Men* (Stephan Elliott, Australia, 2011)
- *Salt of the Earth* (Herbert J Biberman, USA, 1954)
- *Sex, Lies and Videotape* (Steven Soderbergh, USA, 1989)
- *Devdas* (Sanjay Leela Bhansali, India, 2002)
- *A Good Man in Africa* (Bruce Beresford, USA, 1994)
- *It's a Gift* (Hugh Fay, USA, 1923)

Australian shorts, actuality and documentaries:

- *A Hungry Tide* (Tom Zubrycki, Australia, 2011)
- *murundak – songs of freedom* (Natasha Gadd and Rhys Graham, Australia, 2011)
- *Impressions of Basie* (Robin Copping, Australia, 1971)
- *On Borrowed Time* (David Bradbury, Australia, 2011)
- *Archie & Ruby* (Ron Reinhard, Australia, c1985) – original 16mm camera negatives of unfinished documentary on Archie Roach and Ruby Hunter
- *Drive* (Cathy Birmingham, Australia, 1992)
- *Bird in the Wire* (Phillip Donnellon, Australia, 2001)
- *Bluto* (Albie Thoms, Australia, 1967)
- *Cigar Right?* (Lu Ran Xiao, Australia, 2010)
- *Nana* (Warwick Thornton, Australia, 2008)

- *Shut up Little Man! An Audio Misadventure* (Matthew Bate, Australia, 2011)
- *The Telegram Man* (James F Khehtie, Australia, 2011)
- *Nullabor* (Alister Lockhart/Patrick Sarell, Australia, 2011)
- 1910 Melbourne Cup footage
- the Couttoupes family home movie collection, including rare footage of Prime Minister Harold Holt in scuba gear
- the Boyd family home movie collection (Guy Boyd, Arthur Boyd, John Percival)
- Ansett Airlines of Australia collection of more than 100 titles (see the case study on page 61 for details).

Documentation and artefacts:

- unique original artwork by Harry Julius, Australian cartoonist and animator in the early 20th century who produced some of Australia's earliest animated film in the Cartoons of the Moment series within the *Australasian Gazette* c1915–1920
- pristine billboard poster for *Age of Consent* (Michael Powell, Australia/UK, 1969)
- underwater camera, film and documentation collection of inventor/cinematographer Bill Heffernan
- rare Errol Flynn and Peter Finch posters and stills extending national coverage of these two key Australian actors
- Ken G Hall artefacts, including a sketch by Robert Curtis Emerson and an engraved gold fob watch
- rare Paramount Burton Holmes Travel Pictures posters
- artwork, props and costumes from *The Eye of the Storm* (Fred Schepisi, Australia, 2011)
- documentation collection from Peter Luck Productions covering the entire range of Luck's works, including *This Fabulous Century* (Peter Luck Productions, Australia, 1979).

“Thanks for your help, and extraordinary professionalism, in the transfer of *The Mike Walsh Show* material – you were an absolute joy to work with.”

Di Edwards, personal assistant to Mike Walsh



Some of the Ansett artefacts discovered in Melbourne.

Ansett Australia Grows Wings Again

In 2011 the NFSA was contacted by former Ansett Australia staff working for administrators Korda Mentha. A collection of audiovisual materials had been found in a near-deserted building near Melbourne International Airport. One of our curatorial teams visited the site and found a range of materials of great cultural value to the national audiovisual collection.

The films, videos and artefacts selected by NFSA curatorial staff provide insight into the corporate history of this former national aviation icon. More than 100 titles were acquired, spanning over 60 years of the airline's history, including news items, advertisements, travelogues, in-flight entertainment, corporate and actuality footage, along with several presentation awards. A wide range of film and video formats were received, including some 35mm nitrate film.

The collection also features material from many of the regional airlines acquired by Ansett throughout the 1950s and 60s. These include promotional films for MacRobertson Miller Airlines (from Western Australia) and Airlines of New South Wales.

Several films reflect the diversity of Ansett's aircraft fleet. They include advertisements promoting the company's flying boat service to Lord Howe Island and their range of helicopters. Other corporate films promoted Ansett's new livery, and a 1989 production was designed to recruit American pilots during the time of the Australian pilots' strike.

The collection also reflects Chairman Sir Reginald Ansett's interests that were unrelated to aviation. Several films feature various horse racing meetings at the Morningson Racing Club (of which he was



Award commemorating the 1964 opening of Melbourne's ATV-0

a foundation member and sometime chairman), including colour film of the first post-war race meeting on 4 December 1947.

Several unique artefacts were uncovered during the final disposal of Ansett assets. These included a mounted award presented to the Chairman to commemorate the 1964 opening of Melbourne's third commercial television station, ATV-0 (which Ansett owned until 1979), and a presentation book of the 1984 Pater Radio Awards.

We also negotiated the transfer to the NFSA of copyright for all audiovisual works owned by Ansett Australia. This enabled curatorial staff to make enquiries with various commercial vaults, uncovering further Ansett Australia-owned works held elsewhere.

Ownership also gives us greater freedom to allow wider access to the collection. Complementing our existing collection holdings of Ansett's history, we are delighted to preserve the audiovisual heritage of an Australian aviation pioneer.



Presentation book of the 1984 Pater Radio Awards

Film Australia Collection Library

The Film Australia Collection (FAC) Library manages the rights for – and provides access to – the collection of more than 60 000 items on film, sound, video and digital format, as well as 150 000 stills in which the Commonwealth owns the copyright. The FAC spans the period from 1913–2008 and comprises 5000 completed documentary titles.

The FAC Library continued its valuable relationship with Screen Australia's National Documentary Program (NDP), working closely with their Documentary Unit and the NDP independent producers throughout their production process. Under the terms of the NFSA's NDP Licence and Delivery Deed, the producer agrees to deliver to the NFSA all master materials, including out-takes and production documentation. The producer assigns non-exclusive rights on the understanding that materials can be licensed to other Australian

documentary productions through the Zero Fee Licence scheme, and that materials may be exploited as commercial stock footage and stills. With each new NDP delivery, the collection's heritage value is enhanced with materials of Australian cultural significance and remains alive for future generations to access.

NDP acquisition highlights for 2011–12 include the following documentaries:

- *Jandamarra* (Electric Films, Australia, 2011)
- *Trafficked – the Reckoning* (Fair Trade Films, Australia, 2012)
- *The Man Who Jumped* (Prospero Productions, Australia, 2011)
- *All the Way* (November Films, Australia, 2012)
- *Wide Open Road* (Bombora Music & Film Co, Australia, 2011)
- *Once upon a Time in Cabramatta* (Once Upon a Time Production Co, Australia, 2012).

Collecting sound, broadcast and new media

Current Australian content standards require all commercial free-to-air television licensees to broadcast an annual minimum transmission quota of 55% of Australian programming between 6am and midnight. This requirement is strongly supported by state and federal screen agencies which fund the production of Australian television drama, ensuring our Australian stories and culture are reflected on our TV screens, and the industry and creative talent that make these productions continue to develop.

We have formal agreements with a number of these screen funding agencies (such as Screen Australia and Film Victoria), requiring the receipt of master audiovisual materials, scripts, stills, press kits and, in some cases, websites for each funded TV drama production, including documentaries and children's series.

We have recently added a number of titles to the national TV drama collection through these arrangements, including:

- *Beaconsfield* (Southern Star, John Edwards, Nine Network, Australia, 2011)
- *Bikie Wars: Brothers in Arms* (Screentime Pty Ltd, Ten Network, Australia, 2012)



The Straits (Matchbox Pictures Pty Ltd, ABC, Australia, 2011). Courtesy of Matchbox Pictures. NFSA 1060269

- *Offspring, Series 2* (Southern Star Entertainment Pty Ltd, Australia, 2011)
- *The Straits* (Matchbox Pictures Pty Ltd, ABC, Australia, 2011)
- *Spirited, Series 2* (Southern Star Entertainment Pty Ltd, FOXTEL, Australia, 2011)
- *Wild Boys* (Southern Star Entertainment Pty Ltd, Seven Network, Australia, 2011).



Offspring, Series 2 (Southern Star Entertainment Pty Ltd, Australia, 2011). Courtesy of Southern Star. Stills Photographer Giovanni Lovisetto. NFSA 1031116

We have also acquired the following children's dramas:

- *Dance Academy, Series 2* (ACTF, Werner Film Productions, Australia, 2011)
- *Lightning Point* (Jonathan M Shiff Productions, Ten Network, Australia, 2011)
- *Flea Bitten!* (Moody Street Kids Pty Ltd, Nine Network, Australia, 2011).

Our oral history program has commissioned new interviews covering the careers of performers and industry figures, including Matt Taylor, Richard Clapton, Brian Cadd, Chrissy Amphlett, Greg Macainish, Bob Starkie, Judy Ninn, Digger Revell, Fred Schepisi, Bob Rogers, George Donikian, Phillip Adams, Peter Thompson, Bruce Rowland, Sam Chisholm and David Stratton.

Acquisitions of Indigenous Australian audiovisual material in 2011–12 included:

- the ongoing acquisition of the radio series, *Deadly Sounds* (Vibe Australia, Australia, 2011–12)
- television programs from National Indigenous Television, including *We Remember... Lionel Rose MBE* (NITV, Australia, 2011), *Barefoot Rugby*

League, Episode 1 (NITV, Australia, 2011), and *Gathering, Episode 1* (NITV, Australia, 2011)

- websites for the Australasian World Music Expo and the National Indigenous Radio Service and a wide range of published music recordings.

Our recorded sound collection continues to grow with regular and substantial acquisitions from record companies, collectors, aggregators and independent musicians. Highlights for 2011–12 include:

- the complete 2010 collection of the Australian Music Prize entrants
 - over 2000 CDs from ABC Archives and Library Services in Sydney and Hobart
 - over 2000 CDs from radio station Triple J
 - a collection of CDs sourced from the 2012 National Folk Festival
 - twelve 78 rpm discs in a box set of a lecture given by physicist Lord Rutherford at Göttingen, Germany, in 1931
 - various newly pressed vinyl records, including a box set of complete Powderfinger records
 - a collection of CDs from the Illawarra Folk Festival
 - digital music files downloaded from bandcamp.com.
- Highlights of our radio acquisition program include:
- a lifetime collection of broadcast programs and recordings by Australian broadcaster, scriptwriter and personality, Keith Smith
 - digital files of various programs from Melbourne radio station MTR
 - a lacquer disc of 3AW football commentary by Norman Banks in 1959.

Regarding *I Should Be So Lucky's* addition to the 2011 Sounds of Australia registry

“What an honour for myself, Stock, Aitken and Waterman!”

Twitter comment from Kylie Minogue, vocalist and actor

NEW SOUNDS

New additions to our Sounds of Australia registry were announced in August 2011 at Parliament House by the Minister for the Arts, the Hon Simon Crean MP. These additions included:

- the earliest recordings of Indigenous Australians made by the Haddon expedition to the Torres Strait in 1898
- maiden speeches from 1943 by the first women in federal parliament, Dame Enid Lyons and Senator Dorothy Tangney
- Dame Joan Sutherland's Grammy award winning album from 1960, *The Art of the Prima Donna*
- Skyhooks' 1974 album, *Living in the Seventies*, and
- Kylie Minogue's 1987 hit single, *I Should Be So Lucky*.

The annual Thomas Rome Lecture in recorded sound was delivered in Canberra in September 2011 by Chris Winter, long-time broadcaster and now Manager of New Services at ABC Innovation. Chris's lecture, 'What's that in your ear?', addressed the continued impact and importance of sound in a multimedia era, and the role of social media in building audiences and encouraging diversity and innovation.



Manager of New Services at ABC Innovation, Chris Winter, giving the NFSA Thomas Rome Lecture, Canberra, September 2011

PRESERVING THE COLLECTION

Our preservation and conservation activities are guided by our Collection Preservation Strategy (go to nfsa.gov.au/about/information-publication-scheme/preserving-collection/). This strategy recognises the inherent challenges of preserving collection items that have been recorded on a wide variety of physical media or 'carriers' and the importance of curatorial assessment in prioritising works for preservation.

Preservation is defined as all the practices and procedures necessary to ensure permanent accessibility (with a minimum loss of quality) of the visual or sonic content of materials. Conservation is the component of preservation which embraces those processes or actions necessary to ensure the continued physical survival of an artefact.

Audiovisual carriers have many physical characteristics that can create archival preservation challenges. Some are very fragile, some are highly flammable, and all are susceptible to adverse environmental effects: they can become mouldy or sticky, shrink, fade, corrode, de-laminate, chemically decompose, lose their magnetic retentiveness or become damaged during normal handling and use. Our ability to arrest or impede deterioration of audiovisual works is influenced by the inherent durability of the material itself. We also recognise that deterioration proceeds at different rates in different materials and may even occur in different rates in the same material.

Where a collection item's medium and format are relatively stable, the appropriate strategy is to house the item in optimum conditions and maintain the expertise necessary to preserve it. The aim is to make it available in its original medium and format, where possible.

We also protect collection content from deterioration and obsolescence through duplication or migration to a stable medium or format. This activity is carried out under curatorial guidance, in accordance with our Collection Policy and Cross-Media Preservation Plan (go to nfsa.gov.au/about/information-publication-scheme/preserving-collection/), and in line with appropriate international standards.



NFSA Conservator, Shingo Ishikawa, inspects and cleans glass cinema slides

Although our policy is to preserve items in their original format and medium, digitisation is increasingly becoming the primary preservation solution for many categories of the national audiovisual collection due to the increasing rate of format obsolescence. Motion picture film and artefacts such as equipment and costumes are the key exceptions to this.

Conservation of our documents and artefacts

Significant items from our Documents and Artefacts collection were conserved during the year, including the cleaning, re-housing or restoration of:

- Graham Kennedy's crown and throne
- Alan Anderson's war slides (138 of them), including some beautiful hand-coloured glass slides taken at Gallipoli
- a full sheet poster of the Argentinean release of *Smithy* (Ken G Hall, Australia, 1946)
- painted glass plate sheets from *For the Term of his Natural Life* (Norman Dawn, Australia, 1927)
- Ken G Hall's personal artefacts, including a gold pocket watch and a gold cigarette case.

Documents and artefacts preservation

The preservation of our Documents and Artefacts collection has focused on the internationally significant Taussig stills collection, and our large collection of glass slides.

An article on 'Preserving 20th century glass cinema slides' was published on our website (see nfsa.gov.au/research/papers/2012/05/10/preserving-20th-century-glass-cinema-slides/), as well as a blog on the ethical dilemmas facing conservators today. In addition to preserving collection artefacts, conservators are also responsible for preserving the meaning of an object, its purpose, the intended settings it was created for and the role it was meant to play. For more information, go to nfsa.gov.au/blog/2012/01/30/preserve-recreate/.

Recorded sound preservation

The preservation of our recorded sound collection included:

- historically important East Timorese *Radio Maubere* cassette tapes from the 1970s
- our highly fragile wax cylinder collection

- at-risk cassette tapes and recordable CDs, including Indigenous radio recordings such as *Deadly Sounds*
- fragile at-risk lacquer discs, including a series of six 12" lacquers of Dame Joan Sutherland's *Prima Donna*.

We also preserved discs of opera singer Andre Navarre, who imitated his contemporary opera singers. The Navarre discs also contained a 12" glass disc in good condition (there is no lacquer peeling and no breaks in the glass) and also a disc with a bite mark! A repair to replace the missing bite was conducted and the item was successfully digitised.

We were also able to preserve at-risk quarter-inch tapes, including the completion of the Wilfred Thomas 'Location recordings' collection. Wilfred Thomas was a highly respected and widely travelled radio broadcaster and interviewer. This collection contains wonderfully diverse content, including 1960s folk music from many countries, such as:

- *Tahitian Music and Music and Feast at Rangiroa in the Tuamotu Group of Islands*
- Italian madrigals
- Basque musical recordings.

Film preservation

Our film preservation efforts have focused on some of the oldest and most fragile items in our film collection, including the completion of 10 of the 12 titles from the highly significant Lumière collection. Duplicating Lumière films is a painstaking process which requires the operator to advance each frame and manually position the frame in the printer gate.

We also worked on the digital reconstruction of *The Naming of the Federal Capital of Australia* (Raymond Longford, Australia, 1913). Photochemical preservation work was completed and the original nitrate material was dispatched to Haghefilm in the Netherlands for scanning. The digital reconstruction is under way, and once this is completed the content will be recorded back on to 35mm film.

Video preservation

The digital preservation of video material began in March 2011 and has provided us with ongoing preservation benefits and increased productivity,



Top: Repair work on a disc with a bite mark.
Above: A rare white wax cylinder.

thereby improving access to this part of the national audiovisual collection. The equipment used to digitise our video collection creates preservation, duplicating and access copies all at the same time. This is far more efficient than the previous tape-based model where we had to create each copy separately. The added benefit is that the resulting access video files are immediately available for browsing in any of our offices, increasing ease of access for both staff and clients.

Our video preservation efforts have focused on preserving the formats most at risk of obsolescence, including the one-inch, two-inch and U-matic formats.

Our entire collection of D2 format videotapes has now been digitally preserved. We do not have playback facilities for this format so the duplication was carried out through a partnership with an external facility, DAMsmart.

New equipment

In order to continue to preserve and conserve the national audiovisual collection, we need to maintain and, where required, replace the specialist equipment that allows us to achieve our vision. Significant procurements in 2011–12 included the following items:

- a high resolution digital camera system, as a replacement for a flat-bed scanner in our Still Image Services area
- a second-hand digital film recorder for our Motion Picture Lab (purchased from the Sydney-based company, Optical and Graphic) which allows digital content to be recorded onto film stock
- the next version of the COSP Xi mkII, for use in the preservation of optical film sound components
- a new HDCam SR deck, for our Video and Telecine Services area
- two new HD SAMMA Solo video ingest/encoders for digital video preservation
- DCI projection equipment which, once installed, will provide us with the ability to project digital cinema prints for the first time
- a second CD rip station, to allow digital preservation and access copies to be created when CDs are accessioned into the collection, reducing backlogs of this media.

Preserving the Film Australia Collection

The Film Australia Collection film preservation program is carried out by the National Archives of Australia under the terms of the *Australian Archives Act 1983*. The program aims to preserve the collection in its original format and ensure the original quality of the production is duplicated onto screen industry standard formats available for access by clients. A memorandum of understanding between the NFSA and the National Archives of Australia is in place which identifies the roles and responsibilities of each organisation in relation to the Film Australia Collection.

To accommodate the demand for digital delivery of FAC materials for client access, we have focused our efforts on the FAC digitisation program. The FAC tape-based access collection will eventually be replaced by digital files, allowing for more flexible delivery systems to end-users. During the year, we created 200 uncompressed digital files using Final Cut Pro at our Sydney-based transfer suite. The program to date has created over 1000 digital files.

Over 2075 FAC stills were scanned and catalogued using Fotostation. These works added to the total of 151 500 digitised FAC holdings.

UNDERTAKING RESEARCH AND DEVELOPMENT

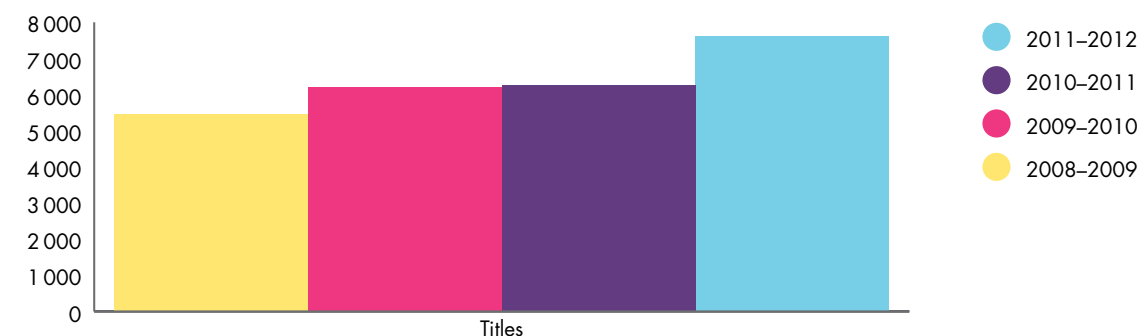
Our Triennial Research Plan 2010–11 to 2012–13 sets out the strategic direction, standards and priorities for our research activity. The plan articulates how research relating to the national audiovisual collection enhances understanding and contributes to broader development in academia, creative arts, science and technology, and public program development.

Our Scholars and Artists in Residence (SAR) program is still our externally focused flagship research program. It provides the opportunity for scholars and artists to live in residence at the NFSA in Canberra to undertake focused research projects based on the national audiovisual collection.

Eight visiting research fellows spent time at the NFSA during 2011–12:

- Mr Anthony Linden Jones (Sydney University Conservatorium) investigated the representation of Aboriginality in music used in Australian films (1944–65)

FIGURE 4: PRESERVATION AND TECHNICAL SERVICES OUTPUT SINCE 2008–09



- Dr Kenneth Morgan (Brunel University, London, UK) continued to develop his discography of recordings by Australian symphony orchestras
- Dr Lisa Milner (Southern Cross University, Coffs Harbour, NSW) explored our rich collection of media materials relating to federal election campaigns
- Dr Michelle Potter (freelance dance historian, ACT) investigated our film holdings of the film and television dance commissions of Australian designer, Kristian Frederikson
- Professor Anna Haebich (Curtin University, WA) investigated our collection holdings relating to Aboriginal public performances in Western Australia
- Ms Rowena Crowe (freelance drama–documentary editor–animator, formerly of Maroubra NSW, now in The Netherlands) explored home-made audio recordings of private messages for her animated website, 'What love sounded like'
- Professor Clinton Fernandes (Australian Defence Force Academy, UNSW, ACT) explored our film and document holdings relating to Australian foreign policy relationships with Indonesia and Timor-Leste
- Dr Alistair Noble (Australian National University, ACT) investigated our holdings of pre-Khmer Rouge (that is, pre-1975) holdings of Cambodian culture, with a special focus on music and dance.

More information on the work of these scholars can be found at Appendix 12. A full list of past scholars can be found on our website at nfsa.gov.au/research/fellowships-internships/research-fellowships/. The program provides a variety of short and potentially longer term research-based outcomes, including

knowledge-sharing with NFSA staff and peers, online published articles, and enhanced records of the national audiovisual collection. It also provides the foundations for, and contributes to, larger projects and external collaborations.

Following are just two examples of longer term outcomes anticipated from this program:

- a book on the life and career of Kristian Frederikson by Dr Michelle Potter
- ongoing engagement with the NSW Northern Rivers district, especially around Lismore, by Dr Robert Smith, using community interest footage that has been uploaded on our YouTube channel.

Similarly, the research projects of previous SAR Fellows continue to deliver long-term impacts. Choreographer Liz Lea (SAR, 2010) created her dance theatre piece, *120 Birds*, with film footage from the national audiovisual collection and premiered it to great acclaim at the Edinburgh Fringe Festival. Sarah Barns (SAR, 2009) continues to work on site-specific video and sound projects using archival material that revives meanings and memories of significant historical sites, most notably the Sydney Art and About Festival in 2011.

We have hosted several interns through the course of the year, some of whom have acted as assistants to SAR Fellows. For instance, Sam Smith (ANU Music) worked with Dr Kenneth Morgan on his discography, and Larissa Hewett (UC Museum Studies) assisted Professor Anna Haebich in her review of Aboriginal performances from WA. New Zealander Emma Kelly further developed her PhD thesis research on Jonathan Dennis, the

founding director of the New Zealand Film Archive. She focused on the relationship between our two organisations and interviewed staff who had worked with Mr Dennis.

The 2011 NFSA Indigenous Fellowship was awarded to Dr Brenda Croft for her project, *Still in my mind: Gurindji experience, location and visual study of the Gurindji Walkoff in August 1966*.

The NFSA awarded two staff fellowships during the year. The first went to Murray Kirkland to explore artistic responses to the national audiovisual collection's film fragments of the important silent Australian film, *The Joan of Arc of Loos* (George Willoughby, Australia, 1916). The second fellowship went to Sally Jackson to further research the pioneer filmmaker Marius Sestier (1861–1928), concentrating on his early period in Australia (1896 and 1897).

Two international staff exchange fellowships were completed during the year. Ben Tucker, from George Eastman House, USA, visited the NFSA to review all our film preservation and cinema operations. Will Prentice visited from the British Library Sound Archive to undertake a detailed examination of digital collection management systems, workflows and digital distribution and service delivery programs.

Work continued on a research and development project in collaboration with the National Library of Australia, exploring what is involved in publishing an enhanced e-book. The book focuses on publishing the ideas and outcomes from The Voss Journey (May 2009), a public program that explored the influence and impacts of Patrick White's novel, *Voss* (1957) across a wide range of the arts. Issues being explored include using a shared writing platform in the Wiki environment, better understanding the developments on the production/delivery side (including opportunities and costs), managing rights clearances, and providing and managing a digital space after publication.

We worked with the publishers at Currency Press on *Networking: Commercial Television in Australia* by Nick Herd (2012) and continued to support their publications in the Australian Screen Classics Series.

Internal research by our staff continues to guide our practices in preservation and conservation. Following are a few examples of the type of

research undertaken by our preservation and conservation staff.

- Research was carried out on the conservation of deteriorated (sticky) magnetic oxide strip on 16mm motion picture film.
- As glass cinema slides age and deteriorate, a crystal growth can be observed forming from the edges and moving towards the centre of the slide. We worked with the University of Canberra to identify the nature of the crystals and further research is being undertaken to determine why the formation follows this pattern. This information will inform future conservation methods and we will explore opportunities to share the outcomes of this research in a variety of professional forums.
- A number of rare cylinder records were examined. The cylinders were different in colour from the standard, and we were keen to determine whether any differences in manufacturing techniques would impact on their long-term preservation. A rare white wax cylinder was of particular interest, as these were only made in 1887 and 1888. Further investigation proved that this was actually a brown wax cylinder with a white crystalline growth coating the surface. This was most likely caused by an irregular mix of stearic acid and bees wax and other composite materials when the cylinder was made. This outcome will form part of a study into potential cleaning processes for wax cylinders.

“If you haven't visited National Film and Sound Archive of Australia – check it out. Great cinematic resource! We love and appreciate your work.”

Twitter comment from Hopscotch Films

MAKING THE COLLECTION ACCESSIBLE

The national audiovisual collection is made accessible to the public in many ways.

Cultural institutions

During the year, galleries, libraries, museums and performing arts organisations across the capitals and regions of Australia drew on our technical production capacity and staff knowledge in undertaking a wide range of activities. We were pleased to be able to provide:

- footage from *The Birth of a Ballet* (Australian Ballet, Australia, 1962) to The Apiary film company to launch the Australian Ballet's 50th anniversary season and multiple ballet titles for use in the Australian Ballet's production, *Luminous*
- master material from various titles, including *City of Sydney* (NFSA, Australia, 1927) and *Sydney City, Harbour and Beaches c1902–c1929: No. 01* (NFSA, Australia 1902–1929) to Imagination Pty Ltd for use in the Commonwealth Bank Centenary exhibition
- *The Naming of the Federal Capital of Australia* (Raymond Longford, Australia, 1913) and *The St Kilda Esplanade on Boxing Day* (Australia, 1913) to the National Museum of Australia for use in their upcoming exhibition
- footage from *Wandering Westward* (Herschell's Films, Australia, 1941) and *The Flying Doctors* series (Crawfords, Australia, 1986) to the Australian Stockman's Hall of Fame for their exhibition, 'The furthest corner, the finest care: how the Flying Doctor serves Australia's outback'
- a sound recording of the last Morse Code key transmission in NSW from Bombala (2XL, Australia, 1969) to the Eden Killer Whale museum for an upcoming exhibition
- footage from *100 Miles around Moreton Bay* (HS Hall, Australia, 1941) to the Moreton Bay Regional Council for use in their exhibitions, 'Fun in the sun' (at the Redcliffe Museum) and '100 years of the jetty' (at the Bribie Island Seaside Museum)
- footage from *The Glorious Grampians: the Blue Mountains of Victoria* (Herschell's Films Pty Ltd, Australia, 1926) to the Grampians Wildlife Arts Society for screening at the Grampians Wildlife Arts Festival

- footage from *No Fixed Address on Tour* (John Tatoulis, Australia, 1984) and *The Chant of Jimmy Blacksmith* (Fred Schepisi, Australia, 1978) to the Message Sticks Program Coordinator for screening at the Sydney Opera House
- footage from *Marvellous Melbourne: Queen City of the South* (Charles Cozens Spencer, Australia, 1910) to the Old Treasury Building, Melbourne, for an upcoming exhibition celebrating the 150th anniversary of its opening and the architecture work of JJ Clark, who also had a hand in the Victorian Law Courts and the General Post Office
- Mel F Nichol's films, *Cooee Singapore!* (Australia, 1940), *Skyway Express* (Australia, 1939) and *The Dance of the Eyes* (Australia, 1941), to the Burnie Regional Museum for use in their exhibition on Mel F Nichol's
- footage from *They Serve* (Shell Company, Australia, 1940) and *Over Sydney* (Arthur Wigney, Australia, 1947) to the Historic Houses Trust of Sydney for their 'Home front' exhibition which focused on Sydney life during World War II.

Creative industries

We worked with, and supported, the creative industries through researching and providing access to:

- footage from a range of film, television and home movie titles to Bombora Pty Ltd for the three-part series, *Wide Open Road: Australia through the Windscreen* (Bombora, Australia, 2011), aired on ABC1
- copies of *Calcutta* (Paul Cox, Australia, 1970), *Matuta* (Paul Cox, Australia, 1965) and *Time Past* (Paul Cox, Australia, 1966) to David Bradbury for use in his documentary film, *On Borrowed Time*, screened at the 2011 Melbourne International Film Festival
- early scenes of Melbourne and Collingwood AFL games to Channel 9 for inclusion on *A Current Affair* (Nine Network, Australia, 2011) to coincide with the launch of Paul Daley's book, *Collingwood: A Love Affair* and the 2011 AFL Grand Final
- an audio recording of *Addio Di Mimi* (Dame Nellie Melba, Australia, 1926) to WTFN Entertainment (UK) for an upcoming episode of their series, *Tony Robinson Time Walks*
- a total of 120 digitised images from the



A detail of a glass slide from *Soldiers of the Cross* (Joseph Perry, Herbert Booth, Australia, 1900)

Soldiers of the Cross (Joseph Perry, Herbert Booth, Australia, 1900) glass slide collection to be projected alongside other Limelight Department titles, including *Inauguration of the Commonwealth* (Australia, 1901) as part of the Salvation Army's Limelight Studio refurbishment

- footage from *Donald Bradman: How I Play Cricket* (Paulette McDonagh, Australia, 1932) to GoodOil Films for inclusion in a TV advertisement for the Commonwealth Bank
- collection material for the documentary series, *First Footprints* (Contact Films, Australia, 2012) and *Raising the Curtain* (Essential Media and Entertainment, Australia, 2012), a history of theatre in Australia.

In the course of our commitment to the industry, we researched, prepared and provided 200 still images for the Australian Directors' Guild 30th Anniversary Awards and Dinner. A montage of the stills, many of them from the Film Australia Collection, was compiled by director Gillian Armstrong for screening at the dinner.

Production houses and distribution companies

We provide original materials to production houses and distribution companies reissuing Australian audiovisual heritage in today's formats. We provided:

- *Romper Stomper* (Geoffrey Wright, Australia 1992) components to Digital Pictures for an upcoming DVD release
- components to Umbrella Entertainment for the DVD release of:
 - » *Manganinnie* (John Honey, Australia, 1980)
 - » *One Night Stand* (John Duigan, Australia, 1983)
 - » *Boulevard of Broken Dreams* (Pino Amenta, Australia, 1988)
 - » *Sword of Honour* (Catherine Millar, Australia, 1986)
 - » *Winter of Our Dreams* (John Duigan, Australia, 1981)
 - » *Highest Honour* (Southern International Films, Australia, 1981)
 - » *Golden Fiddles* (South Australian Film Corporation, Australia, 1980)

- » *Portrait* (Peter Solomon, Australia, 1973)
- » *Luke's Kingdom* (Trident Television/Nine Network, Australia, 1976)
- » *Number 96* (Cash Harmon Television/Network Ten, Australia, 1972) – this is the fourth DVD set of the series sourced from the NFSA and was released to celebrate the 40th anniversary of the series
- sixty episodes of the radio serial, *Dick Barton* (Australasian Radio Productions, Australia, 1946–1951) licensed to AudioGO for international CD and online releases
- a loan of the digital betacam masters of 32 episodes of *Dance of Death*, *The Darra Dogs*, *His Mother's Voice* and *Into the Dark* (Dennis Tupicoff, Australia, c1990s), to Dennis Tupicoff for re-mastering
- *Effacement*, *The Priestess* *The Storekeeper*, *Sacred Vandals*, *There's Nothing that Doesn't Take Time* and *Waiting for Water* (Solrun Hoaas, Australia, c1980–2002) to Ronin Films for digital scanning, to be released on DVD
- *Tidikawa and Friends* (Jeff Doring, Australia, 1972) to Video 8 for digital scanning, to be restored by the filmmaker and released for educational use.

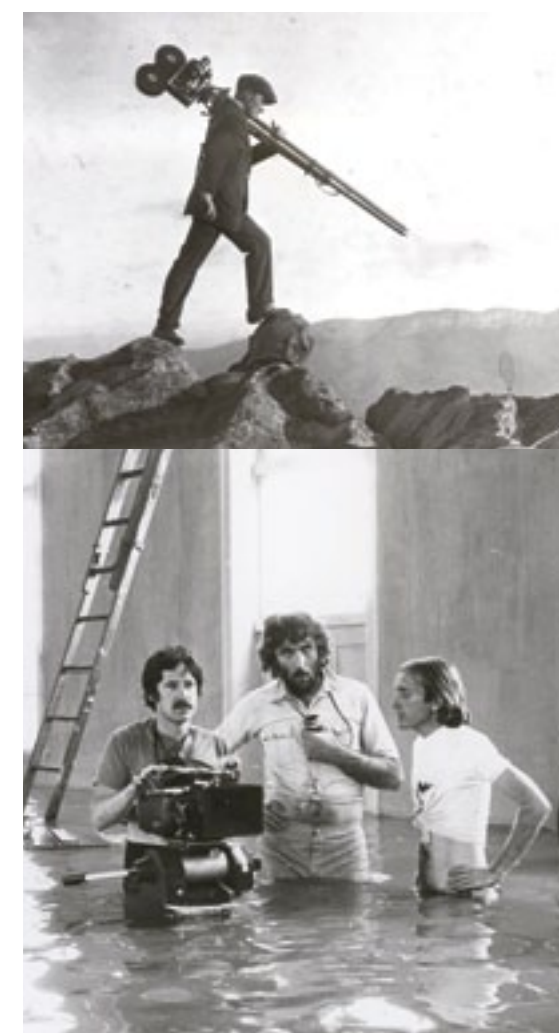
Scholarship and creative interpretation

The national audiovisual collection is also made available for scholarship and creative re-use:

- research assistance, digitisation and provision of stills over a number of years have supported the production of the Australian Cinematographers Society publication, *The Shadowcatchers: a history of cinematography in Australia* by Martha Ansara. This important publication was launched by Bruce Beresford at a function in May 2012
- still images from *Bitter Springs* (Ralph Foster Smart, Australia, 1950) and *The Overlanders* (Harry Watt, Australia, 1946) were supplied to Dr Jane Lydon for an upcoming publication, *The Flash of Recognition: Photography and Indigenous Rights*, to be published by the University of New South Wales Press, Sydney.
- stills and cell images from *Dot and the Kangaroo* (Yoram Gross, Australia, 1977) were supplied to the Royal Australian Mint for the packaging and advertising of their 2012 uncirculated Australian baby coin set

- still images from *Homicide* (Crawford Productions, Australia, 1964) and *The Sullivans* (Crawford Productions, Australia, 1976) were provided to David Chittick for his book on Australian Television

A wide variety of individual requests were also supported, including those from scholars, teachers, historians, academics, artists, performers and members of the general public, often with a particular genealogical or subject area interest.



Stills provided to the Australian Cinematographers Society publication, *The Shadowcatchers: a history of cinematography in Australia* by Martha Ansara – (Top) Lacey Percival on location with a 35mm Bell & Howell camera and tripod. (Bottom) Phillip Noyce directs *Newsfront* (Phillip Noyce, Australia, 1978)

Our library

Our library collection holds material relating to audiovisual history, technology and industry, and is a curated collection of books, journals, press clippings and electronic resources. The library provides context to items in the national audiovisual collection, and helps users develop their knowledge about collection material. It provides reference and research services to staff, researchers and the general public, assisting more than 2000 clients in 2011–2012.

The library collection has grown to over 10 500 items with the following notable additions:

- Australian film producer Tony Buckley's collection of books and journals, including rare film references
- a festival collection of Australian music journals from the 1970s and 1980s, including *Rolling Stone*, *RAM* and *Smash Hits*
- a collection of 1970s and 1980s *TV Weeks*
- author Ina Bertrand's collection of film and television references, books, journals and articles
- a collection of film journals, including *Movie Makers*.

In 2011–12 the library instituted a volunteers program. Seven volunteers, usually students in the areas of library or museum studies, assisted library staff with focused research tasks, collection processing and special projects.

FILM AUSTRALIA COLLECTION

During the year, we gave international and domestic screen producers access to the Film Australia Collection, offering expertise in FAC knowledge, rights management and technical production. This included supplying:

- research and footage to the Historic Houses Trust of NSW, the Museum of Sydney exhibitions, 'Home front', 'Wartime Sydney' and 'Surf city', and the Justice & Police Museum's '150th Anniversary of Policing'
- licensed segments from the FAC title *Boomali: Five Koori Artists* (1988) to Carriageworks for screening at their 'Bronwyn Bancroft survey exhibition'
- research and footage to the Reserve Bank of Australia's Museum of Australian Currency Notes 'Pocket money' exhibition
- licensed footage from the FAC title *Yayayi* to the

National Museum of Australia for screening at the 'Australian Journeys Gallery – Western Desert: Indigenous art on the world stage' exhibition

- licensed footage from various FAC titles to news and current affairs programs produced by the Seven Network, *Sydney News* and *Sunday Night*, ABC TV's *7.30*, *Sky News* and *ITN News* – including *The Queen in Australia* (1954), *Passport to Progress* (1957) and *Scientists Study Land Wild Life in Arnhem Land* (1949)
- research and footage from *Muddy Waters – Life and Death on the Great Barrier Reef* (2002) and *Captain Cook – Obsession and Discovery* (2007) to ZDF German Television for their Fascinating Earth series
- licensed footage to UK production companies ITV Studios and Colonial Pictures from *The Queen in Australia* (1954) and *The Queen Returns* (1963) for use in their documentaries as part of the Queen's diamond jubilee celebrations
- research and footage to Imagination (Australia) for a series of online mini-documentaries celebrating the Commonwealth Bank's centenary
- research and stills to academic publications, *Reel Schools: Vernacular Visions of Schooling and Nation in Australian Cinema* (Josephine May, University of Newcastle, 2012) and *Ngaanyatjarra: Art of the Land* (John Carty, University of Western Australia, 2012)
- research and footage to the Australian Ballet for their production, *Luminous*, to be screened as part of a montage and performed in New York.

Our commitment to providing support to the Australian independent documentary sector has assured the continuation of the Zero Fee Licence scheme, offering up to 10 minutes of footage and 40 stills from the FAC for inclusion in a documentary. During the year, 27 documentaries accessed materials under the scheme, ensuring an increase in exposure of the collection to broadcast, cinema and online audiences.

The following documentaries were approved for the Zero Fee Licence scheme and used research and footage or stills that we provided:

- *Australian Wine Revolution* (Electric Pictures, Australia, 2011)
- *Mad as Hell: the Peter Finch Story* (Lowlands Media, Australia, 2011)

- *Bombing of Darwin: an Awkward Truth* (Artemis Films, Australia, 2012)
- *Make Hummus Not War* (Yarrabank Films, Australia, 2012)
- *Australia: a Time Traveller's Guide* (Essential Media & Entertainment, Australia, 2012)
- *Lost and Found* (WTFN Entertainment, Australia, 2012).

FILM AUSTRALIA PROGRAM SALES

Through our FAC Program Sales team, we manage a worldwide distribution service for the Film Australia Collection of titles, including the National Interest Program, the Making History Initiative (distinctive history programs spanning the broad chronology and geography of human experience in Australia) and independently produced documentaries. We market them to broadcasters and other media platforms in Australia and overseas, as well as to retail outlets, educational institutions, libraries and community groups.

Our collection of Australian documentaries encompasses wide-ranging genres such as social issues, arts, history and Indigenous titles. The distribution service ensures that we achieve the widest possible distribution and therefore realise cultural and commercial returns on Australian Government investments.

Program licensing

ABC Commercial continued its commercial distribution arrangements with the NFSA and generated 102 worldwide broadcast and new media licenses for FAC titles.

Significant domestic television and new media broadcast interest came from:

- Foxtel's History and Biography Channel
- National Indigenous Television
- the Australia Network
- ABC iView
- Fairfax Digital.

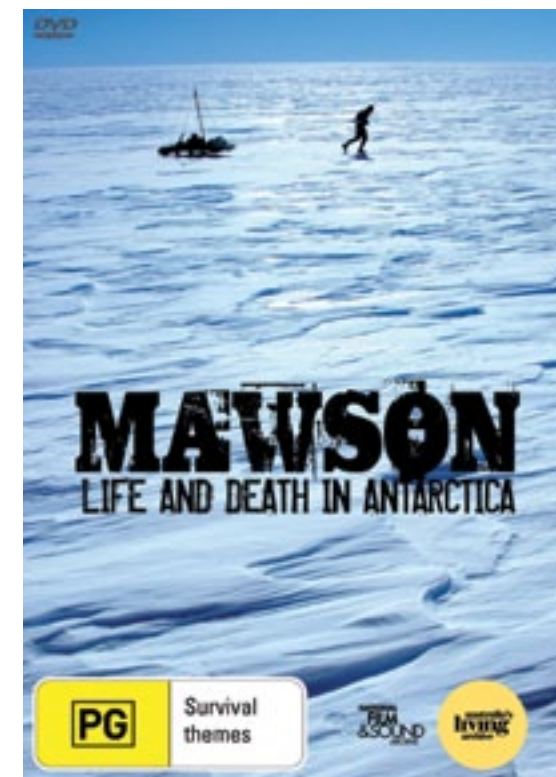
Prominent international broadcast sales included:

- *Darwin's Brave New World* (Jason Bourque, Australia, 2009) to TVN SA, Poland

- *Mawson: Life and Death in Antarctica* (Malcolm McDonald, Australia, 2008) to Ebru TV in the US and South Africa
- *Life at 1* (Catherine Marciniak, Australia, 2006) and *Life at 3* (Catherine Marciniak, Australia, 2008) to PCCW Media, Hong Kong
- *Captain Cook – Obsession and Discovery* (Wain Fimeri, Paul Rudd and Matthew Thomason, Australia, 2007) to Sveriges, Sweden.

Domestic and international non-theatrical and festival screening highlights included:

- *Immigration* (Paul Byrnes and Penny McDonald, Australia, 2004), *Spirit of the Tall Ships* (David Haythornthwaite, Australia, 1987) and *The Hunt for HMAS Sydney* (Mathew Kelley and Rob McAuley, Australia, 2008) at the Australian National Maritime Museum
- *Patterns of Landscape – through the Eyes of Fred Williams* (Christina Wilcox, Australia, 1989) at the National Gallery of Australia



Mawson: Life and Death in Antarctica (Malcolm McDonald, Australia, 2008) DVD

- *Slow Food Revolution* (Carlo Buralli, Australia, 2003) at the Melbourne Food and Wine Festival
- *After Hours* (Jane Campion, Australia, 1984) at La Milanese Festival
- *Conversations with Dundiwy Wananmb* (Ian Dunlop, Australia, 1995) at the Trente Ans Trente Films Ethnographic Film Festival, Paris
- *Facing the Music* (Bob Connolly and Robin Anderson, Australia, 2001) at the iDocs International Documentary Festival, Beijing
- *Silent Storm* (Peter Butt, Australia, 2003) at the Tricycle Theatre, UK.

Sale of Film Australia documentaries

We continued our direct DVD distribution activities, DVD inventory and transfer suite functions from the Sydney office. In 2011–12, 549 FAC DVD units were consigned to the NFSA Shop in Canberra.

The number of back-list titles that were digitised and packaged for DVD came to 33 this year, bringing the total number of titles available on DVD to 622. Bestselling DVDs were

- *Patterns of Landscape – Through the Eyes of Fred Williams 1927–1982* (Christina Wilcox, Australia, 1989)
- *Destination Australia – The Migrant Experience since 1788* (Les McLaren, Australia, 1985)
- *Mr Patterns* (Catriona McKenzie, Australia, 2004).

We continued to manage long-standing domestic retail DVD agreements for niche FAC titles with:

- Chevron Marketing
- Icon Films
- Madman
- Ovation Entertainment
- SBS Distribution
- Umbrella Entertainment.

We also continued long-standing commercial distribution arrangements with 15 international distributors, including:

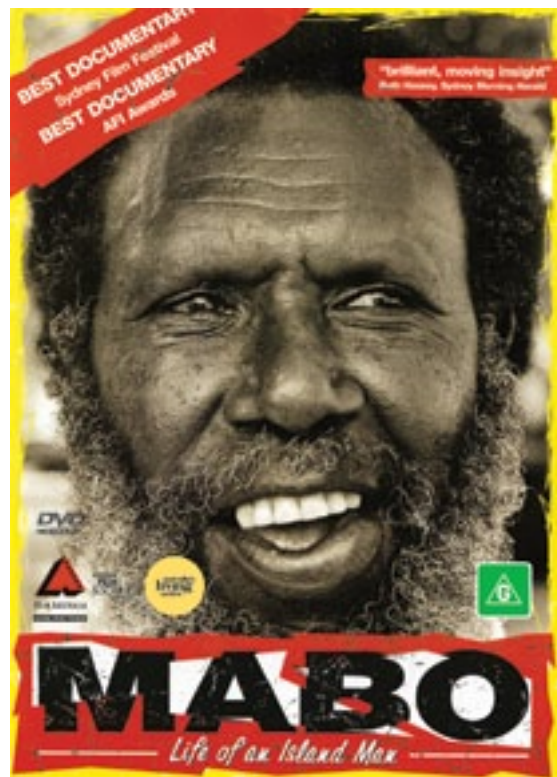
- Universal Pictures, USA
- Filmmakers Library, USA
- Films for the Humanities, USA
- National Geographic Television International, USA
- Ripley's Films, Italy.

Sales to the education sector

We actively market and promote FAC programs to schools, higher education and training institutions, public libraries, resource centres, various community groups and government and non-government organisations.

Popular FAC titles sought by the domestic education and community sectors in 2011–12 included:

- *Kokoda* (Don Featherstone, Australia, 2008) for the 70th anniversary of the Kokoda campaign
- *Mabo – Life of an Island Man* (Trevor Graham, Australia, 1997) for the 20th anniversary of the High Court decision
- *Plumpton High Babies* (Aviva Ziegler, Australia, 2003).



Mabo – Life of an Island Man (Trevor Graham, Australia, 1997) DVD

STEWARDSHIP OF OUR COLLECTION

This year work began on developing a new storage facility for the national audiovisual collection. A cross-organisational project team has completed the scoping work and tender processes needed to fit out the new facility in the upcoming year. We have developed a Collection Relocation Masterplan for the next two years in an effort to maximise storage and in anticipation of the new facility becoming available in the next 12 months.

Our catalogue data was further enhanced through the Search the Collection online database by responding to over 155 requests from the 'corrections' email contact facility.

A Digital Collection Management Framework is being developed to establish clear lines of reporting and responsibilities in managing the burgeoning digital collection.

Staff across the NFSA participated in the testing and further development of the collection management system, Mediaflex, including the implementation of a new stocktaking module. This work enabled us to start a four-year phased stocktake of the collection.

Selected staff members from across the NFSA participated in the Mediaflex Change Advisory Board and the Mediaflex Recommendations Committee to ensure the collection management system continues to develop to meet our needs. Many staff members actively engaged in testing new releases of Mediaflex and provided feedback and perspectives on proposed enhancements.

Staff have been sorting, assessing, re-shelving and consolidating Film Australia Collection items (including tape, films, stills, documentation and artefacts stored in the Lindfield Vaults) to prepare them for being relocated, accessioned or consigned to the National Archives of Australia. This has been a consultative process with input from across the organisation.

The FAC Verification and Cataloguing programs continued, with the production files documentation being collated, verified, scanned and summarised into the titles database. The detailed shot and still descriptions, including rights information, allows efficient and easy access for staff to assess whether

the materials match the client brief and are available to license. An additional 38 titles were catalogued during the year, bringing the total to over 46 220 FAC Library shots database records.

ONLINE ACHIEVEMENTS

Our use of the latest technologies on our websites makes us a welcome member of several special interest groups implementing online media services. We are proud to be a co-creator of 'GLAMkit', an open source publishing platform for galleries, libraries, archives and museums to build compelling websites for the public. We convene regular knowledge-sharing meetings with other cultural institutions that use GLAMkit, including the Art Gallery of NSW, the Museum of Contemporary Art, the Powerhouse Museum and the ABC.

This year we developed an interactive touch screen for the Sounds of Australia program. Harnessing the latest in HTML5 web technology, the interactive delivers our most popular program in an exciting and intuitive way and has proven popular with school visits.

Making our content available to everyone, including those with disabilities, is an important part of our work and a requirement of the new standards released by the Australian Government Information Management Office early in 2011. During 2011–12 we added closed captions to 876 of the approximately 3400 video clips on the *australianscreen online* site – not only to meet the Australian Government accessibility requirements, but also to make accessibility a part of our regular production process.

Online collection search

The incorporation of the Film Australia Collection into the national audiovisual collection has given us the opportunity to work on a comprehensive new online search facility across all our collections. In 2012 the new federated search will be available on our website, where people will be able to search the national audiovisual collection as well as other databases and resources. These will include *australianscreen online*, the Film Australia Collection, the NFSA Library, the Non-Theatrical Lending Collection, and the Registry of Jazz Archive Interviews.

The new tools allow users to save and manage search result lists. The new search will make the

collection catalogue visible to search engines such as Google for the first time and will provide a permanent URL for each item, allowing the collection to be properly cited in other works.

Mobile version of *australianscreen online*

We have created a mobile version of the *australianscreen online* website that works on any type of smart phone, tablet or mobile device. A 'NEAR ME' button on the home screen allows users to discover and view Australian audiovisual heritage that was filmed, recorded or set in their current location. Touchscreen navigation allows for easy access for people using mobile devices such as iPads.

Through the *australianscreen online* website, we continue to deliver curated online access to Australia's audiovisual heritage. The site features contributions from our staff as well as specialist external contributors. This year more than 200 new titles were added, accompanied by interpretive notes and video or audio excerpts. This included:

- 40 short animations, many available in full length
- 30 features covering a century of Australian film production from the 1910s to recent releases
- a selection of films produced for the CSIRO and the NSW Roads and Traffic Authority, also available to view in full length
- 1899 historical footage from the Lumière collection at the Queensland Museum.

We have also published biographical portraits of significant actors (Heath Ledger and Chris Haywood) and filmmakers (Paul Cox and Giorgio Mangiamale), as well as essays about the collection and filmmaker interviews. The number of NFSA titles on *australianscreen online* has now increased to 1307.

“I will always agree to help *australianscreen online*! NFSA, it is my favourite institution, with a definite brief, the people work really hard and do a great job.”

David Elphick, producer

Antarctica publishing project

In addition to on-site exhibitions and events, we commemorated the centenary of Australasian Antarctic exploration by launching an online exhibition in December 2012 to mark the start of Mawson's journey. A collection of six Antarctica-related films were selected from the national audiovisual collection for publication on *australianscreen online*, curated by Paul Byrnes. Titles included *Blue Ice* (1954), a documentary featuring the director of the Australian Antarctic Division, Phillip Law; and *Antarctic Pioneers* (1963), a film containing the last recorded interview with Frank Hurley. As well as commemorating the centenary, the Antarctica publishing project marks the first publication of Film Australia titles on *australianscreen online*. For more information, go to aso.gov.au/news/2011/11/29/antarctica-100/

The *australianscreen online* exhibition was complemented by the publication of the 'AKA Home of the Blizzard' research papers, in which our Cinema Programmer, Quentin Turnour, examines fact and fiction behind the making of the official film of Sir Douglas Mawson's Australasian Antarctic expedition. For more information, go to nfsa.gov.au/research/papers/2011/12/20/aka-home-blizzard-part-one/

Arc cinema online

The Arc cinema's online presence plays an important role in Canberra and national screen culture. Program notes for all the films screened, and short introductory essays for all seasons enhance the screenings but also clearly demonstrate our commitment to promoting the enjoyment and appreciation of cinema history and screen culture. Our use of social media tools also promotes discourse and promotion around the programming.

“We love the *australianscreen online* project and are also proud to be part of it.”

Helen Bowden, film and television producer

Inspiring Experiences and Learning

To achieve this strategic objective, we:

- increase the quality, quantity and accessibility of collection information and interpret the collection for all its users
- continue to develop the collection as a resource for education, research and enjoyment (see page 86)
- build our expertise and capability in areas of research that have local, national and international significance (see page 68)
- engage all Australians through innovative online experiences and stimulating programs to increase understanding of Australia's audiovisual developments
- partner with Indigenous communities to undertake projects that promote Indigenous cultures
- collaborate with communities of interest to develop and deliver programs that actively foster access to the collection, and the NFSA's knowledge base and expertise

We are always looking for new and better ways to make the national audiovisual collection accessible, develop it as a resource, and make the most of online technologies to increase our reach. We continue to make the most of our existing popular programs while collaborating with new partners to deliver innovative programs around Australia.

TAKING THE NATIONAL AUDIOVISUAL COLLECTION TO THE REGIONS

In 2011–12, our national screening, touring and education programs delivered a comprehensive calendar of engaging, informative and entertaining programs to regional communities around the country. This year saw some outstanding opportunities to present some of the gems from the national audiovisual collection to these communities in a number of innovative programs.

Our collaborations and partnerships with stakeholders (regional community groups, local cinemas, film distributors, schools, local arts councils and film groups) remain paramount to delivering successful screenings and festivals in every state and territory. Our screening programs (Big Screen, Black Screen and School Screen) provide tailored, engaging Australian cultural experiences to a range of regional audiences and communities, which are often among their only experiences of contemporary, archival, and Indigenous Australian films.

This year was the third and final year of our touring Sounds of Australia program *Cooee Cabaret*, visiting locations in Tasmania and Western Australia (more information below). Our innovative web and teleconferencing education program, NFSA Connects, also continued its successful development with two more acclaimed events for regional schools and teachers.

More than ever, these touring, education and screening programs provide a vital link between the national audiovisual collection and the NFSA's



Peggy and Ross Foreman at *Cooee Cabaret* in Mandurah, WA

preservation and restoration activities, sharing these with audiences and communities outside Canberra and other state capitals. In 2011–12 the NFSA's festivals, touring and other programs attracted audiences of more than 50 000 in over 140 regional locations nationally.

COOEE CABARET – IT'S A WRAP!

Our award-winning and highly acclaimed touring sound show, *Cooee Cabaret – the Sounds of Australia*, completed its third and final year of touring in 2011–12, visiting eight locations in Tasmania and Western Australia, with audiences of around 1750. Since its inception in 2010, the show has been staged 26 times in 19 regional locations, covering all states and the ACT and delighting audiences of more than 4300 people.

Supported through the Australian Government's National Collecting Institutions Touring and Outreach Program, and based on a register of over 60 iconic and well-loved Australian sound recordings, the *Cooee Cabaret* show tours specific regions in 10-day blocks.

In February 2012, the crew headed to Tasmania, taking in Hobart (at the grand old Theatre Royal),

Launceston, Devonport and Burnie. The cast (creator/director Nigel Ubrihien and performers Stephen Anderson and Guy Simon) delivered four performances, topping the previous Victorian tour with around 1000 people attending. The highlight was undoubtedly a sellout show (390+) at the Burnie Arts Theatre to conclude the Tasmanian tour, with a fantastic local performer, Michael Cannon, adding his own composition, *100 Miles (Emu Bay)*, to the *Cooee* experience.

Western Australia was the final performance for *Cooee Cabaret* in May 2012, visiting Mandurah, Margaret River, Bunbury and Perth. The tour kicked off with two sellout performances at the Fishtrap Theatre in Mandurah, with six shows overall and a total audience of around 750. The Morning Melodies matinee in Mandurah was very successful, with an enthusiastic audience response. Peggy and Ross Foreman, an elderly couple from Mandurah, touched all our hearts, holding hands and swaying in the front row as they sang along with *I Like Aeroplane Jelly* and *The Road to Gundagai*.

As with previous tours, local performers joined the cast on stage as part of the local *Cooee Cabaret* experience. The Tasmanian and West Australian tours incorporated 13 separate local performances,

including actors and poets, choirs and musicians, interpreting songs from the Sounds of Australia registry or showcasing their own compositions. Many of these performances were filmed and uploaded to our YouTube channel at youtube.com/nfsaust. The clip of Michael Cannon's own composition, *100 Miles (Emu Bay)*, part of the sellout Burnie show, has over 1000 views to date. There are now 17 *Cooee*-related clips on the NFSA YouTube channel and at least five more will be added following this year's tours.

As in previous years, the *Cooee Cabaret* tours and performances were supported and enhanced by online, social media and audience development elements. These included published audio extracts and curated notes for all the Sounds of Australia recordings on the NFSA website and *australianscreen online* (aso.gov.au), a focused promotion through web and social media sites such as Facebook and Twitter, and blog posts during the tour (go to nfsa.gov.au/blog/2012/05/18/Cooee-Cabaret-young-talent-Western-Australia/).

The collaboration with our Online branch, and the online publications, promotions and activities, have greatly increased the public profile and awareness of the Sounds of Australia registry and our sound collection, particularly in regional Australia. They have also been an important way to share the experience of the *Cooee Cabaret* tours and the local performers who took part in each location.

BIG SCREEN – ON THE ROAD AND ON THE SCREEN

After celebrating its 10th birthday in 2011, Big Screen continues to evolve, touring and celebrating Australian films by taking the national audiovisual collection to regional and remote communities. The program added a number of new locations in various states and territories this year, as well as further developing audiences in established centres. Since 2001, Big Screen has screened to more than 225 000 people at over 300 festivals and events nationally.

In 2011–12, Big Screen visited 31 locations in regional Australia, with festivals in every state and territory except the ACT. This included:

- Geraldton, Kununurra, Broome and five new locations in the Gascoyne region of WA
- Cairns, Tully, Mission Beach, Nanango and Kingaroy in Queensland
- Broken Hill, Wilcannia and Menindee in far west NSW and Yamba and Nambucca on the coast.

Big Screen festivals and screenings were attended by a total of 11 074 people. New locations this year included Tully and Mission Beach in Queensland, where both communities were recovering from Cyclone Yasi, and a return to Charlton in Victoria to help with their cinema re-opening after the floods in 2011. Big Screen also participated in



International star, David Wenham, with the Big Screen audience at Broome, WA, September 2011



Director, actor and writer, Warren Coleman, with the locals at the Big Screen in Yamba, NSW, March 2012

five community festivals in the Gascoyne Region of Western Australia, in association with ScreenWest and Country Arts WA.

Each year we work with high profile industry guests to help bring red carpet glamour to the events, and provide a unique insight into the screen industry for regional audiences. Festival guests this year included:

- international star, David Wenham
- stage and screen star, Vince Colosimo
- award-winning TV and film actor, Martin Sacks
- director, actor and writer Warren Coleman, co-writer of *Happy Feet* (George Miller, Warren Coleman, Australia/USA, 2006) and *Happy Feet 2* (George Miller, Australia, 2011)
- young star, Luke Ford, from *Red Dog* (Kriv Stenders, Australia, 2011) and *Face to Face* (Michael Rymer, Australia, 2011)
- actor, singer and director, Tara Morice.

Our guests are very generous with their time in the lead-up to festivals, doing radio and media interviews to promote the event. They often deliver introductions to new or restored films, conduct Q&A sessions, and mingle with opening night audiences. This is greatly appreciated in these communities. Guests often remark on the warmth and enthusiasm of regional audiences and their strong interest in Australian films and stories.

"Congratulations – another wonderful weekend of fine films. It allows country folk a chance to see wonderful Australian films that don't often reach country areas, yet we are only three hours from Brisbane." Teacher, Kingaroy, Qld (2012)

"Wonderful opportunity for local residents and good recognition for our cultural community."

Environment Manager, Nanango, Qld (2012)

Big Screen continued its successful partnership and new screening model in Traralgon, Victoria, with multiple, single screenings over the course of the year, as part of the La Trobe Performing Arts Centre's broader arts and cultural program. This dynamic regional partnership delivered five screenings in 2011–12 and total audiences of over 860.

In 2011–12, Big Screen took some exciting new steps to showcase the national audiovisual collection and expanded its programming scope in the process. Over the past five years, we have been painstakingly restoring, preserving and digitising the Corrick Collection, 130 classic silent titles from the earliest days of cinema and moving image. These Corrick films have previously been showcased at the annual Pordenone Silent Film Festival in Italy and as part of the Sydney and Perth Festivals with the Legs on the Wall Production of *My Bicycle Loves You*.

These films are now delighting regional audiences as part of Big Screen. Big Screen Mildura in March 2012 is the first Big Screen event each year and one of our biggest and longest-standing community partnerships. A selection of Corrick films were curated for the opening night of this event, with live accompaniment by acclaimed silent film pianist, Mauro Colombis. The session was sold out and garnered great feedback from all involved. Opening night was introduced by our CEO and the Senior Curator of Film, Documents and Artefacts, and the Mayor of Mildura. It was MC'd by ABC local radio personality, Anthony Gerace.

A month later, in Mallacoota (Victoria), a similar program opened the Big Screen festival, this time with original live accompaniment from local musicians – a fantastic collaborative outcome. The Mallacoota Big Screen also capitalised on the current international fascination with silent and early cinema, complementing the Corrick session with screenings of the Academy Award-



Local Mallacoota musicians accompanying the Corrick Collection films at Big Screen, April 2012

winning features *Hugo* (Martin Scorsese, USA, 2011) and *The Artist* (Michel Hazanavicius, France/Belgium, 2011), which have proven very popular. This represents an exciting development in programming for Big Screen, which previously only screened Australian films or co-productions. This will be pursued further in 2012 and beyond, especially where connections can be drawn back to the national audiovisual collection.

Another successful example of Big Screen sharing the gems of the national audiovisual collection and working across the whole NFSA was the special presentation delivered in Darwin in February 2012, commemorating the 70th anniversary of the bombing of Darwin (see the case study on page 84). The event included rarely seen footage from the national audiovisual collection, and generated fantastic reactions from the local community and all who attended. It involved a collaborative effort from almost all areas of the NFSA, working together to deliver a unique and meaningful experience to a regional audience.

Collection material relating to Darwin was also made available on YouTube on the NFSA and Film Australia channels, making the archival material more readily available online. These channels were also used to showcase material related to other Big Screen locations (Cairns and Mt Gambier) and Cooee Cabaret locations (Tasmania and Western Australia).

Regarding Big Screen at Mallacoota including the Corrick program with local musical accompaniment

"It was a fantastic night: good films, good music, good crowd. How good is that, to have the chance to see historic silent films on the big screen, accompanied by music from our own top-class musicians."

J Sakkas, Mallacoota, VIC



Screening at the Darwin Birch Carroll and Coyle cinema

case study

Innovative Partnerships in the Top End

Last year's Annual Report announced the launch of our Northern Territory Access Centre on 22 June 2011. The Access Centre is a partnership between the NFSA and the Northern Territory Library.

Since the launch, the NT Access centre has been embraced by the local Darwin community, with many researchers eagerly accessing the national audiovisual collection. A core collection of community interest material is being developed on-site, with 32 titles directly accessible to visitors on immediate request. The on-site collection focuses on Darwin and the Northern Territory, with the most requested materials including early archival footage of Darwin in the 1920s, pre- and post-World War II amateur footage, the bombing of the city during World War II, and the aftermath of Cyclone Tracy at the end of 1974.

The research sector has engaged with the national audiovisual collection most strongly, using items from the on-site collection and also requesting titles from Canberra. The Darwin Museum and Gallery have used the Access Centre as a research resource for exhibition planning, and it has been invaluable to the Deckchair Cinema as a location to preview potential titles for screenings and other film-related research. Residents interested in local history have also used the Access Centre, and school teachers and students are steadily making increased use of easy access to the national audiovisual collection.

The partnership continues to prosper, with the NFSA providing advice on the Northern Territory Library's own audiovisual collection. The effort by the Northern Territory Library to increase awareness of the national audiovisual collection has also led



Anzac Centenary Advisory Board visiting Darwin for the 70th anniversary commemorations of the bombing of Darwin: (left to right) Mrs Elaine Doolan, Rear Admiral Ken Doolan AO RAN (Ret'd), Kathryn Greiner AO, Sonia Gherdevich (NFSA), Major General Brian Howard AO MC ESM (Ret'd), Chris Puplick AM (NFSA), His Honour Judge Rauf Soulio, Sandy Hollway AO

to other NT regional libraries organising access to, and use of, collection material.

A highlight of our collaboration in the Northern Territory in 2012 was a screening program in February 2012 as part of the 70th anniversary commemorations of the bombing of Darwin. The program built on our existing local presence and strategic partnerships, including nine years of Big Screen in Darwin.

The local community responded enthusiastically to the NFSA-curated compilation featuring films by amateur filmmaker Victor Tarhanoff from the 1940s. The Tarhanoff silent films are the earliest known colour footage of Darwin – filmed before and after the bombing in 1942 – and had not been screened publicly in over 40 years. We condensed the footage and, using archive resources, added music and sound effects. The films were also enhanced with Film Australia Collection footage from government documentaries highlighting Indigenous cultures, early tourism, and Northern Territory development. The compilation screened on rotation from 15–22 February at the NT Access Centre, the Museum & Art Gallery of the Northern Territory, and the Darwin City Council Library.

The highlight of the program was a screening at the Darwin Birch Carroll & Coyle cinema on 19 February – the anniversary of the bombing 70 years previously. Two sessions featured the curated footage and additional titles, *The Telegram Man* (James F Khehtie, Australia, 2011) (a short film featuring Jack

Thompson, Gary Sweet and Sigrid Thornton), and the classic feature *The Overlanders* (Harry Watt, Australia/UK, 1946). The first session was booked out, with patrons referred to other venues.

This event, curated and managed by Big Screen Coordinator, Jacqui North, was hosted by NFSA Chair, Chris Puplick AM, and Acting General Manager of Collection Development and Outreach, Sonia Gherdevich. The screening attracted many VIP attendees, including the Hon Sally Thomas AM (NT Administrator), Mr Terry Mills MLA, James Paspaley (CEO of the Paspaley Group), and numerous members of the Anzac Centenary Advisory Board. Many Darwin cultural agencies were represented, as were members of the Tarhanoff family and diverse parts of the Darwin community, including survivors of the World War II bombing and members of the Indigenous and Chinese communities.

The program attracted strong media and community interest and enjoyed a number of other positive outcomes. These included original research being conducted into the Tarhanoff films, new DVD sales of the Film Australia compilation, *Frontier Australia*, and the Tarhanoff family seeking to donate more colour films to the NFSA.

The Darwin event was a fantastic showcase of our partnerships and the national audiovisual collection. It is an example of how innovative, collaborative and proactive we can be, with very positive regional community outcomes and responses, truly demonstrating our role as Australia's living archive.

SCHOOL SCREEN HOOKS UP WITH STUDENTS

Our School Screen program continues to showcase Australian films and stories to regional school students and teachers around the nation with free screenings of feature films, shorts and documentaries in local cinemas. The program is also continuing to explore contemporary technologies to deliver unique and meaningful learning experiences to regional schools, through the use of web and video-conferencing.

We continued our liaison and partnerships with education and training organisations and associations in each state (including Departments of Education) and, importantly, teachers themselves, to ensure our education programs remain current and take advantage of new technologies in the classroom.

The program delivers dynamic contemporary resources for teaching and learning, responding to the ever-increasing use of the arts (including film) in the curriculum, as well as cross-curricula learning areas. We are closely monitoring the development and rollout of the Australian Curriculum, adjusting programs and approaches as the Shaping Papers for each area are released. The national audiovisual collection will be a unique and powerful source of material in a range of curriculum areas.

In 2011–12, School Screen programs were attended by 15 531 students from more than 162 schools in their communities around the country. This includes stand-alone School Screen events, associated Big Screen school screenings, and NFSA Connects attendances. We also provided films for screening to several national children's festivals, including the Wakakirri Storytelling Festival and the Vibe Alive Indigenous Festival (with approximately 5000 attendances).

NFSA Connects delivers live Q&A-style events where students communicate directly with screen industry professionals (directors, producers, actors and musicians) via video and web-conferencing facilities in schools. The program partners with state education departments, and their IT units in particular. It offers students unprecedented access to these audiovisual professionals, allowing them to ask questions directly of key creatives, and inspiring them to be the next generation of filmmakers, storytellers and directors. This mode of program delivery provides access to the

national audiovisual collection and related industry professionals in a way not previously possible.

We have presented six NFSA Connects events – three in NSW, one in SA, one in Victoria and (most recently) one in Queensland. In most cases, these Q&A sessions were recorded and extracts provided for subsequent access on our website.

In November 2011, 280 students took part in a double NFSA Connects event focusing on *Ten Canoes* (Rolf de Heer, Australia, 2006) with director Rolf de Heer and actor Frances Djalibing. Connecting Arnhem Land, Sydney, Mungindi, Hamilton, Mount Druitt, San Remo and elsewhere, students studying *Ten Canoes* had the rare opportunity to speak to the film's director and lead actress. The questions from students were, as always, uniformly impressive and touched on Rolf's understanding of Indigenous culture, the difficulties encountered with traditional customs and beliefs, and Frances's inspirations for acting.

Six public schools connected for the event. Two sessions were run on the same day, with the morning session beamed out from the Australian Museum in Sydney. The afternoon session was hosted by MLC in Burwood, with around 50 MLC students as a live audience and four other independent schools dialing in via Skype.

The participating students were provided with exceptional access to in-depth stories from the shoot, filming and development processes and offered insights that no textbook could supply. Frances offered



Director, Kriv Stenders, and film editor, Jill Bilcock, at the NFSA Connects event at the Australian Teachers of Media Queensland annual conference. Courtesy of Ben Brew, Australian Teachers of Media, Queensland

her unique perspective on working with Rolf and what the making of the film meant to the remote community of Ramingining.

The most recent NFSA Connects event was held on 25 May as part of the Australian Teachers of Media Queensland annual conference. The special guests were acclaimed film editor, Jill Bilcock, and *Red Dog* director, Kriv Stenders. Jill is a highly sought-after editor who has worked with Baz Luhrmann, Sam Mendes, Shekhar Kapur and Fred Schepisi. She has edited almost 30 films, including *Red Dog* (Kriv Stenders, Australia, 2011), *Romeo + Juliet* (Baz Luhrmann, USA, 1996), *Moulin Rouge* (Baz Luhrmann, USA/Australia, 2001), *Elizabeth* (Shekhar Kapur, UK, 1998), *Road to Perdition* (Sam Mendes, USA, 2002), *Japanese Story* (Sue Brooks, Australia, 2003) and *The Dish* (Rob Sitch, Australia, 2000).

The event was very well received, with 284 participants and 12 schools connecting via web-conference, in addition to students from Brisbane State High, which hosted the event. Once again, the industry guests commented on the high calibre of questions from the students, who lined up for autographs long after the event had finished.

BLACK SCREEN – SHARING THE INDIGENOUS COLLECTION

Interest in, and demand for, access to contemporary Indigenous screen content continued to grow strongly this year, with our Black Screen program providing free community access to short films and documentaries by Indigenous directors, producers and screen writers. The program makes compilations of Indigenous short films freely available for screening at community events, celebrations and festivals – such as NAIDOC Week, Sorry Day and National Reconciliation Week. Black Screen also offers Indigenous audiences in remote and regional Australia the rare opportunity to see and share their stories on a cinema-sized screen.

Black Screen continued to partner with Indigenous, government and community organisations, including Vibe Alive, Wawili Pitjas, ScreenWest, Country Arts WA, Country Arts SA, Australians for Native Title and Reconciliation, Reconciliation Australia, the Department of Immigration and Citizenship, and the Australian High Commission in the Philippines.

Our staff also attended the annual Garma Festival in Gulkula, NT, in August 2011, to introduce Black Screen titles that screened with other Indigenous shorts and features.

This year Black Screen also made significant inroads into representing and showcasing the national audiovisual collection through its DVD compilations. There are now 14 Black Screen DVD compilations available for public access. The most recent of these, a compilation to celebrate the 20th anniversary of Mabo Day and the historic High Court decision, was released in May 2012. The Mabo compilation focuses on collection material relating to Eddie Mabo and his family, including the Film Australia documentary *Mabo – Life of an Island Man* and rich footage from the Indigenous collection. The compilation is the result of a collaboration between Black Screen and the Indigenous Collections Branch and was launched at a special event in Arc cinema in Canberra on 31 May (see the case study on page 90).

In April 2012 we finalised and released a DVD compilation for public access, with four engaging and thought-provoking titles:

- *Tales from the Daly River* (Stephen McGregor, Australia, 2010)
- a touching short, *Minnie Loves Junior* (Andy and Matt Mullins, Australia, 2010)
- the health-focused documentary, *Big Fella* (Michael Longbottom, Australia, 2010)
- award-winning WA doco-drama, *Jandamarra's War* (Mitch Torres, Australia, 2011).

A total of 17 006 people attended Black Screen screenings for 2011–12 across 339 events, including our continuing collaboration with the Message Sticks Indigenous Film Festival's national/regional tour in 2011, which attracted audiences of 4263. The Message Sticks Festival has evolved in 2012 and Blackfella Films (our traditional partner) is no longer involved. We will continue to work with key industry partners to explore opportunities for touring contemporary and archival Indigenous screen content to regional communities.

There were Black Screen events in every state and territory, including Tasmania. We will continue to work on building screening partners for Black Screen in Tasmania, and promotional packages

were provided to Tasmanian venues and Indigenous agencies on the February *Cooee Cabaret* tour. Black Screen compilations were also screened overseas in the Philippines and Tarawa Island in the Pacific Ocean (near Nauru), and in Norway (by Indigenous director Darlene Johnson).

For the third year running, we partnered with Broome-based company, Wawili Pitjas (with funding support from ScreenWest/LotteryWest), to deliver a Black Screen tour to remote communities in the northern Kimberley region of Western Australia. In May/June 2012, the tour revisited communities from the first tour, taking in Wankajunka, Fitzroy Crossing, Mowanjumb, Bidyadanga, One Arm Point, Djarindjin and Broome. Always well received by these remote communities, the tour achieved audiences of 495 people. In 2012–13 we will work with ScreenWest and Country Arts WA to identify new communities to visit for future tours, possibly in the Gascoyne region of WA (between Port Hedland and Geraldton).



Black Screen Coordinator, Andrea Briggs

We continued to complement the Black Screen DVD compilation library by negotiating public access to several feature-length films for community events and screenings. This year, we provided access to Beck Cole's debut feature, *Here I Am* (Beck Cole, Australia, 2010), and extended the licence for the groundbreaking documentary, *Our Generation* (Damien Curtis and Sinem Saban, Australia, 2010), which continues to be a popular title. We also negotiated one-off licences for community screenings of *Rabbit Proof Fence* (Phillip Noyce, Australia, 2002) and *One Night the Moon* (Rachel Perkins, Australia, 2001) to accompany Black Screen shorts.

Regarding the Victorian Archives Centre
NAIDOC Week screenings

“Our sincerest thanks to the NFSA for the [Black Screen] films shown throughout NAIDOC Week. A great success appreciated by the community and us!”

Twitter comment by Koorie Records Unit

Regarding NFSA Connects

“[Kriv Stenders and Jill Bilcock] shared priceless stories and lessons, heightening [my] knowledge of and appreciation for all who work in the creative industry.”

Brisbane State High School student, Brisbane, QLD

case study

New Protocols for the Indigenous Collection

The Indigenous collection spans a century's worth of audiovisual technology, from nitrate film and wax cylinders to digital formats. It contains more than 22 000 items, depicting Aboriginal and Torres Strait Islander people and cultures over the past 110 years.

In 2012 we reviewed our Indigenous Cultural and Intellectual Property protocols to reflect ongoing developments in law and policy. Terri Janke and Company Pty Ltd – widely regarded as one of Australia's leading solicitors and spokespeople on Indigenous cultural and intellectual property rights – were engaged to undertake the review.

A key question asked at the time of engagement was, 'How do we recognise the cultural integrity of Indigenous people featured in the collection if they are not the copyright holder and therefore not legally entitled to rights?'

Ms Janke reviewed our existing policies and protocols and also facilitated an all-staff workshop demystifying the concept of Indigenous Cultural and Intellectual Property. She also provided a clear map of the current trends from a national and international perspective.

Ms Janke recommended that we replace our existing suite of documents with a single, central policy that would govern all internal and external protocols. These revised protocols cover the acquisition, management, use and long-term preservation and storage of the Indigenous items we hold, and include relevant fact sheets that condense the information into an accessible summary.

Once implemented, these protocols will position the NFSA as a leader within the national and global collecting industry, with best practice standards upholding the cultural integrity of Indigenous people's audiovisual cultural heritage.



Traditional Torres Strait Islander dance group, Zenadh Kes Mari, performed at the launch of the *From Malo's Law to Native Title: 1898 to 1998* DVD, NFSA, Canberra

100 Years of Malo's Law

In the first half of 2012, the Indigenous Collections Branch and Black Screen collaborated to develop a special DVD compilation – *From Malo's Law to Native Title: 1898 to 1998* – to commemorate the 20th anniversary of Mabo Day. This is the first time the Indigenous Collections Branch and National Programs have worked together directly on the production of a Black Screen compilation, and the first such compilation to showcase our archival collection material.

The Murray Islanders in the Torres Strait have an historical tribal law called Malo's law, named after the god Malo, who lived among the Murray Islanders many years ago. Mabo Day marks the day of the High Court's decision to strike down the legal doctrine of 'terra nullius,' effectively acknowledging the occupation of the land by Aboriginal and

Torres Strait Islander people before the arrival of Europeans. The 1992 decision came 10 years after Eddie Mabo and four other Meriam people of the Murray Islands began action in the High Court seeking confirmation of their traditional land rights.

The decision was handed down on 3 June 1992, and although Eddie Mabo and three others died before they heard it, the court's ruling changed the legal landscape of the nation and paved the way for native title.

The DVD *From Malo's Law to Native Title: 1898 to 1998* celebrates this landmark decision with a showcase of footage from the national audiovisual collection that illustrates the Mabo story. This is alongside the award-winning film *Mabo: Life of an Island Man* (Trevor Graham, Australia, 1997) – part of the Film Australia Collection and courtesy of Umbrella Films.



Gail Mabo at the launch of the *From Malo's Law to Native Title: 1898 to 1998* DVD, NFSA, Canberra

The DVD was launched at a special event at Arc cinema in Canberra on 31 May, with invitees treated to special guest speaker Gail Mabo and a traditional Torres Strait Islander performance by dance group Zenadh Kes Mari. The launch of the DVD was well timed for NAIDOC week in July, traditionally a very busy period for free Black Screen community screenings and events around the country.

Complementing *From Malo's Law to Native Title: 1898 to 1998* is Black Screen's 13th DVD compilation, released in May 2012, featuring new short films and the dynamic new doco-drama, *Jandamarra's War* (Mitch Torres, Australia, 2011).

FIGURE 5: LOCATIONS VISITED THROUGH THE BIG SCREEN, SCHOOL SCREEN, BLACK SCREEN AND COOEE CABARET OUTREACH PROGRAMS

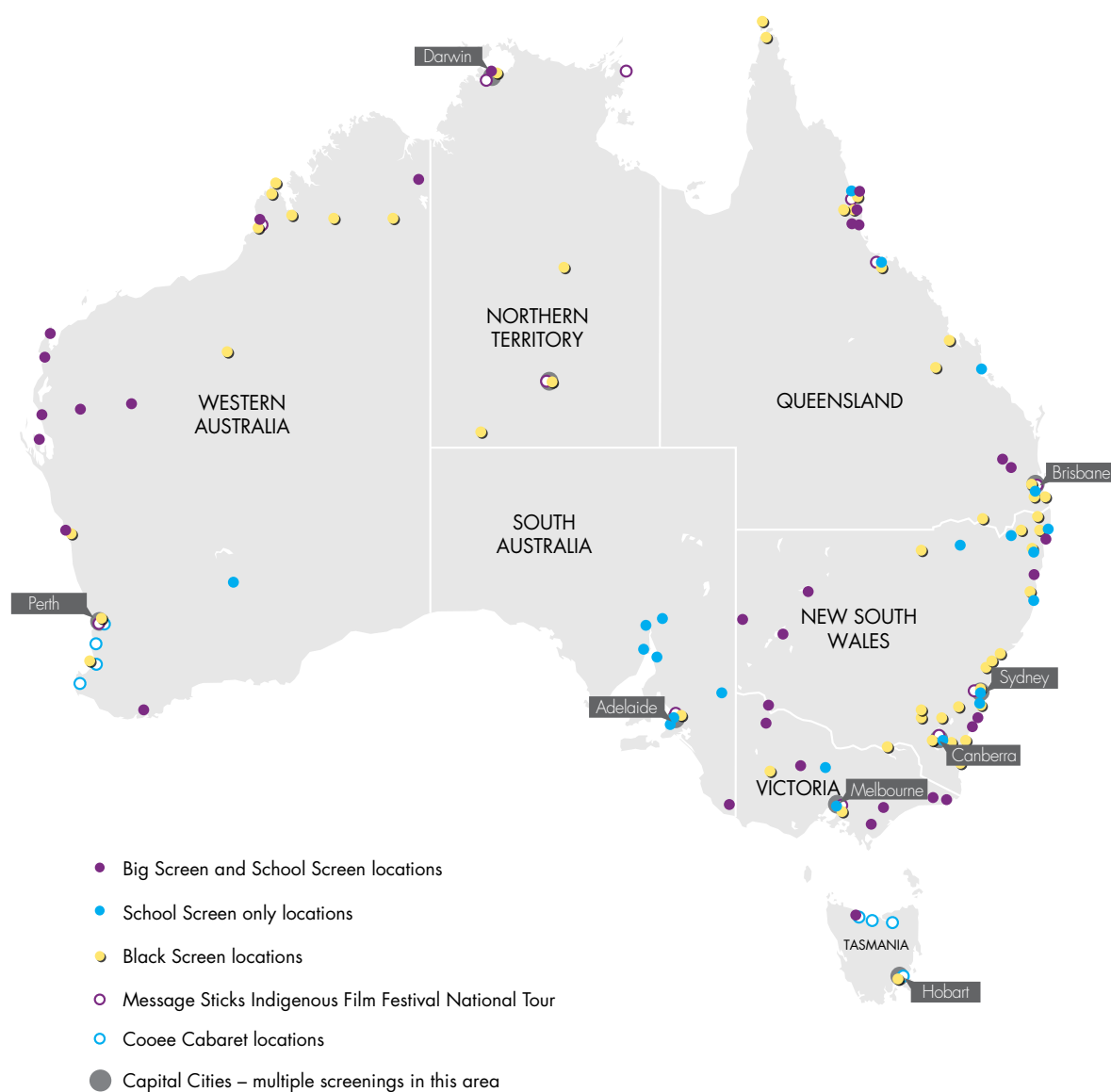


TABLE 4: BIG SCREEN AND SCHOOL SCREEN LOCATIONS

LOCATION	STATE	LOCATION	STATE	LOCATION	STATE
Broken Hill	NSW	Nanango	QLD	Broome	WA
Huskisson	NSW	Tully	QLD	Burringurrah	WA
Menindee	NSW	Mt Gambier	SA	Exmouth	WA
Nambucca Heads	NSW	Burnie	TAS	Gascoyne River	WA
Sussex Inlet	NSW	Briargolong	VIC	Geraldton	WA
Wilcannia	NSW	Cann River	VIC	Kununurra	WA
Yamba	NSW	Charlton	VIC	Shark bay	WA
Darwin	NT	Mallacoota	VIC		
Babinda	QLD	Mildura	VIC		School Screen was not programmed at these locations
Cairns	QLD	Ouyen	VIC		
Kingaroy	QLD	Traralgon	VIC		
Mission Beach	QLD	Albany	WA		

TABLE 5: SCHOOL SCREEN ONLY LOCATIONS

LOCATION	STATE	LOCATION	STATE	LOCATION	STATE
Canberra	ACT	Yeppoon	QLD	Kalgoorlie	WA
Ballina	NSW	Townsville	QLD		
Grafton	NSW	Adelaide	SA		Wakakirri locations where primary students who are participating in a national storytelling competition get to see films during their break
Moree	NSW	Noarlunga	SA		
Port Macquarie	NSW	Port Augusta	SA		Vibe Alive locations
Sydney	NSW	Port Pirie	SA		
Sydney	NSW	Quorn	SA		NFSA Connects
Tenterfield	NSW	Renmark	SA		
Wollongong	NSW	Whyalla	SA		
Brisbane	QLD	Bendigo	VIC		
Cairns	QLD	Melbourne	VIC		

TABLE 6: BLACK SCREEN LOCATIONS

LOCATION	STATE	LOCATION	STATE	LOCATION	STATE
Acton	ACT	Parramatta	NSW	Thursday Island	QLD
Barton	ACT	Roseville	NSW	Townsville	QLD
Belconnen	ACT	Surry Hills	NSW	Woodridge	QLD
Canberra	ACT	Sydney	NSW	Adelaide	SA
Tuggeranong	ACT	Tabulam	NSW	Salisbury	SA
Wanniassa	ACT	Temora	NSW	Strathmont	SA
Albury	NSW	Ulladulla	NSW	Hobart	TAS
Alexandria	NSW	Walgett	NSW	Brunswick	VIC
Ashfield	NSW	Wollongong	NSW	Burrinja	VIC
Bankstown	NSW	Woolloomooloo	NSW	Carlton	VIC
Boggabilla	NSW	Yass	NSW	Eltham	VIC
Bondi	NSW	Alice Springs	NT	Fitzroy	VIC
Braidwood	NSW	Darwin	NT	Horsham	VIC
Campbelltown	NSW	Malak	NT	Melbourne	VIC
Gosford/ Broadmeadow	NSW	Tennant creek	NT	Nth Melbourne	VIC
Goulburn	NSW	Yulara	NT	Parkville	VIC
Grafton	NSW	Acacia Ridge	QLD	Bunbury	WA
Haymarket	NSW	Babinda	QLD	Geraldton	WA
Hurstville	NSW	Bamaga	QLD	Halls Creek	WA
Ingleside	NSW	Beaudesert	QLD	Perth	WA
Junee	NSW	Blackwater	QLD		
Kempsey	NSW	Cairns	QLD		
Lake Macquarie	NSW	Cardwell	QLD		
Lismore	NSW	Gaythorne	QLD		
Murwillumbah	NSW	Gold Coast	QLD		
Narooma	NSW	Malanda	QLD		
Newcastle	NSW	Thuringowa Central	QLD		

International Black Screen locations

LOCATION

Kiribati
Philippines
Norway

TABLE 7:
Black Screen Wawili Pitjas
Kimberley Tour

LOCATION	STATE
Bardi Ardyloon	WA
Bidyadanga	WA
Djarindjin/Lombadina	WA
Fitzroy Crossing	WA
One Arm Point	WA
Wangkatjunka	WA

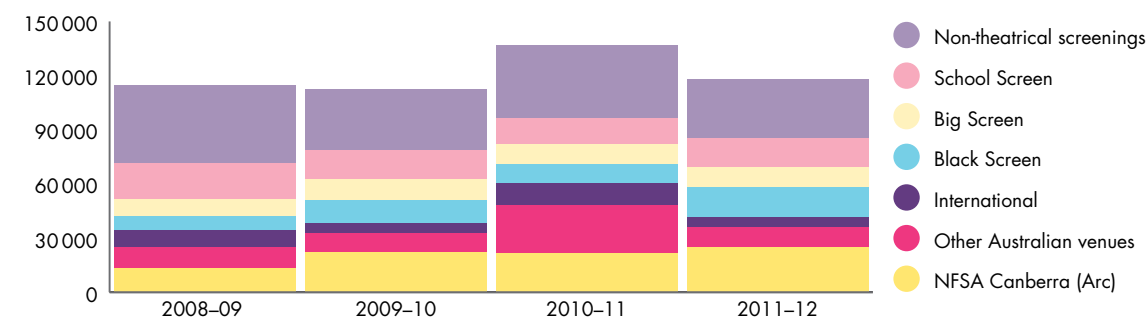
TABLE 8:
Message Sticks Indigenous Film
Festival National Tour

LOCATION	STATE
Canberra	ACT
Blacktown	NSW
Alice Springs	NT
Darwin	NT
Garma	NT
Brisbane	QLD
Cairns	QLD
Townsville	QLD
Adelaide	SA
Melbourne	VIC
Broome	WA
Perth	WA

TABLE 9:
Cooee Cabaret Locations

LOCATION	STATE
Burnie	TAS
Devonport	TAS
Hobart	TAS
Launceston	TAS
Bunbury	WA
Mandurah	WA
Margaret River	WA
Perth	WA

FIGURE 6: ATTENDANCE AT NFSA SCREENINGS SINCE 2008–09



REACHING AUDIENCES THROUGH FESTIVALS

The restoration of the Corrick Collection presented more gems at the 2011 Pordenone Silent Film Festival and provided increased screening opportunities as we incorporated highlight programs into our Big Screen schedule. The programs were accompanied by acclaimed pianists and local musicians. As we near the completion of the restoration project, further opportunities are emerging for potential DVD production and additional film festival exposure.

Our program at the 2012 National Folk Festival presented highlights from a series of films produced by the Australia Council in 1981. These eight films feature interviews and performances by the last generation of traditional musicians and singers who sang and played Australian folksongs and dance music.

We also partnered with Australian and international film festivals to present screenings of films from our collection, including the following titles:

- We contributed films for the Brisbane International Film Festival's showcase program of surfing films, including *Crystal Voyager* (Falzon, Australia, 1973), *Palm Beach* (Thoms, Australia, 1979), and a selection of short, experimental, archival and animated surfing-related films.
- The Brisbane International Film Festival also screened a retrospective of films by American director Arthur Penn, including the NFSA's 16mm prints of *The Left Handed Gun* (USA, 1958) and *Nightmoves* (USA, 1975).
- The Jewish Film Festival screened the new Deluxe/Kodak Collection 35mm print of *Father* (John Power, Australia, 1990) at ACMI in Melbourne. The film also screened at the festival's Sydney venue, Event Cinemas, at Bondi Junction.
- Newly restored NFSA prints of *Clay* (Giorgio Mangiamiele, Australia, 1965) and *Ninety Nine Per Cent* (Giorgio Mangiamiele, Australia, 1963) screened at the Halls Gap Film Festival in Victoria.
- The Sydney Travelling Film Festival screened popular Australian film *Muriel's Wedding* (PJ Hogan, Australia, 1994) at Event City Cinemas in Cairns, to celebrate 40 years of the festival. The screening was introduced by

David Stratton, the former Director of the Sydney International Film Festival and founder of the Sydney Travelling Festival, and his *At the Movies* co-host, Margaret Pomeranz.

- The Gold Coast Film Festival, Queensland, held a screening of *Gallipoli* (Peter Weir, Australia, 1981) on the eve of Anzac Day.

As well as providing content for external festivals, Arc cinema hosted the following film festivals:

- the Arab Film Festival (with Information + Cultural Exchange, Parramatta)
- the Little Big Shots International Children's Film Festival
- the Iranian–Australian Film Festival (with P4, Griffith Film School and the Iranian Society of Queensland)
- the Japanese Film Festival (with the Embassy of Japan and the Japan Foundation)
- the Canberra International Film Festival
- the Audi Festival of German Films (with the Embassy of Germany and the Goethe Institut)
- the Alliance Française French Film Festival (with the Alliance Française and the Embassy of France)
- the Human Rights Arts and Film Festival.

SCREENING OUR FILMS AROUND AUSTRALIA AND THE WORLD

Our screening loans service provided national and international access to our screening prints collection, with growing interest in often rare or unique prints of non-Australian titles.

Nationally, we loaned 136 titles on 35mm film for 142 theatrical screenings to government cultural organisations. These included the Australian Centre for the Moving Image in Melbourne, the Gallery of Modern Art at the Queensland Art Gallery in Brisbane, the Art Gallery of NSW in Sydney, and the National Library of Australia in Canberra. We also loan regularly to film culture organisations such as the Adelaide Cinematheque at the Mercury Cinema in South Australia, the Melbourne Cinematheque, and the Australian Film Institute in Melbourne. Total audiences for theatrical screenings nationally exceeded 8000 people.

Following are some highlights of the national screening loans program:

- The Australian Cinematheque, in the Queensland Art Gallery/Gallery of Modern Art in Brisbane, borrowed 13 films for their three-month 'Contemporary Australia: women in film' exhibition and film program, curated by Margaret Pomeranz. A parallel program, 'Thoroughly modern: women in early Australian cinema', focused on 12 silent and early sound films.
- The Australian Centre for the Moving Image in Melbourne has screened 15 features throughout the year, including 10 films from our Deluxe/Kodak collection of new film prints.
- The Art Gallery of NSW screened nine 35mm Australian and international feature films during the year, plus 24 short and documentary titles on 16mm film. Highlights of their popular weekly screenings program included *Klute* (Alan J Pakula, USA, 1971) and the silent film, *Sunrise: a Song of Two Humans* (FW Murnau, USA, 1927). Audiences for these screenings totalled more than 3000 people.
- Adelaide Cinematheque at the Mercury Cinema supported their diverse international film culture program by borrowing 36 films during the year. This included feature, documentary, experimental and short films on 35mm and 16mm film, betacam and DVD formats.
- The Australian Film Institute partnered with us for two separate film industry events. In Sydney, director Michael Rymer introduced screenings of his AFI Award-winning film, *Angel Baby* (Michael Rymer, Australia, 1995), while also promoting the release of his new film, *Face to Face* (Michael Rymer, Australia, 2011). At two screenings in Melbourne and Sydney, the AFI marked the 20th anniversary of the key AFI Award-winning film, *Proof* (Jocelyn Moorhouse, Australia, 1991).

International screenings comprised 27 different films screened at 17 international venues, to total audiences of more than 5300 people.

Following are some international highlights:

- Five films screened at the Busan International Film Festival in South Korea, including film noir features by Orson Welles, John Ford

and Nicholas Ray, alongside *The Piano* (Jane Campion, Australia, 1993).

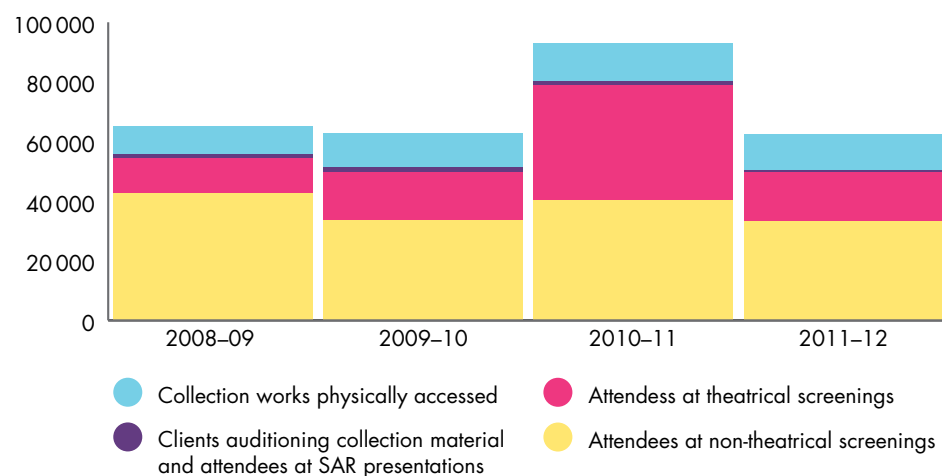
- We contributed four 35mm prints to a Phillip Noyce retrospective program at the International Film Festival of India in Goa. Films included the NFSA-restored Kodak/Atlab collection print of *Newsfront* (Phillip Noyce, Australia, 1978), plus three of his USA features.
- The Camerimage Film Festival in Poland, celebrating the art of cinematography, invited award-winning cinematographer John Seale to introduce his films, *Goodbye Paradise* (Carl Schultz, Australia, 1983) and *Silver City* (Sophia Turkiewicz, Australia, 1984).
- The Bank of Brazil Cultural Centre screened our prints of *Cleopatra Jones* (Jack Starrett, USA, 1973) and *Cleopatra Jones and the Casino of Gold* (Charles Bail, USA, 1975) as part of a 'blaxploitation' program which toured to three cities in Brazil.
- American Cinematheque, at the Egyptian Theater in Los Angeles, USA, screened our possibly unique 16mm print of *Last Summer* (Frank Perry, USA, 1969). The print is believed to be the last complete screening print of the film available, and it was screened to an audience that included cast, crew and lead actress, Barbara Hershey.
- The Korean Film Archive in South Korea held two screenings of *Picnic at Hanging Rock* (Peter Weir, Australia, 1975).

Regarding the Non-Theatrical Loans Collection

“I very much appreciated the opportunity to talk with you ... and to thank you for providing this essential (to Hobart Film Society, at least) service. As a newly elected Australian Council of Film Societies committee member, I hope to use my experience and influence to promote the NTLC to film societies, particularly in Tasmania.”

Paul Bywater, Hobart Film Society

FIGURE 7: INTERACTIONS WITH THE NATIONAL AUDIOVISUAL COLLECTION SINCE 2008–09



CONNECTING IN CANBERRA

In 2011–12 a total of 73 464 people visited the NFSA in Canberra, including 28 011 visiting school students from across Australia and 45 453 general visitors. In addition, Arc cinema attracted 24 800 patrons.

Our popular Canberra-based schools education program interprets Australia's rich and diverse audiovisual history and the social, political, environmental and cultural heritage it reflects. Our program also introduces students to the essential work we do to preserve, protect and share the national audiovisual collection.

During the year we expanded the schools program by launching four new presentations strongly aligned to the emerging Australian Curriculum, expanded our operating times to include four evenings a week and weekends, and trialed our first 'incursion' into a local school – Radford College. A total of 28 011 students from across the nation enjoyed the live presentations in our theatrette and tours of our permanent gallery.

In addition, this year our education programs and support extended into the following tertiary sector institutions:

- Australian National University: 140 first-year School of Art students participated in the 'Image

in transition' project. Students were introduced to the medium of animation and over the course of eight weeks were required to create original media, drawings, paintings and objects.

- University of Canberra: journalism students were given two separate presentations on the development of Australian radio and television.

In 2012 the NFSA also became the venue for meetings and professional development presentations for the ACT chapter of the Australian Teachers of Media.

Our school holiday program continued its success, with just under 1500 children, parents and carers enjoying a suite of creative learning activities that extended the themes of our temporary exhibitions and interpreted the national audiovisual collection.

Public programs during the year were an exciting mix of special screening events, presentations and performances. These included:

- *The Eye of the Storm* (Fred Schepisi, Australia, 2011): a special preview screening of Fred Schepisi's adaptation of Patrick White's novel
- *The Queen in Australia*: a presentation by Professor Jo Fox of Durham University in the UK
- UNESCO World Day for Audiovisual Heritage: a presentation by our CEO, Michael Loebenstein
- 'The NFSA – a Collection for All Nations': a presentation for our diplomatic community

- 'Amazing Space 5/The Sounding of the Courtyards': a live performance as part of the Canberra International Music Festival
- 'The Longest Night': the Australian premiere of *Monolith* – a major new work by Austrian artist Werner Dafeldecker and his Australian collaborators Lawrence English and Scott Morrison. It featured dual video projection and live soundscapes captured in Antarctica, and marked the centennial of Australia's engagement with the Antarctic continent, plus the traditional polar explorer's Longest Night festivities.

Events focusing on Indigenous issues included:

- NAIDOC Week: a presentation and screening of *Freedom Rides 40 Years On* (2010)
- Hosting the Australian National University Reconciliation Lecture: delivered by Professor Tim Flannery (Chief Commissioner of the Climate Commission), November 2011
- National Reconciliation Week: a presentation and screening of *Mabo – Life of an Island Man* (Trevor Graham, Australia, 1997), May 2012.

This year we hosted 34 venue hires, including events for the ACT Human Rights Commission, UnionsACT, Australians for Green Development, the Royal Thai Embassy and the Embassy of the Republic of Korea. We also hosted events/visits for a number of high-profile guests, including:

- The Hon Simon Crean MP, Minister for Regional Australia, Regional Development and Local Government, and Minister for the Arts

- Senator the Hon Kate Lundy, Minister for Sport, Minister for Multicultural Affairs, Minister Assisting for Industry and Innovation, Senator for the Australian Capital Territory
- Her Honour the Honourable Sally Thomas AM, Administrator of the Northern Territory
- Her Excellency Ms Quentin Bryce AC CVO, Governor-General of the Commonwealth of Australia
- the Association of the Spouses of Heads of Mission
- the Anzac Centenary Advisory Board.

Our temporary exhibitions and displays included:

- 'MyRegion': an exhibition of photographs presented in partnership with the Department of Regional Australia, Regional Development and Local Government, and the Arts. The exhibition was opened by The Hon Simon Crean MP, Minister for Regional Australia, Regional Development and Local Government, and Minister for the Arts
- 'Extreme film and sound/Stories from Antarctica: examining 100 years of Australasian Antarctic expeditions'
- 'The Shadowcatchers': an exhibition of images from the book of the same name, celebrating over 100 years of Australian cinematography
- 'Jimmy Little 1937–2012': recognising Jimmy Little's contribution to Australian music
- 'Graham Kennedy': items from the national audiovisual collection from the 'King of Comedy'.



Left: Our CEO, Michael Loebenstein's presentation for the UNESCO World Day for Audiovisual Heritage.

Right: Werner Dafeldecker and Lawrence English perform the Australian premiere of *Monolith* at 'The Longest Night', NFSA, Canberra.

ARC CINEMA

The Arc cinema screening program provides access to the national audiovisual collection, especially our Australian and international cinema heritage holdings. Approximately 25% of all titles screened in the Arc program are drawn from the national audiovisual collection. In many cases, this includes rare archival prints from the screening print collection which can only be screened in Arc or a few other Australian venues that meet the required archival presentation standards.

This approach to programming not only interprets the national audiovisual collection but provides a venue to share its cultural significance and meaning. It also enables us to present work from the national audiovisual collection to audiences, our peers and partners, and to share with clients borrowing materials for their own screening programs. Our programming aims to maintain best practice in the presentation of original format film screening prints, an issue of increasing importance in the age of digital cinema and the increasing diversity of distribution channels.

There were more than 400 sessions with over 250 titles screened over the year, including NFSA-curated retrospectives and contemporary cinema survey seasons, limited release seasons of new and restored films, and visiting touring film festivals.

Arc cinema programs based on the national audiovisual collection included contextualised retrospectives of Australian screen heritage, a series of snapshots of contemporary Australian screen culture, and limited seasons premiering new Australian features. Examples of this programming in 2011–12 included:

- Australian cinema portraits: a collaboration with the National Portrait Gallery to complement their 'Between light and shadow: portraits by Stuart Campbell' exhibition
- Bill Hunter: selected performances
- 'Australia's Middle East – before 9/11' (the first of two series exploring early representation of Middle Eastern cultures, societies, religion and migrant experiences in Australian cinema)
- 'Australia's Middle East – since 9/11' (the second of two series, exploring more recent

representation of Middle Eastern cultures, societies, religion and migrant experiences in Australian cinema)

- Giorgio Mangiamiele: new restorations of key films by the pioneer Italo-Australian filmmaker
- New Australians: an annual survey series of recent Australian cinema with an emphasis on important titles that had a limited commercial release
- new Australian features *Life in Movement* (Sophie Hyde/Bran Mason, Australia, 2011), *The Tall Man* (Tony Krawitz, Australia, 2011) and *Toomelah* (Ivan Sen, Australia, 2010), in first release season
- re-release seasons of two Paul Cox-directed, Bob Ellis-scripted films: *Man of Flowers* (Paul Cox, Australia, 1983) and *My First Wife* (Paul Cox, Australia, 1984). These films were preserved and restored as new 35mm prints as part of the Deluxe/Kodak project.

A major strength of the Arc cinema program is its ability to forge many strategic partnerships and connections (see page 116 and Appendix 14 for



The Salt of Life (Gianni di Gregorio, Italy, 2011)

details). These include our relationships with fellow International Federation of Film Archives members worldwide, as well as programs curated from – and celebrating – the national audiovisual collection. The program especially showcased new restorations and rarely seen films from archives such as the British Film Institute, the University of California Los Angeles' Film and Television Archive, the Library of Congress, Cineteca di Bologna, the National Film Center, Tokyo, the Australian Centre for the Moving Image, and the collection of the Institut Français.

With a total screenings audience of more than 24 000 this year, the program and the venue are increasingly establishing themselves as a centre of screen culture in Canberra, and one of the most important screen culture venues nationally.

The Arc cinema Programming Strategy (go to nfsa.gov.au/about/information-publication-scheme/promoting-and-providing-access-collection/) articulates and drives our commitment to present as diverse a program of world cinema as possible.



Toomelah (Ivan Sen, Australia, 2011)

Other highlights of the 2011–12 Arc program are provided below.

International retrospectives and survey seasons

- New German Cinema (with the Embassy of Germany and the Goethe Institut) – *Fassbinder's Women*: selected films by German Director, Rainer Werner Fassbinder
- Nicholas Ray's *Men* – selected films by Hollywood director, Nicholas Ray (with the American Embassy)
- Docs with Style – recent experimental documentaries
- Auteurs from the Other Americas – recent Latin American cinema
- New Korean Cinema
- Cinema of the Risorgimento – classic Italian cinema depicting the creation of the Italian nation (with the Embassy of Italy)
- Prince of Darkness – John Carpenter
- Sorcerer – Henri-George Clouzot (with the Embassy of France and the Institut Français)
- Absolutely Wizard Movies: Harry Potter's Forbears and Teachers (films that influenced – or were influenced by – the popular Harry Potter novels and their film adaptations)
- Blink and You'll Miss Them – survey of recent release cinema unseen in Canberra
- Elia Kazan's *America* (with the American Embassy)
- Robert Bresson (with the Embassy of France and the Institut Français)
- Universal's Horror Movies – the horror genre films of the Hollywood studio (with Universal Studios)
- Nikkatsu's 100th: the Classics – early films by the Japanese studio (with the Japan Foundation)
- Anime Box – regular premiere screenings of new Japanese anime features and shorts (with the Japan Foundation)
- Two By – two selected films by actress, Charlotte Rampling

Australian retrospectives and survey season

- Australian Cinema Portraits (with the National Portrait Gallery)
- Bill Hunter – selected performances
- Australia's Middle East – before 9/11 (early representation of Middle Eastern cultures, societies, religion and migrant experiences in Australian cinema)
- Australia's Middle East – since 9/11 (recent representation of Middle Eastern cultures, societies, religion and migrant experiences in Australian cinema)
- Giorgio Mangiamiele – new restorations of key films by the pioneer Italo-Australian filmmaker
- New Australian Cinema.

Canberra's premiere season of acclaimed and prize-winning new international features and documentaries

- *Meek's Cutoff* (Kelly Reichardt, USA, 2010)
- *Route Irish* (Ken Loach, UK/France, 2010)
- *Neds* (Peter Mullan, UK/Italy/France, 2010)
- *The Illusionist* (Sylvain Chomet, UK/France, 2010)



Life in Movement (Sophie Hyde/Bryan Mason, Australia, 2011)

- *The Ward* (John Carpenter, USA, 2010)
- *This is Not a Film* (Jafar Panahi, Iran, 2011)
- *Once Upon a Time in Anatolia* (Nuri Bilge Ceylan, Turkey, 2011)
- *We Have a Pope* (Nanni Moretti, Italy/France, 2011)
- *The Salt of Life* (Gianni di Gregorio, Italy, 2011).

Canberra's premiere season of acclaimed and prize-winning new Australian features and documentaries

- *Life in Movement* (Sophie Hyde/Bryan Mason, Australia, 2011)
- *The Tall Man* (Tony Krawitz, Australia, 2011)
- *Toomelah* (Ivan Sen, Australia, 2011).

Newly restored prints of classic cinema screened at Arc, often as Australian premieres

- *American Graffiti* (George Lucas, USA, 1973)
- *Taxi Driver* (Martin Scorsese, USA, 1976)
- *Man of Flowers* (Paul Cox, Australia, 1983)
- *My First Wife* (Paul Cox, Australia, 1984)
- *Baby Doll* (Elia Kazan, USA, 1956), *Wild River* (Elia Kazan, USA, 1960), *A Face in the Crowd* (Elia Kazan, USA, 1957) and *America, America* (Elia Kazan, USA, 1962) – as part of Elia Kazan's America
- *The Great White Silence* (Herbert G Ponting, UK, 1924), *Shoes* (Lois Weber, USA, 1916) and *The Flight of the Norge over the North Pole* (Roald Amundsen, Norway, 1926) – as part of Autumn Silents
- *Law of the Border* (Lutfi Akad, Turkey, 1966) and *Dry Summer* (Metin Erksan, Turkey, 1964) – as part of New Films from the World Cinema Foundation: restored Turkish Classics.

The Arc venue also presented and supported many successful one-off special events and screenings. These included the Goethe Institut Student Film Awards 2011, and a Gifted and Talented Media Camp screening of student videos (a collaboration with the Australian National University's New Media department).

SHARING OUR KNOWLEDGE

As part of our commitment to further education, staff members hosted tours of the vaults for Museum Studies students and provided a presentation on cataloguing and accessioning to Charles Sturt University information management students.

We encourage the next generation of media makers and scholars to use our collection. We gave presentations to history students from the Australian National University (ANU), information studies students from Charles Sturt University, and new media students from the ANU School of Art. We also gave presentations to participants in ScreenACT's 'DocoPod' workshops for filmmakers, demonstrating the techniques and benefits of researching and accessing an audiovisual collection.

We chaired a session and presented a paper on women in early radio at the Australian Women in a Century of Democracy conference in Canberra in December 2011.

“I found [the tour of the NFSA] fascinating – each room had more intriguing materials, machinery and wonderful people. The place has such a strong sense of collective purpose – it left me feeling how lucky we are to have the Archive ... I was thrilled to have our film [*Eye of the Storm*] run at the NFSA: we received a very encouraging response afterwards which was pleasant too.”

Antony Waddington, producer

REACHING OUT ONLINE

Paul Byrne's essay, 'Gallipoli on Film', published on *australianscreen online*, will be re-published by John Wiley & Sons Australia in September 2012, with an initial print run of 20 000 copies. It will be used in a major secondary school textbook entitled *English Is...Year 9*. The essay will be used to discuss the representation of ideas through language, images and sounds.

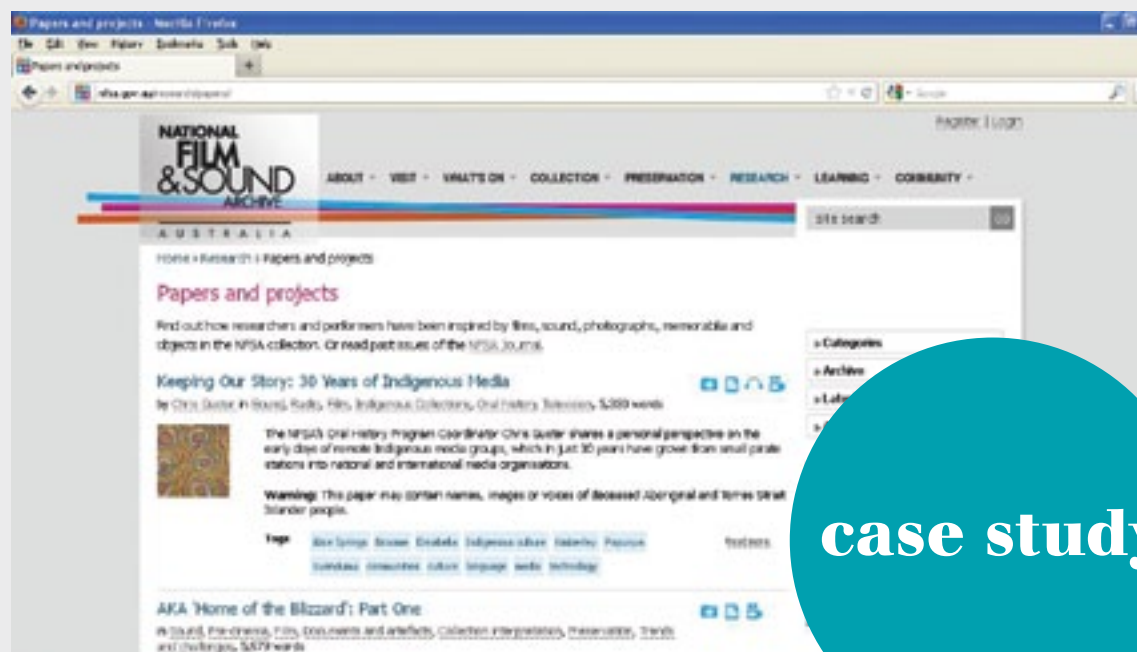
Papers and projects

In December 2011 we launched a new, media-rich section on our website for publishing research and essays (see the case study on page 104). We launched 'Papers and projects' with three essays that celebrate the richness of the national audiovisual collection and reflect our activities and functions. These essays were:

- 'Keeping our story: 30 years of Indigenous media' by Chris Guster
- 'Outback on screen' by Graham Shirley
- 'Home of the Blizzard' by Quentin Turnour.

“We are really enjoying the wonderful memories and treasures the @NFSAonline are sharing #collectionfishing. Our history brought alive!”

Twitter comment from Screenrights



Screenshot of our 'Papers and projects' webpage

case study

Papers and Projects Go Online

In December 2011 we launched a media-rich method of publishing research and essays on our website. The new 'Papers and projects' section is designed to facilitate an in-depth exploration of various components of the national audiovisual collection.

'Papers and projects' is a space where we can publish research from internal and external contributors examining the full diversity of our collections. It is free, user friendly, visually engaging, content-rich and printable.

'Papers and projects' invites interaction with users, who can comment on content, share on social media platforms, and subscribe to RSS feeds. It encourages readers, via internal links, to spend more time on our website, further exploring collection materials.

The first papers were selected to appeal to diverse audiences, celebrate the richness of the national audiovisual collection, reflect our activities, and help mark key events. Publication in 'Papers and projects' also highlights the contribution made to the NFA by scholars and staff, and gives their work international exposure.



Screenshot of 'Keeping our story: 30 years of Indigenous media' webpage



Screenshot of 'Home of the Blizzard' webpage

We launched 'Papers and projects' with the following three essays:

1. 'Keeping our story: 30 years of Indigenous media' by Chris Guster is one of the most comprehensive documents on the history of Australian Indigenous media available online. It includes oral history interviews, sound recordings, still images and video.
2. 'Outback on screen' by Graham Shirley explores the deep connection between Australian film and the outback, and its multiple symbolic meanings. Graham presented this essay at a special lecture held at the National Museum of Singapore in August 2011.
3. 'Home of the Blizzard' by Quentin Turnour is a two-part essay enriched by maps, images and a selection of Frank Hurley-related films. Published to

coincide with the centenary of Australian Antarctic exploration in December 2011, it is a fully-revised version of an essay originally published in the print edition of the *NFSA Journal*.

The 'Papers and projects' section is located on our website under the 'Research' tab at nfsa.gov.au/research/papers/



Screenshot of 'Does your town have its own song?' blog

Historical recordings generate blog discussions

The historical Darwin footage published for the 70th anniversary of the bombing of Darwin was very popular (see the case study on page 84). The piece was shared on Twitter and Facebook and comments were posted on the blog at nfsa.gov.au/blog/2012/02/10/darwin-commemoration-films-victor-tarhanoff/.

Also popular was a piece celebrating World Radio Day, featuring the radio interview, 'A day in the life of an audio technician' (1944, 3AR) which can be found at nfsa.gov.au/blog/2012/02/10/world-radio-day/. There are also links to radio content in the collection and research on remote Indigenous media at nfsa.gov.au/research/papers/2011/12/21/keeping-our-story-30-years-indigenous-media/.

Another blog post, 'Does your town have its own song?' described songs in the collection written in the 1920s to 1940s about Australian towns.

All these generated engagement through blog comments and social media, such as Twitter and Facebook. The blog piece linked to nfsa.gov.au/collection/sound/sounds-australia/songs-about-towns-and-places/.

Social media takes us to the people

During the year we published historical footage of the Lismore area on YouTube. The footage included farm scenes, lawn bowling and a narrative short film. The footage had been identified by Scholars and Artists in Residence (SAR) Fellow, Dr Robert Smith, in his research into using the collection to help teachers make 'living' local historical connections for their students. The publication generated media interest and fostered our relationship with the Northern Rivers historical society. It achieved almost 2500 views on YouTube.

Our @australianscreen Twitter account continues to showcase new content on *australianscreen online* and share Australian film industry news with 2500 followers around the world.

Expanding our online sound collection

With the funding support of the National Collecting Institutions Touring and Outreach Program, we have dramatically increased access to the audio collection throughout regional Australia. More of the collection is now published online every year and there has been an increase in the number of visits to, and interaction with, the sound collection online. This year, this included excerpts with curatorial notes from 10 new additions to the Sounds of Australia registry. The collection is published on our websites and promoted on social media channels, Facebook, Twitter, Flickr, YouTube and Wikipedia.

Total visits and interactions

The total number of unique visits to sound-related content across all NFSA websites in 2011–12 was 57 510. This compares with 37 659 in 2010–11 (a 53% increase). The total number of visits to sound-related content published on our Flickr and YouTube social media channels was 13 818.

The total number of interactions with the public on sound-related content across all NFSA websites

and social media channels in 2011–12 was 53 compared with 25 interactions in 2010–11. Examples of interactions include comments from the general public on NFSA blogs, YouTube videos and Flickr photos. We have published:

- five sound-related videos on our YouTube channel, with a total of 1346 views
- 154 sound-related photos on our Flickr site with a total of 7611 views
- 15 sound-related blogs on nfsa.gov.au with a total of 20 comments
- eight sound-related articles on nfsa.gov.au, including material published for the 2011 Sounds of Australia registry
- 10 sound-related titles on the *australianscreen online* website at aso.gov.au, including titles from the 2011 Sounds of Australia registry.

New Indigenous content published

One of our Indigenous cadets, Caitlyn Leon, worked with the Indigenous Collections Branch to redesign and restructure the Indigenous Collection pages on our website, aggregating links to Indigenous moving image, recorded sound and documents and artefacts, as well as to Indigenous educational resources and information on Indigenous fellowships offered by the NFSA.

We continue to highlight the work of Indigenous filmmakers and writers through *australianscreen online*. Publishing highlights from the past year include Liz McNiven's comprehensive essay, 'A short history of Indigenous filmmaking', the first episode of the television series, *The Circuit* (SBS, Australia, 2007), and another 10 short films and documentaries made by Indigenous filmmakers, bringing the total number of Indigenous film and TV titles on *australianscreen online* to 120.

Aztec Music re-released a Victor Simms album and used Brenda Gifford's notes on *australianscreen online* for 'The Loner' as the album notes. In January 2012, the Film Australia YouTube Channel reached one million video views. Each week a new Film Australia title is featured on the channel and has proven to be a highly successful tool for connecting with new audiences and generating footage enquiries. It has also helped to promote NFSA events,

including Big Screen's Cairns and Darwin events and *Cooee Cabaret's* Tasmanian and Western Australian tours.

Our staff contributed to the testing of, and feedback on, the new integrated online search tool that aims to give users simpler and more comprehensive access to all parts of the national audiovisual collection.

"I heart the @NFSAonline Film Australia Youtube channel so much! I facebooked the *Guide to Canberra* video, it was awesome! More Canberra ones please."

Twitter comment from evanelam

Regarding the Search the Collection database

"You guys do a great job supporting us history teachers at the coalface."

Hannah Burne, Trinity Christian School, ACT

Connections and Strategic Relationships

To achieve this strategic objective, we:

- understand and act on the expectations and needs of each key stakeholder
- ensure our engagement strategies reflect the diversity of our stakeholder profile
- ensure our leadership team focuses regularly on stakeholder management
- build alliances, networks and partnerships to enhance access to the collection and to develop innovative projects in the audiovisual curatorial and archival fields
- pursue non-Budget revenue generation opportunities that support the achievement of our strategic objectives
- work collaboratively with other national collecting institutions
- apply our values and Code of Conduct when dealing with others.

We pride ourselves on the collaborative partnerships we have developed with other organisations and government agencies, both in Australia and overseas, and the many joint preservation projects we have undertaken.

CURATORIAL CONNECTIONS AND PRODUCTIVE PARTNERSHIPS

Curatorial connections have flourished with donors who may also be invaluable research resources for their collections. These include Susanne Carlsson (daughter of Charles Chauvel), the South Australian Film Corporation, Madelien McGready (who filmed Indigenous political experience in the 1970s and 80s), and ScreenNSW.

In addition, our long-established partnership with the Charles Sturt University continues to tutor the jointly presented Graduate Certificate in Audiovisual Archiving, further extending archival skills to a wide range of committed students both nationally and internationally.

We have an ongoing partnership with the Australian Centre for the Moving Image, collaborating on the Australian Mediatheque in Melbourne. Visitation to this jointly staffed and managed resource continues to grow, with 24 977 Victorian, Australian and international visitors this year. Additional titles from the national audiovisual collection were available to all the visitors. Historic films such as *Living Melbourne 1896–1910* (NFSA, Australia, 1988) and *Bashful Mr Brown* (Leonard's Beautiful Pictures, Australia, 1907) have become visitor favourites along with contemporary works like *Wolf Creek* (Greg McLean, Australia, 2004). In a related partnership, a number of films from the national audiovisual collection have also featured in screenings on the big screen outside in Melbourne's Federation Square.

We continue to support academic institutions and students, and to fund research through our Scholars and Artists in Residence (SAR) program. Our intern program offers opportunities to tertiary students in relevant academic disciplines to negotiate a placement with the NFSA. In advertising our SAR program, we contact all Australian tertiary and cultural institutions to ensure we cast the widest possible net.

In December 2010, in partnership with 10 leading performing arts training organisations, we launched the Heath Ledger Young Artists Oral History Project. The first round of interviews conducted as part of this project commenced in September 2011 with 14 videotaped interviews completed to June 2012. The young artists, selected by teaching staff at the partner institutions, have proven to be very



Former Australian Ballet School student, Hannah O'Neill, was interviewed for the Heath Ledger Young Artists Oral History Project by SAR Fellow Michelle Potter in Paris, May 2012

articulate, expressing strong opinions about their chosen professions and demonstrating the sense of optimism and ambition that will undoubtedly drive their careers into the future.

In January 2012 we signed a memorandum of understanding with the Australian National Maritime Museum to facilitate joint programs in Sydney and the sharing of infrastructure (such as event spaces and video-conferencing venues). This is providing opportunities for cultural, educational and promotional events for our Sydney Office.

Throughout the year, our staff continued to engage with colleagues in similar institutions both nationally and internationally:

- sharing data entry standards with the New Zealand Film Archive
- sharing information with the State Library of Western Australia on archival packaging solutions for audiovisual material
- providing information to the Sri Sathya Sai Media Foundation in Puttaparthi, South India, on labelling and cataloguing audiovisual materials
- liaising with the National Archives of Australia on how we record and identify iconic works.

As part of our international exchange program, many of our staff members met with Will Prentice from the British Library's Audio Services section, and shared with him information about storage and cataloguing.

Awards Sponsored by the NFSA

Australian Songwriting Contest: We sponsor a \$1000 award in the Lyrics category of the Australian Songwriters' Association's annual Australian Songwriting Contest. *Chillagoe Soil* by Simon Self won the 2011 award.

NFSA-ACS John Leake OAM ACS Award for an Emerging Cinematographer: This award was inaugurated in 2010 and is named in honour of Australian Cinematographers Society (ACS) co-founder and industry icon, John Leake OAM ACS (1927–2009). The award provides for \$5000 and a certificate to be given to an emerging cinematographer who is either currently studying cinematography at a tertiary institution or is currently working in the film industry. Jimmy Ennett won the 2012 award and, with our support, completed an internship on the feature film, *The Railway Man* (Jonathan Teplitzky, Australia/UK, 2013).

NFSA-SEAPAVAA Preservation Award:

In association with the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA), this award recognises outstanding contribution to the cause of audiovisual preservation in the Southeast Asia and Pacific region. The award offers a prize of \$5000 to the recipient, recognising people and organisations who have significantly contributed to the development of the audiovisual preservation discipline across many fields. The inaugural award was presented at the 16th SEAPAVAA Conference in Ho Chi Minh City, Vietnam, in April 2012 to Ms Kae Ishihara, for her tireless work in promoting awareness of audiovisual preservation in Japan and the development of Japan's Film Preservation Society.

NFSA Independent Spirit 'Inside Film'

Award: This award recognises an individual or a team of no more than three key creatives who, despite very limited resources, have demonstrated the creativity, tenacity and independence of vision required to make a compelling film of any length or genre. The emphasis is on rewarding filmmakers who have shown the determination to complete a film despite challenging circumstances. *Mad Bastards* (Brendan Fletcher, Australia, 2010) won the 2011 award.



Ms Kae Ishihara (middle) from Japan is presented with the inaugural SEAPAVAA Award by NFSA Manager of Conservation, Preparation and Research Mick Newnham (left) and President of SEAPAVAA Ms Tuenjai Sinthuvnik (right)

NFSA National Folk Recording Award: This award was established in 2001 to encourage and reward excellence in Australian folk music recording. We provide a cash prize of \$1000 and present the Folk Recording Award at the annual National Folk Festival in Canberra. Jeff Lang won the 2012 award for his album, *Carried in Mind*.

NFSA Orlando Short Film Award: This award was inaugurated in 2011 and is an annual celebration of Australia's best lesbian, gay, bisexual, transgender or intersex short films. Through this award, we aim to recognise the nation's cultural diversity and the role screen culture plays within the broader community. We provide a certificate, a cash prize of \$5000, a guaranteed programming profile through our programs, and full preservation in the national audiovisual collection. Craig Boreham won the 2012 award for his film, *Drowning* (Australia, 2009).

SoundKILDA Australian Music Video

Competition Audience Award: We sponsor the Audience Award at the SoundKILDA Australian Music Video competition, which is part of the St Kilda Film Festival. We provide a cash prize of \$500 and a gift pack of merchandise from the NFSA Shop. All India Radio's *Rippled* (Darcy Prendergast, Australia, 2011) won the 2012 award.

Victorian College of the Arts School of Film and Television Awards: Each year we sponsor a Victorian College of the Arts award. In 2011, we provided a cash prize of \$1000 to Florence Holmes, winner of the Outstanding Overall Undergraduate Student award.

WORKING WITH THE STATES AND TERRITORIES

We value our relationships with our partners, and pursue collaborative opportunities with a diverse range of stakeholders.

Our relationship with the state libraries of Queensland, Western Australia, South Australia and Tasmania, as well as the Northern Territory Library, enables us to provide access centres in every state, where copies of collection material can be accessed across Australia.

Our national programs (Big Screen, School Screen and Black Screen) continued to build on their existing partnerships and to forge new partners in the delivery of their screening programs. These partnerships included:

- regional cinemas and other screening venues (community halls, public parks and other outdoor spaces, deckchair cinemas, etc)
- ABC local radio (a key media partner)
- film distributors and industry representatives
- regional arts organisations and community groups (such as Regional Arts/Country Arts, film societies, etc)
- schools, teachers and educational associations
- state education departments (for the NFSA Connects project)
- Indigenous filmmakers and producers, Indigenous media organisations, Indigenous community groups and local land councils all around Australia
- regional theatre groups, choirs and local performers, music festivals, regional theatres and performance centres through *Cooee Cabaret*.

These partnerships are essential to the success of the touring and education programs and help to ensure we continue to deliver relevant, engaging and successful programs in remote and regional locations. They also provide an important opportunity to promote our diverse work and activities to a broad regional audience outside Canberra and capital cities.

Big Screen continues to work closely with new and well-established community networks in each festival location, including local councils and arts organisations, regional cinemas and screening venues, ABC local radio, state screen and funding agencies, community groups, film distributors and local film schools or societies.

We work with local councils in most local government areas when touring Big Screen and School Screen (see page 81). Our partnership with the Clarence Valley Council in northern NSW continued this year, subsidising School Screen and Black Screen events. We also received ongoing funding or in-kind support from a number of local councils, including the Mildura Rural City Council, the South Burnett Regional Council, and the Central Darling Arts Council.

This year, funding from ScreenWest enabled Big Screen to tour Western Australian locations, and Black Screen to deliver a tour of remote Indigenous communities in northern Western Australia. We also secured funding from Screen Queensland for the first time in several years, to support our Big Screen and Black Screen festivals and events in regional Queensland.



The Big Screen audience at Nanango Cultural Centre, Nanango, Qld, May 2012

Our School Screen and Canberra Education Program worked closely with school teachers nationally, and with state education departments and other agencies (such as the English Teachers' Associations and the Australian Teachers of Media), to offer relevant programs at our Canberra headquarters and in regional Australia.

In the third and final year of *Cooee Cabaret*, we also continued working with local councils, local music festivals, local choirs and performance groups for our presentation of *Cooee Cabaret* in Tasmania and Western Australia.

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

- We worked with various state education departments in NSW and Queensland and other agencies (such as the Australian Teachers of Media) to deliver the innovative NFSA Connects project, tapping into their multimedia and teleconferencing facilities to deliver engaging Q&A-style learning experiences with screen and creative industry representatives for regionally based NSW school students.
- We partnered with – and funded – Indigenous organisations to take programs to a wider audience. We worked with Blackfella Films to support the delivery of a national and regional tour of the 2011 Message Sticks Indigenous Film Festival, including a schools program. We also collaborated with Wawili Pitjas in Broome, WA, to deliver a Black Screen screening tour to remote Indigenous communities in the Kimberley region of Western Australia.
- We developed partnership arrangements with each of the eight regional venues for the *Cooee Cabaret* tours to subsidise venue hire and provide technical and marketing support for the performances.

The NFSA is currently a partner in Australian Research Council linkage grants with tertiary and cultural institutions for two projects:

- 'Deepening histories of place: exploring Indigenous landscapes of national and international significance', working with the Australian National University
- 'Women and leadership in a century of Australian democracy' with the University of Melbourne.

Our staff continue to provide an active presence in DISACT (the ACT's Public Collections Disaster Recovery network) by attending and contributing to regular DISACT meetings.

We also acknowledge and support the work undertaken by Blue Shield Australia. This year's theme was disaster recovery, and our commitment to review our processes marked the May Day Campaign.

PRESERVATION CONNECTIONS

In July 2011 Mick Newnham, Manager of our Conservation, Preparation and Research area, was invited to lecture at SOIMA 11 in Latvia & Lithuania. SOIMA (Sound and Image Collections Conservation) is a training initiative of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) that focuses on the issues of preserving audiovisual materials.

SOIMA 11 is the second time we have been involved in presenting this international training initiative. Previously, we were involved in SOIMA 2009, which was held in India.

SOIMA 11 brought together 18 students from across the globe for three weeks of intensive training in the preservation of photographs, films, videos and audio recordings as both physical and digital objects. The training was held in two locations: the first and last week were in Riga, Latvia, at various institutions, and the middle week was held at the National Archives of Lithuania in Vilnius, Lithuania. The trip was fully sponsored, with all costs covered by ICCROM. See our blog about this initiative on our website at nfsa.gov.au/blog/2011/07/22/safeguarding-sound-and-image-collections/.

Mr Newnham was also a member of a discussion panel at the Australian Institute of Aboriginal and Torres Strait Islander Studies' National Indigenous Studies Conference held at the Australian National University. The panel discussion was about 'Sustaining local knowledge for future generations' and covered the issues of preserving audiovisual collections held within remote communities. Other panel members were Kevin Bradley (National Library of Australia), Robyn Sloggett (University of Melbourne) and Daniel Featherstone (Ngaanyatjarra Media), and it was chaired by Lydon Ormond-Parker (University of Melbourne).

Following are other initiatives Mr Newnham took part in during the year. He:

- held discussions with Professor Robyn Sloggett from the University of Melbourne investigating potential funding options for a collaborative project to develop the mobile preservation laboratory concept. The mobile preservation laboratory would take the essential equipment for the conservation and digitisation of audiovisual media to remote communities where collections could be preserved in-situ rather than facing the risks of transporting collections to and from major centres
- was a keynote speaker at iPres 2011, the International Conference on the Preservation of Digital Objects. This is a major international conference, held in Singapore, dedicated to the digital preservation of archival records. The topic of Mr Newnham's presentation was preserving film digitally
- attended the 2011 conference of the Association of Moving Image Archivists (AMIA) in Austin, Texas, USA. This annual conference is the largest international audiovisual archiving conference in the world. The future support of film projection was a main topic for discussion this year, with other topics of interest being education and training for audiovisual archivists
- presented a talk to the Federation of Australian Movie Makers on the digital preservation of motion picture film
- attended the 16th SEAPAVAA Conference and General Assembly in Ho Chi Minh City, Vietnam. The conference was hosted by the Vietnamese Film Institute and opened by the Deputy Minister for Culture, Sports and Tourism. This year's conference theme was establishing and managing digital collections. Mr Newnham presented a paper entitled 'Digital disaster recovery – testing the theory'. This paper originated after an informal session at iPres 2011. The paper indicated that while disaster planning was rolled into preservation strategies, there had been little practical work conducted on recovery after a disaster.

We prepared training materials for use in a case study method of preservation training in New York City,



Victor Nduna from Zimbabwe repairing a compact cassette tape during a workshop run by the NFSA's Mick Newnham at SOIMA 11, Latvia and Lithuania

USA. This is in collaboration with Jim Lindner from Media Matters and will be a published resource.

We undertook a consultancy for the Library of Congress, Culpeper, USA. The Library of Congress needed assistance with developing a policy and strategy for dealing with mould-affected collection objects.

Audio engineer and conservation specialist at the British Library, Will Prentice, visited the NFSA as part of the Staff Exchange program and worked in Audio Services for the month of February 2012. Mr Prentice completed work with Audio Services, mapping workflows and providing a comparison of British Library and NFSA workflows from preservation through to online delivery.

We provided preservation and technical advice to a number of organisations and individuals, including:

- a delegation from the Beijing Radio Training Centre who wished to discuss our preservation and access activities and policies
- the National Gallery of Victoria regarding the digital preservation of their video collection
- the Department of Correctional Services, NSW, regarding preservation planning for their museum collection
- Filem Negara (National Film Department) of Malaysia regarding the future of film as an archival medium for storing born-digital productions – information to be used in shaping the approach taken by Filem Negara to the preservation of new productions

- the National Film Archive of the Philippines regarding locating suitable film cans for the developing Filipino national collection. Over the past 15 years, we have been involved in training and selecting a suitable site for the new building for the National Film Archive, as part of support for regional development of audiovisual archiving
- the Royal British Columbia Museum (in Victoria, Canada), who contacted us regarding film collection disaster planning. The contact was initiated as a question based on the advice given in response to Hurricane Katrina and the Association of Moving Image Archivists project to develop a resource for disaster recovery of audiovisual collections
- the State Library of Queensland regarding digital video preservation and looking at the issues of storing uncompressed video. The State Library of Queensland is part of the network developed as a result of the ICCROM SOIMA series of workshops held in 2009 and 2011
- the Manager of the Moving Image Unit at the Australian Institute of Aboriginal and Torres Strait Islander Studies, regarding health and safety issues related to cleaning film
- the National Library of Wales, regarding the digitisation of film material
- Kate Ben-Tovim, Producer of the Australian Cultural Festival, Australian High Commission, New Delhi, regarding film preservation and digitisation
- recipients of the 2011 Community Heritage Grants
- Ian Austin, President of the Tamworth Regional Film and Sound Archive, regarding the preservation of their U-matic collection
- ABC Archives regarding motion picture film cleaning equipment and associated workplace health and safety risks.

Professional visits

We provided presentations and tours of our facilities to:

- the Governor-General, Her Excellency Ms Quentin Bryce AC CVO
- Greg Read and Antony Waddington, producers of *Eye of the Storm* (Fred Schepisi, Australia, 2011)
- Christina Albillos of the State Archives of Western Australia
- Ray Argall, President of the Australian Directors' Guild, and Kingston Anderson, General Manager
- His Honour, Mr Tom Pauling AO QC, former Administrator of the Northern Territory
- Steve Vietch from the State Library of South Australia
- Susanne Speck, a professor at the Stuttgart Media University
- representatives from the Taiwan National Archives: Tsung-Ming Chang, Deputy Director General; Chang-Shih Hsu, Senior Executive Officer, Service Division; and Tzu-Yu Chen, Section Chief, Planning Division
- two staff from the National Archives of Indonesia, Yosephine Hutagalung and Dhani Sugiharto



Her Excellency Ms Quentin Bryce AC CVO, Governor-General of the Commonwealth of Australia with Senior Disc Specialist, Mark Hogan



NFSA CEO, Michael Loebenstein with His Honour, Mr Tom Pauling AO QC, former Administrator of the Northern Territory and Mrs Tessa Pauling at the NFSA, Canberra

- the Association of the Spouses of Heads of Mission
- the Anzac Centenary Advisory Board
- Her Honour the Honourable Sally Thomas AM, Administrator of the Northern Territory
- Cameron Harland, General Manager, and Brian Scadden, Head of Laboratory, at post production company Park Road Post, New Zealand
- participants in a 2UE listener promotion tour.

The Manager of Preservation and Technical Services met with representatives from the National Library of Korea, Dr Kwi-Bok Lee and Jang Hyun Ju.

ARC CINEMA PROGRAM PARTNERSHIPS

Our 2011–12 screening program in the Arc cinema resulted from over 20 partnerships with Australian and international cultural agencies, film festivals, film archives and diplomatic relationships. Following are some examples of screen events and seasons held during the year.

Diplomatic events

We held diplomatic events with:

- the Embassy of the United States of America, for 'American Movie Treasures'
- the Embassy of France for the Alliance Française French Film Festival, plus regular retrospective screenings of classic and milestone French cinema via the Institut Français program

- the Embassy of Japan for the 15th Japanese Film Festival's Anime Box Screenings (regular premiere screenings of new Japanese anime features and shorts)
- the Embassy of Germany for the Opening of the Audi Festival of German Films
- the Embassy of the Republic of Korea for special events as part of the New Korean Cinema season.

National cultural agencies

We partnered with the following national cultural agencies:

- the Goethe Institut for the 2012 Audi Festival of German Films, Canberra screenings (regular retrospective screenings of German titles)
- the Alliance Française for the 2012 Alliance Française French Film Festival
- the Japan Foundation for the 15th Japanese Film Festival's Nikkatsu Centennial Retrospective.

Fellow International Federation of Film Archives and non-profit film archives – prints were loaned for individual sessions and retrospective seasons from the:

- British Film Institute
- National Film Centre, Tokyo
- University of California Los Angeles' Film and Television Archive
- Library of Congress Motion Picture Division
- George Eastman House, Rochester, USA
- New Zealand Film Archive Nga Kaitiaki O Nga Taonga Whitiwhia, Wellington
- Cineteca di Bologna, Italy
- Australian Centre for the Moving Image
- World Cinema Foundation.

Partnerships and print-sharing with Australian non-profit/screen and national cultural agencies, including:

- Australian Centre for the Moving Image
- Melbourne Cinematheque
- Gallery of Modern Art, Brisbane
- Media Resource Centre of South Australia
- Information and Cultural Exchange: Arab Film Festival
- Sydney Film Festival.

Ongoing partnerships with Australian National University schools and colleges for:

- the Regional Intersections survey of recent Southeast Asian cinema (next edition due late 2012)
- occasional ethnographic documentary screening events.

We also maintain connections with local Canberra screen cultural interests, such as the Canberra International Film Festival, local academic and screen education interests, and the local screen production industry.

CENTENARY OF CANBERRA

We have worked closely with Robyn Archer AO, Creative Director of the Centenary of Canberra, and her team, to develop a series of public programs as part of the Centenary of Canberra's commemorative program in 2013. Programming marking the Centenary of Canberra will also be selectively incorporated in our outreach programs throughout the year to ensure the centenary commemorations reach as many Australians as possible beyond Canberra, especially in regional and rural Australia.

We will be working as a venue partner with a number of Centenary of Canberra projects during 2013 and we anticipate a related increase in interest and use of the national audiovisual collection, in which the history of Canberra is well represented.



Senior Curator of Film, Documents and Artefacts, Meg Labrum with members of the Anzac Centenary Advisory Board at the NFSA, Canberra

ANZAC CENTENARY

The NFSA worked as a member of the Interdepartmental Anzac Centenary Advisory Taskforce to provide advice on issues and opportunities, especially those relating to the development of the commemorative program that will span 2014–2018. Air Chief Marshal Angus Houston AC AFC (Ret'd), Chair of the Anzac Centenary Advisory Board, visited the NFSA in Canberra in November 2011. During his visit he previewed a selection of materials from the national audiovisual collection and inspected the technical facilities to gain a clear understanding of the role and work of the NFSA.

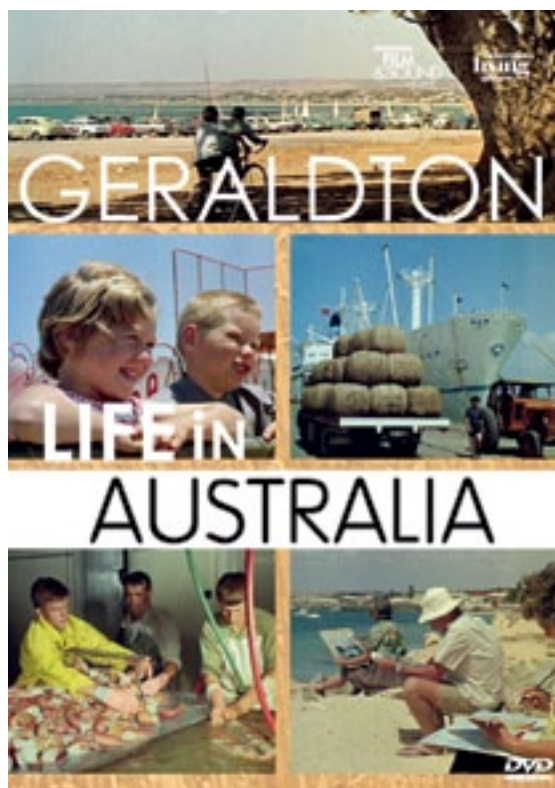
A follow-up visit was held in May 2012 by a larger number of Anzac Centenary Advisory Board members, when further examples from the national audiovisual collection were presented. This was supported by tours of our facilities and discussion of opportunities for our engagement with the Anzac Centenary. The visit followed on from the sellout screening program we staged in Darwin on 19 February 2012 to mark the 70th anniversary of the bombing of Darwin, which a number of Advisory Board members attended (see the case study on page 84).

ONLINE INITIATIVES

Through *australianscreen online*, we continue to work with other partners to curate titles from their collections online. In 2011, this included six films from the NSW Roads and Traffic Authority film library, publicising safety issues, recording developments in traffic engineering, and documenting the building of roads and bridges. In early 2012, we published six films produced by the CSIRO Film Unit in collaboration with the national science agency.

Education partnerships

Following an expression of interest process, the NFSA was added to Education Services Australia's register of digital resource suppliers and service providers, enabling us to continue our long-standing arrangement with Education Services Australia. This year we received funding from them to produce closed captions for more than 1000 video clips on *australianscreen online* in a move towards meeting the Australian government's accessibility standards.



Life in Australia: Geraldton (Christopher McCullough, Australia, 1966) DVD

This year, through funding from Education Services Australia, we undertook further work to integrate the Digital Learning websites transferred from Screen Australia in 2009. Many of the Digital Learning videos published on nfsa.gov.au were migrated to the *australianscreen online* content management system in June 2012 for future publication on the website. By combining our many websites on one platform, we have improved efficiency and enhanced the user experience, ensuring our valuable resources are discoverable and usable.

The Film Australia channel on YouTube has published 160 titles, selected from a collection of more than 5000 government-produced films from 1920 to 2008. In early 2011, the channel reached a milestone with 1 000 000 views, currently standing at 1.6 million and rising. The contents of the Film Australia YouTube channel, particularly the *Life in Australia* series, have been featured on mainstream television shows such as *Sunrise* (Seven Network, Australia, 2012), as well as on radio programs and in regional newspapers.

We continued our support for the Acton Walkways project and, through our memorandum of understanding with the Australian National University, we co-developed several projects:

- 'Image in transition' – an animation project involving 140 first-year art students
- 'Freeze frame' – a pinhole camera workshop
- New Media Showcase and Awards.

We developed two separate presentations on the development of Australian radio and television with the University of Canberra for journalism students. We also became the venue for meetings and professional development presentations for the ACT chapter of the Australian Teachers of Media.

DIVERSIFYING FUNDING SOURCES

We have dedicated significant resources to identifying additional sources of revenue for the organisation, and our CEO is working with Art Support Australia to develop a fundraising program. As part of the new business model being developed, we are looking to create a position to coordinate our stakeholder engagement and fundraising arrangements.

OUR FRIENDS

We continue to be supported by the Friends of the NFSA. This group of volunteers advocates working to further our aims and to encourage links between the NFSA, the film and sound communities and the general community. More information can be found on their website at archivefriends.org.au.

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
- maintain high standards of systems and processes, particularly financial management and governance
- enhance our non-government funding sources
- design and implement efficient and effective business systems, structures and processes to support creativity, innovation and excellence
- strengthen the NFSA by encouraging a collaborative and integrated approach to everything we do
- invest to improve our facilities to reduce our impact on the environment and become a leader in environmental responsibility
- strategically manage buildings, effective security systems and general security awareness
- develop an adaptable and agile organisation that is flexible and responsive to change.

Building a workforce with the highly specialist skills set required to maintain the national audiovisual collection is a key challenge to the NFSA. Attracting, developing and retaining people with the skills and capability to build a culture of innovation and excellence is a key component of our Workforce Planning Strategy. We provide development opportunities, support innovative research, reward excellence and encourage feedback.

Our staff are challenged and stimulated to extend their own knowledge and professional expertise into broader fields which are then highlighted through presentations, articles, debates and assistance to other people undertaking further research.

A PROFILE OF OUR PEOPLE

Our full time equivalent workforce at 30 June 2012 was 219.69 (or 244 actual staff). Of this workforce, 198 staff (79%) were ongoing employees and 52 (21%) were non-ongoing. While most of our employees (78%) work full-time hours, 36 employees (14%) now work part-time hours, supported by our policy on flexible working conditions.

We primarily operate from our headquarters building in Acton, Canberra where 79% of the workforce is located. A further 14 Collection Stewardship staff (or 6% of the total) work from our Mitchell storage vaults, while the remainder of our people work from Melbourne (11 staff or 4% of the total) or Sydney (27 staff or 11%).

We employ a diverse workforce. The number of female staff (139) out-numbers the males (111). Employees from non-English speaking backgrounds represent 5% of the workforce, while staff identifying as Indigenous represent 1.6% and people with disabilities 3%.

The average length of service is just under 7.5 years, with 23% of employees having between 10 and 20 years' service, and 7.6% of employees being with us for more than 20 years.

FIGURE 8: GENDER AND AGE OF NFSA STAFF IN 2011–12

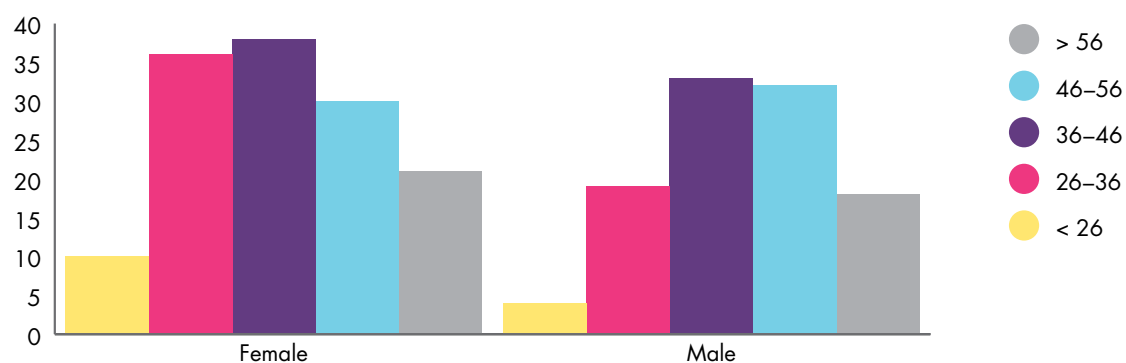
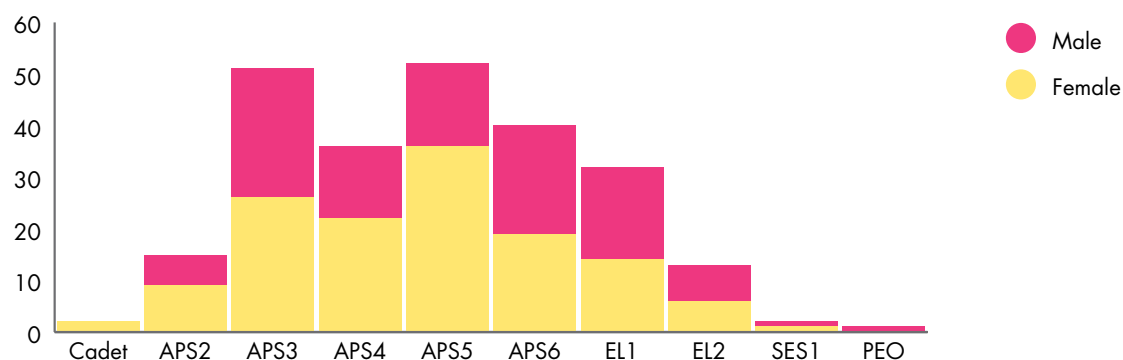


FIGURE 9: GENDER AND CLASSIFICATION LEVEL AT 30 JUNE 2012



LISTENING TO OUR PEOPLE

Understanding the views of the workforce is what drives organisational success. With this in mind, we started developing a three-year staff feedback program. This program, 'Building a better NFSA', enhances our commitment to transparency and accountability while demonstrating our dedication to self-awareness and improvement. The program allows us to plot our progress against identified areas and to compare ourselves with other public sector organisations, both within Australia and globally.

A staff survey in 2010 gave us some baseline data to work with along with a number of recommendations to improve performance.

Our second staff survey was conducted in March 2012 and the NFSA-wide results were provided at our All Staff Forum in mid-May. The results provided insight into our employees' views and feelings about a wide range of areas relating to their employment experience at the NFSA. We were the first APS agency to also use our own staff survey to measure our performance against the Australian Public Service's engagement model, allowing us to directly compare our work experience with other APS agencies, small agencies and cultural agencies. By comparing our survey results with other relevant external organisations, we are able to add a further contextual dimension to our employment environment.

As a result of our continuing collaborative and constructive approach to our staff survey, the 2012 survey received a high response rate of 83% with an overall engagement score of 75%. This was still ahead of the 73% benchmark engagement index used by ORC, the providers of the survey tool.

This program ties in with our People and Culture Strategy. This aims to foster an environment that will enable us to celebrate our achievements, improve our ability to meet future challenges, become an employer of choice, and continue to harness the considerable skills and capabilities of all our staff.

DEVELOPING OUR PEOPLE

Our Work Level Standards and our Capability Framework are aligned with the Australian Public Service Integrated Leadership Scheme. They were developed specifically for the NFSA to reflect the nature of our expertise and the broad diversity of work across the organisation.

The Work Level Standards and Capability Framework were also introduced to help us with our strategic workforce and business planning and development processes. They have enabled us to focus on developing organisational capabilities and expected contributions towards achieving our outcomes and objectives.

The Capability Framework also provides a context for identifying learning and development strategies to prioritise skills requirements against individual performance development plans, reflecting branch and organisational strategic objectives and consequent training programs.

Succession planning and knowledge transfer is recognised as a high priority in our Workforce Planning Strategy. Strategies currently in place to ensure those skills and knowledge are transferred include:

- on-the-job learning
- coaching and mentoring
- cross-agency project teams
- higher duties opportunities
- job sharing
- job rotations.

During the year, a total of 92 employees had the opportunity to act in a higher level position on 138 occasions.

In addition to a wide range of external and in-house training courses, a number of staff members were supported with studies assistance and in professional development opportunities, including:

- Certificate IV in Museum Practice (two people)
- Certificate IV in Project Management (six people)
- Diploma in Project Management (three people)
- Certificate in Audiovisual Archiving (three people)
- Bachelor of Cultural Heritage Conservation (one person)
- Assessing Significance (one person)

- Ethics and Governance (one person)
- Certificate IV in Government – Injury Rehabilitation Management (one person).

We also continued to build staff skills by providing training in specialised or technical areas, such as the new Mediaflex collection management system. Disaster recovery for audiovisual collections training took place in December 2011. The training was provided by our head of Conservation, Preparation and Research, Mick Newnham, and involved all Conservation, Preparation and Research staff. One full day was devoted to investigating the way disasters may impact on an audiovisual collection, mitigation planning and recovery options. The training included lectures and hands-on sessions involving recovering typical audiovisual objects from a mock flood disaster. Plans are in place to expand this training to other staff within the NFSA and other agencies.

Our Exhibitions Curator, Morgyn Phillips, undertook a Museums Australia course at the National Gallery of Victoria, titled 'Working with exhibition designers'. In May/June 2012 our Education Coordinator, Amanda Paroz, participated in stage one of an exchange program with the Smithsonian Institute in the US. Ms Paroz's professional development opportunity was part of the National Capital Educational Tourism Project and was financially supported by the ACT Government, the National Capital Attractions Association, the Australian National University and Qantas.

We continued to support staff development through participation in professional and industry activities and we invested in staff at all levels to attend national and international conferences. Examples include the Australasian Sound Recordings Association annual conference in Canberra, the International Association of Sound and Audiovisual Archives conference in Frankfurt, Germany, and the Society of Motion Picture and Television Engineers Conference in Sydney. See Appendix 13 for more details of conferences and festivals attended and papers presented.

We have continued to support our staff in undertaking their role as carers through flexible working arrangements and the expansion of our Aged Care Support Program to a Senior Living Program. This program is also designed to assist staff who are transitioning to retirement.

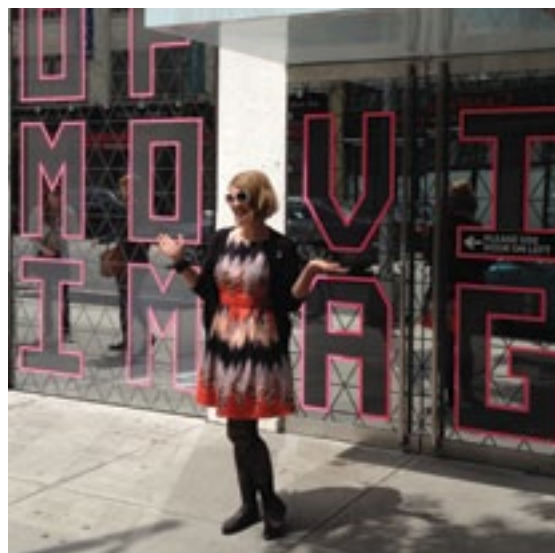
RESEARCH, RECOGNITION AND REWARDS

Our Triennial Research Plan 2010–11 to 2012–13 recognises and encourages the breadth of diverse and innovative research our staff undertake in the course of their duties.

More formally, an international annual staff exchange program has operated between the NFSA and George Eastman House in Rochester, New York, and we began a similar program with the British Library in 2010. These programs provide exceptional opportunities for staff development (see page 77).

Our Staff Research Fellowship program continued, encouraging APS3–APS6 level employees to apply to consolidate and promote their expertise. Successful applicants are released from their normal duties in order to undertake a research project based on the investigation of aspects of the national audiovisual collection, whether these are curatorial, technical, historical or creative.

Two Staff Research Fellowships were awarded in 2011–12. The first scholarship went to Murray Kirkland, a highly respected artist whose work is contained in various national collections. Mr Kirkland carried out research on the film fragments of *The Joan of Arc of Loos* (George Willoughby,



Education Coordinator, Amanda Paroz, at the Museum of the Moving Image, New York, USA

Australia, 1916) in order to create an artwork and artist's journal/blog. The second scholarship has supported Sally Jackson in her research into Marius Sestier, the earliest Lumière cinematographer in Australia, which will result in an NFSA publication when completed. Ms Jackson's commitment to this project has already resulted in significant new acquisitions for the national audiovisual collection through Marius Sestier's descendants, and the opportunity to profile him through film festivals and broadcast interviews.

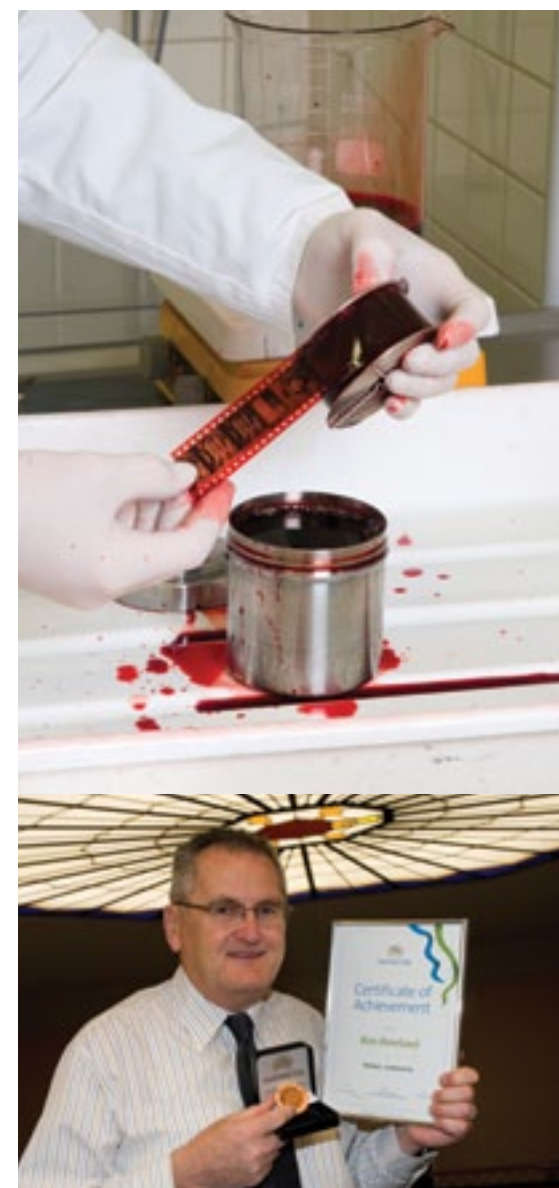
Our staff have shown innovation in a number of areas, such as the development of our Audiovisual Production Plan to prioritise our audiovisual production activity, and the Melbourne Cup Flick Book (see the case study on page 124). We have also been doing further research and testing of film using modern aniline dyes which mimic the colours and characteristics used in early film production.

We reward excellence at the NFSA by recognising significant individual and team achievements with awards. Our CEO presented Australia Day Awards to Ken Rowland, Tamara Osicka, Imelda Cooney and the Collection Information Team on Australia Day 2012 for outstanding commitment and service to the NFSA.

Our Leadership in Excellence awards were introduced in 2009 and are independent of title or position. Management literature often speaks of style: of those who lead from the front and those who lead from behind, those who are transactional and those who are transformational. Leadership attributes are important to the success of the NFSA, and three individual awards were presented to Adam Blackshaw, Danny Dawson and Jill Torpy. Two team awards were presented to the Big Screen team (Gordana Bacic, Cassandra Chester and Jacqui North) and the Governance team (Emma Davis and Belinda Hunt) at the All Staff Forum held in May 2012.

“That is fantastic - we have that same flip book from the Melbourne Cup in 1897 and it is amazing to see it all together! We saw the footage on the Ten News and couldn't wait to see it.”

Blog comment from Matt



Top: Tank testing the modern aniline dye on a sample film. Above: Manager of Facilities, Services and Security, Ken Rowland, with his Australia Day Award for outstanding commitment and service to the NFSA



case study

Flicking Through Racing History

In the lead-up to the 2011 Spring Racing Carnival, NFSA curators were preparing to publicise a recently preserved film that was thought to be the 1897 Melbourne Cup. However, careful study of the footage revealed that it was not actually showing Australia's biggest race. According to a count of finishing horses from that year, the curators determined that the footage was, in fact, the 1897 Victoria Racing Club Derby.

This led the curatorial team to discover that the only record of the 1897 Melbourne Cup in the national audiovisual collection was an old flick-book which contained a series of images from the race that are about the size of postage stamps.

We embarked on a project to turn the flick-book into an animated video showing the conclusion of the race. The Still Image Services team devised a method for photographing each of the 64 pages of the flick-book without damaging the fragile artefact. We constructed a stand and a housing to hold the book and camera in place so that we were able to methodically capture each page as a still image. However, the set-up had to be adjusted every couple of shots in order to counteract the growing distance between the book and the camera lens to ensure each page was in focus and an identical size within the picture frame.



Previous Page: The 1897 flick-book featuring the Victoria Racing Club Derby. Above: One of the frames from the flick-book (detail). Top Right: the set-up for capturing the images. Bottom Right: Manager of Video and Telecine Services, Tim Cowie, edits the final video



The resulting 64 still frames were compiled in our edit suites. We tried to play them as a video sequence but it was clear there were a few issues. The framing of the newly made photographs was consistent but the original flick-book images shifted quite considerably within their original frames. To combat this we tried motion tracking software, but this did not work well on such small grainy images. However, it did give us a base from which we could manually track and position certain reference points on every frame in order to stabilise the image.

The result was a steady and clear video representation of the flick-book that is now available for everyone to see and enjoy. Further details, including a video of the final result, can be found on our website at nfsa.gov.au/blog/2011/10/31/1897-melbourne-cup/.



KEEPING OUR PEOPLE SAFE AND HEALTHY

New work health and safety legislation came into effect on 1 January 2012. The Commonwealth, state and territory governments agreed to work cooperatively to harmonise their work health and safety laws which would create efficiencies in government by providing regulatory and support services.

Some of the key differences between the repealed Occupational Health and Safety legislation and the new *Work Health and Safety Act 2011* (the WHS Act) are as follows:

- The WHS Act can impose criminal liability on the public sector. It assigns the primary duty of care to a person conducting a business or undertaking, qualified by what is reasonably practicable.
- A new, broader definition of 'worker' encompasses employees, contractors and

volunteers. At the NFSA, this also includes interns, SAR fellows and work experience placements.

- Workers must take reasonable care for their own health and safety and take reasonable care that their acts or omissions do not adversely affect the health and safety of other people.
- A worker may cease, or refuse to carry out, work if they have a reasonable health or safety concern.
- The WHS Act places a duty on a person conducting a business or undertaking to consult with workers (as far as is reasonably practicable).

Our People and Culture Branch participated in a variety of education and information sharing methods about the new legislation. Attending events and meetings offered by the Australian Public Service Commission, Comcare, and the Commonwealth Safety Management Forum prepared us for the changes and what was required for us to be compliant with the



Staff of the NFSA during the All Staff Forum in May 2012, Canberra

new legislation. Already having processes in place for identifying and managing WHS, it was an opportunity to reassess our WHS systems and identify any areas in need of improvement.

Information sessions were held for NFSA Board members on their roles as officers, and information was conveyed to NFSA managers, Health and Safety Representatives and staff via meetings, intranet notices, staff inductions and Comcare campaign materials. Comcare also provided in-house training about contractor management.

The change in legislation was the ideal opportunity to update all of our WHS policies, and our new Work Health Safety Management Arrangements are currently going through the consultation process with workers and representatives before being submitted for the approval of our CEO.

Our ongoing commitment to WHS has initiated an awareness campaign on depression and anxiety. Facilitated by BeyondBlue, sessions at the Canberra and Sydney locations were well attended. Accepted compensation claims by Comcare have seen a large increase in work-related psychological injuries in the public sector. These injuries are costly and result in long absences from work by affected employees. Raising awareness in staff and managers of the warning signs and how to seek help or provide assistance early is a way of reducing the incidence of this type of injury and illness in our workplace.

This campaign joins the other health initiatives we have already undertaken:

- we continue to promote health and safety within the workplace by providing workstation assessments and ergonomic equipment, visual aid reimbursements, and lunchtime seminars on health-related topics
- we conduct annual health checks, flu shots and hearing checks, and we promote our Employee Assistance Program for staff and their families who need counselling or support services
- we run a 'Quit smoking' support group to provide assistance and information to help staff 'kick the habit'. This is one of our ongoing wellbeing programs, helping to promote the message that we care about the health of our workers.

Workplace safety is monitored by our Health and Safety Representatives and the WHS Committee. Workplace inspections in all states are performed regularly. These are reported to the committee, then communicated to staff via the meeting minutes on the intranet. There are systems in place for staff to report any hazards or incidents and accidents, and these are acted upon in a timely manner. Ongoing education about safe work practices includes regular training in manual handling, instruction in the correct use of personal protective equipment, and provision of safety boots and clothing, where needed.

Our Health and Safety Representatives are part of a large group of workplace support officers who include First Aid Officers, Fire Wardens and Workplace Harassment Contact Officers. All receive support from management, and ongoing training to ensure their qualifications remain up-to-date. These dynamic teams support the health and safety needs of the NFSA and the ongoing commitment to our people.



Section Three **Governance and** **Accountability**

Our Governance and Legislative Framework

The National Film and Sound Archive of Australia (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 of Australia 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)
- 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 2011–12 to 2013–14
- our Guiding Principles
- our Collection Policy, 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, the annual business plan, annual branch plans and the annual budget, with links to other key business processes. These 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 covering 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 our:

- Accessioning Management Plan
- Accessioning Policy
- Collection Policy
- Collection Development Strategy
- Preservation Strategy
- People and Culture Strategy
- Social Media Policy

- Revenue and Commercialisation Strategy
- Triennial Research Plan 2010–11 to 2012–13
- Learning and Cultural Programming Strategy
- International Relations and Positioning Strategy.

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
- 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
- contract management by specialist NFSA contract managers and line managers.

The Board receives regular risk analysis and mitigation reports.

PROJECT MANAGEMENT GUIDELINES

The Project Management Guidelines are a collection of guides, logs, reports and templates that 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 can monitor 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.

OUR SERVICE STANDARDS

Our Service Charter requires us to report on any complaints received during the year. In 2011–12 the NFSA received 10 complaints relating to:

- lack of a verbal warning about the content of a short film screening at Big Screen in Mt Gambier
- a rise in fees for the Non-Theatrical Lending Collection
- unavailability of our theatrette due to a private function
- misspelling of Dame Enid Lyons in the *Cooee Cabaret* program booklet
- perceived sound heritage omissions in *Cooee Cabaret*
- our exhibition in Canberra not encouraging student participation and not being dynamic enough
- lack of description in some titles in the online catalogue
- difficulties submitting an online access enquiry form.

All complaints were responded to in writing (where possible) and action was taken to ensure performance against our service standards remains high.

Operations of Our Board

BOARD MEETINGS

The Board met seven times during 2011–12. A senior officer from the Office for the Arts in the Department of Regional Australia, Local Government, Arts and Sport, attends Board meetings as an observer.

TABLE 10: BOARD MEETINGS AND PLANNING DAYS

Date	Venue
26 July 2011	Canberra
25 August 2011	Canberra
20 September 2011	Canberra
29 November 2011	Melbourne
8–9 December 2011 (planning days)	Canberra
15 March 2012	Canberra
2–3 May 2012	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 *Commonwealth Authorities and Companies Act 1997* (the CAC Act) requires members to notify other members of any material personal interest when a real and/or perceived conflict arises. We maintain a conflict register which is reviewed and updated at each Board meeting.

BOARD DEVELOPMENT

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 regularly discusses the principles of good governance, their responsibilities as Board members, our governance framework and structures, and the risks of poor governance. The Board Charter, Code of Conduct and governance arrangements were reviewed and strengthened in December 2011.

To support the role of Board members in overseeing the strategic direction and financial management of the NFSA, members also participated in a governance masterclass as part of the planning workshop in December 2011.

BOARD COMMITTEES

In addition to the Audit Committee (required under the CAC Act), three committees met during the year to address specific matters that were considered a high priority. These were the:

- Revenue and Commercialisation Committee
- Research Committee
- Governance Committee.

Each committee has established a formal charter which outlines its responsibilities, composition and administrative arrangements. For details, see Appendix 2.

Committees meet as needed and report to the Board on their deliberations and work plans.

Legal and Legislative Requirements

Section 41 of the NFSA Act requires us to provide the particulars of all disposals of items in our collection that we consider to be significant. We did not dispose of any such items in 2011–12.

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 the NFSA's functions or powers. No ministerial directions were received during 2011–12.

Section 28 of the CAC Act provides that the NFSA is required to comply with any General Policy Orders by the Finance Minister about the application of a general policy of the Australian Government. In 2011–12, the NFSA has complied with the *Commonwealth Authorities (Annual Reporting) Orders 2011*, which superseded the *Commonwealth Authorities and Companies (Report of Operations) Orders 2008*, including for the purposes of preparing this Annual Report.

SIGNIFICANT EVENTS

Section 15 of the CAC Act provides that the Minister be notified of significant events. Under the *Screen Australia (Transfer of Assets) Act 2011*, the Screen Australia Film Library assets and staff transferred from Screen Australia to the NFSA from 1 July 2011 (see page 38).

INDEMNITIES AND INSURANCE

In accordance with Section 16 of the *Commonwealth Authorities (Annual Reporting) Orders 2011*, 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. The NFSA has not entered into any deeds of indemnity in relation to directors' or 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 2011–12 was \$201 930 (GST inclusive), comprising payments to:

- advertising agencies for recruitment advertising
- media outlets.

There was one supplier with advertising and market research expenditure over \$10 000:

SUPPLIER	TYPE OF SERVICES PROVIDED	2011–12 AMOUNT (INCLUDING GST)
Federal Capital Press	Advertising	\$39 857

FREEDOM OF INFORMATION

Section 8D of the *Freedom of Information Act 1982* (the FOI Act) requires us to publish information about what we do and the way we do it, as well as information dealt with or used in the course of our operations (some of which is called operational information). This information is published on our Information Publication Scheme web page at nfsa.gov.au/about/.

As required by Section 11C of the FOI Act, we publish a disclosure log on our website at nfsa.gov.au/about/disclosure-log/. The disclosure log lists and describes documents that have been released in response to FOI access requests received after 1 May 2011. Documents that are not available online may be requested through the Freedom of Information Contact Officer whose details appear on page 200 in Appendix 5. Charges may be imposed in accordance with the FOI Act.

During 2011–12 we did not receive any valid requests for access to documents under Section 15 of the FOI Act. Our full FOI statement is available at Appendix 5.

JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

In relation to clause 19 of the *Commonwealth Authorities (Annual Reporting) Orders 2011*, the NFSA confirms that there were:

- no judicial decisions or decisions of administrative tribunals that have had, or may have, a significant effect on the operations of the NFSA
- no reports about the NFSA made by the Auditor-General, a Parliamentary committee, the Commonwealth Ombudsman or the Office of the Australian Information Commissioner.

LEGAL SERVICES EXPENDITURE

Total expenditure for legal services during the year was \$201 930 (GST inclusive), comprising:

- \$185 413 for internal legal services
- \$16 516 for external legal services.

Internal and External Scrutiny

We continue to ensure the NFSA has a sound governance framework that includes components of internal and external scrutiny.

AUDIT COMMITTEE

The Audit Committee met five times during 2011–12 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 NFSA Board, it remains independent of the Board through the use of two independent Audit Committee members. One of the independent members is also the Chair of the Audit Committee.

During 2011–12 the Audit Committee:

- reviewed the annual financial statements and compliance reporting process (required by the Department of Finance and Deregulation)
- endorsed and reviewed the annual internal audit program conducted by PriceWaterhouseCoopers (our appointed internal audit service provider)
- reviewed the practices and procedures for effective fraud control to ensure continued alignment and compliance with the *Commonwealth Fraud Control Guidelines*. This also included review and endorsement of the NFSA Fraud Control Framework and Plan, and annual fraud reporting to the Australian Institute of Criminology
- reviewed key internal processes, including:
 - » our rights management framework
 - » our risk framework (including Information Communication Technology risks) and disaster recovery procedures
 - » internal audit recommendation implementation
 - » stocktaking of the Film Australia Collection
 - » the implementation of MediaFlex at the NFSA.

Managing Our Finances

The NFSA has maintained a rigorous internal budget process to ensure operational alignment with appropriation figures published in the 2011–12 Portfolio Budget Statements (PBS). The internal budget was developed in consultation with the NFSA Leadership Group and was approved by the NFSA Senior Executive Group and the NFSA Board.

OPERATING RESULT

Total income was \$31.3m (including non-cash gains), compared with total expenses of \$31.1m. The resulting operating surplus of \$0.2m was due to additional gains through acquisition of donated collection materials.

The NFSA cash position has improved over 2011–12 increasing from \$7.8m to \$8.4m, mainly due to underspends in the capital acquisition plan and the transfer of major projects into the 2012–13 financial year (including the fit-out of a Mitchell storage facility and enhancement of the Acton theatre). Part of the cash balance is notionally aligned to employee leave provisions of \$4.7m and provisions for restoration obligations \$0.2m.

The 2011–12 financial statements highlight that the NFSA financial management and operations are stable and no significant variations from the prior financial year have been identified.

INCOME ANALYSIS

Total income received, including gains, was \$31.3m. Income obtained by the NFSA was composed of revenue from Government (79% of revenue), gains from donations (13% of revenue), sales of goods and rendering of services (5% of revenue), interest (1% of revenue), royalties (1% of revenue), and other revenue (1% of revenue).

Non-cash gains from the collection increased from \$2.5m to \$4.1m in 2011–12 as the prior year had seen the implementation of a new collection management system, requiring significant training and employee up-skilling. The NFSA has achieved significant improvements to workflows and productivity in 2011–12 through the use of this new system.

As part of revenues from Government the NFSA has continued to receive grant funding from the National Collecting Institutions Touring and Outreach Program. The NFSA plans to increase revenue from external sources over the next few years through obtaining additional sponsorships, grants and product sales income.

EXPENDITURE ANALYSIS

Total expenditure incurred was \$31.1m. Expenditure incurred was comprised of:

- Employee related expenses of \$17.5m or 56% of total expenditure. This includes payments for salaries, wages, separation and superannuation;
- Supplier expenses of \$7.1m or 23% of total expenditure. Supplier expenditure included payments for property operating and maintenance, consultants and contracts, and other general supplier expenditure;
- Depreciation and amortisation of \$6.4m or 21% 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; and
- Other expenses of \$0.02m of total expenditure. Such minor expenditure items included finance costs, asset write downs and impairments.

ANALYSIS OF ASSETS

The NFSA increased the value of its total assets from \$250m in 2010–11 to \$252m in 2011–12.

Financial assets totalled \$8.7m and include cash, investments (term deposits) and receivables. There was no major variation of financial assets from the prior financial year.

The NFSA national audiovisual collection was valued at \$200m (including depreciation) and there were no indicators of impairment on the collection items. In

addition to the heritage and cultural assets disclosed in the financial statements it is important to note that we:

- hold a significant number of items on deposit on behalf of the owners. 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;
- hold a significant number of items which have yet to be accessioned into the collection. 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; and
- received the Film Australia Collection from Screen Australia from the 1st of July 2011. These items were not recognised as assets in the financial statements as they are still in the process of being fully catalogued and assessed. Once this process has been completed the Film Australia Collection will be incorporated into the financial statements during the 2012–13 revaluation of the national collection.

Non-financial assets (excluding Heritage and Cultural assets) included:

- \$34.5m 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, Sydney and Acton leased offices.
- \$4.7m of infrastructure, plant and equipment.

No indications of impairment were identified for infrastructure, plant and equipment.

- \$2.2m of intangibles. These include both internally developed, purchased software and non-theatrical screening licences.
- \$0.7m of inventories. These include finished goods held by the shop for sale and packaging and distribution materials held for consumption.
- \$0.9m of other non-financial assets, representing prepayments made.

ANALYSIS OF LIABILITIES

The NFSA maintains a low level of liabilities (\$6.4m), with most liabilities being accounted for as provisions (\$4.9m). Provisions are composed of employee leave provisions (\$4.8m) and provisions for restoration obligations for leased properties (\$0.2m). Apart from provisions the remaining liabilities are represented by:

- Supplier payables of \$0.9m represented through trade creditors and accruals; and
- Other payables of \$0.6m, including accrued salaries and wages, superannuation and unearned income.

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 2011–12 financial statements and have concluded that there were no reportable audit issues.

COMPLIANCE WITH CAC ACT

During 2011–12 the NFSA has reviewed compliance with the CAC Act and has a range of controls to ensure ongoing compliance including formalised reporting arrangements, internal and external audit activities, and review from management, CEO, audit committee and Board. During 2011–12 no breaches of the CAC Act 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) and our Minister.

Procurement and Contract Management

We have closely aligned our procurement principles with the Commonwealth Procurement Guidelines even though, as a CAC Act agency, we are not required to do this.

Our procurement helps us to achieve our goals by securing the external resources we need in a way that is cost-effective and timely. When procuring goods or services, the CEO expects NFSA staff to:

- seek best value for money outcomes in all transactions
- use methods that are open, transparent, cost effective, professional, and foster effective competition among potential suppliers
- act in an ethical manner
- appropriately manage risks
- be accountable for outcomes.

CONSULTANCY SERVICES EXPENDITURE

Occasionally we are required to use consultants to provide specialist skills to assist with key projects and tasks. Total expenditure on consultants during 2011–12 was \$804 614 (GST-inclusive). From the total number of consultancy contracts, there were 16 with expenditure of over \$10 000, as shown in Table 11.

TABLE 11: CONSULTANCY CONTRACTS OVER \$10 000

SUPPLIER	TYPE OF SERVICES PROVIDED	2011–12 AMOUNT (INCLUDING GST)
APIS Group	Development of ICT Business Continuity Plan	\$37 620
Gordon Rymer	Cooee Cabaret services	\$11 849
Hays Specialist Recruitment (Australia)	Recruitment services	\$67 093
HBA Consulting	Enterprise Bargaining consultancy	\$10 588
HWL Ebsworth Lawyers	Work health and safety and employment advice	\$11 016

SUPPLIER	TYPE OF SERVICES PROVIDED	2011-12 AMOUNT (INCLUDING GST)
Ian Adkins	FileMaker Pro integration	\$14 844
Jane Healy	Cooee Cabaret services	\$12 440
John Klyza	australianscreen online services	\$11 958
Meyer Vandenberg	Leasing and legal advice	\$11 022
Nigel Ubrihien	Cooee Cabaret services	\$10 200
ORC Aus Pty Ltd	Employee services	\$45 918
Pricewaterhouse Coopers	Internal audit services and rights management review	\$49 456
Terri Janke and Company Pty Ltd	Legal services	\$25 155
The Interaction Consortium	Development of the NFSA website	\$20 248
Wawili Pitjas Pty Ltd	Specialised film screening services	\$10 200
Zoo Advertising Pty Ltd	Branding, visual identity	\$47 020

Protecting the Environment

We understand we have an impact on the environment across all of our sites and we are committed to reducing this through a range of sustainable and ever-improving business practices.

We have in place an Environmental Management System and we continually strive to reduce our environmental impact while complying with relevant environmental legislation and participating in government initiatives.

Our commitment to environmental sustainability is demonstrated through our current practices, as follows:

Electrical

- 10% of electricity purchased across all sites is green power
- the NFSA has participated – and encouraged staff to participate – in Earth Hour for the last four years
- sub-metering is installed on all electrical distribution boards to help identify anomalies and high-usage areas
- new low energy and LED-backlight computer monitors have been deployed to all staff
- a major PC procurement has been initiated which seeks to deploy lower energy use PCs across the NFSA

Gas

- upgrade of two gas boiler control units in Acton during the year. The high efficiency computer controlled system has provided a 7% reduction in natural gas used on the site

Waste

- all waste stations in public areas and staff areas have two bins – one for recycling and one for waste to go to landfill
- office waste stations feature paper and cardboard recycling centres
- all used and scrap office paper and cardboard is sent for recycling
- all toner cartridges are recycled
- all e-waste (electrical and electronic devices) is disposed of in an environmentally-friendly manner
- all computer packaging is recyclable

Lighting

- smart lighting and timers are used throughout our buildings to reduce power consumption
- energy efficient lighting is used where possible
- the rollout of energy efficient LED lighting has begun

Water

- where possible, bathrooms use water-saving technology
- there is independent water metering for prudent management of water usage across all sites, including the laboratories and gardens

Furniture

- surplus furniture is given a second life rather than going to landfill

Cleaning

- environmentally friendly cleaning products are used where possible

Recycling

- metallic silver and scrap film from the Motion Picture and Film Services Laboratories are recycled

Grounds

- we manage a program of careful maintenance over the Acton green precinct that includes the care of over 100 trees on site and provides multiple benefits, including green tree retention, heritage conservation, multiple use areas, regeneration, a wildlife habitat, and natural beauty

Exhibitions

- screens and associated equipment in the exhibition areas use automated timers for startup and shutdown
- new screen-based exhibitions employ energy saving and eco-friendly technologies

Collection storage conditions

- the storage vault's environmental conditions are continually monitored, promptly acted upon, and reported through electronic temperature and humidity monitors.



The Canberra International Music Festival made use of the NFSA's heritage courtyard in Canberra, May 2012



Section Four Financial Statements

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Independent Audit Report



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying financial statements of the National Film and Sound Archive for the year ended 30 June 2012, 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; and Notes comprising a Summary of Significant Accounting Policies and other explanatory information.

Directors' Responsibility for the Financial Statements

The directors of the National Film and Sound Archive are responsible for the preparation of the financial statements that give a true and fair view in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards, and for such internal control as is necessary to enable the preparation of the financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the National Film and Sound Archive's preparation of the financial statements that give a true and fair view 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 the 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 my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Opinion

In my opinion, the financial statements of the 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 2012 and of its financial performance and cash flows for the year then ended.

Australian National Audit Office

John Jones
Executive Director
Delegate of the Auditor-General
Canberra
26 September 2012

Statement by the Director, Chief Executive Officer and Chief Financial Officer

FOR THE PERIOD ENDED 30 JUNE 2012

In our opinion, the attached financial statements for the year ended 30 June 2012 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 Authority 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.



Gabrielle Trainor
Chairperson
25 September 2012



Michael Loebenstein
Chief Executive Officer
25 September 2012



Noel Florian
Chief Financial Officer
25 September 2012

Statement of Comprehensive Income

FOR THE PERIOD ENDED 30 JUNE 2012

		2012	2011
	Notes	\$'000	\$'000
EXPENSES			
Employee benefits	3A	17,506	16,288
Supplier	3B	7,131	6,798
Depreciation and amortisation	3C	6,430	6,147
Finance costs	3D	5	9
Write-down and impairment of assets	3E	11	7
Total expenses		31,083	29,249
LESS: OWN-SOURCE INCOME			
Own-source revenue			
Sale of goods and rendering of services	4A	1,254	783
Interest	4B	400	415
Royalties	4C	395	37
Other revenue	4D	200	323
Total own-source revenue		2,249	1,558
Gains			
Donations	4E	4,098	2,552
Reversals of previous asset write-downs and impairments	4F	2	1
Total gains		4,100	2,553
Total own-source income		6,349	4,111
Net cost of services		24,734	25,138
Revenue from Government	4G	24,980	24,627
Surplus on continuing operations		246	(511)
Surplus (Deficit) attributable to the Australian Government		246	(511)
OTHER COMPREHENSIVE INCOME			
Changes in asset revaluation surplus		-	25,326
Total comprehensive income attributable to the Australian Government		246	24,815

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

Balance Sheet

AS AT 30 JUNE 2012

	Notes	2012 \$'000	2011 \$'000
ASSETS			
Financial Assets			
Cash and cash equivalents	5A	4,448	3,855
Trade and other receivables	5B	264	348
Other investments	5C	4,000	4,000
Total financial assets		8,712	8,203
Non-financial Assets			
Land and buildings	6A	34,514	35,106
Property, plant and equipment	6B	4,664	5,348
Heritage and Cultural	6C	200,481	198,178
Intangibles	6E	2,178	1,840
Inventories	6G	710	651
Other non-financial assets	6H	850	647
Total non-financial assets		243,397	241,770
Total assets		252,109	249,973
LIABILITIES			
Payables			
Suppliers	7A	894	492
Other payables	7B	554	774
Total payables		1,448	1,266
Provisions			
Employee provisions	8A	4,765	3,824
Other provisions	8B	180	178
Total provisions		4,945	4,002
Total liabilities		6,393	5,268
Net assets		245,716	244,705
EQUITY			
Contributed equity		213,462	212,697
Reserves		30,737	30,737
Retained surplus		1,517	1,271
Total Equity		245,716	244,705

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

Statement of Changes in Equity

FOR THE PERIOD ENDED 30 JUNE 2012

	Retained earnings		Asset revaluation surplus		Contributed equity/capital		Total equity	
	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000
Opening balance								
Balance carried forward from previous period	1,271	1,777	30,737	5,411	212,697	211,985	244,705	219,173
Transfer from Reserve to Retained Earnings	-	5	-	-	-	-	-	5
Adjusted opening balance	1,271	1,782	30,737	5,411	212,697	211,985	244,705	219,178
Comprehensive income								
Other comprehensive income	-	-	-	25,326	-	-	-	25,326
Surplus (Deficit) for the period	246	(511)	-	-	-	-	-	(511)
Total comprehensive income	246	(511)	-	25,326	-	-	246	24,815
Contributions by owners								
Equity Injection (Collection Development Acquisition Budget)	-	-	-	-	766	712	-	-
Sub-total transactions with owners	-	-	-	-	766	712	766	712
Closing balance as at 30 June	1,517	1,271	30,737	30,737	213,462	212,697	245,716	244,705

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

Cash Flow Statement

FOR THE PERIOD ENDED 30 JUNE 2012

		2012	2011
	Notes	\$'000	\$'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government		24,980	24,627
Sales of goods and rendering of services		1,702	1,387
Interest		430	379
Royalties		395	34
Net GST received		681	886
Other		314	167
Total cash received		28,502	27,480
Cash used			
Employees		17,590	16,097
Suppliers		8,604	8,357
Total cash used		26,194	24,454
Net cash from operating activities	10	2,308	3,026
INVESTING ACTIVITIES			
Cash used			
Purchase of property, plant and equipment		2,480	3,558
Total cash used		2,480	3,558
Net cash used by investing activities		2,480	3,558
FINANCING ACTIVITIES			
Cash received			
Contributed equity		766	712
Total cash received		766	712
Cash used			
Other		-	34
Total cash used		-	34
Net cash from financing activities		766	678
Net increase in cash held		594	146
Cash and cash equivalents at the beginning of the reporting period		3,855	3,709
Cash and cash equivalents at the end of the reporting period	5A	4,448	3,855

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

Schedule of Commitments

AS AT 30 JUNE 2012

	2012	2011
	\$'000	\$'000
BY TYPE		
Commitments receivable		
Operating Lease income	17	35
Net GST recoverable on commitments	415	430
Total commitments receivable	432	465
Commitments payable		
Capital commitments		
Land and buildings	10	-
Property, plant and equipment	530	91
Intangibles	69	-
Other	-	7
Total capital commitments	609	98
Other commitments		
Operating leases	3,409	3,732
Other	566	932
Total other commitments	3,975	4,664
Total commitments payable	4,584	4,762
Net commitments by type	4,152	4,297
BY MATURITY		
Commitments receivable		
Operating lease income		
One year or less	17	18
From one to five years	-	17
Total operating lease income	17	35
Other commitments receivable		
One year or less	176	152
From one to five years	235	275
Over five years	4	3
Total other commitments receivable	415	430
Total commitments receivable	432	465

Schedule of Commitments

CONTINUED

	2012	2011
	\$'000	\$'000
Commitments payable		
Capital commitments		
One year or less	609	98
Total capital commitments	609	98
Operating lease commitments		
One year or less	942	918
From one to five years	2,435	2,814
Over five years	32	-
Total operating lease commitments	3,409	3,732
Other Commitments		
One year or less	402	677
From one to five years	154	255
Over five years	10	-
Total other commitments	566	932
Total commitments payable	4,584	4,762
Net commitments by maturity	4,152	4,297

General description of all leasing arrangements (NFSA is the lessee)

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 various periods 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 a period of 3 years.

Lease for fibre link connection

Lease payments are subject to annual review with the percentage increase not to exceed the increase of the CPI in the preceding twelve months.

Schedule of Contingencies

AS AT 30 JUNE 2012

The NFSA has no reportable contingent assets or liabilities as at 30 June 2012.

Note 1: Summary of Significant Accounting Policies

1.1 Objectives of the National Film and Sound Archive

The NFSA is an Australian Government controlled entity. The objective of the 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 general purpose financial statements and are required by clause 1(b) of Schedule 1 to the *Commonwealth Authorities and Companies Act 1997*.

The financial statements have been prepared in accordance with:

- Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2011; and
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply to the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the 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 result of 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 FMOs, assets and liabilities are recognised in the balance sheet when and only when it is probable that future economic benefits will flow to the NFSA 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 executor contracts are not recognised unless required by an accounting standard. Liabilities and assets that are unrecognised are reported in the schedule of commitments or the schedule of contingencies.

Unless alternative treatment is specifically required by an accounting standard, 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 or the depreciated replacement cost as determined by an independent valuer.

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.

Other new standards, revised standards, interpretations and amending standards that were issued prior to the sign-off date 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 standards, revised standards, interpretations and amending standards that were issued prior to the sign-off date are applicable to the future reporting period are not expected to have a future financial impact on the NFSA.

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 NFSA 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 NFSA.

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 NFSA.

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

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at 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.

Parental Leave Payments Scheme

Amounts received under the Parental Leave Payments Scheme by the NFSA not yet paid to employees are presented gross as cash and a liability (payable).

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 entity as a consequence of a restructuring of administrative arrangements.

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.

Net assets received under a restructuring of administrative arrangements are designated as contributions by owners and adjusted directly against equity. The value of the net contribution from owners is nil. Details of these transactions are provided in Note 9.

1.8 Employee Benefits

Liabilities for 'short-term employee benefits' (as defined in AASB 119 *Employee Benefits*) 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 be applied at the time the leave is taken, including the NFSA's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined by reference to the Department of Finance and Deregulation (DOFD) shorthand method as prescribed in the FMOs. 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. The 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 termination.

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 employees' superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. 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 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 is recognised at its nominal amount. Cash and cash equivalents includes:

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

1.11 Financial Assets

The NFSA classifies its financial assets in the following categories:

- (a) held-to-maturity investments; and
- (b) loans and receivables.

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition. Financial assets are recognised and derecognised upon trade date.

Effective Interest Method

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

Income is recognised on an effective interest rate basis except for financial assets 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 the end of each reporting period.

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 derecognised upon 'trade date'.

Other Financial Liabilities

Other financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs. These liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective 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 were 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 depended upon the volatility of movements in market values for the relevant assets.

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

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 (registered items). 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.

The Film Australia Collection was received from Screen Australia from the 1st of July 2011. These items were not recognised as assets in the financial statements as they are still in the process of being fully catalogued and assessed. These assets were not previously valued by Screen Australia.

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	2012	2011
Buildings on freehold land	33 to 69 years	33 to 69 years
Leasehold improvements	Lease term	Lease term
Property, Plant and Equipment	1 to 10 years	1 to 10 years
Heritage and Cultural assets	3 to 157 years	3 to 157 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 2012. 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.

Heritage and Cultural Assets

The NFSA has a historic and culturally significant collection. The collection includes the first film images and sounds recorded in Australia in the 1890s right through to the most recent high profile film and sound and recordings. The collection is spread across the broad range of audiovisual material and includes Australia feature length films and select commercial sound recordings, a selection of short films, television works, radio program, associated documents and artefacts and new media materials.

Preservation of the collection is fundamental to its permanent availability to all Australians. The NFSA has a detailed Collection Policy May 2011 (nfsa.gov.au/collection/collection-policy/) which includes acquisition, preservation and access policies.

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 (2010-11: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2012.

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 and assets 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.

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

	2012	2011
	\$'000	\$'000
Note 3A: Employee Benefits		
Wages and salaries	12,917	12,376
Superannuation:		
Defined contribution plans	1,072	856
Defined benefit plans	1,191	1,402
Leave and other entitlements	2,280	1,638
Separation and redundancies	46	16
Total employee benefits	17,506	16,288
Note 3B: Supplier		
Goods and services		
Consultants	633	764
Contractors	98	54
Travel	495	483
IT services	848	825
Advertising and marketing	247	255
Property operating expenses	2,513	2,297
Other	1,112	1,234
Total goods and services	5,946	5,912
Goods and services are made up of:		
Provision of goods – related entities	2	4
Provision of goods – external parties	364	423
Rendering of services – related entities	552	591
Rendering of services – external parties	5,028	4,894
Total goods and services	5,946	5,912
Other supplier expenses		
Operating lease rentals – related entities:		
Minimum lease payments	19	41
Operating lease rentals – external parties:		
Minimum lease payments	951	683
Workers compensation expenses	215	162
Total other supplier expenses	1,185	886
Total supplier expenses	7,131	6,798

	2012	2011
	\$'000	\$'000
Note 3C: Depreciation and Amortisation		
Depreciation:		
Property, plant and equipment	1,521	1,532
Buildings	1,121	1,054
Heritage and Cultural	3,487	3,360
Total depreciation	6,129	5,946
Amortisation:		
Intangibles	301	201
Total amortisation	301	201
Total depreciation and amortisation	6,430	6,147
Note 3D: Finance Cost		
Unwinding of discount	5	9
Total finance costs	5	9
Note 3E: Write-Down and Impairment of Assets		
Asset write-downs and impairments from:		
Write-down of receivables	2	2
Write-down of property, plant and equipment	9	5
Total write-down and impairment of assets	11	7
Note 3F: Operating Expenditure for Heritage and Cultural Assets¹		
Operating expenditure	9,327	7,566
Total	9,327	7,566

1. Operating expenditure is contained in the Statement of Comprehensive Income, however, it is not disclosed as a separate line item. It is merely a different representation of expenditure already reported in Notes 3A to 3E relating to Heritage and Cultural assets.

Note 4: Income

	2012	2011
	\$'000	\$'000
OWN-SOURCE REVENUE		
Note 4A: Sale of Goods and Rendering of Services		
Provision of goods - related entities	13	-
Provision of goods - external parties	361	172
Rendering of services - related entities	109	50
Rendering of services - external parties	771	561
Total sale of goods and rendering of services	1,254	783
Note 4B: Interest		
Deposits	400	415
Total interest	400	415
Note 4C: Royalties		
Royalties	395	37
Total royalties	395	37
Note 4D: Other		
Grants and sponsorships	175	229
Other	25	94
Total other income	200	323
GAINS		
Note 4E: Other Gains		
Donations	4,098	2,552
Total other gains	4,098	2,552
Note 4F: Reversals of Previous Asset Write-Downs and Impairments		
Reversal of impairment losses on receivables	2	1
Total reversals of previous asset write-downs and impairments	2	1
Note 4G: Revenue from Government		
Department of Prime Minister and Cabinet	14,572	24,627
Department of Regional Australia, Local Government, Arts & Sports	10,408	-
CAC Act body payment item	24,980	24,627
Total revenue from Government	24,980	24,627

Note 5: Financial Assets

	2012	2011
	\$'000	\$'000
Note 5A: Cash and Cash Equivalents		
Cash on hand or on deposit	4,448	3,855
Total cash and cash equivalents	4,448	3,855
Note 5B: Trade and Other Receivables		
Goods and Services:		
Goods and services - related entities	25	79
Goods and services - external parties	50	40
Total receivables for goods and services	75	119
Other receivables:		
GST receivable from the Australian Taxation Office	170	176
Interest	15	45
Other	4	10
Total other receivables	189	231
Total trade and other receivables (gross)	264	350
Less impairment allowance account:		
Goods and services	-	(2)
Total impairment allowance account	-	(2)
Total trade and other receivables (net)	264	348
Receivables are expected to be recovered in:		
No more than 12 months	264	348
More than 12 months	-	-
Total trade and other receivables (net)	264	348
Receivables are aged as follows:		
Not overdue	249	340
Overdue by:		
0 to 30 days	7	4
31 to 60 days	3	-
61 to 90 days	1	-
More than 90 days	5	6
Total receivables (gross)	264	350
The impairment allowance account is aged as follows:		
Overdue by:		
More than 90 days	-	(2)
Total impairment allowance account	-	(2)

Note 5B (Cont'd): Trade and Other Receivables**Reconciliation of the Impairment Allowance Account:
Movements in relation to 2012**

	<i>Goods and services</i>	<i>Total</i>
	\$'000	\$'000
Opening balance	(2)	(2)
Amounts written off	1	1
Amounts recovered and reversed	1	1
Closing balance	-	-

Movements in relation to 2011

	<i>Goods and services</i>	<i>Total</i>
	\$'000	\$'000
Opening balance	(9)	(9)
Amounts written off	8	8
Amounts increased and recognised in net surplus	(1)	(1)
Closing balance	(2)	(2)

	<i>2012</i>	<i>2011</i>
	\$'000	\$'000

Note 5C: Other Investments

Deposits (i)	4,000	4,000
Total other investments	4,000	4,000

Total other investments are expected to be recovered in:

No more than 12 months	4,000	4,000
Total other investments	4,000	4,000

i Term deposits are currently held with BankWest, four term deposits at \$1 million each.

Note 6: Non-financial Assets

	<i>2012</i>	<i>2011</i>
	\$'000	\$'000

Note 6A: Land and Buildings**Land:**

Land at fair value	5,625	5,625
Total land	5,625	5,625

Buildings on freehold land:

Fair value	29,518	29,373
Accumulated depreciation	(1,691)	(844)
Total buildings on freehold land	27,827	28,529

Leasehold improvements:

Work in progress	140	71
Fair value	1,406	1,091
Accumulated depreciation	(484)	(210)
Total leasehold improvements	1,062	952

Total land and buildings	34,514	35,106
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No indicators of impairment were found for land and buildings.

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

Note 6B: Property, Plant and Equipment**Other property, plant and equipment:**

Work in progress	141	70
Fair value	7,561	6,808
Accumulated depreciation	(3,038)	(1,530)
Total property, plant and equipment	4,664	5,348

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.

Note 6C: Heritage and Cultural**Heritage and Cultural:**

Fair value	208,796	202,944
Work in progress	-	62
Accumulated depreciation	(8,315)	(4,828)
Total Heritage and Cultural	200,481	198,178

Note 6: Non-financial Assets

Note 6D: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment 2012

	Land	Buildings	Total land and buildings	Heritage and Cultural ¹	Other property, plant & equipment	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July 2011						
Gross book value	5,625	30,535	36,160	203,006	6,878	246,044
Accumulated depreciation and impairment	-	(1,054)	(1,054)	(4,828)	(1,530)	(7,412)
Net book value 1 July 2011	5,625	29,481	35,106	198,178	5,348	238,632
Additions:						
By purchase	-	529	529	487	791	1,807
By donation/gift	-	-	-	4,098	-	4,098
Internally developed	-	-	-	1,205	-	1,205
From acquisition of entities or operations (including restructuring)	-	-	-	-	55	55
Depreciation expense	-	(1,121)	(1,121)	(3,487)	(1,521)	(6,129)
Disposals:						
Write-down of asset	-	-	-	-	(9)	(9)
Net book value 30 June 2012	5,625	28,889	34,514	200,481	4,664	239,659

Net book value as of 30 June 2012 represented by:

Gross book value	5,625	31,064	36,689	208,796	7,702	253,186
Accumulated depreciation and impairment	-	(2,175)	(2,175)	(8,315)	(3,038)	(13,528)
Net book value 30 June 2012	5,625	28,889	34,514	200,481	4,664	239,659

1. Land, buildings and other property, plant and equipment that met the definition of a Heritage and Cultural item were disclosed in the Heritage and Cultural asset class.

Note 6D (Cont'd): Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment 2011

	Land	Buildings	Total land and buildings	Heritage and Cultural ¹	Other property, plant & equipment	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July 2010						
Gross book value	5,625	30,367	35,992	178,700	5,924	220,616
Accumulated depreciation and impairment	-	-	-	(6,954)	-	(6,954)
Net book value 1 July 2010	5,625	30,367	35,992	171,746	5,924	213,662
Additions:						
By purchase	-	168	168	744	962	1,874
By donation/gift	-	-	-	2,548	-	2,548
Internally developed	-	-	-	1,173	-	1,173
Revaluations and impairments recognised in other comprehensive income	-	-	-	25,326	-	25,326
Depreciation expense	-	(1,054)	(1,054)	(3,359)	(1,532)	(5,945)
Disposals:						
Write-down of asset	-	-	-	-	(5)	(5)
Net book value 30 June 2011	5,625	29,481	35,106	198,178	5,349	238,632

Net book value as of 30 June 2011 represented by:

Gross book value	5,625	30,535	36,160	203,006	6,878	246,044
Accumulated depreciation and impairment	-	(1,054)	(1,054)	(4,828)	(1,530)	(7,412)
Net book value 30 June 2011	5,625	29,481	35,106	198,178	5,348	238,632

1. Land, buildings and other property, plant and equipment that met the definition of a Heritage and Cultural item were disclosed in the Heritage and Cultural asset class.

Note 6E: Intangibles

	2012	2011
	\$'000	\$'000
Computer software:		
Internally developed – in progress	228	-
Internally developed – in use	1,976	1,729
Purchased	915	783
Accumulated amortisation	(1,059)	(792)
Total computer software	2,060	1,720
Other intangibles: Non-theatrical Screening Licences		
Purchased	247	215
Accumulated amortisation	(129)	(95)
Total other intangibles	118	120
Total intangibles	2,178	1,840

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 2012

	Computer software internally developed	Computer software purchased	Non- theatrical Screening Licences	Total
	\$'000	\$'000	\$'000	\$'000
As at 1 July 2011				
Gross book value	1,729	783	215	2,727
Accumulated amortisation and impairment	(195)	(597)	(95)	(887)
Net book value 1 July 2011	1,534	186	120	1,840
Additions:				
By purchase	475	132	32	639
Amortisation	(187)	(80)	(34)	(301)
Net book value 30 June 2012	1,822	238	118	2,178
Net book value as of 30 June 2012 represented by:				
Gross book value	2,204	915	247	3,366
Accumulated amortisation and impairment	(382)	(677)	(129)	(1,188)
Net book value 30 June 2012	1,822	238	118	2,178

Note 6F (Cont'd): Reconciliation of the Opening and Closing Balances of Intangibles 2011

	Computer software internally developed	Computer software purchased	Non- theatrical Screening Licences	Total
	\$'000	\$'000	\$'000	\$'000
As at 1 July 2010				
Gross book value	1,830	711	163	2,704
Accumulated amortisation and impairment	(602)	(509)	(64)	(1,175)
Net book value 1 July 2010	1,228	202	99	1,529
Additions:				
By purchase or internally developed	387	73	52	512
Amortisation	(81)	(88)	(32)	(201)
Net book value 30 June 2011	1,534	186	120	1,840
Net book value as of 30 June 2011 represented by:				
Gross book value	1,729	783	215	2,727
Accumulated amortisation and impairment	(195)	(597)	(95)	(887)
Net book value 30 June 2011	1,534	186	120	1,840

	2012	2011
	\$'000	\$'000

Note 6G: Inventories**Inventories held for sale:**

Finished goods	81	52
Total inventories held for sale	81	52
Inventories held for distribution	629	599
Total inventories	710	651

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

All inventories are expected to be sold or distributed in the next 12 months.

Note 6H: Other Non-financial Assets

Prepayments	616	370
Operating lease prepayments	233	277
Total other non-financial assets	850	647

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

Note 7: Payables

	2012	2011
	\$'000	\$'000
Note 7A: Suppliers		
Trade creditors and accruals	842	492
Operating lease rentals	52	-
Total suppliers payables	894	492
Suppliers payables expected to be settled within 12 months:		
Related entities	323	68
External parties	571	424
Total	894	492
Total suppliers payables	894	492

Settlement was usually made within 30 days.

Note 7B: Other Payables

Wages and salaries	409	395
Superannuation	63	200
Unearned Revenue	5	68
Fringe Benefits Tax Liability	15	12
Other Liabilities	8	-
Lease Incentives	53	99
Total other payables	554	774
Total other payables are expected to be settled in:		
No more than 12 months	501	675
More than 12 months	53	99
Total other payables	554	774

Note 8: Provisions

	2012	2011
	\$'000	\$'000
Note 8A: Employee Provisions		
Leave	4,765	3,824
Total employee provisions	4,765	3,824
Employee provisions are expected to be settled in:		
No more than 12 months	1,525	1,273
More than 12 months	3,240	2,551
Total employee provisions	4,765	3,824

Note 8B: Other Provisions

Provision for restoration obligations	180	178
Total other provisions	180	178
Other provisions are expected to be settled in:		
More than 12 months	180	178
Total other provisions	180	178

	Provision for restoration	Total
	\$'000	\$'000
Carrying amount 1 July 2011	178	174
Additional provisions made	-	(4)
Amounts reversed	(2)	(2)
Unwinding of discount or change in discount rate	4	9
Closing balance 2012	180	178

Note 9: Departmental Restructuring

Note 9A: Departmental Restructuring

	2012
	Screen Australia ¹ \$'000
FUNCTIONS ASSUMED	
Assets recognised	
Trade Debtors	45
Provision for Doubtful Debts	(3)
Plant and Equipment	55
Inventory	34
Total assets recognised	130
Liabilities recognised	
Employee Provisions	130
Total liabilities recognised	130
Net assets/(liabilities) assumed²	-

1. The Film Australia Collection was assumed from Screen Australia as at 1 July 2011 due to the passage of the *Screen Australia (Transfer of Assets) Bill 2010*.

2. The net assets/liabilities assumed by the NFSA was nil.

3. In respect of functions assumed the net book values of assets and liabilities were transferred to the entity for no consideration.

Note 10: Cash Flow Reconciliation

	2012	2011
	\$'000	\$'000
Reconciliation of cash and cash equivalents as per Balance Sheet to Cash Flow Statement		
Cash and cash equivalents as per:		
Cash flow statement	4,448	3,855
Balance sheet	4,448	3,855
Difference	-	-
Reconciliation of net cost of services to net cash from operating activities:		
Net cost of services	(24,734)	(25,138)
Add revenue from Government	24,980	24,627
Adjustments for non-cash items		
Depreciation / amortisation	6,431	6,147
Net write down of non-financial assets	9	7
Unwinding of discount	(5)	(9)
Transfer from restructuring	(34)	-
Internal adjustment for Heritage & Cultural Asset	(1,702)	-
Other cost	515	-
Non-cash collection donations	(4,098)	(2,548)
Changes in assets / liabilities		
(Increase) / decrease in net receivables	42	(31)
(Increase) / decrease in inventories	(60)	(46)
(Increase) / decrease in prepayments	(203)	(303)
Increase / (decrease) in other receivables	43	72
Increase / (decrease) in employee provisions	941	52
Increase / (decrease) in supplier payables	403	(74)
Increase / (decrease) in other payable	(221)	266
Increase / (decrease) in other provisions	2	4
Net cash from operating activities	2,308	3,026

Note 11: Contingent Assets and Liabilities

Quantifiable Contingencies

The NFSA has no contingent assets or liabilities as at 30 June 2012.

Unquantifiable Contingencies

As 30 June 2012, the entity had no unquantifiable contingencies.

Significant Remote Contingencies

The entity has no significant remote contingencies.

Note 12: Directors' Remuneration

	2012	2011
	No.	No.
<i>The number of non-executive directors of the entity included in these figures are shown below in the relevant remuneration bands:</i>		
\$0 to \$29,999	7	6
\$30,000 to \$59,999	1	1
Total	8	7
	\$	\$
Total remuneration received or due and receivable by directors of the entity	90,048	61,189

Remuneration of executive directors is included in Note 14: Senior Executive Remuneration.

Note 13: Related Party Disclosures

Other transactions with directors or director-related entities

Members of the NFSA Board during the 2011-12 financial year were:

Chris Puplick AM (Chair)
Catherine Robinson (Deputy Chair)
Patricia Amphlett OAM
Terry Bracks AM
Wayne Denning
Patrick Donovan
Natasha Gadd
Andrew Pike

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) totalling \$8,872 (2011: \$10,095) 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 (and entitlement to receive payments) totalling \$430 (2011: \$2,830) were received from Pike-Fitzpatrick Nominees Pty Ltd (trading as Ronin Films). These services were provided under the normal commercial terms and charges of the NFSA. Andrew Pike is the 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: Senior Executive Remuneration

Note 14A: Senior Executive Remuneration Expenses for the Reporting Period

	2012	2011
	\$	\$
Short-term employee benefits:		
Salary	301,234	376,862
Annual leave accrued	15,848	17,454
Performance bonuses	-	-
Other	6,916	8,160
Total short-term employee benefits	323,998	402,476
Post-employment benefits:		
Superannuation	41,876	60,401
Total post-employment benefits	41,876	60,401
Other long-term benefits:		
Long-service leave	(35,988)	36,660
Total other long-term benefits	(35,988)	36,660
Termination benefits		-
Total employment benefits	329,886	499,537

Notes:

1. Note 14A is prepared on an accrual basis (therefore the performance bonus expenses disclosed above may differ from the cash 'Bonus paid' in Note 14B).
2. Note 14A excludes acting arrangements and part-year service where total remuneration expensed for a senior executive was less than \$150,000.
3. Leave accrued is net of leave taken.

Note 14: Senior Executive Remuneration

Note 14B: Average Annual Reportable Remuneration Paid to Substantive Senior Executives During the Reporting Period

2012						
Average annual reportable remuneration ¹	Senior Executives No.	Reportable salary ² \$	Contributed superannuation ³ \$	Reportable allowances ⁴ \$	Bonus paid ⁵ \$	Total \$
Total remuneration (including part-time arrangements):						
less than \$150,000	1	112,032	12,354	-	-	124,386
\$150,000 to \$179,999	1	143,071	17,318	1,706	-	162,095
\$180,000 to \$209,999	1	161,038	23,460	-	-	184,498
Total	3					

2011						
Average annual reportable remuneration ¹	Senior Executives No.	Reportable salary ² \$	Contributed superannuation ³ \$	Reportable allowances ⁴ \$	Bonus paid ⁵ \$	Total \$
Total remuneration (including part-time arrangements):						
less than \$150,000	1	114,372	12,403	-	-	126,775
\$180,000 to \$209,999	1	169,640	23,369	-	-	193,010
\$240,000 to \$269,999	1	205,730	35,866	2,300	-	243,895
Total	3					

Notes:

- This table reports substantive senior executives who received remuneration during the reporting period. Each row is an averaged figure based on headcount for individuals in the band.
- 'Reportable salary' includes the following:
 - gross payments (less any bonuses paid, which are separated out and disclosed in the 'bonus paid' column);
 - reportable fringe benefits (at the net amount prior to 'grossing up' to account for tax benefits); and
 - exempt foreign employment income.
- The 'contributed superannuation' amount is the average actual superannuation contributions paid to staff in that reportable remuneration band during the reporting period, including any salary sacrificed amounts, as per the individual's payment summaries.
- 'Reportable allowances' are the average actual allowances paid as per the 'total allowances' line on individuals' payment summaries.
- 'Bonus paid' represents average actual bonuses paid during the reporting period in that reportable remuneration band. The 'bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving the entity during the financial year.
- Various salary sacrifice arrangements were available to other highly paid staff including superannuation, motor vehicle and expense payment fringe benefits. Salary sacrifice benefits are reported in the 'reportable salary' column, excluding salary sacrificed superannuation, which is reported in the 'contributed superannuation' column.

Note 14C: Other Highly Paid Staff

2012						
Average annual reportable remuneration ¹	Senior Executives No.	Reportable salary ² \$	Contributed superannuation ³ \$	Reportable allowances ⁴ \$	Bonus paid ⁵ \$	Total \$
Total remuneration (including part-time arrangements):						
\$150,000 to \$179,999	2	121,044	44,152	3,551	650	169,397
Total	2	121,044	44,152	3,551	650	169,397

Notes:

- This table reports staff:
 - who were employed by the entity during the reporting period;
 - whose reportable remuneration was \$150,000 or more for the financial period; and
 - were not required to be disclosed in Tables A, B or director disclosures.
- Each row is an averaged figure based on headcount for individuals in the band.
- 'Reportable salary' includes the following:
 - gross payments (less any bonuses paid, which are separated out and disclosed in the 'bonus paid' column);
 - reportable fringe benefits (at the net amount prior to 'grossing up' to account for tax benefits); and
 - exempt foreign employment income.
- The 'contributed superannuation' amount is the average actual superannuation contributions paid to staff in that reportable remuneration band during the reporting period, including any salary sacrificed amounts, as per the individual's payment summaries.
- 'Reportable allowances' are the average actual allowances paid as per the 'total allowances' line on individuals' payment summaries.
- 'Bonus paid' represents average actual bonuses paid during the reporting period in that reportable remuneration band. The 'bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving the entity during the financial year.
- Various salary sacrifice arrangements were available to other highly paid staff including superannuation, motor vehicle and expense payment fringe benefits. Salary sacrifice benefits are reported in the 'reportable salary' column, excluding salary sacrificed superannuation, which is reported in the 'contributed superannuation' column.

Note 15: Remuneration of Auditors

	2012	2011
	\$'000	\$'000
Fair value of the services provided		
Financial statement audit services	60	60
Total	60	60

No other services were provided by the auditors of the financial statements.

Note 16: Financial Instruments

	2012	2011
	\$'000	\$'000

Note 16A: Categories of Financial Instruments

Financial Assets

Held-to-maturity:

Deposits	4,000	4,000
Total	4,000	4,000

Loans and receivables:

Cash and Cash equivalents	4,448	3,855
Trade and other Receivables (net)	79	127
Accrued Interest	15	45
Total	4,542	4,027
Carrying amount of financial assets	8,542	8,027

Financial Liabilities

At amortised cost:

Supplier Payables	842	492
Unearned Revenue	5	68
Total	847	560
Carrying amount of financial liabilities	847	560

Note 16B: Net Income and Expense from Financial Assets

Held-to-maturity

Interest revenue	231	229
Net gain held-to-maturity	231	229

Loans and receivables

Interest revenue	169	186
Impairment	-	(2)
Net gain from loans and receivables	169	184
Net gain from financial assets	400	413

There was no interest income from financial assets not at fair value through Profit or Loss in the year ending 2012 (2011 nil).

Note 16C: Net Income and Expense from Financial Liabilities

There was no interest expense from financial liabilities not at fair value through Profit or Loss in the year ending 2012 (2011 \$0).

Note 16D: Fee Income and Expense

The NFSA did not receive any fee income or incur any expense at the reporting date.

Note 16E: Fair Value of Financial Instruments

The fair value of each of class of the NFSA's financial assets and liabilities equal the carrying amount at the reporting date.

Financial Assets

The fair value of cash, deposits and receivables are equal to their carrying amount. None of these classes of financial assets are readily traded in the financial markets in standardised form.

Financial Liabilities

The fair value for supplier payables, which are short term in nature are equal to their carrying amount. None of these classes of liabilities are readily traded in the financial markets in standardised form.

Note 16F: Credit Risk

The NFSA is exposed to minimal credit risk as the majority of its financial assets are cash, deposits and receivables. The maximum exposure to credit risk was the risk that arises from potential default of a debtor. This amount was equal to the total net amount of trade receivables and other receivables, including GST receivable (2012: \$263,974 2011: \$348,402)

The NFSA had assessed the risk of the default on payment and had not allocated any value in 2012 (2011: \$2,074) to an impairment allowance account. The NFSA has a credit policy and management of accounts guidelines to manage its credit risk.

The NFSA held no collateral to mitigate against credit risk.

The following table illustrates The NFSA's gross exposure to credit risk, excluding any collateral or credit enhancements.

	2012	2011
Financial assets		
Cash and cash equivalents	4,448	3,855
Trade and other receivables	79	129
Interest receivable	15	45
Deposits	4,000	4,000
Total	8,542	8,029
Financial liabilities		
Supplier payables	842	492
Unearned revenue	5	68
Total	847	560

Credit quality of financial instruments not past due or individually determined as impaired

	<i>Not past due nor impaired</i>	<i>Not past due nor impaired</i>	<i>Past due or impaired</i>	<i>Past due or impaired</i>
	2012	2011	2012	2011
	\$'000	\$'000	\$'000	\$'000
Cash and cash equivalents	4,448	3,855	-	-
Trade and other receivables	79	119	15	10
Interest receivable	15	45	-	-
Deposits	4,000	4,000	-	-
Total	8,542	8,019	15	10

Ageing of financial assets that were past due but not impaired for 2012

	<i>0 to 30 days</i>	<i>31 to 60 days</i>	<i>61 to 90 days</i>	<i>90+ days</i>	<i>Total</i>
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade and other Receivables	7	3	1	4	15
Total	7	3	1	4	15

Ageing of financial assets that were past due but not impaired for 2011

	<i>0 to 30 days</i>	<i>31 to 60 days</i>	<i>61 to 90 days</i>	<i>90+ days</i>	<i>Total</i>
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade and other Receivables	4	-	-	6	10
Total	4	-	-	6	10

Note 16G: Liquidity Risk

The NFSA's financial liabilities are Trade creditors and accruals and unearned revenue. 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 2012

	<i>On demand</i>	<i>within 1 year</i>	<i>Total</i>
	\$'000	\$'000	\$'000
Supplier Payables	842	-	842
Unearned Revenue	5	-	5
Total	847	-	847

Maturities for non-derivative financial liabilities 2011

	<i>On demand</i>	<i>within 1 year</i>	<i>Total</i>
	\$'000	\$'000	\$'000
Supplier Payables	492	-	492
Unearned Revenue	68	-	68
Total	560	-	560

The NFSA has no derivative financial liabilities in either 2012 or 2011

Note 16H: Market Risk

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 NFSA has no interest rate risk at the current reporting period.

Note 17: Financial Assets Reconciliation

	2012	2011
	\$'000	\$'000
Financial assets		
Total financial assets as per balance sheet	8,712	8,203
Less: Other Receivables	(170)	(176)
Total financial assets as per financial instruments note	8,542	8,027

Note 18: Compensation and Debt Relief

The NFSA did not make 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 19: Reporting of Outcomes**Note 19A: Net Cost of Outcome Delivery**

	<i>Outcome 1</i>	
	2012	2011
	\$'000	\$'000
Departmental		
Expenses	31,083	29,249
Own-source income	6,349	4,111
Net cost of outcome delivery	24,734	25,138

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 19B: Major Classes of Departmental Expense, Income, Assets and Liabilities by Outcome

The NFSA has a single Outcome. Major classes of Departmental expenses, income, assets and liabilities are shown in the Statement of Comprehensive Income and Balance Sheet.

Note 20: Net Cash Appropriation Arrangements

	2012	2011
	\$'000	\$'000
Total comprehensive income (loss) less depreciation/ amortisation expenses previously funded through revenue appropriations¹	3,767	28,206
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(3,521)	(3,391)
Total comprehensive income (loss) - as per the Statement of Comprehensive Income	246	24,815

1. From 2010-11, the Government introduced net cash appropriation arrangements, where revenue appropriations for depreciation/amortisation expenses ceased. Entities now receive a separate Collection Development Acquisition Budget provided through an equity injection.



Section Five **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 of Australia 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
- endorsing collecting policies
- endorsing all submissions to inquiries and reviews and policy positions advocated by the NFSA
- endorsing the Annual Report
- approving the Corporate Plan (including the strategic plan and overall strategic directions)
- endorsing significant corporate policies that are of a high level and may have an impact/be of interest externally
- appointing the Chief Executive Officer
- endorsing the annual budget and departures from the budget

- reviewing monthly financial reports
- endorsing organisational restructuring of a material nature
- agreeing membership of the Audit Committee and other committees
- undertaking risk management and monitoring operational and financial risks
- undertaking annual Board performance assessment
- undertaking Board member training and development, including an induction program.

The Board may decide on other matters as necessary and at its discretion. An Audit Committee has been established to help the Board discharge its responsibilities, and its role is contained in a charter established by the Board. Other committees of the Board are established as needed. The Board Charter will be included in each Annual Report of the NFSA.

BOARD CODE OF CONDUCT

The Code of Conduct sets out the standards of personal and professional conduct required of Board Members. The standards concern personal integrity, honesty, self-discipline, diligence and professional competence.

Board members have an obligation to accept and abide by this code in spirit as well as by the letter of the law. Board members must, at all times:

- understand and uphold the values and objectives of the NFSA

- be familiar with the *National Film and Sound Archive of Australia Act 2008*, its policies and procedures, and the duties of directors as defined in the relevant legislation, including the *Commonwealth Authorities and Companies Act 1997*
- prepare for, attend and participate actively in Board meetings, and make decisions in a timely, fair and efficient manner
- ensure decisions of the Board are based on the best evidence and information available
- maintain good relations with other government agencies and have regard to stakeholders
- report immediately any personal conflicts of interest, whether perceived or real, or serious breaches of the law to the NFSA
- conduct themselves with regard to the reputation, purpose, objectives and interests of the NFSA, and not do, say, or omit to do anything which might bring the NFSA into disrepute, be inconsistent with or detrimental to its objectives and interests or cast doubt on members' own professional integrity

- not claim or give the impression that they are representing the official views of the NFSA, unless they have been expressly authorised to do so
- perform their duties diligently, conscientiously and without favour to themselves or another person
- not allow their judgment or conduct to be influenced or compromised by commercial considerations
- ensure that the CEO is aware of business interactions with NFSA management and staff
- 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.

The committee structure accommodates changes to our operating environment, and committees are formed where necessary or folded when no longer required.

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)
	Andrew Pike
	Catherine Robinson

ATTENDANCE

	17/8	14/9	15/12	27/3	28/5
Jenny Morison	√	√	√	√	√
Jeff Lamond	√	√	√	√	√
Andrew Pike	√	√	X	√	√
Catherine Robinson	√	√	√	X	√

REVENUE AND COMMERCIALISATION COMMITTEE

The Revenue and Commercialisation Committee was established to investigate ways in which we could increase our non-appropriation funding base. During 2011–12 the committee's responsibilities were to:

- explore revenue opportunities, including:
- fundraising
- sponsorship
- operation of Arc cinema
- venue hire
- operation of the NFSA Shop
- operation of the NFSA Cafe
- provide input into the development of relevant new proposals relating to income generation.

As revenue generation is a high priority for the management of the NFSA and is a standing item on the NFSA Board's agenda, it was decided that the Revenue and Commercialisation Committee would not continue past 2011–12 in its original form.

Composition of the committee is:

CHAIR	Andrew Pike
MEMBERS	Terry Bracks AM

ATTENDANCE

	28/9	23/2	21/6
Andrew Pike	√	√	√
Terry Bracks AM	√	√	X

RESEARCH COMMITTEE

The Research Committee's responsibilities include stimulating discussion and general guidance in relation to a broad range of research initiatives, including:

- developing the NFSA as a research destination (including the Scholars and Artists in Residence program)
- enhancing links with the research, academic, education and archival communities
- increasing research of the collection by external researchers, staff, and interns
- exploring opportunities for the development of the NFSA's own research capability that aid the awareness of the collection and its management
- overseeing the Triennial Research Plan and progress against the key performance indicators identified in the plan
- exploring strategies for the dissemination of knowledge
- overseeing the NFSA Research Policy, Research Code of Conduct and Register of Research
- overseeing the Fellowships (Indigenous and Staff fellowships) and staff exchange program.

Composition of the committee is:

CHAIR	Catherine Robinson
MEMBERS	Natasha Gadd

ATTENDANCE

	28/11
Catherine Robinson	√
Natasha Gadd	√

GOVERNANCE COMMITTEE

The Governance Committee's responsibilities include:

- reviewing the Corporate Plan
- reviewing Board operations and governance documentation, including the Code of Conduct and governance policy
- contributing to the development of the Annual Report.

Composition of the committee is:

CHAIR	Chris Puplick AM
MEMBERS	Patricia Amphlett OAM
	Wayne Denning

ATTENDANCE

	13/4
Chris Puplick AM	√
Patricia Amphlett OAM	√
Wayne Denning	√

INDIGENOUS WORKING GROUP

The Indigenous Working Group was inactive during 2011–12. The Board will review this committee with the aim of developing a broad strategic direction once the review of the NFSA's Indigenous Programs is complete.

ATTENDANCE

There were no formal meetings in 2011–12.

LEGAL WORKING GROUP

As there were no upcoming amendments pending for the NFSA Act, and developments in the areas of copyright, convergence and legal deposit are in hand, there was no need to continue the Legal Working Group for 2011–12.

ATTENDANCE

There were no formal meetings in 2011–12.

Appendix 3: Our Management Structure

as at 30th June 2012



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 of Australia Act 2008*, as follows.

6. Functions

- (1) The functions of the National Film and Sound Archive of Australia are to:
- develop, preserve, maintain, promote and provide access to a national collection of programs and related material; and
 - support and promote the collection by others of programs and related material in Australia; and
 - support, promote or engage in:
 - the preservation and maintenance of programs and related material that are not in the national collection; and
 - the provision of access to programs and related material that are not in the national collection; and
 - support and promote greater understanding and awareness in Australia of programs; and
 - 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 of Australia may provide support as mentioned in subsection (1) include (but are not limited to) doing any of the following:

- providing financial assistance (whether by way of loan, grant, investment or otherwise and whether on commercial terms or otherwise);
- commissioning or sponsoring programs or other activities;
- 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 of Australia is, as far as practical, to:
- place an emphasis on the historical and cultural significance of programs and related material; and
 - use every endeavour to make the most advantageous use of the national collection in the national interest; and
 - apply the highest curatorial standards; and
 - promote the efficient, effective and ethical use of public resources.

National Film and Sound Archive of Australia may charge fees

- (4) The National Film and Sound Archive of Australia may charge fees for things done in performing its functions.

National Film and Sound Archive of Australia may cooperate with others

- (5) The National Film and Sound Archive of Australia 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 of Australia were confined to powers and functions that were to be exercised and performed:
- in so far as it is appropriate for those powers and functions to be exercised and performed by the National Film and Sound Archive of Australia on behalf of the Government of the Commonwealth as the national Government of Australia; and
 - for purposes for which it is appropriate for the Parliament, as the national Parliament of Australia, to authorise the National Film and Sound Archive of Australia to exercise powers and perform functions; and
 - in relation to expenditure of money that is available for the purposes of the National Film and Sound Archive of Australia in accordance with an appropriation made by the Parliament; and
 - in relation to trade and commerce with other countries, among the States, between Territories or between a Territory and a State; and
 - in relation to postal, telegraphic, telephonic, and other like services; and
 - in relation to the collection of statistics; and
 - in relation to external affairs; and
 - in relation to a Territory; and
 - in relation to the executive power of the Commonwealth; and
 - 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

- The National Film and Sound Archive of Australia has power to do all things necessary or convenient to be done for or in connection with the performance of its functions.
- The National Film and Sound Archive of Australia's powers include, but are not limited to, the following powers:
 - to accept gifts, devises, bequests and assignments (whether on trust or otherwise);
 - to act as trustee of money, programs or other property vested in the National Film and Sound Archive of Australia on trust;
 - 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;
 - to do anything incidental to any of its functions.
- Despite anything contained in this Act, any money, programs or other property held by the National Film and Sound Archive of Australia on trust must be dealt with in accordance with the obligations of the National Film and Sound Archive of Australia 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 2012.

ESTABLISHMENT AND ORGANISATION

We were established as a body corporate under the *National Film and Sound Archive of Australia Act 2008* (the NFSA Act). The legal framework for our corporate governance practices are set out in our governance statement (see page 131).

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 of Australia Act 2008

Commonwealth Authorities and Companies Act 1997

Public Service Act 1999.

ARRANGEMENT FOR OUTSIDE PARTICIPATION

We are open to the views of others on policy and administrative matters and we provide opportunities for the community and industry to comment on a range of 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 group.

The enquiries service on our website (at nfsa.gov.au/about_us/contact_us) allows the public and other stakeholders to comment on a range of our functions and programs.

Information about consultation arrangements is available on our Information Publication Scheme web page at nfsa.gov.au/about/information-publication-scheme/.

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
- documents relating to our collection of audiovisual and related items.

Audiovisual and related products are available for purchase from our shop and can also be purchased online. Documents available to the public free of charge include brochures describing our services and programs, film study guides and educational notes related to our public and national programs,

such as School Screen and *australianscreen online*. There is also a range of fact sheets and technical guides and papers on preserving and caring for audiovisual and related items. These are available free of charge on our website at nfsa.gov.au/preservation/.

More information about the documents we hold is available on our Information Publication Scheme web page at nfsa.gov.au/about/information-publication-scheme/.

FREEDOM OF INFORMATION PROCEDURES AND INITIAL CONTACT POINTS

It is recommended that you first check whether the information you are seeking is already available on our web pages for the Information Publication Scheme at nfsa.gov.au/about/information-publication-scheme/. This includes a disclosure log for information released in response to requests since 1 May 2011.

Applicants seeking access under the FOI Act to documents we hold should apply in writing to:

Freedom of Information Contact Officer
Legal Services Branch
National Film and Sound Archive
GPO Box 2002
CANBERRA ACT 2601

If you need help with your request, please phone the FOI Contact Officer on (02) 6248 2056 or send an email to foi@nfsa.gov.au.

More information about our FOI procedures is available on our FOI web page at nfsa.gov.au/about/freedom-information/.

FEES AND CHARGES

There is no application fee for making an FOI request or a request for internal review.

There are no processing charges for requests for access to documents containing only personal information about you. However, processing charges may apply to other requests. These charges include:

- time of search and retrieval
- decision-making time
- transcript preparation from a sound recording
- photocopying
- supervision by an NFSA officer of your on-site inspection of documents, including sound or audiovisual recordings
- posting or delivering documents to you at your request.

If we decide to impose a charge, we will give you a written estimate and the basis of our calculation.

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 fees. Alternatively, you may arrange to inspect documents at our offices in Canberra, Sydney or Melbourne.

Generally, documents released to you under the FOI Act will also be published online in our disclosure log.

Appendix 6: Acquisition Highlights for 2011–12

AUSTRALIAN FEATURE FILMS

- *The Eye of the Storm* (Fred Schepisi, Australia, 2011)
- *Red Dog* (Kriv Stenders, Australia, 2011)
- *Hail* (Amiel Courtin-Wilson, Australia, 2011)
- *The Hunter* (Daniel Nettheim, Australia, 2011)
- *Burning Man* (Jonathan Teplitzky, Australia/UK, 2011)
- *Wish You Were Here* (Kieran Darcy-Smith, Australia, 2012)
- *Road Train* (Dean Francis, Australia, 2010)
- *Til Human Voices Wake Us* (Michael Petroni, Australia, 2002)
- *Isabelle Eberhardt* (Ian Pringle, Australia/France, 1991)
- *The Quiet American* (Phillip Noyce, Australia/USA/UK/Germany/France, 2002)
- *Rabbit Proof Fence* (Phillip Noyce, Australia, 2002)
- *Stockade* (Ross McGregor and Hans Pomeranz, Australia, 1971)
- *Happy Feet* (George Miller, Warren Coleman and Judy Morris, Australia/USA, 2006)
- *Toomelah* (Ivan Sen, Australia, 2011)
- *Samson and Delilah* (Warwick Thornton, Australia, 2009)
- *The Lighthorsemen* (Simon Wincer, Australia, 1987)
- *Face To Face* (Michael Rymer, Australia, 2010)
- *Not Suitable For Children* (Peter Templeman, Australia, 2012)

- *Lore* (Cate Shortland, Australia, 2012)
- *Drift* (Ben Nott and Morgan O'Neill, Australia, 2012)
- *The Killer Elite* (Gary McKendry, Australian/USA, 2011)

INTERNATIONAL FEATURE FILMS

- *Schindler's List* (Steven Spielberg, USA, 1993)
- *Chopper Chicks in Zombie Town* (Dan Hoskins, USA, 1989)
- *Twist Around the Clock* (Oscar Rudolph, USA, 1961)
- *Linus eller Tegelhusets Hemlighet* (Vilgot Sjöman, Sweden, 1979)
- *Salt of the Earth* (Herbert J Biberman, USA, 1954)
- *Blue Valentine* (Derek Cianfrance, USA, 2010)
- *Welcome* (Philippe Lioret, France, 2009)
- *Der Gasmann* (Carl Froelich, Germany, 1941)
- *The Errand Boy* (Jerry Lewis, USA, 1961)
- *Booye Kafoor, Atre Yas* (Bahman Farmanara, Iran, 2000)
- *Main Hoon Naa* (Farah Khan, India, 2004)
- *A Good Man In Africa* (Bruce Beresford, South Africa/USA, 1994)
- *Patriot Games* (Phillip Noyce, USA, 1992)
- *Rango* (Gore Verbinski, USA, 2011)
- *Raging Bull* (Martin Scorsese, USA, 1980)
- *Edward Scissorhands* (Tim Burton, USA, 1990)
- *The Silence* (Ingmar Bergman, Sweden, 1963)
- *It's a Gift* (Hal Roach, USA, 1923)
- *Sex, Lies and Videotape* (Steven Soderbergh, USA, 1989)
- *Devdas* (Sanjay Leela Bhansali, India, 2002)

AUSTRALIAN DOCUMENTARIES

- *Shut Up Little Man! An Audio Misadventure* (Matthew Bate, Australia, 2011)
- *Mrs Carey's Concert* (Bob Connolly and Sophie Raymond, Australia, 2011)
- *murundak – songs of freedom* (Natasha Gadd and Rhys Graham, Australia, 2011)
- *Impressions of Basie* (Robin Copping, Australia, 1971)
- *Easy Come, Easy Go* (Peter Clifton, Australia, 2011)
- *In the Wake of the Stars* (Cinesound Productions, Australia, 1960)
- *The Hungry Tide* (Tom Zubrycki, Australia, 2011)
- *Wide Open Road – the Story of Cars in Australia* (Paul Clarke, Australia, 2011)
- *Divorce Aussie Islamic Way* (Jennifer Crone, Australia, 2011)
- *Ben Lee – Catch my Disease* (Amiel Courtin-Wilson, Australia, 2010)
- *On Borrowed Time* (David Bradbury, Australia, 2011)
- *Archie & Ruby* (Ron Reinhard, Australia, 1985)
- *Rubber at the Snowy* (Roland Litchfield, Australia, 1955)
- *The Bombing of Darwin – an Awkward Truth* (Artemis International, Australia, 2011)

AUSTRALIAN SHORT FILMS

- *Nullabor* (Alister Lockhart and Patrick Sarell, Australia, 2011)
- *Crossbow* (David Michod, Australia, 2007)
- *The Telegram Man* (James Khehtie, Australia, 2011)
- *Drive* (Cathy Birmingham, Australia, 1992)
- *Miracle Fish* (Luke Doolan, Australia, 2009)
- *Bird in the Wire* (Phillip Donnellon, Australia, 2001)
- *Bluto* (Albie Thoms, Australia, 1967)
- *Cigar Right?* (Lu Ran Xiao, Australia, 2010)
- *Nana* (Warwick Thornton, Australia, 2007)
- *Ocean* (Arthur and Corrinne Cantrill, 1980)
- *Berserk* (Graham Wieland, Australia, 1956 and 2009) – two versions
- *Spider Walk* (Andrew Curry, Australia, 2012).

LARGE FILM COLLECTIONS

In addition to the notable individual titles listed above, some major retrospective film collections have been added to our collection. These include:

- **Screen NSW.** A collection of original film components and prints for more than 20 features funded by Screen NSW, when previously operating as the New South Wales Film Corporation (1976–1988). Many key Australian feature film titles are represented, including:
 - » *Bliss* (Ray Lawrence, Australia, 1985)
 - » *Careful, He Might Hear You* (Carl Schultz, Australia, 1983)
 - » *Cathy's Child* (Don Crombie, Australia, 1979)
 - » *Emerald City* (Michael Jenkins, Australia, 1989)
 - » *Goodbye Paradise* (Carl Schultz, Australia, 1983)
 - » *Hoodwink* (Claude Watham, Australia, 1981)
 - » *The Last of the Knucklemen* (Tim Burstall, Australia, 1979)
 - » *...Maybe this Time* (Chris McGill, Australia, 1980)
 - » *Molly* (Ned Lander, Australia, 1983)
 - » *The Night the Prowler* (Jim Sharman, Australia, 1979)
 - » *The More Things Change* (Robyn Nevin, Australia, 1986)
 - » *The Place at the Coast* (George Ogilvie, Australia, 1987).
- **Australia Council Interviews c1975–1999.** A collection of filmed oral history interviews sponsored by the Australia Council of the Arts featuring discussions with many important Australian figures from the cultural sector (filmmakers, artists, writers, dancers, composers, and administrators). The film and videos acquired complement existing holdings previously lodged in 1985. Many of those interviewed are no longer alive and often this collection represents their only filmed interviews known to exist. Also included were Marionette Theatre of Australia archival material, an Aboriginal Variety Concert (filmed for the Australia Council), Actors Equity archival material, and the *Full of Life* (David Perry, Australia, 1985) four-part educational series titles.
- **Ansett Airlines of Australia.** A collection of more than 100 titles, including films, videos and several artefacts, covering the period from

1936 to c2000. The collection relates to material produced or sponsored by Ansett Airlines, Australia's first privately owned national airline, and includes many television advertisements, promotional films and documentaries.

- **Metro Screen.** A collection of more than 130 short films for various Metro Screen programs, including *Raw Nerve*, *First Break*, *Breakout*, *Indigenous Breakthrough*, *Lester Bostock Indigenous Mentorship Scheme* and *Multicultural Mentorship Scheme* titles.
- **South Australian Film Corporation Collection.** This collection is a second large volume of film, documentation and artefacts covering the entire production output of the SA Film Corporation (1974–1994).
- **The University of Sydney Library collection.** The university donated a collection of 16mm Australian documentary and short film titles, including *Aurora Australia* (Colin Hawke, 1982), *First Australian Sculpture Triennial* (Tim Dale, 1980), *Outdoor Theatre: the Building of a Children's Theatre* (University of Sydney, 1980), *Weddings* (Roger Sandall, 1976), *Wedding Camels* (David and Judith MacDougall, 1976), *Journey* (Colin Hawke, 1980) and *Gentleman's Halt* (Jim Dale, 1980).
- **Kasimir Burgess films.** This is a collection of digital video masters of many of his short films, including *Booth Story* (Australia, 2006), *Lone Rider* (Australia, 2007) and *Lily* (Australia, 2011). The latter was the winner of the prestigious Crystal Bear for best short film in the Generation Kplus section at the Berlin Film Festival, 2011.
- **Dennis Tupicoff.** New HD masters were lodged for five of his films, including *Chainsaw* (2008), *Into the Dark* (2002), *His Mother's Voice* (1997), *The Darra Dogs* (1993) and *Dance of Death* (1983).
- **Politician Doug Anthony's family's home movies.** These 16mm movies were shot by his brother Bob and father HL ('Larry') circa 1951–54, including some footage filmed abroad (in the USA, South Africa and the Philippines).
- **Tex Glanville Home Movies.** A collection of 8mm films dating from around the 1930s and 1940s filmed by popular Melbourne vaudeville rope-spinning performer Tex Glanville. The collection features colour footage of many Australian vaudevillian acts filmed exclusively

for his camera and includes rare footage of Australian country music singer, Smoky Dawson, practising his knife-throwing skills.

- **Rare candid home movie footage of Prime Ministers.** This 16mm colour footage shows Billy Hughes (circa 1951) and Harold Holt (circa 1960), the latter briefly seen relaxing in his wetsuit.
- **Reels of 35mm nitrate film originally owned by American boxer Jimmy Clabby.** Jimmy Clabby fought bouts in Australia in 1910–1911. Films include segments from several otherwise lost Australian Pathe Gazette newsreels featuring Clabby fighting and training, and an unidentified horse race at Flemington, possibly the 1910 Melbourne Cup.

AUSTRALIAN TELEVISION

CONTEMPORARY

- *Beaconsfield* (Southern Star, John Edwards, Nine Network, Australia, 2011)
- *Bikie Wars: Brothers In Arms* (Screentime Pty Ltd, Ten Network, Australia, 2012)
- *Miss Fisher's Murder Mysteries* (Every Cloud Productions, ABC TV, Australia, 2012)
- *The Straits* (Matchbox Pictures Pty Ltd, ABC, 2011)
- *Spirited, Series 2* (Southern Star Entertainment Pty Ltd, FOXTEL, 2011)
- *Wild Boys* (Southern Star Entertainment Pty Ltd, Seven Network, 2011)

CONTEMPORARY CHILDREN'S DRAMA

- *Dance Academy, Series 2* (ACTF, Werner Film Productions, 2011)
- *Lightning Point* (Jonathan M Shiff Productions, Ten Network, 2011)
- *Flea Bitten!* (Moody Street Kids Pty Ltd, Nine Network, 2011)

RETROSPECTIVE

- *Good Morning Australia* collection – selected episodes broadcast on the Ten Network from 1992–2005, including a Bert Newton tribute to Graham Kennedy after his death
- *Division 4*, Episode 286, 'Little Raver' (1975) – this episode won Sigrid Thornton a Sammy for best actress, and won the 1975 Logie for Best Individual Episode in a Series

- AUSTAR collection – a collection of moving image, documents and artefacts from AUSTAR
- *The Mike Walsh Show* collection – featuring interviews with significant Australians from 1978–1985, such as Joan Sutherland, Charles Perkins, David Gulpilil, Dame Beryl Beaufort, Dawn Fraser, and Nancy Wake
- A selection of National Indigenous Television-produced titles broadcast on the channel since the station opened, including:
 - » current affairs series, *Momentum* (2009–2010)
 - » *Barefoot Rugby League* (2011)
 - » *Hypothetical : Closing the Gap*, hosted by Geoffrey Robertson (2009)
 - » *We Remember...Lionel Rose MBE* (2011)
 - » *Gathering* (2011)
- Network Ten Parliament House News Masters Collection – includes stories of state and federal elections, leadership challenges and budgets, Mabo, pay TV, an ASIO spy, mining, immigration, the unknown soldier, the Gallipoli fiasco, nuclear protests, Timor, Indonesia, Skase, regional growth, gay laws, an Australian republic, a print inquiry and a media inquiry
- Seven Network Retrospective Acquisitions Program – *Home and Away*, *Denise*, *Gladiators*, *The Main Event*, *Wombat*, and *World's Greatest TV Commercials*.

NEWS AND CURRENT AFFAIRS

Our News and Current Affairs program is now supported by 38 free-to-air and subscription television stations around Australia. They provide copies of major Australian and international events reported on Australian evening news bulletins. This year coverage has included:

- Prime Minister Julia Gillard's Address to the Nation – Rollout of the Carbon Tax
- President Obama's address to the Australian Parliament, November 2011
- Coverage of the 2012 Queensland State Election
- Victory parade for Tour de France winner, Cadel Evans, August 2011
- 50th year celebrations of many of our regional TV stations – WIN Wollongong, WIN Ballarat and NBN Newcastle
- Analogue switch off, Riverland, SA.

RECORDED SOUND

SOUND RECORDINGS

- Collection of records chronicling the careers of Enzo Toppino and Peggy Mortimer
- Box set of 14 discs with a booklet of Cardiovascular and Respiratory Sounds recorded for the Australian Medical Association in 1946
- Complete 2010 Australian Music Prize entrants
- Over 2000 CDs from the ABC Archives and Library Services in Sydney and Hobart
- Over 2000 CDs from Radio JJJ
- Collection of CDs from the 2012 National Folk Festival
- Two copies of the Fred Smith CD, *Dust of Uruzgan*
- Twelve 78rpm discs in a box set of a lecture given by physicist Lord Rutherford at Göttingen, Germany, in 1931
- Various newly pressed vinyl records, including a box set of complete Powderfinger records
- A collection of CDs from the Illawarra Folk Festival
- Digital music files downloaded from bandcamp.com
- Master material for the album, *Glory Road*, by Richard Clapton
- Audiotapes, detailing the career of Australian experimental musician, Val Stephen
- 148 discs, cassettes, VHS and DVD items comprising Seb Chan's personal collection of experimental and underground music

RADIO RECORDINGS

- A lifetime collection of broadcast programs and recordings by Australian broadcaster, scriptwriter and personality Keith Smith
- Digital files of various programs from Melbourne radio station MTR
- A lacquer disc of 3AW football commentary by Norman Banks, 1959
- A collection of Merrick and Rosso radio and television programs
- An ongoing collection of the *Deadly Sounds* radio program
- A collection of recordings and documents detailing the career of Andre Navarre
- A collection of recordings by ABC radio producer Cleon Dennis

WEBSITE MATERIALS

Websites harvested via the Pandora partnership with the National Library of Australia included:

- Australian Federation Against Copyright Theft
- Australasian Performing Rights Association/Australasian Mechanical Copyright Owners Society
- Australian Teachers of Media
- Australasian Sound Recordings Association
- Australasian World Music Expo
- Clatterbox
- fbi Radio 94.5FM
- Flickerfest
- Jessica Paige
- Lexus Inside Film Awards
- Melbourne Chamber Orchestra
- Melbourne Queer Film Festival
- National Indigenous Radio Service
- Nullarbor – Animated Short Film by the Lamphade Collective
- Pordenone Silent Film Festival
- Queer Screen
- Ross Wilson
- Screen Producers Association of Australia
- The State Cinema, Tasmania.

ORAL HISTORY

Our oral history collection comprises full career interviews recorded with significant contributors in each of the core collection areas, including:

FILM

- Fred Schepisi (director)
- David Stratton (film critic)

BROADCAST

- Bob Rogers (radio personality)
- Phillip Adams (broadcaster and producer)
- Sam Chisholm (TV executive)
- George Donikian (TV news presenter)

RECORDED SOUND

- Brian Cadd (singer/songwriter)
- Iva Davies (composer/musician)

DOCUMENTS AND ARTEFACTS

- The William (Bill) Joseph Heffernan Collection – a collection comprising artefacts, documentation and original film materials from pioneering spear fisherman and underwater cameraman Bill Heffernan (1908–2003). Highlights include a 16mm and 35mm camera housing, diving masks and floats all self-designed and built, as well as correspondence from Charles Chauvel. Heffernan is believed to be the first Australian cameraman to film sharks underwater.
- Artefacts relating to Ken G Hall, including his engraved Waltham Watch presented in 1923, monogram cigarette case and a sketch of him by Robert Curtis Emerson.
- The Peter Luck Documentation Collection – two four-door filing cabinets filled with documentation (scrapbooks, scripts, correspondence and assorted papers) covering his career, including his Logie Award winning documentary television series, *This Fabulous Century* (1979) and *The Australians* (1981).
- A collection of documentation detailing the life and career of Sydney radio and television writer, Keith Smith (1917–2011).
- Unique original artwork by Harry Julius (1885–1938), Australian cartoonist and animator in

the early 20th century who produced some of Australia's earliest animated films in the *Cartoons of the Moment* series, included within *Australasian Gazette* newsreels c1914–1918.

- A Screen NSW documentation collection – a large collection of scripts, stills, promotional material and artworks relating to feature films funded by Screen NSW, when operating as the New South Wales Film Corporation (1976–1988). Titles include materials associated with many important Australian feature films, including *Bliss*, *Emerald City*, *Careful He Might Hear You*, *Place at the Coast* and *Goodbye Paradise*.
- An Edison Bell new century cylinder phonograph from 1901.
- Vintage posters for a number of Australian and international features, including the Australian distribution poster for *Ziggy Stardust and the Spiders from Mars* (DA Pennebaker, USA, 1973), the British quad poster for *Puberty Blues* (Bruce Beresford, Australia, 1981) and the Spanish release poster for *Turkey Shoot* (aka *El imperio de la Muerte*) (Brian Trenchard-Smith, Australia, 1982).
- Rare stills and posters relating to the careers of Errol Flynn and Peter Finch, extending coverage of these two key Australian actors in the national holdings.
- An original 1815 copper plate engraving of *Lanterna Magica* made by Italian illustrator and engraver, Bartolomeo Pinelli (20 November 1771 – 1 April 1835), an important addition to the NFSA pre-cinema collection.
- A collection of lobby cards from the Australian feature film, *Rangle River* (Clarence Badger, Australia, 1936).

- Two Camerascope stereoscopic viewers, produced by Cavanders Ltd in 1927 and used to view stereo cigarette cards that were given away in packets of cigarettes. One pair of cards was included in each viewer.
- Assorted publicity stills and lobby cards from many of Errol Flynn's American films, including *Captain Blood* (Michael Curtiz, USA, 1935), *The Adventures of Robin Hood* (Michael Curtiz, USA, 1938), *The Private Lives of Elizabeth and Essex* (Michael Curtiz, USA, 1939), *The Sea Hawk* (Michael Curtiz, USA, 1940), *Dawn Patrol* (Edmund Goulding, USA, 1938) and *Adventures of Don Juan* (Vincent Sherman, USA, 1948).
- Extensive documentation, props and costumes acquired from the production of *The Eye of the Storm* (Fred Schepisi, Australia, 2011), including scripts, art drawings and numerous costumes worn by the main characters from the film.
- Model ships used in *On the Beach* (Stanley Kramer, USA, 1959).
- CSIRO Publishing – a collection of hard copy scripts for over 100 CSIRO film and video productions c1960–1990.
- A Walkvision Speedie black and white portable television (Model ST200), plus cables and manual.
- A pristine billboard poster for *Age of Consent* (Michael Powell, Australia/UK, 1969).

Appendix 7: NFSA Ken G Hall Film Preservation Award Recipients

2011	David Hannay in acknowledgment of his career as a highly respected film and television producer, and his active involvement over many years in the preservation of film and television.
2010	Patricia Lovell AM, MBE for three decades of involvement in the industry and her tireless work in promoting the need for preservation to film industry colleagues, politicians and the community at large. Also in acknowledgment of Patricia's firm belief in the value and importance of the NFSA.
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 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. This has 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 <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, and for his service to the archive as a member of its interim council. Also, for 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). Also, 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) • 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.

SIGRID THORNTON PRESENTS AN AUSTRALIAN ACTOR'S PERSPECTIVE ON THE INDUSTRY

Actor Sigrid Thornton delivered the 2011 Longford Lyell Lecture at ACMI in Melbourne on Monday 28 November, offering her insight into the ever-changing Australian film and television industry.

BERTRAND TAVERNIER INTRODUCES LIFE AND NOTHING BUT – WITH Q&A

French director Bertrand Tavernier gave the 2008 Longford Lyell Lecture at the Arc cinema in Canberra, followed by a question-and-answer session hosted by David Stratton, on Friday 28 November.

THE LONG ROAD TO PICNIC – THE HAZARDS OF BEING A FILM PRODUCER

Australian film producer, Patricia Lovell AM MBE, delivered the 2007 Longford Lyell Lecture at the Arc cinema in Canberra on Tuesday 23 October.

BRUCE BERESFORD ON THE CHALLENGES AND TRIUMPHS OF HIS DYNAMIC CAREER

Renowned director, Bruce Beresford, presented the 2006 Longford Lyell Lecture at the Shine Dome, Canberra, on Wednesday 4 October.

*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.

*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.

*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.

*SOME SIGNIFICANT WOMEN IN
AUSTRALIAN FILM – A CELEBRATION AND
A CAUTIONARY TALE*

Jan Chapman, one of Australia's leading film producers, delivered the 2002 Longford Lyell Lecture, discussing women in Australian film, on 28 August at the Chauvel Cinema, Paddington.

*THE MAN WHO MET RAYMOND
LONGFORD*

The Inaugural Longford Lyell Lecture was delivered on 12 May 2001 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 registry of Australian recordings that celebrates the unique and diverse recorded sound culture and history of Australia. Public nominations for new additions to the registry are called for each year, and a panel of experts from the recorded sound industry and cultural institutions recommend which sounds should be added. 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 2011–12 are marked in yellow in the following list:

1896	<i>THE HEN CONVENTION</i> – Thomas Rome
1898	<i>THE RECORDINGS OF THE CAMBRIDGE ANTHROPOLOGICAL EXPEDITION TO TORRES STRAITS</i> – Alfred Cort Haddon and others
1899	<i>FANNY COCHRANE SMITH'S TASMANIAN ABORIGINAL SONGS</i> – Horace Watson
1904	<i>CHANT VENITIEN</i> – Nellie Melba
1910	<i>MY SOUTH POLAR EXPEDITION</i> – Ernest Shackleton
1915	<i>THE LANDING OF THE AUSTRALIAN TROOPS IN EGYPT</i> – Zonophone
1919	<i>COUNTRY GARDENS</i> – Percy Grainger
1924	<i>THE LONDON RECORDINGS</i> – Newcastle Steelworks Band
1927	<i>WALTZING MATILDA</i> – John Collinson
1927	<i>THE SAILORS</i> – Stiffy & Mo
1928	<i>HINKLER'S MESSAGE TO AUSTRALIA/INCIDENTS OF MY FLIGHT</i> – Bert Hinkler
1930	<i>THE 1930 AUSTRALIAN XI: WINNERS OF THE ASHES</i>
1931	<i>ALONG THE ROAD TO GUNDAGAI</i> – Peter Dawson
1936	<i>WRAP ME UP IN MY STOCKWHIP AND BLANKET</i> – Tex Morton
1937	<i>DAD AND DAVE FROM SNAKE GULLY</i> (radio series) – George Edwards Players

1938	<i>THE AEROPLANE JELLY SONG</i> – Joy Wigglesworth
1939	<i>THE ANNOUNCEMENT OF THE DECLARATION OF WORLD WAR II</i> – Prime Minister the Hon Robert Menzies MP
1939	<i>GIVE A LITTLE CREDIT TO YOUR DAD; LONESOME FOR YOU MOTHER DEAR</i> – Buddy Williams
1941	<i>THE ANNOUNCEMENT OF WAR WITH JAPAN</i> – Prime Minister the Hon John Curtin MP
1943	<i>THE MAJESTIC FANFARE</i> (ABC RADIO NEWS THEME) – Queen's Hall Light Orchestra
1943	<i>THE MAIDEN PARLIAMENTARY SPEECHES OF DAME ENID LYONS AND DOROTHY TANGNEY</i> – Dame Enid Lyons, Dorothy Tangney
1944	<i>SWANSTON ST SHAMBLE; TWO DAY JAG</i> – Graeme Bell
1948– 1962	<i>PICK A BOX</i> – Bob Dyer
1949	<i>THEME FROM BLUE HILLS</i> – New Century Orchestra
1950	<i>MARANO LULLABY</i> – Harold Blair
1950	<i>CORROBOREE</i> – Sydney Symphony Orchestra
1952	<i>KEN HOWARD CALLING THE MELBOURNE CUP</i> – Ken Howard MBE
1953	<i>JACK LUSCOMBE</i> – interviewed by John Meredith
1953	<i>TRIBAL MUSIC OF AUSTRALIA</i> – AP Elkin
1954	<i>THE VEGEMITE JINGLE</i> – The Happy Little Vegemites
1955	<i>SMOKY DAWSON AND THE ADVENTURE OF THE SINGING BULLET</i> – Smoky Dawson
1957	<i>PUB WITH NO BEER</i> – Slim Dusty
1958	<i>MY COUNTRY</i> – Dorothea Mackellar
1959	<i>BYE BYE BABY</i> – Col Joye
1960	<i>SHE'S MY BABY</i> – Johnny O'Keefe
1960	<i>THE ART OF THE PRIMA DONNA</i> – Dame Joan Sutherland
1962	<i>GEORGIA LEE SINGS THE BLUES DOWN UNDER</i> – Georgia Lee
1964	<i>I'LL NEVER FIND ANOTHER YOU</i> – The Seekers
1966	<i>FRIDAY ON MY MIND</i> – The Easybeats
1966	<i>IN THE HEAD THE FIRE</i> – Nigel Butterley
1967	<i>IRKANDA IV</i> – Melbourne Symphony Orchestra
1968	<i>BIRD AND ANIMAL CALLS OF AUSTRALIA</i> – Harold J Pollock

1968	<i>LIONEL ROSE WINS THE WORLD TITLE</i> – Ron Casey
1971	<i>JUST THE BEGINNING</i> – Don Burrows Quartet
1971	<i>EAGLE ROCK</i> – Daddy Cool
1972	<i>MOST PEOPLE I KNOW (THINK THAT I'M CRAZY)</i> – Billy Thorpe and the Aztecs
1972	<i>I AM WOMAN</i> – Helen Reddy
1973	<i>THE LONER</i> – Vic Simms
1973	<i>OPENING CONCERT SYDNEY OPERA HOUSE</i> – Sir Charles Mackerras/Sydney Symphony Orchestra/Birgit Nilsson
1974	<i>LIVING IN THE 70s</i> – Skyhooks
1974	<i>CYCLONE TRACY, DARWIN</i>
1975	<i>'KERR'S CUR' SPEECH</i> – Gough Whitlam
1976	<i>I'M STRANDED</i> – The Saints
1980	<i>THE 4 × 100 MEN'S MEDLEY RELAY FINAL AT THE MOSCOW OLYMPICS</i> – Norman May
1981	<i>DOWN UNDER</i> – Men at Work
1981	<i>WE HAVE SURVIVED</i> – No Fixed Address
1983	<i>JAILANGURU PAKARNU</i> – The Warumpi Band
1986	<i>WE ARE GOING</i> – Oodgeroo Noonuccal (Kath Walker)
1987	<i>REBETIKA SONGS</i> – Apodimi Compania
1987	<i>I SHOULD BE SO LUCKY</i> – Kylie Minogue
1987	<i>VOSS</i> – Richard Meale
1991	<i>TREATY</i> – Yothu Yindi
1991	<i>FROM LITTLE THINGS (BIG THINGS GROW)</i> – Paul Kelly and Kev Carmody
1992	<i>PAUL KEATING'S 'REDFERN ADDRESS'</i> – Paul Keating

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
- 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 life-long 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.

2011	Bill Armstrong for his contribution to documenting the industry, which has involved the undertaking of oral history interviews with key industry players and the re-mastering and re-releasing of seminal Australian recordings on his Bilarm label.
2010	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: Thomas Rome Lecture Series

Inaugurated in 2008, the NFSA's Thomas Rome Lecture series is named after the man who made the earliest known sound recording in Australia. Rome's recording, made in 1896, was a novelty song called *The Hen Convention* which featured a shop assistant imitating a clucking chicken.

The Thomas Rome Lecture series gives leading figures in the Australian recorded sound industry an opportunity to present their thoughts and ideas on current issues faced by the industry.

Thomas Rome 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 history of recorded sound, its cultural heritage and preservation for posterity.

FROM CYLINDER TO CLOUD

One of Australia's broadcasting pioneers, Chris Winter, delivered the 2011 Thomas Rome Lecture at Arc cinema in Canberra on Tuesday 27 September. Chris explored the evolution of music, radio, TV and new media.

THE FUTURE OF MUSIC

President and Chairman of Warner Music Australia and Chairman of the Australian Recording Industry Association, Ed St John, delivered the 2010 Thomas Rome Lecture at the headquarters of the Australasian Performing Rights Association/Australasian Mechanical Copyright Owners Society in Ultimo, Sydney, on Tuesday 7 September.

EXPLORING THE FUTURE OF COMMERCIAL RADIO IN AUSTRALIA

CEO of Commercial Radio Australia, Joan Warner, delivered the 2009 Thomas Rome Lecture at the NFSA, Canberra, on Tuesday 18 August.

A SOUND RECORDING INDUSTRY IN AUSTRALIA

International music industry executive, Michael Smellie, delivered the 2008 Thomas Rome Lecture at the NFSA, Canberra, on Wednesday 18 June.

Appendix 12:

Scholars and Artists In Residence Program – Research Fellows 2011–12



2011 Indigenous Research Fellow

DR BRENDA CROFT

LECTURER,
Indigenous Art, Culture and Design,
University of South Australia

Adelaide, SA

July – August 2011

*Still in my mind: Gurindji experience,
location and visual study of the Gurindji
Walkoff (August 1966)*

Dr Brenda Croft, the recipient of the 2011 NFSA Indigenous Research Fellowship, is related to the Gurindji/Malgnin/Mudpurra peoples from Kalkaringi/Daguragu in the Northern Territory.

Brenda Croft was born in Perth and since 2009 has lived in Adelaide where she is a lecturer at the University of South Australia. From 2002–09 she was Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia, Canberra. There, she curated the inaugural National Indigenous Art Triennial, 'Culture Warriors', among other national and international exhibitions and projects.

Ms Croft has also been active in the arts and cultural sectors since the mid-1980s as an artist, administrator, curator, writer, lecturer and consultant. As an artist, she has exhibited extensively since 1985, in numerous international exhibitions and residencies, with her work represented in major public and private Australian and international collections. In 1995 she was awarded a Master of Art Administration from the UNSW College of Fine Arts and received a UNSW Alumni Award in 2001. In 2009 she received an Honorary Doctorate in Visual Arts from the University of Sydney in acknowledgment of her contribution to contemporary Indigenous art and culture.

The NFSA Indigenous Fellowship enables Ms Croft to research material relating to her community in the Northern Territory, particularly in relation to the pastoral industry. It is intended that this material will eventually be made available on a community-owned and directed website, accessible to interested people.

Ms Croft is coordinator of the Gurindji Freedom Day, which is commemorated on 26 August each year. The Gurindji Walkoff was initiated by Gurindji/Malgnin leader Vincent Lingiari on 23 August 1966 and lasted until 1974. This event lit the fire that became the national land rights movement.

Ms Croft calls her NFSA project, 'Still in my mind: Gurindji experience, location and visuality'. It takes inspiration from the words of revered Gurindji elder and kadijeri (senior law man), Vincent Lingiari, 'that land ... I still got it on my mind', a profound statement reiterating his deep commitment to his Gurindji/

Malgnin peoples and their customary homelands on Wave Hill in the Northern Territory. On 23 August 1966, Lingiari led the Gurindji Walkoff, as it became known, commencing an eight-year-long strike by Aboriginal stockmen and their families working at Wave Hill Station, owned by British Pastoral Company, Vestey's. A re-telling of this story from a specifically Gurindji perspective forms the basis of this project.

Ms Croft is a direct descendant of this senior Gurindji/Malgnin elder and this, and extended Gurindji familial relationships underline the significance of this project in ensuring that living family members maintain Indigenous cultural practices of obligation and responsibility for transmitting knowledge through kinship connections.

To develop Gurindji-specific visual documentation of landscape, people, kinship and culture, Ms Croft will draw on the NFSA archives to provide a new inter-cultural form of community-based art practice as a platform for country research and community education. She also aims to produce a unique model of Aboriginal research that proceeds from, and develops, internationally recognised accounts of Indigenous culture as a mode of community capacity-building which, while Gurindji-specific, can be reproduced elsewhere.

The NFSA Indigenous Fellowship will enable Ms Croft to access archival material relating to the Gurindji Walkoff in the 1960s and further material – audio and visual – relating to the pastoral industry in northern Australia. She will also be accessing archives of the National Archives of Australia, the National Library of Australia and the Australian Institute of Aboriginal and Torres Strait Islander Studies.



MR ANTHONY LINDEN JONES

COMPOSER, CONDUCTOR AND PERFORMER

Kurrajong, NSW

July, September – October 2011

*Jindyworobak screen music: the
representation of Aboriginality in the music
of Australian film (1945–65)*

This project investigated film scores written by a group of Australian composers who have come to be known collectively as 'the musical Jindyworobaks' (1945–65). Particular focus is given to those films concerning Aboriginal or Torres Strait Islander people, culture, language or stories.

The project sought to achieve the following aims:

- identify the musical techniques employed by these composers to represent Aboriginal or Torres Strait Islander people, their stories, culture and/or language
- identify the extent to which elements of Aboriginal or Torres Strait Islander language, stories, songs, music and other cultural elements were incorporated into the film music

- play a part in the rehabilitation of these Jindyworobak composers in the perception of the wider public, both within Australia and internationally
- identify and recommend scores which could be restored for potential performances and recordings by professional orchestral or chamber ensembles.

Anthony Linden Jones holds a Bachelor of Music with Honours in Composition from the Sydney Conservatorium of Music (1995), where he is currently a candidate for a Masters of Music (Musicology). A proposal is about to be submitted to upgrade his candidature to PhD with the support of his supervisor, Dr Peter Dunbar-Hall, with the research topic, 'Beyond the Didjeridu: the Representation of Aboriginality in Australian Film Music'.

His own compositions have attracted a number of awards, including the John Antill Scholarship, the Don Banks Memorial Scholarship and the Alfred Hill Prize (all in 1994). He was a participant in the 1996 Australian Composers' Orchestral Forum with the Tasmanian Symphony Orchestra and conductor David Porcelijn, culminating in a performance and national broadcast. Other works have received repeat performances and broadcasts in Australia, Europe and the US. Since 1996, the majority of his compositions have been for film. A number of scores have attracted awards, including *Sneak Preview* (Sarah Curnow, Australia, 1996) which won an Australian Guild of Screen Composers Award in 1996, and *The Third Note* (Catriona Mackenzie, Australia, 2000) which was nominated for an Australian Film Industry Award in 2001, as well as a number of awards at international festivals.

Mr Linden Jones is especially interested in working on films with Indigenous content, having worked with several Aboriginal directors. He is also active in the teaching of new directors at the Eora Centre for Aboriginal Studies in Chippendale, Sydney. His first peer-reviewed paper, 'Beyond the didjeridu: the representation of Aboriginality in the music of Australian films', is slated for publication in the proceedings of the Australian Institute of Aboriginal and Torres Strait Islander Studies' 2009 National Indigenous Studies Conference. He is currently working on another paper, 'Ancient archetypes: the Greek chorus in *The Tracker* (Rolf de Heer, 2009)'.



DR KENNETH MORGAN

PROFESSOR OF HISTORY,
Brunel University, London

London, United Kingdom

August – September 2011

A discography of Australian symphony orchestras

This fellowship compiled a comprehensive discography of Australian orchestras on LP and CD as part of a larger project on the history of Australian symphony orchestras since 1860. The larger project deals with such themes as the growth in professional standards in orchestras, the development of orchestral repertoire, the cultivation of audiences through subscription concerts and festivals, and the orchestra's role in the international recording industry.

In the past, Dr Morgan's work has been supported by a grant from the British Academy, a Frederick Watson Fellowship at the National Archives of Australia, and a Harold White Fellowship from the National Library of Australia. Publications arising from this research are:

- Australia's Orchestras on Record, *Classic Record Collector* (2009), no. 56, pages 11–19
- Cultural Advance: the Formation of Permanent Symphony Orchestras in Australia, *Musicology Australia* (2011)
- *Music in a Virgin World: the Development of Australian Orchestras before the ABC* (under consideration by the Journal of the Royal Australian Historical Society).

Dr Morgan has also presented papers from this research at King's College, London, and at the National Library of Australia. In November 2010 he presented a paper on the patronage of orchestras in Melbourne c1900–1940 at a symposium on GWL Marshall-Hall at the University of Melbourne.



DR LISA MILNER

ASSOCIATE LECTURER,
School of Arts and Social Sciences,
Southern Cross University

Coffs Harbour, NSW

October 2011

Federal election media: Australia votes

For over ninety years, election campaign media in Australia has set the agenda for debate, defined the experience of citizenship for the voter and projected carefully selected images of the nation. The aim of this project was to build a collection of Australian election campaign advertisements made for radio, cinema and television to determine the nature of changing representations of politicians and their parties. An analysis of the history of our election media will enable an understanding of the role that such campaigns have played in the development of national identity and citizenship.

Ms Milner teaches in the Media program at Southern Cross University at the Coffs Harbour campus. Her current research interests include Australian media in elections, screen representations of workers and unions, and the power of the documentary format to represent working communities. Published work includes *Fighting films: a history of the Waterside Workers Federation Film Unit* (2003) and papers on non-feature and community screenworks, particularly documentaries. Alongside her academic output, Ms Milner produces and directs community film, theatre and writing works.



DR MICHELLE POTTER

FREELANCE HISTORIAN AND WRITER
(formerly at the National Library of
Australia and the New York Public Library)

Wanniassa, ACT

January 2012

The film and television commissions of designer Kristian Fredrikson

This project examined the work and aesthetic of theatrical designer Kristian Fredrikson (1940–2005), perhaps the most awarded and acclaimed designer yet to have pursued a career in theatrical design in Australia. In a highly diverse and prolific working life that spanned some 40 years and resulted in over 120 works, Fredrikson was equally at home designing for dance, opera, theatre, musicals, film and television and was also one of a team of designers working on the Sydney 2000 Olympic Opening Ceremony.

Dr Potter researched Fredrikson's work as a costume designer for film and television, which is the least known aspect of his work. Dr Potter also investigated NFSA material relating to Fredrikson-designed works for Graeme Murphy's Sydney Dance Company. Recordings of older Sydney Dance Company works are not easily available for viewing and research, and examination of such footage gives crucial insight into how costumes move on the body during performance.

Dr Potter's research will form part of the first book on Fredrikson with the working title *Kristian Fredrikson: art of seduction* which will highlight those qualities that have given his work its distinctive and engaging attributes of elegance and sensuality.

Dr Potter gave a presentation about Fredrikson in Melbourne in April 2012 as part of the Victorian Arts Centre's 'Limelight' series.



MS ROWENA CROWE
FREELANCE DRAMA AND
DOCUMENTARY EDITOR–ANIMATOR

Maroubra, NSW

February 2012

What love sounded like: an exploration of Australian intimate human stories based on domestic home-made audio recordings from the late 1800s to the present

This project provided the basis for a larger animation project that focused on domestic home-made audio recordings from the late 19th century to the present day. Ms Crowe has a particular interest in these smaller home-made domestic recordings, and recordings that touch on the theme of love, important because these recordings show a more intimate portrait of our ancestors and, therefore, ourselves. They convey a very human and unique link to our past that contemporary audiences can immediately relate to.

The audio material collected will create the soundtrack of a short animation or animations based on film and photographs from the era of the audio recording. In this way, the moving images and still photographs sketch accurate costumes, architecture and other objects from the period relevant to the year the recording was made. This research at the NFSA will be part of a larger trans-media documentary project to be completed after the research fellowship.

This project shows Australia's smaller and more intimate personal history against the backdrop of its larger history. This unique way of presenting history from found sound and re-drawn and re-imagined visuals brings to life our very human past and gives it a humanity and heartbeat, providing its audiences with a window into another time.



PROFESSOR ANNA HAEBICH
SENIOR RESEARCH FELLOW,
Curtin University

Perth, WA

March – April 2012

West Australian Aboriginal Public Performances in the NFSA Collection

Professor Haebich searched the national audiovisual collection for words, sounds and images of the rich history and traditions of Aboriginal performance in Western Australia. These findings will form part of a new knowledge bank to be channelled out via an e-performance archive to enrich Aboriginal culture and creativity and encourage innovative scholarly research. From the collection, she will also draw together threads of stories about the power of celebrating culture and protesting injustice through performance. These threads will provide inspiration for later collaborative works with Aboriginal performers, presenting new stories and interpretations that enrich our understanding of the present through creative visions from the past.

Professor Haebich aims to produce a comprehensive e-research archive of Western Australia's Aboriginal public performance in the national audiovisual collection. She is also planning an e-archive of WA Aboriginal performance to include still and moving images, scripts, articles, various media, ephemera and other memorabilia, video and sound interviews and transcripts, personal memoirs and guides to other publications, websites, public repositories and private collections. The e-archive will improve access to the national audiovisual collection by WA Aboriginal performers and communities for research and creative expression. Professor Haebich will also devise innovative concepts for publications and presentations to transfer knowledge of past and contemporary Aboriginal public performance to Aboriginal and other national and global publics.



PROFESSOR CLINTON FERNANDES
ASSOCIATE PROFESSOR,
Politics Program, School of Humanities &
Social Sciences, Australian Defence Force
Academy, UNSW

Canberra, ACT

12 March – 20 April 2012

Australian Foreign Policy towards Timor-Leste and Indonesia

This project analysed Australian foreign policy during East Timor's war of independence (1974–2002). In 1975, Indonesia invaded East Timor, occupying it for the next 24 years. Successive Australian governments supported the Indonesian occupation of East Timor for many years, arguing that Australia's national interest demanded good relations with Indonesia. The independence of East Timor had been opposed by many powerful states and regarded as a lost cause but it became a *cause célèbre* of a growing number of activists operating across international borders for many years. In Australia, a coalition of human rights, church, union and other groups campaigned vigorously in support of East Timor's right of self-determination. Finally, in September 1999, the Australian government took the lead in assembling a multinational force to enforce the peace and guarantee East Timor's independence.

This project aimed to examine Australian foreign policy towards East Timor and the civil society challenges to it. Dr Fernandes's research will result in the creation of a visually engaging, multimedia educational experience that allows the study of Australian foreign policy to be brought onto the national high school curriculum.

Dr Fernandes drew on the national audiovisual collection's extensive archive of Timor-related materials, unparalleled anywhere in the world, and will help extend the NFSA's association with Timor that has formed over several decades.



DR ALISTAIR NOBLE
ASSOCIATE DEAN,
College of Arts & Sciences, ANU

Canberra, ACT

April – May 2012

Investigating audiovisual materials held by the NFSA documenting aspects of pre-Khmer Rouge Cambodian culture (ie pre-April 1975), with a special focus on music

The national audiovisual collection contains recordings and films of Cambodian music and dance pre-dating the wholesale destruction of the greater part of Khmer intangible cultural heritage under the Khmer Rouge government of the 1970s. Since the end of the civil wars in Cambodia in the late 1990s, there has been a concerted effort to reconstruct, as far as possible, this near-lost heritage. This restoration has been hampered by the fact that very few leading artists escaped into exile or survived the Khmer Rouge period of persecution. While surviving artists and teachers are perhaps of prime importance, recordings, films and other documents (such as ethno-musicological studies conducted during the colonial period) are also of inestimable value to present-day Cambodian musicians and dancers.

Dr Noble identified relevant materials in the national audiovisual collection, then worked to contextualise them – both in terms of their origins as field recordings/films and also in terms of the collection. Building on this initial research, his analysis then evaluated, assessed and critiqued the materials –interrogating them from the perspective of musicology, cultural heritage, and also as primary historical sources.

Among the many relevant materials are diplomatic home movies, early colonial film footage, several documentaries about the recent resurrection of performing arts in Cambodia, and radio

and television news reports, including the field recordings of the Australian radio journalist, Wilfrid Thomas (1904–1991).

Dr Noble's research facilitated connections between the NFSA, the Australian National University (ANU), and research organisations in Cambodia, including the Royal University of Fine Arts in Phnom Penh, the Media and Communication Department of the Royal University, and the National Museum. Depending on the evaluative findings, it may be possible to arrange repatriation of these materials through the Department of Foreign Affairs and Trade. Through his association with the ANU, Dr Noble will draw on their resources to consult with experts in the field of South-East Asian studies, and to build on existing networks of communication in the region.

Dr Noble's research will also assist the broader mapping of the cultural communities represented in the NFSA collection. It will also benefit the cultural communities in Cambodia and in diaspora by drawing attention to materials of significance to their own cultural heritage, and facilitating access to them through profiling their significance to a broad public.

Dr Noble anticipates that this project will be the first stage of an ongoing, larger analytical project in which Cambodian music will be one case study. Furthermore, he aims to build a network of connections between music research and educational institutions in the Asia-Pacific region, of which the connections established through this project will form the initial part.

Appendix 13: Conferences and Festivals Attended/Papers Presented

Anderson, Trevor

- Attended the *Australian International Movie Convention*, Gold Coast, August 2011

Bacic, Gordana

- Attended the Australia Council for the Arts *Marketing Summit 2012*, Melbourne, May 2012

Baldwin, Frances

- Attended the *Australian Subscription Television and Radio Association Conference*, Sydney, March 2012

Barnett, Bronwyn

- Attended the *Australian Subscription Television and Radio Association Conference*, Sydney, March 2012

Berryman, Ken

- Attended and chaired 'The Art of Interviewing for Film' panel session at the *Oral History Association of Australia 17th National Conference: Communities of Memory*, Melbourne, October 2011

Boden, David

- Attended the *Melbourne International Film Festival*, Melbourne, July 2011
- Attended the *Sydney Film Festival*, Sydney, June 2012

Carter, Trevor

- Attended the bi-annual *Society of Motion Picture and Television Engineers Conference*, Sydney, July 2011

Chester, Cassandra

- Attended the *Culture Clash: Unusual Partnerships and New Audiences in Cultural Institutions* seminar presented by Museums and Galleries NSW, Sydney, May 2012
- Attended the Australia Council for the Arts *Marketing Summit 2012*, Melbourne, May 2012

Cooney, Imelda

- Attended and presented at the Digital Outreach stream of the *QuestNet Conference*, Coolangatta, July 2011
- Attended the *Culture Clash: Unusual partnerships and New Audiences in Cultural Institutions* seminar presented by Museums and Galleries NSW, Sydney, May 2012

Cooper, Anne

- Attended the *Australasian Sound Recordings Association Conference*, Canberra, November 2011

Corfield, Arlene

- Attended the *ACT Chief Financial Officer Symposium*, Canberra, May 2012

Coupe, Bronwyn

- Attended the Copyright Society of Australia's *Law and Practice Symposium*, Sydney, October 2011
- Attended the *Australian Digital Alliance Policy Forum*, Canberra, March 2012

Cowell, Bruce

- Attended the bi-annual *Society of Motion Picture and Television Engineers Conference*, Sydney, July 2011

Cowie, Tim

- Attended the bi-annual *Society of Motion Picture and Television Engineers Conference*, Sydney, July 2011

Cruickshank, Jane

- Attended Artsupport Australia's *Advanced Major Gifts Fundraising Masterclass*, Sydney, November 2011

Davies, Matthew

- Attended the *Australasian Sound Recordings Association Conference*, Canberra, November 2011

Davis, Emma

- Attended the *Australasian Reporting Awards – Integrated Reporting Seminar*, Sydney, June 2012

Drake, Simon

- Attended *Archiving the Iconic – Australian Society of Archivists Symposium*, Sydney, October 2011

Elliot, Glenn

- Attended the *Australasian Sound Recordings Association Conference*, Canberra, November 2011

Flynn, Adam

- Attended the *15th Biennial Copyright Law & Practice Symposium*, Copyright Society of Australia, Sydney, October 2011
- Attended the *Australian Digital Alliance Copyright Forum – Growing the Digital Economy: Copyright Exceptions for the Internet Age*, Canberra, March 2012
- Attended the *CAC Act Legal Network Forum*, Australian Government Solicitor, Melbourne, March 2012
- Attended *Information Contact Officer Network* meetings, Office of the Australian Information Commissioner, Canberra, September 2011 and June 2012

Fumic, Viktor

- Presented to the Heraldry & Genealogy Society of Canberra. The presentation was entitled *Looking after your Audiovisual and Photographic Collection*, Canberra, October 2011

Gherdevich, Sonia

- Attended the *Melbourne International Film Festival*, Melbourne, July 2011
- Attended the *Digital Culture Public Sphere*, Sydney, October 2011
- Attended the *From the Ashes* festival commemorating the bombing of Darwin 70th Anniversary, Darwin, February 2012

Gifford, Brenda

- Attended the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) *National Indigenous Studies Conference*, Canberra, September 2011
- Attended *Archiving the Iconic – Australian Society of Archivists Symposium*, Sydney, October 2011
- Attended the *International Conference of Indigenous Archives, Libraries and Museums*, Tulsa, USA, June 2012

Guster, Christine

- Attended the *Oral History Association of Australia's 17th National Conference: Communities of Memory*, Melbourne, October 2011

Heffernan, David

- Attended the *Australasian Sound Recordings Association Conference*, Canberra, November 2011

Hunt, Belinda

- Attended the *Australasian Reporting Awards – Integrated Reporting Seminar*, Sydney, June 2012

Ishikawa, Shingo

- Attended the Australian Institute for the Conservation of Cultural Material's *National Conference*, Canberra, October 2011

Labrum, Meg

- Attended and presented at the *Pordenone Silent Film Festival*, Italy, October 2011
- Attended the *International Federation of Film Archives Executive Committee Meeting* as Secretary General, Pordenone, Italy, October 2011
- Attended and presented at the *Australian International Documentary Conference*, Adelaide, February 2012
- Attended the *International Federation of Film Archives Congress*, Beijing, China, April 2012

Loebenstein, Michael

- Attended the *International Federation of Film Archives Congress*, Beijing, China, April 2012

Millard, Heather

- Attended the *Government Marketing Conference*, Gold Coast, September 2011
- Attended the *Canberra Marketing Forum*, Canberra, September 2011
- Attended the *Australian Tourism Directions Conference*, Canberra, October 2011

Newnham, Mick

- Presented at the *Sound and Image Collections Conservation Workshop (SOIMA 11)*, Riga, Latvia and Vilnius, Lithuania, August, 2011
- Presented *Sustaining Local Knowledge for the Future Generations* at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) *National Indigenous Studies Conference*, Canberra, September 2011
- Attended and presented at the *Australian Institute for the Conservation of Cultural Material National Conference*, Canberra, October 2011
- Keynote speaker at the *International Conference on Digital Preservation (iPres) 2011 Conference*, Singapore, November 2011
- Attended the *Association of Moving Image Archivists 2011 Conference*, Austin, USA, November 2011
- Consultancy for the Library of Congress, Culpeper, USA, November 2011
- Attended and presented at the *Southeast Asia-Pacific Audio Visual Archives Association Annual Conference*, Ho Chi Minh City, Vietnam, April 2012

Nolan, Anna

- Attended the *Australian International Documentary Conference*, Adelaide, February 2012

North, Jacqui

- Attended the *From the Ashes* festival commemorating the bombing of Darwin 70th Anniversary, Darwin, February 2012
- Attended the screen industry professionals seminar presented by Screen NSW and the Sydney Film Festival *Inside Out/Outside In*, Sydney, June 2012

O'Neill, Gerry

- Attended the *Australasian Sound Recordings Association Conference*, Canberra, November 2011
- Presented to the *Queanbeyan Historical Museum Society* as part of Heritage Week on *Caring for your Audiovisual and Photographic Collections*, Queanbeyan, April 2012

O'Neill, Shevaun

- Attended the *Australian Digital Alliance Policy Forum*, Canberra, March 2012

O'Reilly, Angelo

- Attended the *Australasian Sound Recordings Association Conference*, Canberra, November 2011.

Piromalli, Cynthia

- Attended the *Sydney Film Festival*, Sydney, June 2012

Ree, Harry

- Attended the *Time to Bin your DVD Player* seminar presented by the Australian Interactive Media Industry Association, Sydney, September 2011
- Attended the *Australian International Documentary Conference*, Adelaide, February 2012
- Attended the *Digital Deal Structures: Making the Most of your Content* seminar presented by the Screen Producers Association of Australia Holding Redlich Business Class, Sydney, June 2012

Robertson, Melinda

- Attended the Art Gallery of New South Wales's *Borderlands: Photography and Cultural Contest*, Sydney, March 2012
- Attended the Museum of Contemporary Art's *Rights Management* panel discussion as part of the Vivid festival, Sydney, June 2012

Shannon, Brooke

- Presented to the Heraldry & Genealogy Society of Canberra. The presentation was entitled *Looking after your Audiovisual and Photographic Collection*, Canberra, October 2011
- Attended the *Australian Institute for the Conservation of Cultural Material National Conference*, Canberra, October 2011
- Attended the *Digital Show, Professional Imaging Convention*, Melbourne, May 2012

Schou, Judy

- Attended and presented at the *Australian Institute for the Conservation of Cultural Material National Conference*, Canberra, October 2011

Smith, Brendan

- Attended and presented at the *Digital Outreach stream of the QuestNet Conference*, Coolangatta, July 2011
- Attended and presented at the *Museums Australia National Conference*, Perth, November 2011

Stone, Kate

- Attended and presented at the *National Digital Forum*, Wellington, New Zealand, November 2011

Stuetz, Terry

- Attended the bi-annual *Society of Motion Picture and Television Engineers Conference*, Sydney, July 2011

Tully, Helen

- Attended the *Australian Subscription Television and Radio Association Conference*, Sydney, March 2012

Turnour, Quentin

- Attended the *Melbourne International Film Festival*, Melbourne, July 2011
- Attended the *Southeast Asian Film Festival*, Singapore, March 2012
- Attended the *Hong Kong Film Festival*, Hong Kong, March–April 2012
- Attended the *Sydney Film Festival*, Sydney, June 2012

Watson, Tony

- Attended and presented at the 'Case studies – four leading Australian examples of the Gov 2.0 stream' of the *Smart Government Australia 2011 Conference*, Canberra, September 2011

Weinert, Darren

- Presented to the Queanbeyan Historical Museum Society, as part of Heritage Week, on *Caring for your Audiovisual and Photographic Collections*, Queanbeyan, April 2012

Yates, Kerry

- Attended the *Australian Institute for the Conservation of Cultural Material National Conference*, Canberra, October 2011

Zerial, George

- Attended the bi-annual *Society of Motion Picture and Television Engineers Conference*, Sydney, July 2011

Appendix 14: Partnerships

Name of Organisation	Role
Acton Walkways	Sponsor of the Acton Walkways project
Adelaide Film Festival	Cultural partner (Corrick program) and screening partner for <i>Nippon Modern Tour</i>
Alliance Française, Canberra	Screening partner for the French Film Festival
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
Arts Mildura	Screening partner for Big Screen – Mildura Wentworth Arts Festival
Australian Ballet School	Heath Ledger Young Artists Oral History Project partner
Australian Broadcasting Corporation	<i>australianscreen online</i> collection partner
Australian Broadcasting Corporation Local Radio	Big Screen media partner
Australian Centre for the Moving Image	DIY <i>australianscreen online</i> collection partner, screening partner and joint partner in the Australian Mediatheque at Federation Square, Melbourne
Australian Cinematographers Society	Sponsor of the John Leake OAM ACS Award supporting the work of emerging cinematographers
Australian Film Institute	Industry partner for the Australian Academy of Cinema and Television Arts Awards
Australian Film, Television and Radio School	Heath Ledger Young Artists Oral History Project partner
Australian Institute of Aboriginal and Torres Strait Islander Studies	<i>australianscreen online</i> collection partner and memorandum of understanding partner for complementary collection, preservation and access delivery activities
Australian National Maritime Museum	Memorandum of understanding partner to facilitate joint programs in Sydney and the sharing of infrastructure (event spaces and video-conferencing venues), providing opportunities for cultural, educational and promotional events

Name of Organisation	Role
Australian National University	Partner for the: Southeast Asian Regional Intersections workshops Heath Ledger Young Artists Oral History Project Australian Research Council linkage grant for <i>Deepening Histories of Place: Exploring Indigenous Landscapes of National and International Significance</i> Memorandum of understanding encouraging closer collaborative arrangements between the NFSA and the ANU College of Arts and Social Sciences Emerging Artists support scheme
Australian Songwriters' Association	Sponsor of an award in the 'lyrics' category of the Australian Songwriters' Association's annual Australian Songwriting Contest
Australian Teachers of Media	Online partner for School Screen
Australian War Memorial	<i>australianscreen online</i> collection partner, with the NFSA providing cold storage for their nitrate film collection
Blackfella Films	Screening partner for the Message Sticks Indigenous Film Festival (Black/School Screen)
British Library	Staff Exchange Program
Burnie Shines festival	Screening partner for Big Screen
Canberra International Film Festival	Cultural partner
Canberra International Music Festival	Cultural partner
Charles Sturt University	Ongoing partner in the collaborative presentation of the Audiovisual Archiving Graduate Certificate
Clarence Valley Council	Screening partner for Big Screen
Country Arts WA	Screening partner for Big Screen – festival screenings in Gascoyne region, WA
Currency Press	Partner in <i>Australian Screen Classics</i> Publications
DAMSmart	Partnership arrangement whereby we provide 12 months' use of a spare 2" VTR machine to DAMSmart in exchange for digitising videos for preservation purposes
Deluxe Sydney	Co-sponsor of the NFSA's Deluxe/Kodak Project for the production of mint-quality cinema screening prints
Department of Foreign Affairs and Trade	We are working with the department on a collection profile of related holdings for the department to present to the Timor-Leste government to commemorate the 10 th anniversary of independence for Timor-Leste
Disaster ACT	Participant in a cooperative network of cultural heritage institutions in the ACT for disaster preparedness
Dungog Film Festival	Cultural partner
Edith Cowan University, West Australian Academy of Performing Arts	Heath Ledger Young Artists Oral History Project partner

Name of Organisation	Role
Education Services Australia	<i>australianscreen online</i> education partner
Effie Holdings Ltd	Licence provider for non-theatrical loan of film titles covering 67 titles
Embassy of France	Screening partner for the French Film Festival
Embassy of Italy	Screening partner for the Lavazza Italian Film Festival and the 150th anniversary of Italy's Unification
Embassy of Japan	Screening partner for the Japanese Film Festival
Embassy of the United States of America	Screening partner and sponsor for the 'American movie treasures' season
Endemol (Southern Star)	Licence provider for non-theatrical loan of film titles covering 21 titles
George Eastman House, Rochester, USA	Staff exchange program partner
Goethe Institut	Regular donor to the Non-Theatrical Lending Collection
Granada, UK	Licence provider for non-theatrical loan of film titles covering 16 titles
Griffith University	Australian Research Council linkage grant partner for 'The place of communication and consumption: a case study of Australian regional and rural cinema' exhibition
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
IFM Film Associates	Provider of two licences for non-theatrical loan of film titles covering 18 titles
IF Productions (trading as Inside Film Awards)	Multi-year sponsorship of the Independent Spirit Award at the Inside Film Awards
Italian Consular Network	Screening partner for the Lavazza Italian Film Festival
Italian Institutes of Culture	Screening partner for the Lavazza Italian Film Festival
Japan Foundation	Screening partner for the Japanese Film Festival
La Trobe Performing Arts Centre	Screening partner for Big Screen
Little Big Shots Festival	Screening partner for School Screen and Arc Cinema
Madman Entertainment	Distribution partner for selected NFSA DVD products and screening partner for Big Screen
Mallacoota Arts Council	Screening partner for Big Screen
Melbourne Cinematheque	Screening partner for several film seasons
Mildura Rural City Council	Screening partner for Big Screen
NAISDA Dance College	Heath Ledger Young Artists Oral History Project partner
National Archives of Australia	<i>australianscreen online</i> collection partner
National Art School	Heath Ledger Young Artists Oral History Project partner

Name of Organisation	Role
National Capital Education Tourism Project	Marketing partner to help promote the NFSA to schools across Australia
National Collecting Institutions Touring and Outreach	Touring partner for National Programs and NFSA Online
National Film Preservation Foundation, USA	Partnership resulting in the 'Film connection: Australia–America film preservation and repatriation' project
National Folk Festival	Sponsor of the annual National Folk Recording Award
National Institute of Circus Arts	Heath Ledger Young Artists Oral History Project partner
National Library of Australia	Storage provider for our duping colour film collection, publishing partner and co-author for e-Voss, partner of PANDORA, Australia's web archive. The NFSA is a partner in the Community Heritage Grants Program administered by the National Library of Australia. The NFSA Library contributes its holdings data to Trove
New Zealand Film Archive/ Nga Kaitiaki O Nga Taonga Whitahua	Memorandum of understanding encouraging closer cooperation and collaboration
Northern Territory Library	NFSA Access Centre partner
NSW Department of Education	Project partner for School Screen via the NFSA Connects project
ORC International	Consultancy services for the All Staff Survey 2012
Palace Films	Screening partner for the Lavazza Italian Film Festival and provider of two licences for non-theatrical loan of film titles covering approximately 50 titles
Pordenone Silent Film Festival, Italy	Screening partner for the NFSA's Corrick Collection
Queensland University of Technology Creative Industries	Heath Ledger Young Artists Oral History Project partner
Roadshow Films	Provider of eight licences for non-theatrical loan of film titles covering approximately 500 titles
Ronin Films	Partner for the Mangiamele DVD
ScreenACT	Screening partner for shorts seasons, twice a year
Screen Queensland	Screening partner for Big Screen
ScreenWest	Screening partner for Big Screen and Black Screen
Southeast Asia Pacific Audiovisual Archiving Association	Sponsor of the Award for Audiovisual Preservation
Special Broadcasting Service	<i>australianscreen online</i> collection partner
State education departments	Screening partners for School Screen and NFSA Connects
State Library of Queensland	NFSA Access Centre partner
State Library of South Australia	NFSA Access Centre partner
State Library of Tasmania	NFSA Access Centre partner
State Library of Western Australia	NFSA Access Centre partner

Name of Organisation	Role
St Kilda Short Film Festival	Sponsor of the Audience Award at the SoundKILDA Australian Music Video competition, which is part of the St Kilda Film Festival. Also, screening partner for Big Screen and host of the festival's touring program (via a screening in Arc cinema, Canberra)
Tropfest Canberra	Provider of in-kind support for Tropfest Screenings
University of Melbourne, Melbourne Law School and School of Historical Studies	Australian Research Council linkage grant partner in relation to: 'Cultural Collections, Creators and Copyright: Museums, Galleries, Libraries and Archives and Australia's Digital Heritage' 'Women and leadership in a century of Australian democracy'
University of Melbourne, Victorian College of the Arts and Music	Heath Ledger Young Artists Oral History Project partner
University of Wollongong, School of Music and Drama	Heath Ledger Young Artists Oral History Project partner
Victorian College of the Arts, School of Film and Television	Sponsor of an award at the college's annual awards
Wawili Pitjas Film Production Services	Screening partner for Black Screen
Western Australian Academy of the Performing Arts	Heath Ledger Young Artists Oral History Project partner
Zipporah	Licence provider for non-theatrical screenings of film titles

Appendix 15:

Professional 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 and Board Member
Australian Cinematographers Society	Member
Australian Corporate Lawyers Association	Member
Australian Digital Alliance	Member
Australian Human Resource Institute	Member
Australian Institute for the Conservation of Cultural Material	Member
Australian Institute of Certified Practising 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 Music Centre	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
Blue Shield (via representation by Museums Australia)	Member

Organisation/committee/board	Membership
Canberra Convention Bureau Incorporated	Member
Community Broadcasting Association of Australia	Associate Member
Community Heritage Grants Steering Committee	Member
Copyright in Cultural Institutions	Chair/Secretariat
Corporate Managers Forum	Member
Country Music Association Australia	Member
Disaster ACT	Participating Institution
Education National Network of Museums Australia	Secretary
Federation of Commercial Audiovisual Libraries International Limited	Member
FIAP (International Federation of Film Archives)	Secretary-General
FIAP Cataloguing and Documentation Committee	Interlocutor
FIAP Programming and Access to Collections Committee	Member
Film and Broadcast Industries Oral History Group	Supporter
FOXTEL's Reconciliation Industry Network Group	Member
Heads of Cultural Institutions (Networking Group)	Member
Institute of Museum and Gallery Educators, ACT	Vice President
International Association of Jazz Record Collectors	Member
International Association of Sound and Audiovisual Archives (IASA)	Member
IASA (International Association of Sound and Audiovisual Archives) National Archives Section	Chair
IASA Technical Committee	Member
Museum Shops Association of Australia	Member
Museums Australia	Member
National Capital Attractions Association	President
National Collections Preservation Committee	Member
Oral History Association of Australia	Member
Schmooze	Member
Screen Network Information Providers	Member
South East Asia-Pacific Audio Visual Archives Association	Member
Women in Film and TV	Member

Appendix 16:

Our Service Charter and Contact Details

WHO WE ARE

The National Film and Sound Archive of Australia (NFSA) is a statutory authority, established by the *National Film and Sound Archive of Australia 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, the services we provide, the service standards you can expect, and how you can help us improve our services and uphold our values.

WHAT ARE OUR VALUES?

All NFSA employees are committed to upholding and embodying the following values in their work.

We are accountable

We are openly accountable to the Australian Government and the communities we serve. We report regularly on our performance, clearly describing and evaluating our programs.

We respect our clients

Our relationships with our clients and stakeholders demonstrate respect, responsiveness, fairness, flexibility, adaptability, timeliness, equity and transparency of decision-making. Our policies, programs and guidelines are straightforward and easily understood, and describe the high standard of service our clients can expect. We encourage and facilitate the participation of a range of clients, reflecting the diversity of the Australian community. We encourage and act on feedback.

We are curators

We will collect, care 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 we are recognised for our professionalism, integrity and innovation. We are open, respectful and fair.

We believe in community

We develop partnerships that extend the NFSA's networks and complement its status as a national institution of international renown.

We exercise leadership

We exercise leadership and influence in all our areas of work. We encourage creativity and innovation in the development of our programs and experimentation with new ideas. We showcase expertise through

innovative research, service provision, outreach and web-based programs. We continuously learn from experience to improve our programs and to provide the best possible outcomes. Our work is based on curatorial principles, working collaboratively to achieve the best outcomes.

We inspire curiosity

We create relevant and stimulating learning opportunities to inspire visitors and users.

We appreciate diversity

We embrace diversity in all its forms, especially our Indigenous cultures.

We are open

We provide access to the collection through events, programs, online and with staff.

We are a responsible employer

We respect the diverse backgrounds and dignity of all NFSA employees. There is equal opportunity for employment and advancement on merit. We respect staff skills and depth of knowledge. We value communication, consultation, cooperation and input from employees on matters affecting their workplace and performance. We provide a fair, flexible, safe and rewarding workplace free from discrimination and harassment. We encourage 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. Clients can also access and preview collection materials via our Access Centres in other capital cities, which are listed at the end of this charter
- online access to collection information and services at 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
- a range of quality merchandise in our shop
- research services and support.

SERVICE STANDARDS

We will:

- provide a prompt, courteous general enquiry service accessible by phone, fax, email or letter
- provide a toll-free number for interstate callers to Sydney, Melbourne and Canberra locations
- respond to initial enquiries made through our general enquiry service during business hours within one hour 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 on-site and off-site users, and that is available at least 98% of the time
- 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 nfsa.gov.au
- handling all collection items with care to ensure that the material will be preserved for future generations

- acknowledging the NFSA and citing sources accurately in your work
- treating our staff courteously and respecting the rights of other visitors to the NFSA
- letting us know how we can improve our services.

TELL US WHAT YOU THINK

We welcome your views about our services, as they help us maintain a high standard of service.

If we have met or exceeded the service standards, tell us about it and we will pass it on to the staff concerned.

If you have a complaint, talk to the person who provided the service in the first instance so that he or she is aware of your concerns and can try to improve the situation for you.

If you believe 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 Operations, at:

National Film and Sound Archive
Reply Paid 2002
CANBERRA ACT 2601
Phone: (02) 6248 2043
Facsimile: (02) 6248 2165
enquiries@nfsa.gov.au

If you remain dissatisfied with our handling of the complaint, or you still feel that the proper process of assessment was not followed, you may contact the Commonwealth Ombudsman by writing to:

Commonwealth Ombudsman
GPO Box 442
CANBERRA ACT 2601
Phone: 1300 362 072 (toll free)

We are committed to protecting the privacy of your personal information in accordance with the *Privacy Act 1988*. If you have any concerns about the use of your personal information, you may wish to contact the NFSA's Privacy Officer on (02) 6248 2056 or the Commonwealth Privacy Commissioner on (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 (within Australia only)
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

Monday – Friday, 10.00am – 3.00pm
Tel: +61 2 6248 2051
Fax: +61 2 6248 2222

Melbourne Office

Street address:
Level 3, 114 Flinders St
MELBOURNE VIC 3000

Postal address:
GPO Box 4317
MELBOURNE VIC 3001

General enquiries:
Toll-free: 1800 067 274 (within Australia only)

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 (within Australia only)

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

Darwin

NFSA Darwin Access Centre
Northern Territory Library
Parliament House
State Square
DARWIN NT 0801
Tel: + 61 8 8999 7177

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

Melbourne

Australian Mediatheque
Level 1, Australian Centre for the Moving Image
Federation Square
MELBOURNE VIC 3000
Tel: +61 3 8663 2255

Perth

NFSA Perth Access Centre
State Library of Western Australia
15 Francis Street
NORTHBRIDGE WA 6000
Tel: +61 8 9427 3242
Fax: +61 8 9427 3212

Abbreviations

ABC	Australian Broadcasting Corporation
ACMI	Australian Centre for the Moving Image
AFI	Australian Film Institute
AMIA	Association of Moving Image Archivists
ANAO	Australian National Audit Office
ANU	Australian National University
APS	Australian Public Service
ARIA	Australian Record Industry Association
ASRA	Australasian Sound Recording Association
CAC Act	<i>Commonwealth Authorities and Companies Act 1997</i>
CEO	Chief Executive Officer
FAC	Film Australia Collection
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
iPres	International Conference on the Preservation of Digital Objects
KPIs	key performance indicators
NAIDOC	National Aboriginal and Islander Day Observance Committee

NDP	National Documentary Program
NFSA	National Film and Sound Archive of Australia
Q&A	question-and-answer forum/session
SAFC	South Australian Film Corporation
SAR	Scholars and Artists in Residence
SBS	Special Broadcasting Service
SEAPAVAA	South East Asia-Pacific Audio Visual Archive Association
SOIMA	Sound and Image Collections Conservation
SPAA	Screen Producers Association of Australia
UK	United Kingdom
UNESCO	United Nations Educational, Scientific and Cultural Organisation
USA	United States of America
WHS	Work Health and Safety

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 (Annual Reporting) Orders 2011*.

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