

NATIONAL  
**FILM**  
& SOUND  
ARCHIVE

A U S T R A L I A

AUSTRALIA'S  
**LIVING**  
ARCHIVE  
ANNUAL REPORT 2010 – 11



Australian Government



NATIONAL  
**FILM**  
& SOUND  
ARCHIVE

A U S T R A L I A



**ANNUAL REPORT** 2010 – 11



Australian Government

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*Les Invisibles* (*The Invisibles*, Gaston Velle, France, 1906) – NFSA

NFSA Building, Canberra – NFSA

Grant Scicluna – Courtesy of Grant Scicluna

Heath Ledger – Courtesy of Howie Berlin

Poster art for Big Screen – NFSA

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# LETTER OF TRANSMITTAL

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

Dear Minister

It gives me great pleasure to submit the Annual Report for the National Film and Sound Archive of Australia (NFSA) for the year ended 30 June 2011. I present the report in accordance with Section 9 and Schedule 1 of the *Commonwealth Authorities and Companies Act 1997*, Section 41 of the *National Film and Sound Archive Act 2008*, and the *Commonwealth Authorities and Companies (Report of Operations) Orders 2008*.

The Board of the NFSA is confident that the NFSA's performance in 2010–11 achieves the government's expectation of enhanced access to the national audiovisual collection.

The Board acknowledges the significant amount that has been achieved over the three years since the NFSA's establishment as an independent statutory authority, providing a strong foundation for continued growth. These achievements also enhance the NFSA's reputation as one of Australia's principal national cultural institutions and as an international leader in audiovisual archive practice and programming, providing access to its rich and expanding collection of more than 1.7 million items.

I take this opportunity to also acknowledge the ongoing commitment of my fellow Board members in ensuring that the NFSA achieved its goals in 2010–11 and all the staff who have worked most diligently and with dedication throughout the year.

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



**Chris Puplick AM**  
Chair

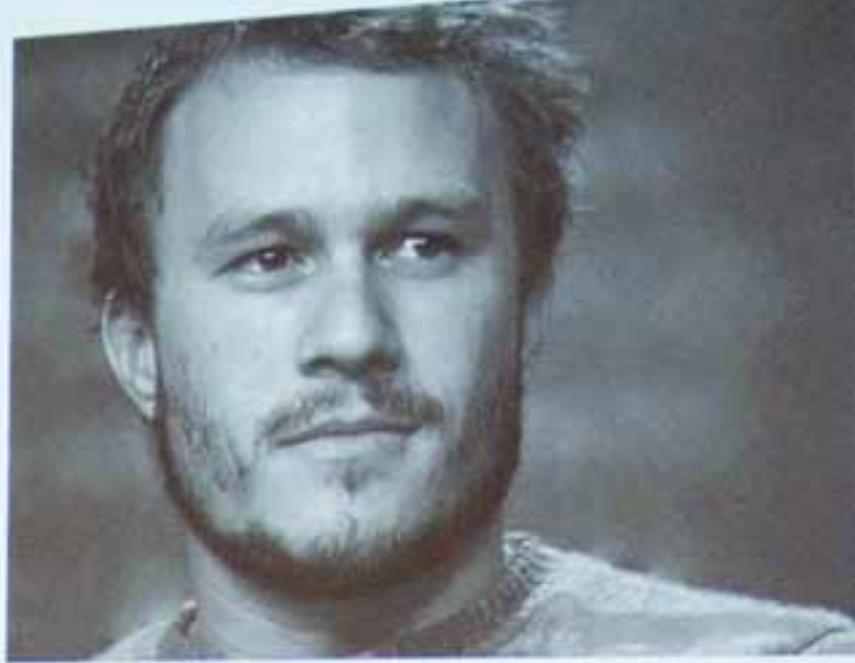
# HIGHLIGHTS 2010-11

- ✘ Celebrated the 75th anniversary of the foundation of our film and sound collection, the 10<sup>th</sup> anniversary of our Big Screen festival and the 1<sup>st</sup> anniversary of the opening of the Australian Mediatheque
- ✘ Acquired several large collections of film, sound and associated documentation from the NSW Film and Television Office, GTV 9, the South Australian Film Corporation, musical group The Angels and commercial broadcaster Doug Mulray
- ✘ Collaborated with the Legs on the Wall physical theatre company, who used material from our Corrick Collection to perform *My Bicycle Loves You* to sell-out audiences at the Sydney and Perth Festivals
- ✘ Created an NFSA Development Office with a brief to develop a coordinated fundraising strategy for the NFSA
- ✘ Delivered an audiovisual preservation training project in Kuala Lumpur, Malaysia, to 30 participants
- ✘ Enhanced our online offering through our new website at [www.nfsa.gov.au](http://www.nfsa.gov.au) with revised content and functionality as well as a new design that better demonstrates the depth and breadth of our activities
- ✘ Entered into a five-year lease agreement with two further five-year options for an additional storage facility located in Mitchell, Canberra
- ✘ Further developed our new education programs with two more successful NFSA Connects teleconferencing events for regional schools and teachers, and the reintroduction of our school holiday programs to sell-out audiences at the NFSA in Canberra
- ✘ Hosted our youngest Scholars and Artists in Residence (SAR) fellow to date, Matt Cornell, a hip hop artist who is also the 2011 Northern Territory Young Achiever for the Arts
- ✘ Implemented Mediaflex, our new collection management system, resulting in a system that is capable of managing analogue and digital assets equally well
- ✘ Increased the number of international screenings of our screening prints collection by 200% over 2009-10 with 100 different films screened at 43 international venues, to total audiences of more than 11 000 people
- ✘ Launched the Heath Ledger Young Artists Oral History Project in December 2010. The project will see interviews with young and emerging artists undertaken at regular intervals to build a record of their careers and to capture the changing nature of their understanding of their professions
- ✘ Opened our new Darwin Access Centre in June 2011 through a partnership between the NFSA and the Northern Territory State Library



Clockwise: Physical theatre troupe, Legs on the Wall performing *My Bicycle Loves You* at the Sydney Festival. Graham Kennedy's throne seen on *The Graham Kennedy Show* (1972–1973), Courtesy of Leo Bonne. Bronwyn Coupe, Access, Research and Development Manager, NFSA, Diana Richards, Assistant Director, Northern Territory Library, Sigrid Thornton, actress and the Hon Gerry McCarthy MLA, Northern Territory Minister for Arts and Museums at the launch of the NFSA's Darwin Access Centre at the Northern Territory Library, 22 June 2011. SAR fellow Matt Cornell breakdancing at the NFSA, Canberra. Courtesy of *The Canberra Times* and Marina Neil.

- ✘ Partnered with Broome-based company, Wawili Pitjas, to deliver a Black Screen tour to small, remote communities in the northern Kimberley region of Western Australia, attended by 820 people
- ✘ Presented the inaugural Orlando Short Film Award for lesbian, gay, bisexual, transgender or intersex short films
- ✘ Provided advice on the restoration of audiovisual materials following the natural disasters in Queensland, Victoria, Western Australia and New Zealand
- ✘ Published the user guide, *Flexible dealing and cultural institutions – statement of principles regarding the use of section 200AB of the Copyright Act 1968* in collaboration with members of the Copyright in Cultural Institutions (CICI) group
- ✘ Sponsored our first two Indigenous cadets, who will undertake 12-week cadetships at the NFSA during 2011
- ✘ Toured the *Cooee Cabaret* show based on the Sounds of Australia, visiting eight locations across four states and delighting audiences of more than 2250 and secured funding from the National Collections Institutions Touring and Outreach (NCITO) to support further tours
- ✘ Screened over 250 titles in the NFSA's Arc cinema in Canberra, capturing a diverse program that reflected on Australian and international screen heritage and the state of the art of contemporary international cinema.



Simon Weaving, Kim Ledger (father of Heath Ledger), the Hon Simon Crean MP, Karen Fitz-Gibbon, Eamon Farren and Samara Weaving at the launch of the Heath Ledger Young Artists Oral History Project in Arc cinema, NFSA, Canberra, December 2010

# A MESSAGE FROM THE CHAIR

This Annual Report marks the conclusion of the first three years of the existence of the National Film and Sound Archive (NFSA) as an independent statutory authority and the end of the term of appointment of members of the inaugural NFSA Board, including myself.

I would like to start by commenting on some of the principal achievements of the last year.

The Board and I have been guided throughout our term of office by the long-term objective of turning the *hidden* treasure which is the NFSA into a *recognised* national treasure that takes its place among the great national collecting institutions in Australia. A key to this process is the promotion of involvement between the NFSA and all aspects of the wider Australian community – something which has been central to all our activities this year.

Our greatest scope for engagement is through the NFSA's website, including online programs and content through the Search the Collection database and *australianscreen online*. However, we have also engaged people through visits to the Canberra headquarters by continuing to grow our successful Arc screening program and state Access Centres, and our touring programs: Black Screen, Big Screen and School Screen. Through these programs, detailed elsewhere in this report, we have worked with a range of partners to connect as many people as possible with the treasures of their national

collection. It is one of the great challenges and opportunities for us in the years ahead to expand this outreach alongside the development of the government's planned rollout of the National Broadband Network and the development of the national curriculum. This whole program is a wonderful opportunity for the NFSA to showcase its collection. It potentially allows us to provide much-needed audiovisual material for new content providers and to make accessible our collection to meet the needs of individuals and communities.

In 2009 we were able to respond to the February bushfire disasters in Victoria by producing the DVD, *A Place to Stay*, which restored memories of lost places. In the same way, we were able to offer our expertise to institutions and people whose records and archival material was damaged by the devastating Brisbane floods in February this year. The technical expertise we have at the NFSA is a resource of inestimable value and we are anxious to share it and make it accessible wherever and whenever it is needed by our fellow Australians.

We have been looking for opportunities to expose our collection through collaborative efforts with other parts of the creative arts industries. During this year, we have continued to work with Robyn Archer in her role as the Creative Director of the Canberra Centenary Celebrations. These will take place in 2013 and will feature many works from our collection.

Similarly, we have worked with the publishers at Currency Press to assist in their publications in the Australian Screen Classics Series and a forthcoming history of commercial television in Australia.

Following a successful earlier collaboration with the Legs on the Wall physical theatre company, who used material from our Corrick Collection, we assisted talented young theatre designer Justin Nardella with his highly successful presentation at this year's Brisbane Arts Festival. We also established a new award – the Orlando Short Film Award (named after Sally Potter's 1992 film) – to be presented for the best Australian gay or lesbian film shown in one of the many gay, lesbian, bisexual, transgender and intersex festivals around Australia. This year I had the pleasure of presenting the award to Grant Scicluna for his film *Neon Skin* (Grant Scicluna, Australia, 2009).

The NFSA has continued to develop its suite of international relationships and has been particularly active in engaging with our immediate neighbours in Timor-Leste and Papua New Guinea. We hold extensive collections of material from these two nations and are anxious to provide them with support and technical assistance. They are forced to come to grips with exceptional challenges in preserving and archiving their historical materials in hostile climates and with woefully inadequate resources and technical capacity. There are a number of initiatives already underway at the NFSA to take an active role in the preservation of these endangered collections.

I should note in this regard that I was very pleased with the report from the National Commission on the Commemoration of the Anzac Centenary which was released in March and to which we made a detailed submission. Their report clearly recognises the significant role our collection can play in Australia's commemorative program marking this significant anniversary in 2015.

In July 2011 our collection will expand dramatically when we take possession of more than 5000 landmark documentary titles from

the library of the former Film Australia Ltd. In addition to the library collection, we will be pleased to welcome additional staff transferring from Screen Australia in association with this re-allocation of responsibilities. These arrangements were finally authorised by the passage of the *Screen Australia (Transfer of Assets) Act 2011* and I take this opportunity to thank our Minister, the Hon Simon Crean MP, for securing its passage.

The other important provision of that Act will be to – finally – formally change our name to the National Film and Sound Archive of Australia. While that change might seem somewhat obvious, I am pleased to say that it will help us be more easily identified internationally from our name alone. It has also given us the opportunity to undertake some new thinking about our branding, logo and visual presentation, a priority for the year ahead. The official name change takes effect from 1 July 2011.

Our year has been exceptionally busy in terms of responding to government-initiated enquiries and reports. Elsewhere in this report we give details of our submissions and responses to matters such as the reviews which touch on technology convergence issues, film classification and copyright amendment. One of the most important reviews to be published by the government in this last year was the report of the Advisory Group on the Reform of Australian Government Administration (*Ahead of the Game*, March 2010) chaired by Mr Terry Moran AO. We have given very serious consideration to the report's recommendations, especially in terms of such matters as support for enhanced learning and development opportunities for employees, professional development, internal career changes and continual emphasis on the core values and ethical standards of the Australian Public Service.

On 12 November 2010 Dr Darryl McIntyre retired as the Chief Executive Officer (CEO) of the NFSA. Darryl was appointed in 2008 as our initial CEO and it was my great pleasure to work with him throughout his term of office. As CEO, Darryl was responsible for leading the organisation through its most difficult establishment phase and ensuring its compliance with the



Chris Puplick AM presenting the 2011 NFSA Cochrane-Smith Award for Sound Heritage to Bill Armstrong

vast array of requirements facing any newly independent agency, from both a financial and a statutory point of view. His vast experience of Australian public sector and cultural institutions management was invaluable to us in that regard. At the same time, he was assiduous in helping to undertake a thorough revision of all of our key collecting and curatorial policies and procedures. This has now been completed with the recent approval of a new *Collection Development Strategy*. I want to place on public record my thanks and appreciation to Darryl for his critical leadership role in our early years and wish him well with the research career to which he is now devoting himself.

Darryl's departure triggered a process to find a replacement CEO which was finalised in June 2011. In the interim, with the consent of the Minister, I appointed Ann Landrigan as Acting CEO, a position which she has held to this date. I cannot speak highly enough of Ann's skills, professionalism and dedication in this role. She has ensured a seamless transition since Darryl's departure and has led the organisation with a quiet determination and skilful sense of purpose

and management. On behalf of all members of the Board, I record my admiration and appreciation of her work and commitment.

Our new CEO, Michael Loebenstein, will commence in Canberra after 15 October 2011. I believe the NFSA is genuinely fortunate to have secured Michael's services and he was selected from a strong field of applicants. Michael's professional background is as a curator and researcher who has most recently been working at the Austrian Film Museum and the Ludwig Boltzmann Institute for History and Society. He is the author of a number of books and articles, and the co-founder of the periodical *kolik.film*. In 2010 he curated the well-received *Wien im Film* exhibition which showcased Vienna through historical and contemporary film. Michael has produced several DVDs and collaborated with internationally renowned composer Michael Nyman. Michael is a dynamic young man who I have every confidence will lead the NFSA with a sense of purpose and clarity in the years ahead. He is already familiar with the NFSA having undertaken his own research project with us for several weeks in 2007. Both the Board and the staff, and especially myself look forward to working with him.

At the end of our inaugural term, I would also like to pay tribute to members of the Board who have served with me over this exciting and productive three-year journey. In Deb Verhoeven I have been blessed with a deputy chair who brings so many skills and so much experience to the Board table and who has tried (with, I confess, only limited success) to improve my understanding of the social media twittersphere/blogsphere and everything else that challenges my technological incompetence!

Jill Matthews has helped drive us to a better understanding of the vital role the NFSA must play in the wider academic and intellectual research community. Andrew Pike has been an anchor point for the Board in terms of maintaining our links with the commercial film community and industry, while Philip Mortlock has ensured that we in no way have neglected our similar responsibilities to the sound constituencies within our Charter. Grace Koch has been our ever-vigilant interlocutor with the Indigenous communities and their representatives, bringing her experience in fields such as ethnomusicology and native title to our discussions. Catherine Robinson has worked tirelessly with our staff and Board members to guarantee that at all times we were abreast of international best practice in the world of professional archiving and record keeping activities.

It has been my pleasure and privilege to work with this exceptionally talented group of people who have given me unstinting support as Chair of the Board. When we were first appointed by the Hon Peter Garrett AM MP, we were largely unknown to each other. However, our shared enthusiasm for our task, and for the NFSA as an institution, has made us, I believe, a strong, coherent and effective Board over this three-year adventure.

I must also record my thanks to the wonderful staff of the NFSA itself. I have already mentioned Ann Landrigan who stepped up to the plate as Acting CEO in difficult times. Steve Vogt and other members of the senior executive and a marvellous group of executive assistants have also been wonderfully supportive of the Board. In fact, throughout the entire staff,

there has been a dedication to the NFSA and its growth and development which I wish to record and praise unreservedly. The assistance of the independent members of our audit committee, Jenny Morison and Jeff Lamond, and our Curators Emeritus, Paolo Cherchi Usai and Ray Edmondson, is also much appreciated and valued.

During the course of this year, we have had a change of Minister and Department. The appointment of the Hon Simon Crean MP as Minister for the Arts brought to us a Minister of vast experience and seniority. He has demonstrated a strong degree of support for the NFSA and is anxious to encourage our work in regional and rural Australia, and our interactions with the National Broadband Network. I thank him for his support and his encouragement of our work. I also record my personal thanks to his predecessor, the Hon Peter Garrett AM MP, who oversaw so much of the initial development of the NFSA and who was an enthusiastic supporter in our critical early days of independent existence.

With the machinery of government changes, the NFSA moved to the portfolio of the Office for the Arts within the Department of the Prime Minister and Cabinet. Departmental Secretary Terry Moran AO, and Deputy Secretary Richard Eccles, have been most helpful during this transitional phase and throughout the process of the recruitment of a new CEO. First Assistant Secretary Sally Bassler has continued to be an active participant in our Board deliberations and I particularly thank her for her regular and informative reports and advice. This keeps us in touch with developments across the whole portfolio area and in relation to wider Commonwealth–state activities in the cultural sector.

In my first annual report message in 2008–09, and again last year, I drew attention to the critical issues facing the NFSA on an ongoing basis. The first of these is the need to improve our storage capacity – a problem faced by all cultural institutions. With the support of the Minister for the Arts, and drawing on our existing reserves, we have committed to the development of new storage facilities and capacity in Canberra.

This will alleviate the problems we face in the short run, but a longer term solution to this problem must be found.

Budgetary restrictions faced by all Australian Government agencies, and the impact of the efficiency dividend on our financial position, has meant that we have not been able to make the degree of progress I had hoped we might in relation to the digitisation of our collection. Unless this work is done, the collection will become increasingly less accessible to its owners – the people of Australia – and the opportunities otherwise presented by the development of the National Broadband Network will be foregone. Clearly, in the years ahead, the NFSA will itself have to work harder to identify external sources of funding for this project. Having said that, I do express the hope that the development of the National Cultural Policy, which is being enthusiastically led by the Minister for the Arts, may provide an opportunity and mechanism for the government to assist us to expand activities in this sphere.

Progress is being made on the question of legal deposit. I am grateful for the support of the Department and the work of our own NFSA legal team in developing proposals which I hope the government will be in a position to consider during the course of the coming year. The advent of the digital deluge on the one hand, and the rapid deterioration or loss of precious material on the other, makes the necessity for a statutory scheme of audiovisual legal deposit both compelling and urgent.

I conclude by thanking everyone with whom I have had the pleasure to work as Chair of this great institution over its initial three years. Not only has it been a privilege and a pleasure, it has been for me, even more significantly, a great learning experience and an infinite source of fun.

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

**Chris Puplick AM**  
Chair

# CASE STUDY



Physical theatre troupe, Legs on the Wall performing *My Bicycle Loves You* at the Sydney Festival. Courtesy of Leo Bonne

## MY BICYCLE LOVES YOU

One of our most successful partnerships – with the Sydney Festival and the physical theatre troupe, Legs on the Wall – resulted in sell-out performances at the Sydney and Perth festivals in January and February 2011.

The show, developed by Legs on the Wall and called *My Bicycle Loves You*, was inspired by – and is an interpretation of – the Corrick Collection of Federation-era films. This treasure trove was put together by Leonard Corrick, the youngest son of the early 20th century travelling entertainment troupe, the Marvellous Corricks. Leonard, who was both performer and projectionist in the family troupe, collected the films and also made some of his own. His son, John Corrick, then donated this wonderful collection to the NFSA.

In 2009, Sydney-based Legs on the Wall were looking for archival footage to inspire a performance piece. Artistic Director, Patrick Nolan, found the Corrick Collection to be the most captivating footage, with the potential to recreate the world of the Corricks for modern audiences.

Following the development phase in January 2010, the show was funded and accepted into both the Sydney Festival (January 2011) and the Perth Festival (February 2011) where it played to sell-out audiences.

*My Bicycle Loves You* is a magnificent tribute to the Corrick Collection. The show combines historic film, digital effects, vaudeville, acrobatics and flying in a wildly imaginative, often surreal, modern-day fantasy that pays homage to the spirit of vaudeville.

John Corrick and his wife Marj attended the opening night and they both thoroughly enjoyed the show. Audiences at all performances were besotted and amazed by the films, and responded with standing ovations.

This project fulfils our role of reaching out to audiences across Australia to increase the appreciation and enjoyment of the wealth and diversity of the national audiovisual collection, and to acknowledge the expertise required to manage, maintain and share it.

# 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.

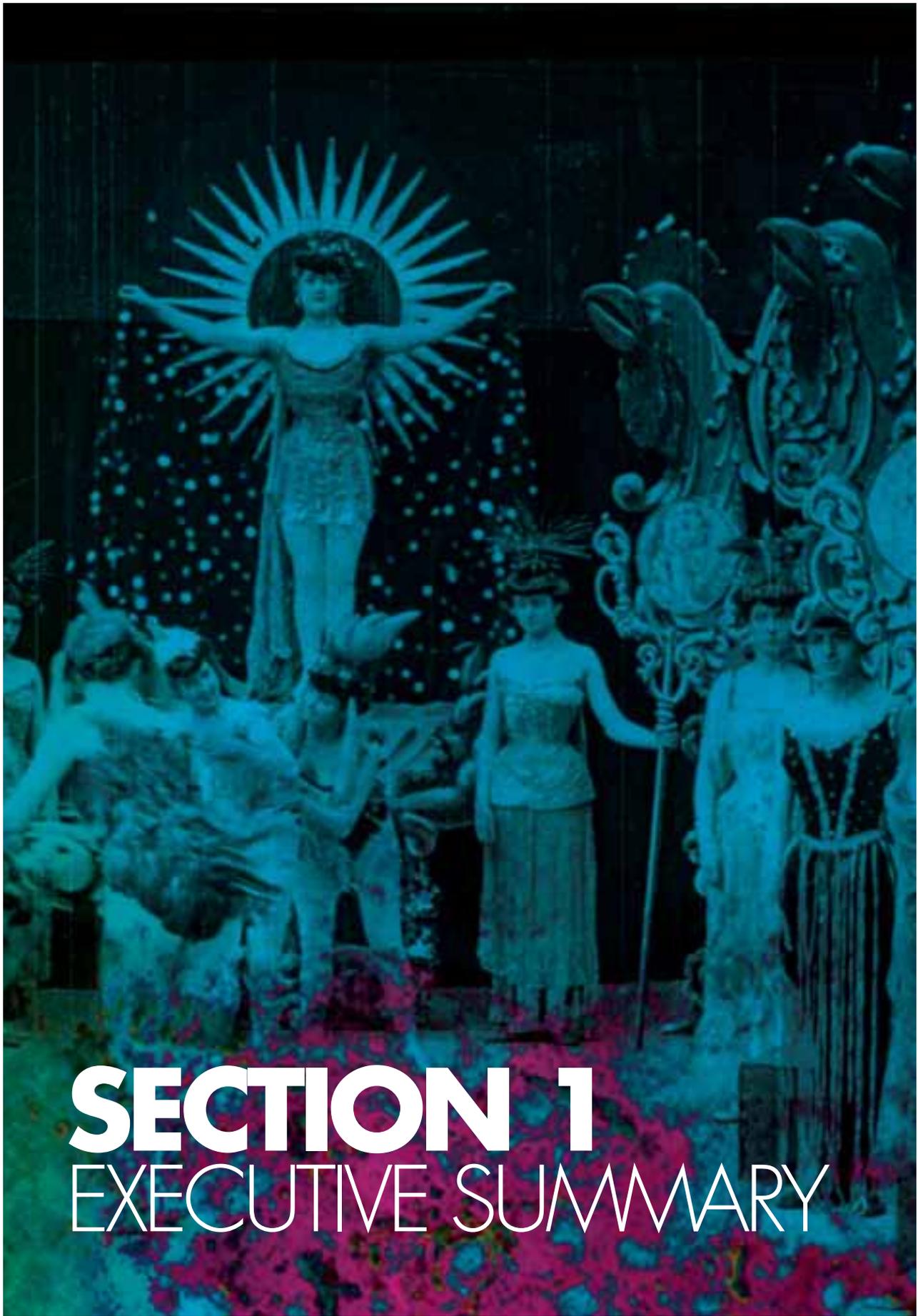
## WE EXPECT OUR PEOPLE TO:

- 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
- professional development and life-long learning
- providing a safe working environment
- reward and recognition for team and individual achievements





# **SECTION 1** EXECUTIVE SUMMARY

# CHIEF EXECUTIVE OFFICER'S REVIEW OF THE YEAR

This has been a year of celebration for the National Film and Sound Archive. It marked the 75<sup>th</sup> anniversary of the foundation of our film and sound collection, the 10<sup>th</sup> anniversary of our Big Screen festival that tours Australian films to regional and remote areas of Australia, the 1<sup>st</sup> anniversary of our partnership with the Australian Centre for the Moving Image (ACMI), and it marked the opening of our first Access Centre in the Northern Territory.

Our joint NFSA/ACMI Australian Mediatheque hosted more than 29 000 visitors during 2010–11, including significant professional clients, and has drawn new collection donation offers and provided new information about our collection. Audiences surveyed responded extremely positively to their experience and the initiative is a leading example of how the NFSA values working with partners to deliver inspiring experiences.

The first three years of the NFSA as an independent statutory authority have been characterised by strong foundation building, growth and evolution. We have achieved this by expanding our reach, making new connections, and deepening our value to audiences and communities through finding ways to increase enjoyment, knowledge and understanding of the national audiovisual collection. Our collection has continued to grow to over 1.7 million items with a 56% increase in people interacting with the collection, a 10% increase in collection works accessed and 154 124 people taking part in our programs in Canberra and around Australia.

This year the NFSA also continued to build on a strong planning framework which has been integral to the achievement of our 2010–11 key performance indicators. A number of key policies, strategies and implementation plans were finalised and endorsed by the NFSA Board during 2010–11, many of which can be accessed via the Information Publication Scheme page of our website at [www.nfsa.gov.au/about/information-publication-scheme](http://www.nfsa.gov.au/about/information-publication-scheme). These include our:

- Collection Policy
- Collection Development Strategy
- Preservation Strategy
- People and Culture Strategy
- Social Media Policy
- Marketing and Communications Strategy
- Revenue and Commercialisation Strategy
- Triennial Research Plan 2010–11 to 2012–13
- Learning and Cultural Programming Strategy
- International Relations and Positioning Strategy.

During 2010–11 we have made significant progress in achieving our five strategic objectives and meeting government expectations through the development of annual NFSA and Branch business plans that incorporate business, resourcing and risk management components. In addition to ongoing core business, key achievements that enabled access to, and deeper engagement with, the collection included product releases and a wide ranging program of collaboration with cultural partners to deliver a diverse range of contemporary, classic and archival cinema from around the world. Partners included: the Canberra International Film Festival,



The Hon Simon Crean MP, Minister for the Arts and Ann Landrigan, Acting CEO, NFSA at the launch of the Heath Ledger Young Artists Oral History Project, NFSA, 10 December 2010

the Japanese Film Festival, Queerdoc and the Human Rights Commission in relation to the International Year of Disability, and we were very pleased to be able to again partner with the Australian National University's (ANU) National Centre for Indigenous Studies and Reconciliation Australia to present the ANU Reconciliation Lecture. We have enhanced our online offering through our new website (at [www.nfsa.gov.au](http://www.nfsa.gov.au)) with revised content and functionality as well as a new design that better demonstrates the depth and breadth of our activities.

Access pathways for users of the collection have been streamlined during the year, with new access principles and simplified fee structures. Our state Access Centres have been revitalised by new memoranda of understanding, including agreements with the State Library of Western Australia and the State Library of Tasmania. Access to our audiovisual collection became truly national when our new Darwin Access Centre was opened in June 2011 by actress Sigrid Thornton. Made possible through a partnership between the NFSA and the Northern Territory

State Library, this means we now have Access Centres in every state and territory, providing Australia-wide access to the collection.

Recognising and encouraging young artists is becoming increasingly important to the NFSA. We were particularly proud to introduce the Heath Ledger Young Artists Oral History Project on 10 December 2010. The project was launched by the Minister for the Arts together with Kim Ledger, Simon Weaving, Samara Weaving, Eamon Farren and Karen Fitz-Gibbon in collaboration with a range of arts education institutions. In particular, we thank the Ledger family for agreeing to allow the NFSA to pursue this initiative in Heath Ledger's name. The project will see interviews with young and emerging artists undertaken at regular intervals to build a record of their subsequent careers and to capture the changing nature of their understanding of their professions.

We also presented the 2011 NFSA/Australian Cinematographers Society John Leake OAM Award for an Emerging Cinematographer to Edward Goldner at the Australian Cinematographers Society Awards in Adelaide.

The award included a \$5000 cash prize. It is pleasing to note that the inaugural winner in 2010, Kirsty Stark, has progressed to more senior roles in feature film production.

Regional Australia remains central to our access and outreach activities. The *Cooee Cabaret* show based on the Sounds of Australia visited eight locations across four states in 2010–11 and delighted audiences of more than 2250. Our application to the Australian Government's National Collecting Institutions Touring and Outreach Program to continue touring the show was successful.

Access to the sound collection was also enhanced through the Sounds of Summer social media campaign launched via Facebook and other social media sites, raising our profile with new audiences.

The Big Screen festival is a vital part of our work to increase national awareness of Australia's audiovisual culture, and it highlights our ongoing commitment to inspiring experiences, engaging and learning. Since 2001, Big Screen has visited more than 100 regional and remote venues – from Karratha to Nambucca – and is continuing to grow as Australians embrace the festival culture and celebrate our artistic diversity.

In June 2011 we joined with the Southeast Asia-Pacific Audiovisual Archives Association (SEAPAVAA) to launch the NFSA/SEAPAVAA Preservation Award. The Award of \$5000 will be presented annually to a person or organisation best demonstrating excellence in the areas of advocacy, professional training and development, technical innovation, scholarly contribution, or involvement with moving image and recorded sound as an art form or cultural experience. The inaugural award will be presented at next year's conference, which is planned for April 2012.

Still on the subject of awards, we presented the 2010 NFSA Ken G Hall Film Preservation Award to Patricia Lovell AM MBE. Patricia was given the award for three decades of involvement in the industry and her tireless work in promoting the need for film preservation to industry colleagues, politicians and the community at large. The 2011 NFSA Cochrane-Smith Award for Sound Heritage was presented to recording pioneer Bill Armstrong, who has made a life-long

contribution to sound recording heritage through his work as a sound recordist, recording studio entrepreneur, record producer and oral historian.

In August 2010, the then Minister for Environment Protection, Heritage and the Arts, the Hon Peter Garrett AM MP, announced the 2010 additions to the National Registry of Recorded Sound (Sounds of Australia), and Ed St John (former Australian Record Industry Association CEO) delivered the annual NFSA Thomas Rome Lecture. Mr St John's lecture addressed concerns with the sustainability of the Australian recording industry in the context of decreasing profitability and concerns about illegal music file sharing.

In collaboration with the National Library of Australia and the Australian Institute of Aboriginal and Torres Strait Islander Studies, we are continuing to pursue a formal agreement with the Martu History and Archive project, Kanyirninpa Jukurrpa, to ensure the strengthening of this project. We are also excited to be sponsoring our first two Indigenous cadets, who will undertake 12-week cadetships at the NFSA during 2011 as part of the Australian Public Service Commission's Pathways Indigenous Recruitment Programs.

As part of a cooperative global effort to collect, preserve and provide access to the world's audiovisual cultural heritage, we have assisted archives, especially those in the Asia-Pacific region, with the management and conservation of their audiovisual collections. We delivered an audiovisual preservation training project in Kuala Lumpur, Malaysia, to 30 participants. The workshop was fully funded by the Malaysian Government through a 'Brain Gain Malaysia' funding source. Our staff also gave a presentation on using project management methodology to plan a digitisation project for legacy analogue video and film collections at the Broadcasting Opportunities Conference. This was attended by 150 delegates from Iran and other countries, and was held at the Islamic Republic of Iran Broadcasting in Tehran.

Following a number of visits by NFSA staff and the CEO, the Deputy CEO and senior staff of the New Zealand Film Archive/Nga Kaitiaki O Nga Taonga Whitiwhiaua, we are finalising

a memorandum of understanding with our colleagues across the Tasman that focuses on closer co-operation and collaboration.

Whenever we can we also help communities to care for their personal audiovisual collections. Following the natural disasters in Queensland, Victoria and Western Australia, we provided advice via our website on the restoration of audiovisual materials. We also provided advice to TVNZ (New Zealand Television) which resulted in the recovery of collection items from a building that had been damaged by the Christchurch earthquake.

Stewardship of the collection remains a high priority for us. Implementation of our new collection management system, Mediaflex, in March 2011, has resulted in a system that is capable of managing analogue and digital assets equally well. It supports higher quality and more efficient collection management and most importantly, improved public access information. Integrating Mediaflex into our business will continue to drive changes in procedures and workflows that make the most of the opportunities presented by this new system.

The transfer of the former Film Australia Library from Screen Australia continued to progress during the year, with a number of working groups ensuring the smooth transition of the functions and the staff on 1 July 2011. This transfer means the Film Australia Collection becomes part of the national audiovisual collection, managed and cared for by the NFSA for all Australians. We look forward to evolving and expanding access opportunities through the Film Australia Collection.

These achievements are a tribute to our committed and passionate staff. We have instigated a number of programs to ensure that our people continue to learn and develop, including our first comprehensive staff feedback program (commissioned in 2010–11) and establishing the Next Generation Leadership Program. We are still attracting strong interest in new positions from the marketplace and we will continue to focus our efforts on being viewed as an employer of choice.

Despite our many successes, the year was not without its challenges. As identified in our Corporate Plan 2010–11 to 2012–13, three significant challenges continue to place pressure on the NFSA: digitisation of the collection and the collection of born-digital new media; preservation and storage; and the legal deposit of audiovisual works.

We will continue to pursue new funding opportunities for these critical issues through non-Budget means, such as investigating the establishment of a foundation and other fundraising sources. However, in the longer term, each of these challenges will require increased focus and attention by government.

To date, we have been addressing these challenges through:

- implementing our Preservation Strategy and Cross-Media Preservation Plan to prioritise and plan preservation activity. This will bring together curatorial guidance in a way that recognises efficiencies and synergies, addresses at-risk priorities, and provides for increased access to the collection
- undertaking ongoing analysis of storage requirements to address predicted physical and digital collection growth rates to make sure sustainable storage solutions are provided through purchase, lease and partnerships with other cultural collecting organisations, where mutually beneficial arrangements can be achieved. In March 2011 we entered into a five-year lease agreement with two further five-year options for an additional storage facility located in Mitchell, Canberra
- developing a strong rights management framework to ensure we can fully exploit our rights in increasing digitisation of the collection for access purposes. In collaboration with members of the Copyright in Cultural Institutions (CICI) group, we published the user guide, *Flexible dealing and cultural institutions – statement of principles regarding the use of section 200AB of the Copyright Act 1968*
- working with agencies across government on proposals to extend legal deposit to audiovisual and digital material.

In addition to ensuring we remained focused on dealing with these big picture issues, we have a number of other priorities for the coming year.

Once we have effectively integrated the Film Australia Library functions, staff and resources into the NFSA, we are keen to consider ways of commercially and culturally exploiting this collection. We will pursue new business opportunities and synergies arising from the acquisition of this function in terms of our existing collection and activities. We will also further align and communicate the value and potential of our programs and activities and their alignment with government priorities in a range of areas. These include the National Broadband Network, education, and regional development and innovation (including as part of the forthcoming National Cultural Policy). There should be particular reference to:

- our suite of outreach programs – Big Screen, School Screen, Black Screen and Screening Loans – delivering to regional, rural and remote Australia
- our content-rich educational and public resources – NFSA Connects, *australianscreen online*, our suite of digital learning web resources, the new generation Search the Collection online search facility and online publication program.

We are trying to deal with the ‘digital deluge’ through establishing (within limited resource constraints) video and film digital acquisition, preservation and access workflows. This includes investing through capital reserves in replacing and upgrading existing online digital storage capacity and performance.

In Canberra, we are project-managing the fit-out of our new Mitchell collection storage facility, undertaking a major upgrade of the theatrette and developing a Public Spaces Master Plan for our Acton site.

We are also reviewing and further developing our Indigenous programs with special emphasis on working with communities in-depth. A new Senior Indigenous Curator will commence in the first quarter of 2011–12 to provide high level leadership to the NFSA.

The NFSA is well placed to build on its strengths and take advantage of many of these new opportunities. I have very much enjoyed the opportunity to lead the organisation during a large part of 2010–11 and I express my thanks and appreciation for the wonderful support I have received from both the Board and staff. I look forward to welcoming our new CEO, Michael Loebenstein, together with new members of the NFSA Board.



**Ann Landrigan**  
Acting Chief Executive Officer

# CASE STUDY

## ACCESS CENTRE PARTNERSHIPS DEEPEN COLLECTION ENGAGEMENT

We have made it a priority this year to re-invigorate our relationships with all the states and territories by revitalising partnerships with the state libraries of Queensland, South Australia, Tasmania and Western Australia.

Each State Library acts as a contact point for people to access the national audiovisual collection. Collection material is sent to the state libraries at the request of clients for research purposes, giving access to the collection to a significant number of people who would otherwise have to travel to Canberra, Sydney or Melbourne.

Senior management visited Tasmania and Western Australia in 2010–11 and, as a result, we have signed updated memorandums of understanding. This has helped to raise awareness of NFSA activities at each library and has encouraged greater use of our collection across the country, leading to 15% more Access Centre loans than last year.

The partnerships are not limited to increasing access to the collection – we have also been able to offer technical advice on film collections and provide material for exhibitions. We are working to create more partnerships in the near future, such as the Windwells: Channelling + Divining exhibition at the State Library of Queensland, for which we supplied material and gave in-kind support.

In addition to breathing new life into existing partnerships, we have embarked on a new partnership with the Northern Territory Library through a memorandum of understanding

that was signed in May 2011. The launch of the Darwin Access Centre on 22 June 2011 gave the people of the Northern Territory the same level of access to the collection as those in all other states have enjoyed for over a decade. The opening of the Northern Territory Access Centre provides equitable access to the national audiovisual collection for researchers and program-makers in the Northern Territory. It also recognises the growing production community in Darwin and the importance of providing access to cultural material for Northern Territory Indigenous communities.

As guest speaker Sigrid Thornton noted at the launch, “this Centre will open new and exciting doors for researchers, filmmakers, artists, teachers and general members of the public who are curious to take a peek – but sure to be inspired – by what they find.

“I, myself, was surprised – and delighted – to learn there are some 30 titles of work that I have been involved in that the NFSA safeguards: feature films such as *The Getting of Wisdom* (Bruce Beresford, Australia, 1977) and *The Lighthorsemen* (Simon Wincer, Australia, 1987); and TV series spanning my career from *I Can Jump Puddles* (ABC, Australia, 1981) to *All the Rivers Run* (Crawford Productions, Australia, 1983) to *SeaChange* (ABC, Australia, 1998).

“As an artist, it is encouraging and rewarding to know that Australians have access – and will continue to have access – to such a rich national collection.”

# CASE STUDY

## OUT OF THE RUBBLE...

When news of the terrible Christchurch earthquake in February 2011 reached Australia, our first response was to contact New Zealand colleagues to ensure they were safe and find out if there was any specific information about collections in Christchurch. Early information was patchy about the fate of cultural collections, but we soon learned of the collapse of the Canterbury Television (CTV) building and the shocking loss of so many CTV staff.

We posted contact information with the offer of assistance in disaster recovery planning on several of the New Zealand conservation networks. In early March, TVNZ News posted a request on the Association of Moving Image Archivists' listserv asking for information about collection disaster recovery. Immediately, we contacted TVNZ and arranged a phone hook-up.

We talked about the state of the building and the prohibition of access which was preventing attempts to salvage the collection. The preferred method of organising collection salvage was not going to be possible under the emergency conditions and the conversation turned to ways of highlighting the importance of the collection to the emergency controllers to persuade them to permit access to the site.

At the same time, a colleague from the USA contacted TVNZ to offer his assistance. During a long phone call, we formulated a plan for how to recover the collection, and to advocate for its recovery. This approach was passed back to TVNZ.

Several weeks later, we received an email from TVNZ saying the collection had been salvaged using our suggested approach. They indicated that it was support from the archiving community that had been fundamental in convincing the emergency controllers of the need to save the collection, and we were pleased to be able to share our knowledge.

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"... I've sent a summary of your recommendations (with an explanation of your standing as international experts in the field) to the Head of News and Current Affairs and some other people within TVNZ who'll be responsible for making decisions about the fate of our Christchurch building (and hence, our library collection). Thank you so much for taking the time to provide all the advice you have so far."

Michelle Hacker, TVNZ

# CORPORATE OVERVIEW

The NFSA is a cultural institution funded by the Australian Government and aspires to be the world's premier archive of Australian audiovisual and emerging media cultural heritage.

Our aim is to enrich Australia's cultural identity by developing, preserving, promoting and interpreting a national collection of recorded historic and contemporary sound, moving image, documentation and new media, and making Australia's audiovisual heritage available to everyone.

**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 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 in the 1890s to the present day.

Given the enormous output of the sound and screen industries in Australia, it is impossible to collect everything. We give priority to items of enduring cultural significance and those which document the creative achievements of Australians in the audiovisual media. This ranges from early film images made in Australia to the latest features *Australia* (Baz Luhrmann, Australia, 2008), *Samson and Delilah* (Warwick Thornton, Australia, 2009) and beyond; from *Blue Hills* (ABC, 1949) to *Underbelly* (Screentime, 2008); from the early 20th century songs of Peter Dawson to today's chart hits; from Chips Rafferty, Jack Davey and *The Sentimental Bloke*

(Raymond Longford, Australia, 1919) to Kylie Minogue, Gurrumul Yunupingu and *Mary and Max* (Adam Elliot, Australia, 2009).

The collection includes more than 1.7 million items of published and unpublished material – discs, films, videos, audio tapes, digital files, phonograph cylinders, and wire recordings. It also includes documents and artefacts such as photographic stills, transparencies, posters, lobby cards, publicity material, scripts, costumes, props and memorabilia, as well as sound, video and film equipment. The importance of these documents and artefacts is often overlooked or under-appreciated, but they are vital, especially in contextualising the works to which they refer or the conditions in which those works were first seen or heard.

The collection is made accessible in many ways – by supplying footage and recordings for use in television and radio productions, through regular screenings of some of Australia's greatest films, through innovative exhibitions, travelling shows and festivals, live presentations, educational programs, DVD and audio products, and via our website.



An Ernst Plank Kinematfor hot air-operated Praxinoscope (see page 199 for details)

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

Through dedicated stewardship, we care for, preserve, manage and interpret the collection to the highest curatorial standards. And through cutting-edge research and preservation practices, we have become internationally recognised as a centre of excellence. Our state-of-the-art

technical facilities and expertise in audiovisual preservation techniques have earned us widespread recognition.

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“...The ease of access and sheer openness and friendliness of the NFSA in Sydney and Canberra (and indeed in Melbourne) is refreshing and reassuring. The public service can be more than just a service.”

Tony Llewellyn-Jones, actor and producer

### **TABLE 1: INTERNATIONAL FILM FESTIVAL SUPPORT**

Amsterdam, Netherlands  
 Austin, United States of America (USA)  
 Berlin, Germany  
 Brasilia, Brazil  
 Buenos Aires, Argentina  
 Carlsbad, Czech Republic  
 Cologne, Germany  
 Copenhagen, Denmark  
 Geneva, Switzerland  
 Goa, India  
 Hong Kong, China  
 Huntington, USA  
 London, United Kingdom (UK)  
 Los Angeles, USA  
 Mar del Plata, Argentina  
 Moscow, Russia  
 Napier, New Zealand  
 Nashville, USA  
 New York, USA  
 Paris, France  
 Pordenone, Italy  
 Poznan, Poland  
 Prague, Czech Republic  
 Rio de Janeiro, Brazil  
 Rome, Italy  
 Sao Paulo, Brazil  
 Stuttgart, Germany  
 Thessaloniki, Greece  
 Utrecht, Netherlands  
 Wellington, New Zealand  
 Wroclaw, Poland

### **TABLE 2: TRAINING AND PROFESSIONAL DEVELOPMENT**

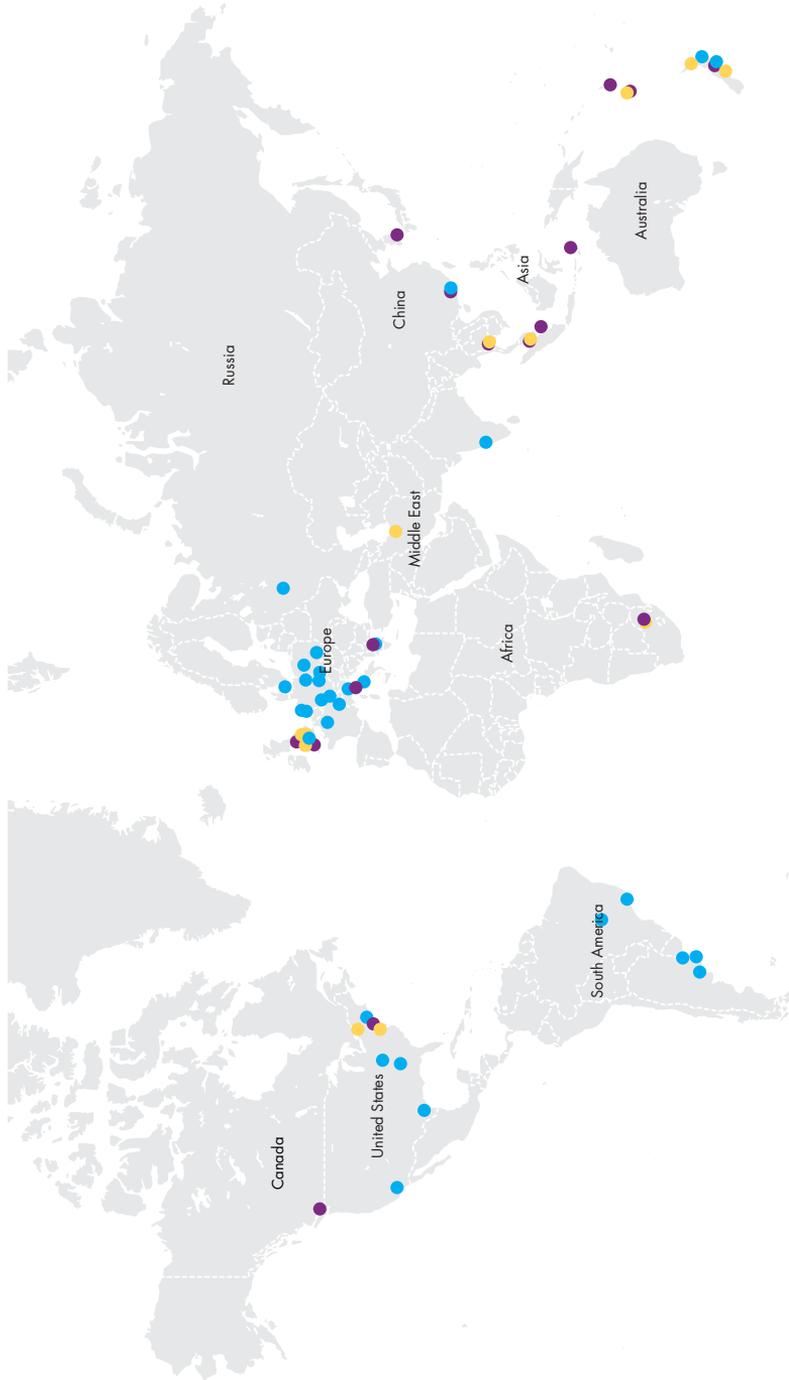
Auckland, New Zealand  
 Bangkok, Thailand  
 Cambridge, UK  
 Christchurch, New Zealand  
 Kuala Lumpur, Malaysia  
 London, UK  
 Noumea, New Caledonia  
 Oxford, UK  
 Pretoria, South Africa  
 Rochester, USA  
 Tehran, Iran  
 Washington, USA

### **TABLE 3: CONFERENCE ATTENDANCE AND RESEARCH ASSISTANCE**

This list includes researchers hosted by the NFSA.

Bangkok, Thailand  
 Bologna, Italy  
 Bristol, UK  
 Busan, South Korea  
 Dili, Timor-Leste  
 Hong Kong  
 Kuala Lumpur, Malaysia  
 Manchester, UK  
 Noumea, New Caledonia  
 Philadelphia, USA  
 Port Vila, Vanuatu  
 Pretoria, South Africa  
 Singapore  
 Thessaloniki, Greece  
 Vancouver, Canada  
 Wellington, New Zealand

FIGURE 1: INTERNATIONAL INTERACTIONS



- International Film Festival Support
- Training and Professional Development
- Conference Attendance and Research Assistance

# OUR VISION FOR THE FUTURE

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

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

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

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

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

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

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

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

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

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

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

A high priority is to continue our role as a national and international leader through participation in international events and partnerships. We have worked closely with colleagues in the Asia-Pacific region, assisting them with conservation, preservation and the overall management and stewardship of their collections.

We will continue to embed a strong planning framework that underpins effective clear establishment of business priorities, given business opportunities and risks, and we will ensure resources are appropriately applied to the achievement of our strategic objectives and our performance targets. We will boost our already high standards in our business practices and procedures by taking a continuous improvement approach to our work.

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



A still from a beautifully stencilled film about a garden which comes alive. *Les Fleurs Animées* (Pathé, France 1906).  
NFSA Title No. 789965-03

# CASE STUDY

## EMBRACING ONLINE TECHNOLOGY

In December 2010 we launched our new website at [www.nfsa.gov.au](http://www.nfsa.gov.au), increasing our capacity to engage with, and adapt to, the latest online technologies and trends. Key advances included an open source content management system, an upgraded design, and compliance with the latest accessibility and usability guidelines. There were also new applications, such as a collection search across all of our online databases and an online calendar of events.

A major online publishing success over the last year was the NFSA blog. The blog averaged more than one post per week by staff and guests on a range of projects and activities, including staff overseas visits, current trends and issues, collection highlights, visits by research fellows, obituaries, events and awards. It became the major online vehicle for staff to engage with online audiences and describe our work. The blog is steadily helping the NFSA reposition itself meaningfully in the online environment.

We published regularly across a range of social media platforms such as Twitter, Facebook, Wikipedia, Flickr and YouTube. Most of these communications were focused on engaging with audiences around current NFSA events and activities. Facebook and Wikipedia proved to be a key source of traffic to our websites, while Twitter provided a sense of who our online audiences were and the range of industry-related conversations occurring online.



A snapshot of the NFSA's revamped website in June 2011

A major preservation project that we profiled online was the Corrick Collection. This project highlighted short films produced by the Marvellous Corricks, vaudeville-style entertainers who toured Australia, New Zealand and Southeast Asia in the early 1900s. A range of beautiful stills were featured on our website, and a curatorial essay and three clips were included on *australianscreen online*.

Our new corporate site also combines an impressive suite of online learning resources under the NFSA Digital Learning banner, giving access to *australianscreen online* as well as the suite of 20 digital learning websites that were transferred to the NFSA from Screen Australia in mid-2010. These websites have positioned us as a significant player in Australian Government initiatives such as the National Broadband Network, a national curriculum and regional outreach.

# SNAPSHOT – OUR GOVERNANCE

The National Film and Sound Archive was established as a statutory authority on 1 July 2008 within the portfolio of the Department of Environment, Water, Heritage and the Arts. From 1 July 2010 to 13 September 2010, the then Minister for Environment Protection, Heritage and the Arts, the Hon Peter Garrett AM, MP, was the Minister responsible for the NFSA. In September 2010, the NFSA, along with other national cultural institutions, transferred to the Prime Minister and Cabinet portfolio reporting to the Minister for the Arts, the Hon Simon Crean MP.

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

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

During our third full year of operation, we spent some time reviewing our governance, planning and performance reporting framework to ensure it remained relevant and useful. As a result, we further enhanced the framework and developed the Corporate Plan 2010–11 to 2012–13. This process enabled us to more clearly focus on meeting the government's and the Minister's expectations and to more effectively provide linkages between the Corporate Plan, our aspiration and mission, and our expectations

of our staff. Our strategic objectives have been tightened and clarified from last year's Corporate Plan. Our revised strategic objectives are:

- 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 branch business plans that focus on these strategic objectives, with individual performance management and development plans clearly linked to branch 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'.

We are continuing to pursue the ambitious transformational agenda that commenced in our first year of operation and which has involved a considerable amount of staff consultation and engagement. This will result in a new brand for the NFSA that will enable the Australian public to get to know and understand us better.

# OUR BOARD

The 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 effective 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 senior management work in close collaboration to develop, implement and monitor key strategies that enable us to meet the government's objectives, as outlined in the NFSA Act and the Portfolio Budget Statement.

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

## CHAIR

### **Chris Puplick AM**

**Consultant, Principal ISSUS Solutions Pty Ltd**

**Non-Executive Chairman, Convenience Advertising Group of Companies**

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

*Attended 4 of 4 meetings*

Mr Puplick was a Senator for NSW (1978–81 and 1984–90) and Shadow Minister for the Arts from 1987 to 1990. He has had a long involvement in the performing arts, dance and film industries, and he also has an extensive interest in archive and museum matters. He was Chair of the Archive Forum (a national support group for the NFSA) and has also served as a Trustee of the Australian Museum. He has a particular interest in issues of arts policy development and advocacy, having published extensively in this area – most recently as author of *Getting heard – towards an effective arts advocacy* (Currency Press, 2008).



Mr Puplick has previously served on many boards, including as President of the New South Wales Anti-Discrimination Board, NSW Privacy Commissioner, Chair and Deputy Chair of the Griffin Theatre Company, and 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

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### Deb Verhoeven

**Chair, Media and Communication**

**School of Communication and Creative Arts**

**Deakin University**

**PhD (Melbourne)**

*Attended 4 of 4 meetings*

Associate Professor Verhoeven is a writer, broadcaster, film critic, commentator and lecturer. She is a member of the Australian Film Critics Association, the Fédération Internationale de la Presse Cinématographique, an Honorary Life Member of Women in Film and Television, and a member of the Screen Economics Research Group. Associate Professor Verhoeven is the author of more than 35 scholarly books, journal articles and book chapters.



## MEMBERS

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### Grace Koch

**Native Title Research and Access Officer**

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

**MA (Mus) (Boston University, USA)**

*Attended 4 of 4 meetings*

Ms Koch has lectured and presented papers both nationally and internationally about the archiving of recorded sound. She has served as a Board member of the International Association of Sound and Audiovisual Archives (IASA) and the Australasian Sound Recordings Association (ASRA) and was presented with special achievement awards from both of those organisations in 2008.

For many years, Ms Koch was a sound archivist in the Audiovisual Archives of the Australian Institute of Aboriginal and Torres Strait Islander Studies, and her present position is Native Title Access and Research Officer at that institution.



She has carried out research in Australian Aboriginal music and oral history with an interest in how audiovisual materials are used as evidence in native title claims. Ms Koch has published more than 50 articles and two books on issues relating to audiovisual archiving, ethnomusicology and Australian Aboriginal music.

### **Jill Matthews**

**Head, School of Cultural Inquiry**

**Australian National University**

**PhD (Adelaide)**

*Attended 4 of 4 meetings*

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



### **Philip Mortlock**

**Manager, Repertoire and International Creative Services**

**Albert Music**

*Attended 4 of 4 meetings*

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





## **Andrew Pike OAM**

### **Managing Director**

#### **Ronin Films**

*Attended 4 of 4 meetings*

Mr Pike is a film producer and film distributor. In 1974, he formed Ronin Films with his then wife, Dr Marilyn Fitzpatrick. The company was involved in many innovative distribution and marketing activities, for which Mr Pike won the Australian Film Institute's Byron Kennedy Award in 1986. As an exhibitor, Ronin Films ran the Academy Cinemas in Sydney for several years during the 1990s, and Electric Shadows Cinemas in Canberra from 1979 to 2006. He has a keen interest in policy issues affecting the film industry as a whole and is a frequent contributor to debates on industry issues.

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



## **Catherine Robinson**

### **Senior Project Officer**

#### **State Records**

#### **NSW Department of Finance and Services**

#### **BA (Hons) (University of Sydney)**

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

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

*Attended 4 of 4 meetings*

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

## New board appointments

In June 2011, the Hon Simon Crean MP, Minister for the Arts, announced that the NFSA will be led by a reinvigorated Board. Chris Puplick AM has been reappointed as Chair of the NFSA Board and Catherine Robinson as Deputy Chair. Andrew Pike OAM has been reappointed as a member of the Board and Patricia Amphlett OAM will join as a new member. Ms Amphlett has been a professional performer since 1963 and in 2009 was inducted into the ARIA Hall of Fame.

The Minister for the Arts thanked the outgoing Board members, Dr Deb Verhoeven, Professor Jill Matthews, Grace Koch and Phillip Mortlock for their valuable contributions to the NFSA since the organisation was established as a statutory authority three years ago.

## OUR CHIEF EXECUTIVE OFFICER

### Dr Darryl McIntyre, FAIM (CEO November 2008 –November 2010)

Dr Darryl McIntyre, FAIM was appointed as CEO of the NFSA on 17 November 2008. He has enjoyed a distinguished career over almost four decades in the public service in both Australia and the United Kingdom.

From 1972 to 1985 Dr McIntyre worked at the Australian War Memorial and then moved to the Cultural Heritage Branch of the Arts portfolio where he helped to draft and review legislation governing the protection of movable cultural heritage. He was also Head of the unit coordinating the preparation of the then Prime Minister's national cultural policy statement, *Creative Nation*. From 1994 to 2003 Dr McIntyre was a General Manager at the National Museum of Australia where he was involved with the development and construction of the new museum facility on Acton Peninsula.

From November 2003 until October 2008, Dr McIntyre was Deputy and Group Director, Public Programs at the Museum of London.

Dr McIntyre has edited conference papers on the changing roles of museums and refugees for UNESCO, and has served on the advisory board of the Centre for Metropolitan History at the University of London. He taught at the University of Venice, Italy, and is a member of the peer review college of the UK Arts and Humanities Research Council. He is an inaugural member of the APS200, a new senior leadership forum for the Australian Public Service, and in May 2010 was appointed as Chairperson of the National Cultural Heritage Committee.

Dr McIntyre holds an Arts degree with Honours and a doctorate in history from the University of Queensland. He has served on executive boards, is past President of the Canberra and District Historical Society, and is currently National





President of Museums Australia. He has presented papers at many Australian and international conferences and has published in the field of museum studies and history.

Dr McIntyre retired in November 2010 to pursue his interests in an extensive program of personal research and historical writing and to devote time to his work in the non-profit cultural sector.

### **Ms Ann Landrigan (Acting CEO, October 2010 – June 2011)**

Ms Ann Landrigan has been with the National Film and Sound Archive for just over 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. She is a member of the Australian Memory of the World Committee, one of the regional committees operating under the banner of the international Memory of the World program. This is a UNESCO initiative aimed at preserving and providing access to valuable archive holdings and library collections around the world.

Before joining the NFSA, Ms Landrigan worked in both private and government organisations with senior management responsibility for corporate service functions. She has a 16-year-old daughter and is a strong advocate for work-life balance.

### **New CEO appointment**

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

Mr Loebenstein has been project manager and researcher at the Ludwig Boltzmann Institut für Geschichte und Gesellschaft, Vienna and the Curator for Special Programs at the Austrian Film Museum. Mr Loebenstein will take up his appointment in October 2011.

# OUR MANAGEMENT STRUCTURE

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

## SENIOR EXECUTIVE GROUP

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:** Ann Landrigan, Acting CEO; Steve Vogt, General Manager, Corporate and Collection Services; General Manager, Collection Development and Outreach. During 2010-11, David Boden and Sonia Gherdevich shared the position of General Manager, Collection Development and Outreach.

## 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.



L-R: Sonia Gherdevich, Ann Landrigan, Steve Vogt and David Boden - Senior Executive Group

The Leadership Group is an advisory team and meets for two days every three months.

**COMPOSITION:** CEO, General Managers, Branch Managers, Office Manager (Melbourne).

Our management structure is at [Appendix 3](#).

# NFSA COMMITTEES

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

Committees active during 2010–11 included the:

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

# OUR OUTCOME, PROGRAM AND STRATEGIC OBJECTIVES

Our strategic objectives and performance framework have been developed to respond to the challenges and risks we face. They have been tightened and clarified from the Corporate Plan 2009–10 to 2011–12.

Our outcome and program framework is shown at Figure 2.

**FIGURE 2: OUTCOME AND PROGRAM FRAMEWORK**



# SNAPSHOT – OUR COLLECTION

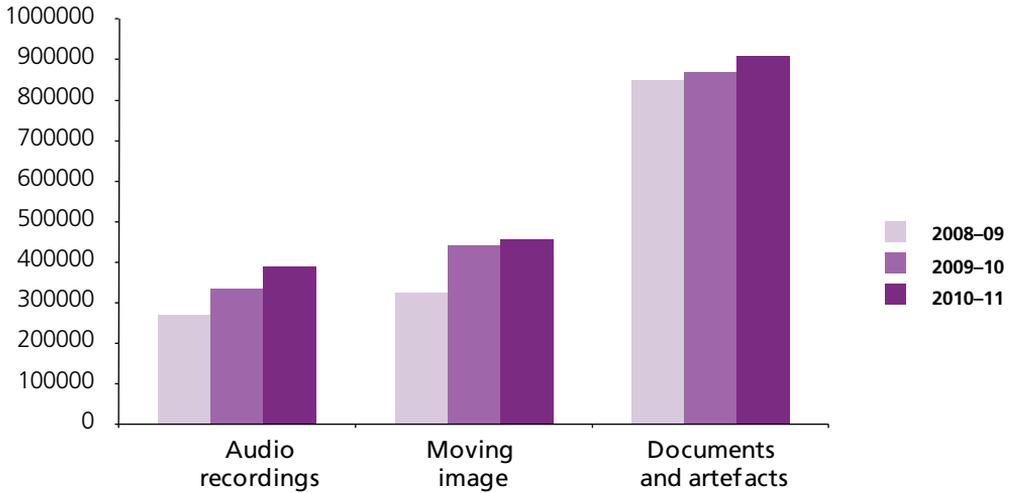
We are entrusted with the care of Australia's national audiovisual collection on behalf of all Australians. Our ambition is to provide a well-balanced, exciting and comprehensive experience of audiovisual works that have influenced Australian society and continue to do so.

Our collection is historically significant, culturally rich, highly diverse, and 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 are balanced by the vibrant, independent Indigenous production output of contemporary artists. The collection includes multicultural and culturally diverse material that reflects our interaction with the wider world and the diversity of communities within Australia.

Our collection currently contains more than 1.7 million items, comprising 390 000 audio recordings, 455 000 moving image works and 910 000 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.

FIGURE 3: COLLECTION GROWTH 2008-09 TO 2010-11



Works are collected in one of the following ways:

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

The NFSA has a significant collecting challenge to effectively represent powerful new creative forms within the 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 all forms of new technology and 21<sup>st</sup> 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.

See [Appendix 6](#) for a list of the key acquisition gems and highlights for 2010-11.

# CASE STUDY

## SEARCH AND RESCUE

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

Following is a list of some of the key works we are seeking for our collection. If readers think they may be able to help us locate any of these precious items, please send an email to [collection@nfsa.gov.au](mailto:collection@nfsa.gov.au).

- *The Story of the Kelly Gang* (Charles Tait, 1906). While we recently restored this film to a quarter of its original length, we remain on the lookout for a complete original print and/or negative.
- *Across Australia with Francis Birtles* (Francis Birtles, Richard Primmer, Australia, 1912). This film covered adventurer Birtles' epic bicycle ride from Sydney to Darwin, including dramatised interaction between Indigenous people and early white settlers.
- Every missing silent-era feature film directed by Raymond Longford, including *The Blue Mountains Mystery* (Raymond Longford, Lottie Lyell, Australia, 1921), a murder mystery that made effective use of its Blue Mountains (NSW) setting and was praised for getting 'off the beaten bush track'.
- Every missing silent-era feature film directed by Franklyn Barrett, including *Know Thy Child* (Franklyn Barrett, Australia, 1921). Praised in its day for its subtle handling of the sensitive theme of illegitimacy, this adult drama featured class differences in an urban setting.
- *Jewelled Nights* (Louise Lovely, Wilton Welch, Australia, 1925). Louise Lovely, Australia's first major star of Hollywood films in the 1910s and early 1920s, returned home to co-direct and star in this film, which told of a woman fleeing marriage to work as a man in a remote mining district.
- *Fellers* (Arthur Higgins and Austin Fay, Australia, 1930). One of Australia's first part-talkies, a World War I drama that featured Arthur Tauchert, star of *The Sentimental Bloke* (Raymond Longford, Australia, 1919)
- *Symphony in Steel* (Frank Hurley, Australia, 1932). Frank Hurley's widely acclaimed documentary on the construction of the Sydney Harbour Bridge has now vanished, despite its international release.
- *Two Minutes Silence* (Paulette McDonagh, Australia, 1933). The last of four features directed by the Sydney-based Paulette McDonagh, *Two Minutes Silence* was adapted from an anti-war play by Leslie Haylen. McDonagh considered it the best film she ever made.

# CASE STUDY

- *Cinesound Varieties* (Ken G Hall, Australia, 1934). Featuring well-known Australian musical and comedy stars, this 48-minute film did well at the box office in Australia and England. It is now the only one of director Ken Hall's dramatised works that is almost entirely lost.
- *The Burgomeister* (Harry Southwell, Australia, 1935). One sequence survives from this second Australian feature adaptation of the stage melodrama *The Bells*, the first having been directed by WJ Lincoln in 1911.
- *The Magic Shoes* (Claude Fleming, Australia, 1936). This short film, a pantomime fantasy, featured the first screen appearance of later international star and Oscar-winner, Peter Finch.
- *Show Business* (AR Harwood, Australia, 1938). Only rushes (various takes) from one minor scene survive from this backstage musical whose cast included a key Australian singer of her day, Barbara James.
- *Red Sky at Morning* (Hartney Arthur, Australia, 1944). Another Peter Finch film, with the then radio and stage actor playing an Irish political exile in colonial Australia.
- *Captain Thunderbolt* (Cecil Holmes, Australia, 1953). We hold what is believed to be a 53-minute television edit version of this bushranger film depicting Captain Thunderbolt as a folk hero. The original 35mm theatrical release had a running time of 69 minutes.
- Most of Australian television's output in the pre-videotape era between 1956 and 1960 when a lot of programs were shot on film. Very little Australian TV material survives from this period.
- *Rock 'n' Roll* (Lee Robinson, Australia, 1959). Short clips are all that survive of this feature-length documentary which covered a major Sydney Stadium concert featuring Johnny O'Keefe, the Delltones and visiting US pop star, Fabian.
- *The Removalists* (Tom Jeffrey, Australia, 1975). An incomplete release print, the soundtrack final mix and video copies of the film are all that survive of this film adaptation of David Williamson's classic Australian stage play. A more complete version of the film survives on video.
- *Bliss* (Ray Lawrence, Australia, 1985). We hold a duplicate negative, the final mix, prints and video copies of this film, but the original negative is currently lost. This negative has not been seen since it was sent to New York for the film's US release in the mid-1980s.
- Animation cels for the early works of Australian cartoonist, Harry Julius (1885–1938), including the *Cartoons of the Moment* series from the 1910s; and for animator, Eric Porter (1911–83), such as *Willie Wombat* 1939.
- Scripts for both film and radio of all vintages with the director's or performers' annotations.
- Stills, scripts and memorabilia for the remaining 'lost' Australian feature films 1900–1980.
- Joan Sutherland's 1961 Grammy Award for Best Classical Performance (the first Grammy awarded to an Australian artist).
- Classic Australian music festival posters, especially the *Sunbury Rock Festivals* (from 1972–75), the *Narara Rock Festivals* (1983 and 1984) and the *Big Day Out festivals* (1992 to the present day).
- Posters, publicity and photographic works relating to Indigenous musicians, actors, filmmakers and production companies.
- Complete historical corporate papers relating to Greater Union, Australia's largest and oldest film exhibitor, and the Australian Record Company, which was founded in the late 1930s and became one of Australia's principal music recording and distribution companies from the 1950s to the 1970s.
- Documentation relating to the careers of distinguished, contemporary female Australian performers, including Olivia Newton-John, Toni Collette, Cate Blanchett, Christine Anu, Rachel Griffiths, Deborah Mailman and Marcia Hines.

# CASE STUDY

- Australian music fashion, such as original costumes worn by AC/DC, Skyhooks, Jeff Duff and Johnny O'Keefe.
- Original Haddon Expedition cylinders and equipment. These cylinders are the oldest ethnographic records relating to Australian Indigenous people. While copies are held at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), we will have discussions with the British Sound Archive to seek repatriation of the originals.
- Early retail recordings from local labels, Federal Cylinders and the Australian Record Company. In the first decade of the 20th century, two enterprising businesses set about supplying locally made cylinder records. Few of these records survive and they are mostly in private collections.
- *The Loner* (Vic Simms, RCA, 1973). We hold a digital copy of this rare record by an Indigenous singer/songwriter, but a mint condition original LP record would be a wonderful addition to our collection.
- *The Overlanders* (Trevor Lucas, Reality Records, 1966). This early selection of Australian folk music is very rare.
- Buddy Holly on Jack Davey's AMPOL show, recorded in Melbourne in 1956. Davey hosted many international star guests on the AMPOL show and we hold many examples. Finding a surviving recording of this program, made three years before Buddy Holly's untimely demise, would be an international sensation.
- Austral Duplex recordings from the early 1920s. These were the first disc records manufactured in Australia. They were not very durable, so few have survived – we hold only four examples.
- Any examples of 1960s Top 40 radio programs by presenters like Ward Austin, Bob Francis, Sammy K, Stan Rofe, Bob Rogers, Brian Taylor, Graham Webb and Tony Withers. It is amazing how few recordings seem to exist from this time, when rock 'n' roll was replacing the old faithful radio serials as the main form of on-air entertainment.
- Any recording of the broadcast of Dame Nellie Melba's funeral procession. Melba's death in 1931 was front-page news in Australia, New Zealand, the UK and Europe, and we know that her funeral procession was filmed and broadcast on radio. It is just possible that someone recorded part of that broadcast.
- Slim Dusty's unreleased demonstration recordings, made before his first commercial release in 1946. These process recordings were pressed in very limited quantities, but a few are known to exist in private collections.
- Any recordings of extinct wildlife or lost soundscapes that are not already held in public collections.
- Any film or sound recordings of Australia's early Prime Ministers, especially John Christian Watson, for which no recording is known to exist.
- Early film documentary of Australia's connections with our region, including Papua New Guinea, Timor-Leste, Antarctica and the Pacific.

# SNAPSHOT – OUR PERFORMANCE

## COLLECTION

PERFORMANCE INDICATOR	RESULT AT 30 JUNE 2011	RESULT AT 30 JUNE 2010
100 Australian feature-length films acquired (comprising current production; Indigenous production; targeted retrospective gap filling – 1970s and 1980s production)	289 feature-length films acquired	195 feature-length films acquired
100 Australian short films acquired (comprising current productions; Indigenous productions; targeted retrospective gap filling – drama, experimental, animated productions from 1990s onwards)	454 short films acquired	1212 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)	9837 television works acquired	2997 television works acquired
100 new media works acquired	161 new media works acquired	155 new media works acquired
150 documentaries acquired (comprising current production, including Indigenous output and targeted retrospective gap filling)	340 documentaries acquired	579 documentaries acquired

PERFORMANCE INDICATOR	RESULT AT 30 JUNE 2011	RESULT AT 30 JUNE 2010
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)	8682 recorded sound works acquired	10 211 recorded sound works acquired
25 000 documents and artefacts with a focus on those related to the above titles	29 644 documents and artefacts acquired	31 385 documents and artefacts acquired
100 oral history titles acquired	153 oral history titles acquired	Trend data not available as this is a new performance indicator
200 international film titles in accessible formats and 50 international sound recordings acquired on the basis of significance and national exhibition potential	314 international film titles acquired 51 international sound titles acquired	188 international film titles acquired 1017 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 2011	RESULT AT 30 JUNE 2010
6250 titles preserved and made accessible	6257 titles preserved and made accessible	8457 titles preserved and made accessible
Storage standards achieved within set parameters 95% of the time	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 have been installed in June 2011 to resolve this issue	Standards achieved 95.6% of the time
12 000 works relocated to improved storage conditions	103 934 works relocated to improved storage conditions	Trend data not available as this is a new performance indicator

## AVAILABILITY

PERFORMANCE INDICATOR	RESULT AT 30 JUNE 2011	RESULT AT 30 JUNE 2010
41 200 interactions with the national collection	80 145 interactions with the national collection, comprising: <ul style="list-style-type: none"> <li>▪ 40 307 attendees at screenings of films and DVDs borrowed from the Non-Theatrical Lending Collection</li> <li>▪ 38 421 attendees at theatrical screenings, including 11 937 at international screenings</li> <li>▪ 824 clients auditioning collection material</li> <li>▪ 593 attendees at Scholars and Artists in Residence fellowship presentations</li> </ul>	51 306 interactions with the national collection, comprising: <ul style="list-style-type: none"> <li>▪ 33 628 attendees at screenings of films and DVDs borrowed from the Non-Theatrical Lending Collection</li> <li>▪ 16 165 attendees at theatrical screenings, including 5420 at international screenings</li> <li>▪ 997 clients auditioning collection material</li> <li>▪ 516 attendees at Scholars and Artists in Residence fellowship presentations</li> </ul>

PERFORMANCE INDICATOR	RESULT AT 30 JUNE 2011	RESULT AT 30 JUNE 2010
141 500 interactions with the NFSA	154 124 interactions with the NFSA, comprising: <ul style="list-style-type: none"> <li>64 236 general visitors to the NFSA, including 29 300 school children</li> <li>29 729 visitors to the Australian Mediatheque at ACMI</li> <li>21 685 attendances at Arc cinema</li> <li>1967 in-person visits to the NFSA Library</li> <li>10 748 attendances at Big Screen</li> <li>14 865 attendances at School Screen</li> <li>10 894 attendances at Black Screen</li> <li>14 VIP visitors</li> </ul>	162 723 interactions with the NFSA, comprising: <ul style="list-style-type: none"> <li>62 470 general visitors to the NFSA, including 29 682 school children</li> <li>24 278 visitors to the Australian Mediatheque at ACMI</li> <li>22 080 attendances at Arc cinema</li> <li>2326 in-person visits to the NFSA Library</li> <li>11 413 attendances at Big Screen</li> <li>16 464 attendances at School Screen</li> <li>23 686 attendances at Black Screen</li> <li>6 VIP visitors</li> </ul>
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	12 805 items externally accessed	11 646 items externally accessed
90% of service delivery requests responded to in accordance with the Service Charter obligations (see <a href="#">Appendix 16</a> )	99% of service delivery obligations met	100% of service delivery obligations met
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
15 000 digital collection items available to users online via Search the Collection	15 005 digital collection items available online	14 987 digital collection items available online
1 000 000 unique visits across NFSA websites	1 068 167 unique website visits	1 593 328 unique website visits





# SECTION 2

## OUR PERFORMANCE

Our performance report is based on our five strategic objectives, which have been tightened and clarified from the Corporate Plan 2009–10 to 2011–12. 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 our 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 obligations in all areas under the *Environmental Protection and Biodiversity Conservation Act 1999* using best practice systems
- manage our collection, and the Commonwealth Heritage places we own or manage, in accordance with the requirements of the *Environmental Protection and Biodiversity Conservation Act 1999* and to the highest professional standards.

The NFSA is in a unique position as the premiere archive of Australia's audiovisual cultural heritage. We take a leadership role in film and sound culture by setting standards, developing guidelines, sharing our knowledge and taking our expertise overseas.

## SHARING OUR EXPERTISE AT HOME

Following are some examples of our leadership in practice:

- Staff from the New Zealand Film Archive and the State Library of Victoria visited our Mitchell storage facilities to observe and learn about the way we store our collection and maintain appropriate environmental conditions to ensure its preservation.
- Our staff met with representatives from the National Archives of Australia to discuss and demonstrate the use of our new collection management system, Mediaflex (see the case study on page 77 for more information).
- We provided the National Gallery of Australia with access to our Accessioning and Data

Entry Guidelines and we shared information on cataloguing with the New Zealand Film Archive.

- We met with the Director and Audiovisual Archivist from the Vanuatu Cultural Centre regarding their collection, especially in relation to training, duplication, digitisation and collection storage.
- We participated in the national Community Heritage Grants steering committee and expert advisory panels during the year.
- We had discussions with Ms Amalijah Thompson from the Australian National University (ANU) Archives Program about a building development that would house a small audio archive. This involved reviewing the architects plan and commenting on the additional areas to be addressed during construction, such as the installation of moisture membranes.
- We gave a keynote address at the University of Melbourne Photographic Conservation course to introduce students to this specialised topic.
- Our staff attended and hosted meetings of the Disaster ACT (DISACT) group, sharing knowledge and developing relationships with staff from other cultural institutions on disaster preparedness and response.

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“What a huge effort you’ve put in ... I personally appreciate the professional resources and expertise the NFSA has applied to this endeavour and how you have kept me so well informed. Do you do this with all restorations—make it seem as if you personally are looking after my project as a primary commitment? What a great national service the NFSA offers ... it’s really wonderful the NFSA exists to ensure our film and television, and consequently contemporary culture, is kept alive for future generations. Many thanks for all your help.”

Tim Smart, director

We hosted professional visits of our facilities for many groups during 2010–11, including:

- an international delegation of Nepalese journalists
- conservation students from the University of Canberra
- ANU animation students
- George Eastman House (Rochester, USA) graduate, Maggie Yin, who was visiting from Singapore
- Richard Eccles, Deputy Secretary, Arts and Sports Group, Department of the Prime Minister and Cabinet
- the Jigsaw Theatre Artistic Directorate
- Jon English, Australian performer
- Sue Bigelow, Conservator from the City of Vancouver Archive
- four Getty interns from Vietnam, Laos and Cambodia as part of their 2½ month internship in Australia (their visit included all the laboratories and a tour of the Mitchell vaults)
- New Zealand Film Archive/Nga Kaitiaki O Nga Taonga Whitiwhia staff, Jamie Lean (Director, Protect Division) and Louise McCrone (Preservation Manager), here to discuss training and collection disaster planning and recovery
- Ms Kwok Toi Chi from the National Archives of Singapore, here on a study visit to the National Archives of Australia and using the opportunity to visit the NFSA for specialist discussions on the preservation of audiovisual materials
- Hong Kong Film Archive's head of Film Programming, Sam Ho, here to introduce a small season of Hong Kong Cinema 'Jane Bond' films and give a staff master class in preserving and programming Asian cinema.

We also gave presentations and provided tours to students attending the National Youth Science Forum which introduces Year 11 students planning a career in science to major scientific and research institutions to explore opportunities. Involving the NFSA in the program demonstrates the integration of science (chemistry and physics) with audiovisual preservation and demonstrates our role as an innovator in the field of scientific research.

## SHARING OUR EXPERTISE OVERSEAS

### *Asia-Pacific region*

Consultancy preservation services were provided to the New Zealand Sound Archives/Nga Taonga Karero. A number of site visits over a three-day period in New Zealand were included in addition to a thorough review of their preservation activities.

In August 2010, the 14<sup>th</sup> Southeast Asia-Pacific Audiovisual Archives Association (SEAPAVAA) Conference was held in Bangkok, Thailand. We presented a one-day workshop, *Managing a Digitisation Project*, which consisted of a brief introduction to digitisation concepts and how to develop and manage a project by applying project management methodology. We also presented a paper describing a new method of delivering training in audiovisual preservation. SEAPAVAA is a major beneficiary of NFSA training and the training method described in this paper was developed from the experience of many years of working in the region.

A further two SEAPAVAA conferences were held in June 2011 in Kuala Lumpur (Malaysia) and Noumea (New Caledonia). NFSA staff presented at both conferences and conducted training workshops in Noumea.

We also conducted a workshop on audiovisual preservation at the South Asia Regional Branch of the International Council on Archives in Malaysia in September 2010.

From 22 November until 10 December 2010, we delivered an audiovisual preservation training project in Kuala Lumpur, Malaysia. The workshop was fully funded by the Malaysian Government through a 'Brain Gain Malaysia' funding source. The workshop was attended by 30 staff drawn from the National Archives of Malaysia, Filem Negara, Radio Televisyen Malaysia and the Malaysia National Library. The venue for the workshop was the National Archives of Malaysia's new building, with excursions to Radio Televisyen Malaysia and Filem Negara to study aspects of collection management and film processing.

# CASE STUDY



NfSA's Preservation and Technical Services Manager, Rod Butler, at the SEAPAVAA conference in New Caledonia, June 2011

## NOT LOST IN TRANSLATION

The 2010 Conference Organising Committee of the Southeast Asia-Pacific Audiovisual Archives Association (SEAPAVAA) asked the NfSA to develop and run a collection digitisation workshop for participants at the conference held in Bangkok in August. Rather than focusing on the purely technical issues, we developed a two-part workshop on how to manage a digitisation project.

The first part looked briefly at some of the technical issues of digitisation, to ensure there was a base level of technical understanding. We also provided an overview of project management, with an emphasis on scoping, planning and training.

The second part of the workshop was a practical session where participants were divided into groups and asked to work with a hypothetical

collection to develop a basic project plan. Each group presented their plan at the end of the session.

Most of the workshop participants were Thai, so we needed to allow time for each concept to be translated, but the groups worked enthusiastically on the exercise. The presentations showed that they had been able to work with the information provided in the first part of the workshop and apply it to the hypothetical collection.

The feedback from the participants on the day was very positive, and they were justifiably proud of their work.

## FURTHER AFIELD

Our manager of Conservation Preparation and Research, Mick Newnham, delivered a keynote speech to more than 150 international delegates at the Broadcasting Opportunities Conference in Iran. His presentation focused on using project management methodology to plan a digitisation project for legacy analogue video and film collections. The conference was held at the Islamic Republic of Iran Broadcasting facility in Tehran, and Mr Newnham was given a tour of the facility's collection, which dates back to 1902. Mr Newnham also visited Press TV, an independent news channel operating in Tehran, where he was able to view the digital archive, discuss how the broadcast archive worked and learn about how the archiving process was managed.

In other projects:

- we have held initial discussions about our participation in the course development and training for a major audiovisual training project to be conducted in Zimbabwe under the auspices of the International Council on Archives' Fund for the International Development of Archives
- we provided conservation advice to the UNESCO Rwanda War Crimes Tribunal (which is archiving the evidence used in the trials)
- we have developed a consultancy project to assist the US Library of Congress to manage items from their audiovisual collection that have been affected by mould
- we coordinated a second national audiovisual collections summit to support close liaison between collections nationwide, and we were involved in the direct coordination of the 2011 International Federation of Film Archives (FIAP) Congress in Pretoria, South Africa. A particular focus for us was the development and presentation of a two-day symposium on Indigenous Film Collections in Africa and the World.



Recording pioneer Bill Armstrong with his 2011 NFSA Cochrane-Smith Award for Sound Heritage

## SOUND AWARDS AND ADDITIONS

The 2011 NFSA Cochrane-Smith Award for Sound Heritage was presented in March 2011 by our Chair of the NFSA Board, Mr Chris Puplick AM, to recording pioneer Bill Armstrong. The presentation was made in a ceremony at The Famous Speigeltent in Melbourne attended by more than 120 special guests, including many key industry figures. Mr Armstrong has made a lifetime contribution to sound recording heritage through his work as a sound recordist, recording studio entrepreneur, record producer and oral historian.

New additions to our Sounds of Australia registry were announced in August 2010 in Arc cinema by the then Minister for Environment Protection, Heritage and the Arts, the Hon Peter Garrett AM MP. These additions included recordings by pioneering aviator Bert Hinkler, Prime Ministers Menzies, Curtin and Keating, Indigenous poet Oodgeroo Noonuccal, Rebetika music group Apodimi Compania, sports broadcaster Norman May, and popular music star Col Joye.

The annual NFSA Thomas Rome Lecture in recorded sound was given in September 2010 by former ARIA CEO, Ed St John, in Sydney. Mr St John's lecture addressed concerns with the sustainability of the Australian recording industry in the context of decreasing profitability and concerns about illegal music file sharing.

## COPYRIGHT IN A DIGITAL ENVIRONMENT

We have continued to build on last year's work on dealing with the challenges presented by copyright in digitising the collection.

The ability for us to interpret, and for others to use, the works in our collection is at least partly constrained by our knowledge of each work's copyright status. In collaboration with other national cultural institutions, we have now published a user guide, *Flexible dealing and cultural institutions – statement of principles regarding the use of section 200AB of the Copyright Act 1968* (see the case study on page 53 for more information).

With additional attention paid to rights management and the introduction of the new Mediaflex collection management system,

we have built an improved rights infrastructure, which will support better access to rights information in the future. Increased rights auditing, the use of section 200AB test cases, and the publication of our *Statement on orphan works* and *Hints for tracking down the copyright holder* will also deliver improved rights management and access to the collection. It is also worth noting that our policies in relation to orphan works have been referenced by the SBS in its own policy.

We are continuing to develop and publish our copyright expertise and, in association with the ANU, we aim to produce an Indigenous Audiovisual Intellectual Property Toolkit. This toolkit would contain protocols and sample clearance and consent forms to support the collection and publishing of audiovisual works in partnership with Indigenous communities.



The illustrator of this song slide is not known: *Eileen My Own* (1906), lyrics and music George J Green. Publisher M Witmark and Sons. Manufacturer Van Allin. NFSA 783025

# CASE STUDY

## INDUSTRY STANDARD FOR COPYRIGHT ORPHANS

Imagine a home movie of a landmark event filmed by someone who died many years ago. Or a wonderfully ornate glass slide, such as those featured in our Song Pictures exhibition, where the illustrator cannot be identified. And the breakthrough recording of a well-known recording artist where, despite extensive research, no-one knows who actually made it.

There are many works like this locked up and not accessible due to a failure of copyright law to recognise 'orphan works'. Orphans in the national audiovisual collection come from all walks of life – anonymous parody songs, amateur films which have literally been left on the doorstep, deliberately anonymous propaganda, through to the frighteningly complex situations where companies have been sold and consumed by larger companies so many times that all chain of title has been lost.

A few years ago, legislation was introduced in Australia to combat this problem. Section 200AB of the *Copyright Act 1968* allowed galleries, libraries, archives and museums (colloquially known as the GLAM sector, standing for Galleries Libraries Archives Museums) to use copyright works in their collection, provided that the use met what was known as the 'three-step' test (and in the best tradition of the law, there are actually four steps to the three-step test!):

- the use amounts to a special case
- the use does not conflict with a normal

exploitation of the work

- the use does not unreasonably prejudice the legitimate interests of the owner of the copyright, and
- the use is not made for the purpose of commercial advantage or profit.

There was initial uncertainty in the GLAM sector about how s200AB should be interpreted, and particularly how it could enable institutions to provide access to works for the greater public good. In response, in September 2010 the Copyright in Cultural Institutions (CICI) group, made up of representatives from national and state cultural institutions, published *Flexible dealing and cultural institutions – statement of principles regarding the use of section 200AB of the Copyright Act 1968*.

The NFSA is pleased to be a major sponsor of *Flexible dealing and cultural institutions*, and hopes it will improve access to orphan works in important collections. Other cultural institutions involved in the publication were the Australian Digital Alliance, the Australian Institute of Aboriginal and Torres Strait Islander Studies, the Australian Libraries Copyright Committee, the Australian National Maritime Museum, the Australian War Memorial, the National Gallery of Australia, the National Museum of Australia, the Powerhouse Museum and the State Library of NSW.

## LEGAL SERVICES SERVE US WELL

We are supported by the Legal Services Branch through its provision of legal advice and a range of other legal, policy and advocacy services to the Board, the Executive and across all areas of the NFSA.

The preparations to transfer the Film Australia Library and related functions from Screen Australia to the NFSA have included various legislative and legal arrangements.

The development of legal compliance policies and procedures, and the training of staff at each NFSA office, has involved the Branch during the NFSA's implementation of new freedom of information (FOI) requirements, including the Information Publication Scheme (see page 131). The NFSA's legal officers are contact officers for FOI requests and privacy matters (see page 131).

Our representations to government on legal policy issues and law reform proposals have been strategically supported by the Branch's contributions to written submissions and appearance with the Acting CEO before a Senate Committee hearing. The NFSA's submissions have been referenced in reports, including on the *Principles on open public sector information* by the Office of the Australian Information Commissioner. The *Inquiry into the Australian film and literature classification scheme*, undertaken by the Senate's Standing and Committee on Legal Constitutional Affairs References Committee, supported the NFSA's proposal for cultural institutions to be permitted to self-classify films which have not been rated by the Classification Board.

We have been involved in discussions with the Office for the Arts and government stakeholders about proposals to extend Australia's legal deposit scheme to audiovisual materials. An extended scheme could enable the NFSA to acquire currently inaccessible items and new media for the national audiovisual collection.

## ONLINE ACHIEVEMENTS

This year we responded proactively to the call for Gov 2.0 transparency as well as the Australian Government Information Management Office's revised guidelines on website accessibility.

Initiatives included:

- signing a memorandum of understanding with the National Library of Australia for our collection data to be published on Trove, their free Australian and online resource database, allowing non-commercial re-use for Trove users
- commissioning and technically implementing closed captions for selected video clips on *australianscreen online*, and
- redeveloping our online collection search to make information more accessible and discoverable on search engines (see the case study on page 27).

We were proud to have *australianscreen online* recognised through a number of prestigious awards, including the Mander Jones Award, from the Australian Society of Archivists, and the Communicator Awards, an international program honouring the creative excellence of communications professionals.

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*"I regularly consult the NFSA online collections, and in particular the *australianscreen online*, which I feel remain at the forefront of current digital scholarship."*

Dr Annamaria Motrescu, University of Cambridge

# OUR SUBMISSIONS

During 2010–11, the NFSA submitted comments to:

- the National Commission on the Commemoration of the Anzac Centenary regarding the NFSAs proposal to convene and host an international conference about how war has been interpreted and depicted in films, sound recordings and radio and television broadcasts (comments submitted in August 2010)
- the Office of Legal Services Coordination in the Attorney-General's Department, regarding the revision of the Legal Services Directions 2005 – Consultation Paper 2 (comments submitted in November 2010)
- the Classification Board regarding the draft terms of reference for the Review of the National Classification Scheme by the Australian Law Reform Commission (comments submitted in January 2011)
- the Department of Broadband, Communications and the Digital Economy on the proposed terms of reference for the Convergence Review (comments submitted in January 2011) and on the Framing Paper (comments submitted in June 2011)
- the Attorney-General's Department regarding the draft guidelines on Licensing Public Sector Information for Australian Government Agencies (comments submitted in March 2011)
- the Office of the Australian Information Commissioner regarding Issues Paper 1 – Towards an Australian Government Information Policy (comments submitted in March 2011), particularly in relation to the Draft Principles on Open Public Sector Information
- the Senate's Standing and Committee on Legal and Constitutional Affairs Reference Committee Inquiry into the Australian Film and Literature Classification Scheme (comments submitted in March 2011). The NFSA appeared before the Committee in April 2011 and answered questions on notice from the Committee in May 2011.

# THE NFSA'S PROPOSAL FOR THE ANZAC CENTENARY – INTERNATIONAL CONFERENCE



*The Hero of the Dardanelles* (Alfred Rolfe, Australia, 1915). NFSA 351401

On 25 April 2010, the then Australian Prime Minister, the Hon Kevin Rudd MP, announced the formation of the National Commission on the Commemoration of the Anzac Centenary. The Commission was tasked with undertaking public consultation to identify the broad themes, scale, scope and shape of what a commemorative program for the Anzac Centenary period (2014 to 2018) may look like.

In August 2010, the NFSA submitted a proposal to convene and host an international conference that brings together Australian and international speakers (including historians, film and sound archivists, film producers and directors, and possibly actors and members of film and broadcast units) to discuss how war has been interpreted and depicted in films, sound recordings and radio and television broadcasts.

The Hon Warren Snowdon MP is Minister Assisting the Prime Minister on the Centenary of Anzac, with responsibilities including responding to the report from the National Commission for the Anzac Centenary proposing a range of possibilities for a commemorative program relating to the centenary. The Department of Veterans' Affairs is responsible for coordinating the Australian Government's engagement with the Anzac Centenary and the NFSA has been appointed to the Anzac Centenary Taskforce with wide representation by government agencies including other cultural institutions.

The NFSA's response to the National Commission report includes confirming our plans to hold an international conference in the latter half of 2014, focusing on the relationship between film, sound, television and other media with war, peace and conflict. Locating this conference in 2014 enables early and broad engagement with the full four years of the commemorative program that will run from 2014 to 2018. The conference will include a wide ranging variety of lectures, discussions, film screenings and musical presentations with a major online focus for engagement. The conference will also include special engagement strategies and programming relevant to younger Australians, Indigenous Australians and those from non-English speaking backgrounds. In preparation for the conference, a number of NFSA staff and other representatives have made early contact

with various international peer organisations and expert individuals to raise support for the conference and identify potential key participants and important international collections.

The NFSA, with its large national audiovisual collection and many pathways of access, is in a unique position to engage directly with the Anzac Centenary on a standalone basis, in partnership with others and as a key services provider. We will also be adapting and evolving our national outreach and online publishing programs to engage fully with the Anzac Centenary including connecting with the implementation of the National Curriculum and rollout of the National Broadband Network.

In March 2011, the Commission presented the How Australia may commemorate the Anzac Centenary report to the Australian Prime Minister, the Hon Julia Gillard MP.

# AWARDS FOR THE NFSA



Governance and Communication Branch staff with the silver Australasian Reporting Award for the NFSA 2009–10 Annual Report

**2011 Communicator Awards (International Academy of the Visual Arts)** – *australianscreen online* won two Gold Awards of Excellence in the categories of Movie and Film websites and Cultural Institutions websites, and one Silver Award of Distinction in the category of Education website. This is the second year in a row that *australianscreen online* has been honoured. 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.

**Mander Jones Award 2010 (Australian Society of Archivists)** – *australianscreen online* won the Best Finding Aid to an Archival Collection category. The Australian Society of Archivists supports these awards for publications in the field of archives and recordkeeping.

**Art Music Awards (Australian Music Centre)** – The Voss Journey (a four-day event of seminars, concerts, films and exhibitions inspired by Patrick

White's 1956 novel, *Voss*) won the ACT State Award for Excellence by an Organisation or an Individual. The award went jointly to the NFSA, the Canberra International Music Festival and the National Library of Australia.

**Australasian Reporting Awards** – the NFSA 2009–10 Annual Report won a Silver Award and a Special Award for being a finalist in the Best First Time Entry category. 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.

**Institute of Public Administration Australia (ACT Division) Annual Report Awards** – the NFSA 2009–10 Annual Report won a Highly Commended award in the hard copy category for agencies covered by the Commonwealth Authorities and Companies Act. The award notation said, "The report showed a strong focus towards learning and engagement at both a local and international level. Their focus on staff and acknowledgment of people and cultures within the agency is to be commended".

# COLLECTIONS AND KNOWLEDGE

To achieve this strategic objective, we:

- review and update our Collection Policy
- develop the national audiovisual collection in accordance with our Collection Policy
- redevelop 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
- pursue collaborative partnerships that advance knowledge, support innovation and stimulate curiosity, and attract funding in both established and emerging areas of collection and knowledge generation.

We successfully completed many collection projects during the year and worked collaboratively across branches to acquire, sort and accession a wide range of audiovisual materials. We undertook innovative research and development projects and showed technical expertise in our preservation initiatives. At all times, we remembered the importance of stewardship, knowledge transfer and the future of the collection.

We first published our Collection Policy and Statement of Curatorial Values in September 2006. In May 2011 we completed our first revision of the policy since becoming an independent statutory authority on 1 July 2008. The renamed Collection Policy helps to define our business and guide our decisions, outlining the principles by which we operate. It is underpinned by the key ethical principles and service standards contained in our Guiding Principles and our Service Charter. The Collection Policy was developed with reference to a number of documents issued by international agencies. We also sought direct input from peer organisations, both national and international, to confirm and benchmark our place and role within this network. The Collection Policy will be periodically reviewed and refined.

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“Thanks for your suggestions and help in finessing my collection of 35mm prints into the arms of the NFSA ... I suppose my cherished baggage is now dwelling in a more comfortable space in the bosom of the Nation.”

Gil Scrine, filmmaker

## COLLECTING FILM, DOCUMENTS AND ARTEFACTS

Combining the previous Film Branch with the Documents, Artefacts and Curatorial Connections Branch has increased the potential of our shared curatorial skills and engagement.

Our acquisition achievements for the year have surpassed some of our targets, partly due to the availability of now increasingly rare film prints (for key international works, for example), and the offer of substantial complete collections of both film and documentation. In some cases, this has meant a 100% increase in the newly acquired outcome figures, which required careful management of our internal systems and capacity to cope with the influx. Examples of some of the large collections we have acquired include:

- the NSW Film and Television Office collection of films and associated documentation
- the Jo Stewart collection of post-production film and television scripts
- the GTV 9 collection of documentation and artefacts
- the South Australian Film Corporation collection of films, documents and artefacts.

Retrospective gap filling, of both film and documentation, remains one of the richest collection opportunities for the NFSA. A generation of artists from Australia's dynamic film resurgence from the 1970s onwards has now reached the stage where they wish to ensure the preservation of their records for the future.

The steady progress of digital delivery into traditional film production processes also highlights an intense period likely to build in momentum over the next few years. Much of the traditional film production infrastructure and outputs are either in transition or seeking to offload their analogue works en masse.

Acquisition highlights for 2010–11 include the following items.

Australian and international feature films:

- *Oranges and Sunshine* (Jim Loach, Australia/UK, 2011)
- *Snowtown* (Justin Kurzel, Australia, 2011)
- *Erskineville Kings* (Alan White, Australia, 1999)
- *Life is Beautiful* (Roberto Benigni, Italy, 1997)
- *Fargo* (Joel Coen, USA, 1996)
- *Salt* (Phillip Noyce, USA, 2010).

Australian shorts and documentaries:

- *Neon Skin* (Grant Scicluna, Australia, 2009)
- *Miracle Fish* (Luke Doolan, Australia, 2009)
- *Muscles* (Ed Housden, Australia, 2009) – Official Selection for Cannes 2010
- *Three Boys Dreaming* (Michael Cordell, Australia, 2010)
- *Indonesia Calling: Joris Ivens in Australia* (John Hughes, Australia, 2010)
- *Dancing with the Prime Minister* (Lara Cole, Australia, 2010).

Documentation:

- A rare Australian photograph taken by travel photographer Emil Otto Hoppe in 1930 of Aboriginal women in Hermannsburg standing and looking at a poster of a Joan Crawford film being screened at the mission.

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*"I just received a request to have some of my films preserved at the National Film and Sound Archive, stored for all eternity. To be part of Australia's filmmaking history and Government property is a really cool honour."*

Dave Carter, animation filmmaker

# CASE STUDY

## ACQUIRING CHANNEL 9 TREASURES

The ongoing transition of Australian television to a digital environment has given us the opportunity to work with broadcasters and production and distribution companies to ensure important analogue television programs are retained and become part of the national audiovisual collection.

Significantly during 2010–11 one of Australian TV's longest established stations, GTV 9, moved from their site at 22 Bendigo Street, Richmond, to co-locate with their Australian Consolidated Press staff at 717 Bourke St, Docklands, Melbourne.

Our television acquisition staff worked with GTV 9 and Nine Network staff over a number of months identifying and packaging selected material for inclusion in the national audiovisual collection.

Highlights from the various acquisitions include:

- episodes from Australia's first hospital drama, *Emergency* (Nine Network, Australia, 1959)
- the first networked local sitcom, *Barley Charlie* (Nine Network, Australia, 1964)
- children's shows: *Happy Show* (Nine Network, Australia, 1960); *Hi-Fi Club* (Nine Network, Australia, 1960); *Saturday at Rick's* (Nine Network, Australia, 1992); and the children's comedy drama series, *Pig's Breakfast* (Nine Network, Australia, 1999).

In addition, we acquired a range of music and variety programs, including Ricky May Christmas shows and special tributes, rock eisteddfods

from the 1980s, and game and giveaway shows, such as *The Tommy Hanlon Show* (Nine Network, Australia, 1967) and *Don't Forget your Toothbrush* (Nine Network, Australia, 1995).

We also acquired a number of iconic Australian drama series broadcast on GTV 9, including *Hunter* (Crawford Productions, Australia, 1967), *Chances* (Beyond International, Australia, 1991), *The Sullivans* (Crawford Productions, Australia, 1976), and *The Young Doctors* (Grundy Television Productions, Australia, 1976).

Signature GTV 9 artefacts were also included in the acquisition. We are now the proud custodian of Graham Kennedy's throne seen on *The Graham Kennedy Show* (1972–1973), and the triode transmission valve used to transmit *In Melbourne Tonight* (Nine Network, Australia, 1957) that was presented to Graham Kennedy on 6 May 1957. We've also acquired a range of GTV 9 scrapbooks, photo collages, photos and medals from key GTV 9 personality, Sir Eric Pearce.

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"Thank you so much for making the movement for the Channel 9 tapes so smooth. And an even bigger thank you for coming in here and getting your hands dirty – we wouldn't have got it all done in time if you hadn't pitched in. We really appreciate your time."

GTV 9

## 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 documentary and children's series.

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

- *East West 101, Series 3* (Knapman Wyld Television, SBS, Australia, 2010)
- *Killing Time* (Fremantle Media Australia, TV1, Australia, 2010)
- *Offspring, Series 1* (Southern Star Entertainment, Ten Network, Australia, 2010)
- *Panic At Rock Island* (Goalpost Pictures, Nine Network, Australia, 2010)
- *Paper Giants: The Birth of Cleo* (Southern Star Entertainment, ABC, Australia, 2010)
- *Rake* (Essential Media, ABC, Australia, 2010)
- *Sisters of War* (Pericles Film Productions, ABC, Australia 2010)
- *Sea Patrol, Series 4* (Southern Star Entertainment, Nine Network, Australia, 2010)
- *Straight Shootin* (Spearpoint Productions, National Indigenous Television, Australia, 2010)
- *Underbelly Files: Tell Them Lucifer Was Here; Infiltration; The Man Who Got Away* (Screentime, Nine Network, Australia, 2010).

We have also acquired the following children's dramas:

- *Castaway* (Westway Productions, Seven Network, Australia, 2010)
- *Dogstar, Series 2* (Media World Pty Ltd, Nine Network, Disney Channel, Australia, 2011)
- *Elephant Princess, Series 2* (Jonathan M Shiff Productions, Ten Network, Australia, 2010)
- *My Place, Series 2* (Matchbox Pictures, ABC 3, Australia, 2010).

Our oral history program has commissioned new interviews covering the careers of performers and industry figures, including Colin Hay, Jonathan Coleman, Murray Burns, Kavisha Mazella, Lee Simon, Joe Dolce, George Miller, Kev Carmody, John Waters, Ian Dunlop, John Michael-Howson and David Mackay.

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*"Thanks again for preserving these wonderful memories and stories, while they have value to the wider audience, they have special value to me and my family."*

Jeanette O'Sullivan (granddaughter of Ron Harris, television pioneer)

Acquisitions of Indigenous Australian audiovisual material in 2010–11 feature a wide range of published music recordings with highlights including both CD and vinyl pressings of Geoffrey Gurrumul Yunupingu's self-titled recording, a range of recordings issued by specialist Indigenous label, Skinnyfish, and a compilation of 20 years of Indigenous music from ABC records.

Indigenous radio and TV productions acquired include *Deadly Sounds* (Vibe Australia, Australia, 2010–11), series 22 of *Nganampa Anwernekenhe* (CAAMA Productions, Australia, 2010), *Our Place* (Centre for Appropriate Technology, Australia, 2010–11), and a selection of CDs from the Australian World Music Expo.

Indigenous websites captured by the NFSA in our partnership with the National Library of Australia's Pandora project included those of broadcast producer CAAMA, performer William Barton, and promotional websites for the films *Samson and Delilah* (Warwick Thornton, Australia, 2009) and *Stone Bros.* (Richard Frankland, Australia, 2009).

Our recorded sound collection continues to grow with regular and substantial acquisitions from record companies, collectors, aggregators and independent musicians. Highlights for 2010–11 include:

- master tapes for recordings by The Angels
  - experimental music recordings from composer Warren Burt
  - the complete set of entries to the 2008 and 2009 Australian Music Prize Awards
- an extensive collection of records produced by Newcastle-based specialist record label, Bloody Fist Records
  - an acetate disc containing the only known sound recording of Alice Corrick, famous as one of the Corrick Family Entertainers.

Highlights of our radio acquisition program include:

- collections from commercial broadcaster Doug Mulray
- a large collection of interviews with well-known expatriate arts and theatre personalities recorded in England for Australian broadcast by stringer Stan Pretty
- our ongoing regular acquisition of daily news broadcasts from the Community Broadcasting Association of Australia.



# CASE STUDY

## A HAVEN FOR THE ANGELS



Rock band The Angels

The phrase 'all good things come to those who wait' resonated for us when our curators travelled to Tasmania in 2010 to talk with The Angels rock group guitarist, Rick Brewster, about his collection of The Angels memorabilia.

Originating from Adelaide, Rick Brewster and his brother John combined with Graham Buzz Bidstrup, Chris Bailey and charismatic front man, Bernard Doc Neeson, to become The Angels. In doing so, they created one of the greatest iconic rock bands in Australian music history.

Rick Brewster has been The Angels' unofficial archivist – keeping, collecting and preserving everything relating to the band.

The Angels moved to Sydney where they burst onto the stage with their 1976 Vanda and Young debut single, *Am I Ever Going to See Your Face Again?* Although the song, surprisingly, was not a hit on release, it soon became an Australian rock classic, with its notorious audience response chant, "No way, get fucked – fuck off!" becoming a war cry with fans at live gigs. It is not

# CASE STUDY

known when this chant became embedded in rock culture but what resonates some 35 years later is the massive impact The Angels music had on Australian rock.

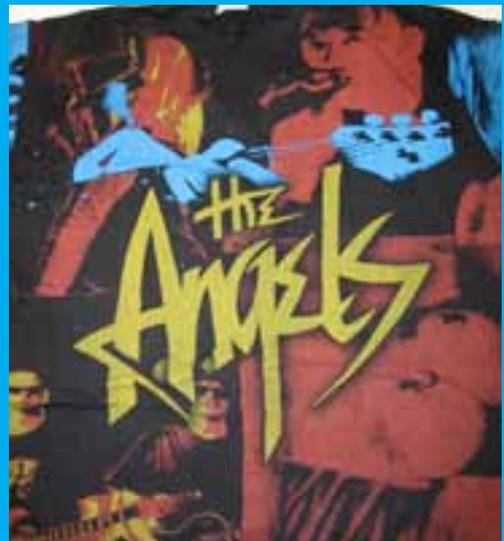
The Angels' hallmark energetic stage shows set the tone for other live rock acts to follow: they played the largest shows in the biggest venues and produced a string of memorable hits. They performed together for more than 20 years, with legendary rock tours taking them across Australia, New Zealand and the United States (as Angel City), until Neeson called it a day in December 1999. Although each band member worked on other projects, The Angels' separation was not long-lasting, much to the relief of their fans.

The Angels collection includes a selection of live recordings of the band in live performances, demo recordings of songwriting work in progress, gold and platinum records from all their hit singles and albums, performance and backstage photos, publicity materials, tour posters and a great collection of tour and band shirts.

You can trace the story of the band through the T-shirts: from the early days of the Moonshine Jug and String Band (1971–1974), which was the meeting point for the Brewster brothers and Neeson, to the The Keystone Angels (1974–1975), the first name for the band, to the massive success of The Angels and their attempt at the USA rock music market as Angel City. Tucked among the 90 T-shirts are some rare fan T-shirts

which include the now infamous audience chant, a favourite and very coveted item which at the time was banned in South Australia.

Also in the collection are all the tour programs and travel itineraries, personal letters and documents that reveal The Angels story. This is a unique collection, originally generated by the band for the band, but now a treasure among our Australian music collections.



One of the 90 T-shirts received in The Angels acquisition

# CASE STUDY

## THE GOLDEN-THROATED SOPRANO

The Corrick Family Entertainers toured Australia and beyond from 1897 until 1917 singing, dancing, doing comedy routines and showing films. The 130 films of the Corrick Collection are of international significance and provide a fascinating insight into the language of film-making in the early days of the art form. The films are, of course, all silent and this was in the days before there was an Australian recording industry, so while we know of the family's activities, we had no aural record of what they did.

Alice Corrick, born in 1880, was a star of their show, described in the press as 'the Golden-Throated Soprano' until she married William Sadleir in 1913, retired from the troupe and settled in Launceston, Tasmania. After the family's touring activities died down, many other family members also settled in the Launceston district performing in public occasionally, but it wasn't until the mid 1950s that any of them made an audio recording. The family story is that Alice was visiting Melbourne with her son Everly and passed a recording studio in Collins St. The major cities had numerous small recording studios at this time, where it was possible to make a recording onto a lacquer disc and take it away immediately. Everly convinced his mother to make a recording and so *Soldiers in the park* and *Spring is on the way* were recorded with piano accompaniment. No record was kept as to who might have been playing the piano, but perhaps it was Everly himself.



Alice Corrick, 'The Golden-Throated Soprano'

In the days before the widespread availability of tape recorders, recording the lacquer disc was the most usual way of making a master recording. The records themselves were a thin disc of aluminium, coated with a film of lacquer into which a spiral groove could be cut by a cutting lathe. Lacquers, as they are known, are of special interest to the NFSA. They are 'one-off' recordings, the CD-R of their day, and can often contain rare and unique material.

# CASE STUDY

Because of the way the discs are made, essentially a layer of paint on a metal substrate, they are fragile and over time the lacquer can become brittle and flake off the base layer. As a matter of course, we make it a priority to preserve lacquer discs to a digital format as soon as they come into the collection.

In September 2010, the family re-discovered the disc in a deteriorated condition, and Tony Sadleir, the son of Everly, contacted the NFSA to see if it could be copied successfully. The existence of any

recording by the Corricks was unknown up to that time, and there was considerable excitement about finally hearing a voice of one of the family. The two songs were successfully transferred by the NFSA's Audio Services and we delivered a CD to the family just before Christmas. This was a small way of thanking them for their generosity in helping the nation preserve not only this unique recording, but the entire Corrick Collection.

## **PRESERVING THE COLLECTION**

During the year we developed a Preservation Strategy and a three-year Cross-Media Preservation Plan that will guide our preservation mission and provide a framework to help us focus our preservation resources. Our Preservation and Technical Services Branch has performed well and has achieved its target of preserving and making accessible 6257 titles.

The viability of motion picture film will be closely watched in the coming financial year. The availability of film stock and local film processing may be dramatically affected by the take-up of digital projection options by the cinema industry. This could impact on our ability to preserve motion picture film in its original medium and format and our ability to connect with cinema audiences through traditional formats. A report was commissioned regarding the future of colour film preservation in Australia. This report clarified the challenges we face in order to deliver

on our policy of preserving in original format and medium, at a time when the use of motion picture film is in decline. A range of options, including the use of digital technology, will be examined in the 2011–12 financial year.

For many years we have used digital technology to preserve our stills, documents and recorded sound collection. This approach has now been expanded to encompass video preservation. The vulnerability of the video tape medium was particularly highlighted in the wake of the earthquake and tsunami in Japan, which led to a worldwide shortage of some video tape stocks. Preserving video digitally provides many benefits to the quality, storage and accessibility of the video preservation activities.

The implementation of digital video preservation and digital small gauge film preservation puts immediate demands on our data storage infrastructure. Significant investment will be required in the new financial year to support these ongoing operations.

During the year we purchased an MWA Flashscan HD film scanner that is being used to preserve sub-16mm film formats. This is the first time we have digitally preserved motion picture film, and the equipment gives us our first in-house colour film preservation outcomes.

We also implemented the Truelight Colour Management system in several of our preservation sections. This system will provide uniform calibration of monitors and the management of colour balance when moving media between formats with different colour characteristics.

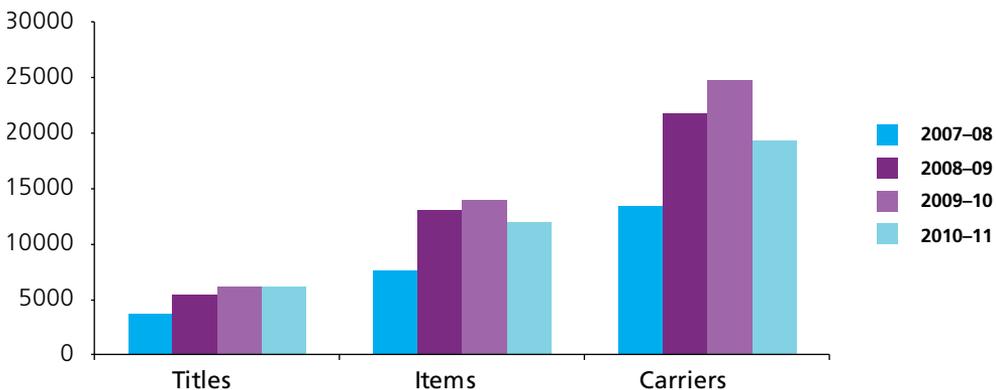
We also entered into a partnership with Ronin Films to produce a two-DVD set with an accompanying curatorial booklet to showcase the work of Italian–Australian filmmaker Giorgio Mangiamele. The DVDs include the films *Clay* (1965), *The Spag* (Unreleased version, c1960), *The Spag* (Released version, 1962), *Ninety-Nine Percent* (1963), and *Il Contratto* (1953), as well as extra materials such as interviews

and stills. This project follows our restoration and preservation of the Mangiamele collection to provide access to material of high aesthetic and cultural significance. The DVD box set is scheduled to be released in August 2011 in partnership with the Melbourne International Film Festival. Another of our key preservation projects involved the inspection and repair of rare Lumière films to prepare them for duplication. The Lumière films dated from 1895 and had become brittle. This repair work required the development of new techniques, in particular a new method for the repair of the Lumière non-standard perforations. Titles repaired included *Le Char Funebre* (Frères Lumière, France, 1899); *Lyon: Débarquement D'une Mouche* (Frères Lumière, France, 1896); and *Repas de Bébé* (Frères Lumière, France, 1895).

“Please let me compliment you ... on a fantastic job with *Sons of Steel*; the digital file is absolutely gorgeous and the sound stunning. The light grade you did was awesome. Thank you so much for your attention to detail. And while I’m at it, thank you... for caring enough to make this happen.”

Gary Keady, scriptwriter, director and producer

FIGURE 4: PRESERVATION AND TECHNICAL SERVICES OUTPUT SINCE 2007–08



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

## 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 collection enhances understanding and contributes to broader development in academia, creative arts, science and technology, and public program development.

NFSA staff have undertaken some important research during the year and presented key papers at national and international conferences, including papers on the conservation treatment options for glass slides and the removal of different adhesive tapes.

Preservation staff carried out some innovative research into the use of aniline dyes to tint motion picture film. This process reproduces a colour that was originally developed in the 1890s to colour black and white film stock. Until recently, this process has been replicated using a modern colour film process, but the outcome was not authentic and it could not be carried out without the support of an external production facility. The aniline dye process has now been used to successfully dye inter-titles for the Corrick Collection and other titles. Further research is being carried out so we can accurately replicate original colours using these modern dyes.

Two staff from our new Conservation Preparation and Research section delivered a paper on the preservation and conservation of glass slides at the sixth Book, Paper and Photographic Materials Symposium. Run by the Australian Institute for the Conservation of Cultural Material, the symposium was held at the National Gallery of Victoria in November 2010. Also, a paper on the discovery and identification of Paget Plates in the Franklyn Barrett collection was presented at the National Archives of Australia's Shake Your Family Tree event in February 2011.

Our ongoing Scholars and Artists in Residence (SAR) program attracted high-quality applicants from a wide spectrum of creative and scholarly disciplines. The opportunity to stay at the NFSA residence and have facilitated access to the collection and staff expertise was provided to 10 fellows. A number of researchers focused on the significance of key aspects of Australian audiovisual production, such as:

- feature-length comedy films produced in the first decade of Australian talking films
- early Australian animation in the context of international advancements in animation production
- the significance of the glass slides held in our collection.

Other researchers have used the collection as a source of evidence for exploring Australian and international social and historical questions, such as the changing nature of girls' childhood in Australia and the role of cultural material in supporting national identity through traumatic upheaval in Timor-Leste. For more information about the SAR projects, [see Appendix 12](#).

# CASE STUDY

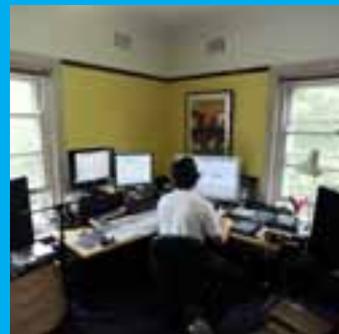
## PLANET B-BOY MEETS 1950s TRAVEL DOCUMENTARIES

The first SAR fellow for 2011, Matt Cornell, was also our youngest fellow to date. He produced a wide range of high-quality works, and some of these – hip hop sound mixes based on audio collection materials – were immediately uploaded to our website.

Matt hosted a public event called *Planet B-Boy + more* which began with him introducing a screening of *Planet B-Boy* (Benson Lee, USA, 2007), followed by a B-Boy dance event in the NFSA courtyard in Canberra. Our staff provided musical input and a B-Boy crew from Sydney led a dance session that included audience participation. The backing soundtrack was

based on audio material from 1950s travel documentaries about the Northern Territory, sourced from our audiovisual collection.

Matt will be an ongoing ambassador for the creative potential of the national audiovisual collection, as his residency provided him with collection materials and inspiration that will inform his work for years to come. In April 2011 he was awarded Northern Territory Young Achiever for the Arts.



SAR fellow Matt Cornell breakdancing at the NFSA, Canberra. Courtesy of The Canberra Times and Marina Neil

We are keen for research outcomes to reach the broadest possible audience, so we were pleased that a number of our public programs this year highlighted new understandings of the collection. *The Planet B-Boy + more* event (see the case study on page 70) was a splendid example, attracting a largely new and younger audience.

Our internship program attracts students who are keen to build an understanding of audiovisual archiving or research on cultural collections through supervised work on negotiated projects. This year interns have contributed to research on our Joan Long collection, the Robert Helpmann dance film legacy, and the Canberra Symphony Orchestra's recorded history. In addition, an extensive research project on 3D technology by intern Kelly Lynn Archer, from the ANU, examined issues regarding acquisition, preservation and playback of 3D material.

## PROVIDING ACCESS TO THE COLLECTION

During the year we supported a wide range of activities by the film and television production and galleries, libraries, museums and performing arts sectors that drew on our technical production capacity and staff knowledge, including:

- research and footage supplied to the Museum of Australian Democracy at Old Parliament House, Canberra, for their ongoing permanent exhibition
- research and footage for *Paper Giants: The Birth of Cleo* (Southern Star, Australia, 2011), a highly-rated mini-series appearing on ABC TV
- footage and stills from *Jewelled Nights* (Louise Lovely Productions, Australia, 1925) supplied to the Zeehan Museum, Tasmania, for their Gaiety Theatre exhibition
- footage from *The Breaking of the Drought* (Franklyn Barrett, Australia, 1920), provided for a live-media performance, *'Outback and Beyond: A Live Australian Western'*, to be performed at venues around Australia in 2011
- footage from *'Mighty Hit Wins Fifth Test for England'* (Cinesound Productions, Australia, 1933) provided to the Bradman Museum/ International Cricket Hall of Fame in Bowral, NSW
- research and footage supplied to *Four Corners* (ABC, Australia, 2011) and *Sunday Night* (Channel Seven, Australia, 2011)
- archival footage of Palm Island supplied to Blackfella Films for the feature-length documentary, *The Tall Man* (Tony Krawitz, Australia, 2011), which premiered at the Adelaide Film Festival in March 2011
- loan of artefacts, research and provision of various audiovisual content to the National Museum of Australia for the temporary exhibition, *'Not Just Ned – the Irish in Australia'*
- footage to the National Gallery of Victoria for their current exhibition, *'This Wondrous Land'*
- footage from *Neptune's Daughter* (Herbert Brenon, Australia, 1915) and *The Perfectly Formed Woman, Miss Annette Kellerman Swimming* (Warwick Productions, Australia, 1910), along with associated promotional material, provided to the National Portrait Gallery to be included in their exhibition, *'Indecent Exposure'*, which opened in January 2011
- various moving image clips for *The One* (BBC, UK, 2011), a series on the history of underwear
- provision of glass slides and moving image material to the Limelight Museum in Melbourne for their upcoming exhibition to be opened late in 2011
- moving image and research assistance provided to Porchlight Films for inclusion in the feature film, *The Hunter* (Daniel Nettheim, Australia, 2011), starring Sam Neill
- research assistance and some audio provided to the Historic Houses Trust of NSW for the annual 50s Fair at Rose Seidler House
- compilation of Sydney footage provided to the Sydney Film Festival, shown in Martin Place during June 2011
- dress, guitar and glove from *The Auntie Jack Show* (ABC, Australia, 1972), lent to Grahame Bond for inclusion in *My Imaginary Family* touring theatre production.



Highlights from the Corrick Collection, with musical accompaniment by Mauro Colombis at the Sydney Festival, January 2011

Compilations of works from our collection have also been enjoyed by large audiences at outdoor screenings. We provided footage presented through the Sydney Festival's *Festival First Night* comprising two one-hour programs of highlights from the Corrick Collection, with musical accompaniment by Mauro Colombis. We also presented *First Contact* projections by New Zealand artist, Michel Tuffery, at Chifley Square, and 1920s–1940s Sydney footage screenings in Hyde Park with musical accompaniment by Pugsley Buzzard. In addition, we supplied early archival footage of horse racing, cricket and other significant events to Federation Square, Melbourne, to be screened on the big screen.

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"... thanks for sourcing me a copy of *Polly Me Love* from your amazing archives. Thank you very much, most sincerely, much appreciated. It was so long ago I'd almost forgotten shooting it .... I'm thrilled to have a copy. The grandchildren will be fascinated! Thanks again."

Jacki Weaver, actress

## SCREENING OUR COLLECTION

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. International screenings increased 200% over the previous year with 100 different films screened at 43 international venues, to total audiences of more than 11 000 people. International highlights included:

- an Australian 'Ozploitation' retrospective at the Karlovy Vary International Film Festival in the Czech Republic, with more than 4000 people attending sessions
- a survey of Australian experimental cinema at the Thessaloniki International Film Festival
- an Australian retrospective of nine films at the Mar del Plata International Film Festival in Argentina
- screenings of prints from our collection of John Ford westerns with the Blum Filmes touring program in Brazil
- a screening of the NFA's possibly unique print of the cult western *Charley One-Eye* (Don Chaffey, UK/USA, 1973), at the invitation of American director Quentin Tarantino, in Los Angeles in March 2011.



Solo musician and visual artist Colin Offord performing his new score to the 1981 restoration of *For the Term of His Natural Life* (Norman Dawn, Australia, 1927) during Australia's Silent Film Festival in Sydney, September 2010

Nationally, we loaned 35mm film prints for 122 screenings to organisations including 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, the State Library of Western Australia in Perth, the Adelaide Cinemathèque at the Mercury Cinema in Adelaide, and the Deckchair Cinema in Darwin.

Australian film festivals also partnered with the NFSA to present screenings of films from our collection, including:

- *Le Patineur Grotesque* (Marius Sestier, Australia/France, 1896) and *Primate* (Frederick Wiseman, USA, 1974) at the Melbourne International Film Festival
- *Sweetie* (Jane Campion, Australia, 1989) at the Cinesparks program of the Brisbane International Film Festival
- *Trial on the Road* (Aleksei German, Russia, 1971) at the Russian Film Festival at Chauvel Cinema in Sydney
- *Floating Life* (Clara Law, Australia, 1996) at the OzAsia festival at the Mercury Cinema in Adelaide
- *For the Term of His Natural Life* (Norman Dawn, Australia, 1927) at the Australian Silent Film Festival in Sydney
- *No Worries* (David Elfick, Australia, 1994) at the Sydney Kids Film Festival
- *The Road To Nhill* (Sue Brooks, Australia, 1996) at the Lorne Film Festival
- *Storm Boy* (Henri Safran, Australia, 1976) plus newsreels at the Alice Springs Desert Festival
- a new Deluxe/Kodak print of *Love Serenade* (Shirley Barrett, Australia, 1997) at the Halls Gap Film Festival
- *The Last Wave* (Peter Weir, Australia, 1977), *The Chant of Jimmie Blacksmith* (Fred Schepisi, Australia, 1978) and *Jedda* (Charles Chauvel, Australia, 1955) at the Adelaide International Film Festival
- *Breaker Morant* (Bruce Beresford, Australia, 1980) and *The Fringe Dwellers* (Bruce Beresford, Australia, 1986) at the Young at Heart Film Festival, Sydney
- *Starstuck* (Gillian Armstrong, Australia, 1981) and *La Jetee* (Chris Marker, France, 1962) at the Brisbane Queer Film Festival
- a new Deluxe/Kodak print of *Gallipoli* (Peter Weir, Australia, 1981), *The Club* (Bruce Beresford, Australia, 1980) and *The Man from Snowy River* (George Miller, Australia, 1982) at the Dungong Film Festival
- a new Deluxe/Kodak print of *Dingo* (Rolf De Heer, Australia, 1991) at the Sydney International Film Festival.

“The Festival went brilliantly. David Williamson loved it [screening of *The Club*]. Sigrid’s introduction to *The Man from Snowy River* was utterly amazing. Everyone was spellbound. Finally *Gallipoli* for our Saturday night gala was packed and very popular, of course. So thanks again for all your help at the final, most vital hour. We really value the NFSA as a sponsor.”

Laura Macdonald, screen programmer, Dungog Film Festival



*The Man from Snowy River* (George Miller, Australia, 1982) screened at the Dungog Film Festival in May 2011

Approximately 20% of all Arc cinema program sessions screened items from our own collection. A regular Saturday afternoon screening session focused on contextualised programs exploring Australian screen heritage and practice, nearly always using our collection, while other retrospective series often made use of our extensive and sometimes unique collection of non-Australian feature and short films.

In 2010–11 a major survey marking the 50<sup>th</sup> anniversary of international ‘new wave’ cinemas – *Old Masters, New Waves* – made extensive use of an NFSA collection strength of Hollywood and European cinema made in the early 1960s. Our May/June series, *Antipodean Cinema*, largely explored our collection of films set in Australia but shot at overseas studios.

“For work of this kind [the 1981 restoration of *For The Term of His Natural Life*], we couldn’t do without the National Film and Sound Archive, an underrated national institution by comparison with the major museums and galleries. It should be better valued than it is; and it should also be complemented by cinemathèques in each city, offering properly curated programs from all those times and places, including our own, of which generally we see far too little.”

Sylvia Lawson, film critic

## LENDING NON-THEATRICAL TITLES

The NFSA's Non-Theatrical Lending Collection (NTLC) continued to grow with over 300 new titles licensed for non-commercial screenings during the year. Total collection holdings now exceed 18 000 titles. Since the beginning of 2009, there has been a five-fold increase in the number of licensed DVD titles available for loan. As a result, loans of DVDs for screening by NTLC borrowers have almost doubled this past year.

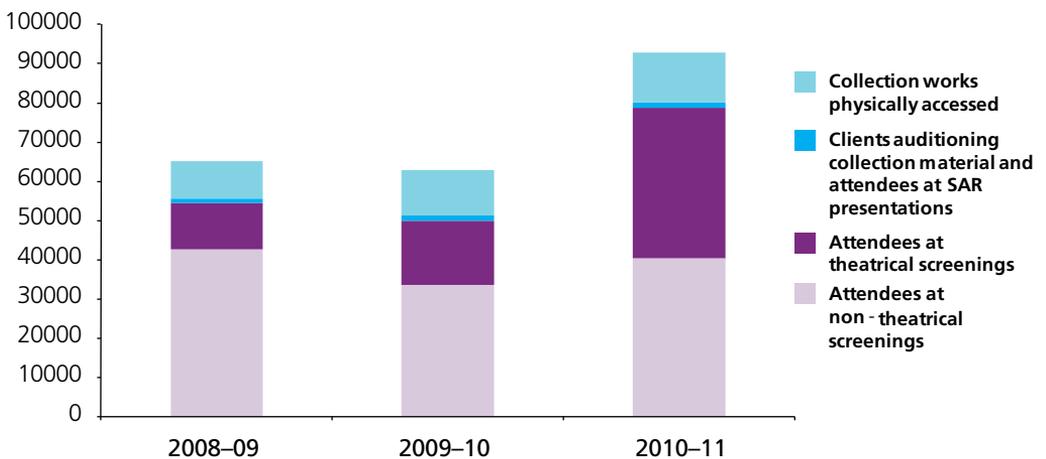
Our partnership continued with the Goethe Institut to manage their film collection, with 58 new titles added on DVD this year, bringing the total Goethe Institut collection to more than 900 titles.

Total loans from the NTLC were steady at around 2300 titles borrowed through the year, but with an increase in reported audiences to around 40 000 people and a clear shift in format preference from 16mm film to DVD. During the year we loaned to more than 180 different clients located in all Australian states. Film societies around Australia account for over 50% of all loans from the NTLC, and are an important client group.

The Australian Council of Film Societies (ACOFS), a peak body representing a number of state film society federations, continues to be an active organisation that is interested in the operations and development of the NTLC. In 2009–10 ACOFS initiated a proposal to contribute money from their own funds towards the acquisition and licensing of new film titles for the NTLC. In 2010–11, \$3000 was donated by ACOFS with a further \$2000 donated directly from the WA Federation of Film Societies. Using these additional funds we acquired and licenced 20 new feature film titles on DVD, drawn from a list of recommended films submitted by ACOFS for NTLC use. ACOFS representatives also participated as founding members of the NFSA's NTLC Advisory Group, which held its inaugural meeting in October 2010.

Other NTLC clients include community groups, universities (many of which use the NTLC films for Cinema Studies courses) and government cultural institutions. This included, for example, Queensland's Gallery of Modern Art, which borrowed extensively from our experimental film holdings to use in the Cinemathèque program as part of their exhibition, 'Surrealism: The Poetry of Dreams'.

**FIGURE 5: INTERACTIONS WITH THE NATIONAL AUDIOVISUAL COLLECTION SINCE 2008–09**



## ENSURING THE STEWARDSHIP OF OUR COLLECTION

Collection Stewardship staff have taken a leading role in the implementation of our new Collection Management System, Mediaflex, including data quality work and the development of procedures relevant to all staff handling our collection material. Active and ongoing input has been provided into the development and implementation of the new system (see the case study on page 77).

It is vital that all items coming into the collection are described accurately to support public access and effective management of the collection. Over 25 000 items have been examined and accessioned into our collection, and more than 18 000 data corrections or upgrades have been made to the catalogue to ensure that the information is accurate, consistent and retrievable. Large subsets of data have been upgraded to enable efficient data migration into the new system.

To make sure the collection is stored safely, improvements were made to the storage of our documents and artefacts collection with the purchase of new storage cabinets for the Taussig Collection of still images and a new cabinet to house over-sized posters. In addition, a new nitrate-compatible container was installed at the Mitchell nitrate site to house the over-sized

film cans currently stored at the National Library of Australia. We have leased a new collection storage facility, to begin operation in 2012, and we instigated a regular program to monitor and prevent insect and rodent infestations in our storage facilities.

We pride ourselves on our collection being well managed. We have developed a Collection Stocktaking Methodology to identify stocktaking priorities and provide a planned sequence of stocktaking activities. We also commenced an audit of all collection material out of storage which has resulted in the records for 2500 items being updated so far. Other audit activities have resulted in locating and updating records for missing and overdue collection items, improving this data set by 44%. Regular and intermittent users of our online catalogue, *Search the Collection*, have also contributed to improvements in the data and helped to ensure our information is accurate and complete.

Researchers, artists and academics were given access to the collection at our Mitchell site and Collection Management staff facilitated their research. This approach prevents the unnecessary movement of collection material. A new staff structure has been introduced in our Collection Management team which has placed an increased emphasis on collection security and accountability.



Installation of a new nitrate-compatible container at the NFSA's nitrate site in Mitchell ACT

# CASE STUDY

## FROM MAVIS TO MEDIAFLEX – TAKING THE COLLECTION DIGITAL

Some years ago, we realised our collection management system, Merged Audio Visual Information System (MAVIS), would not be able to adequately manage the burgeoning digital content being generated by the audiovisual industry and our changing collection management responsibilities. We set out to find a durable and efficient replacement, which culminated in the launch of Mediaflex in March this year. This might sound like a straightforward process, but a certain amount of metaphorical blood, sweat and tears has gone into replacing a database as complex as MAVIS.

Starting way back in 2005, our Collection Information team began the process of analysing the data, initiating a series of data quality projects, and correcting errors to enable a cleaner data set to be migrated to Mediaflex. The process of moving to a new collection management system also provided an opportunity to revisit processes and underlying assumptions about collection description.

Mediaflex is a commercial product that handles digital content very effectively. However, in order to adequately cope with the breadth of our analogue collection, the product needed some customising. As the team which determines our data entry standards and guidelines, the Collection Information staff were closely involved in many aspects of the customisation process, including testing the various releases and providing input to the developers. It was essential that all relevant data was captured and migrated with each new release, so the team developed procedures to data-match and provided feedback to the implementation team if key data was missing.

Over the years, the Collection Information team has developed an extensive database of data entry guidelines, procedures and accessioning guides for use with MAVIS. These documents were all reviewed and updated to reflect Mediaflex functionality and nomenclature. As the implementation progressed, it became clear that Mediaflex offered new ways to describe the collection. As each format for accessioning was reviewed, the team held a series of sessions to discuss how to best use Mediaflex and its features. This will be an ongoing process as staff become more familiar with the product and see new and more efficient ways of achieving our aims.

Aside from the technical aspects of introducing Mediaflex, we have also needed to manage the human element. Many staff have used MAVIS since its inception and have built up a level of expertise that is now redundant. The expectations and sensitivities of staff have to be considered and managed when introducing any new system to ensure its success.

Overall, the introduction of Mediaflex has been successful, but it is really just the beginning. There are a number of features within the product that will provide better information for collection users and audiences and NFSA's evolving collection management responsibilities. Over the next few months there will be further releases to implement suggested enhancements and additional tweaking as staff learn how to maximise the product's functionality. The Collection Information team will no doubt continue to play a major role in this process over the years to come.

FIGURE 6: SCREENSHOT OF MEDIAFLEX

The screenshot displays a software interface with a dark background. At the top, there is a search bar and several menu options. The main area is dominated by a large table with numerous columns and rows. The columns are color-coded in shades of blue, green, yellow, and pink. The rows contain text, likely representing individual items in a collection. At the bottom of the screen, there is a smaller, lighter-colored table with a few columns and rows, possibly a summary or a secondary data set.

## ONLINE ACHIEVEMENTS

Our considerable achievements in delivering curated online access to Australia's audiovisual history via the *australianscreen online* website have been recognised again in 2010–11 through the Australian Society of Archivists' Mander Jones Award, with specific mention of our high editorial standards. We also won two gold awards for excellence (Cultural Institution and Movie and Film) from the 2011 Communicator Awards.

Our website features curatorial contributions from NFSA staff as well as specialist external contributors. This year, more than 90 new titles were added with interpretive notes and video or audio excerpts. This included an online exhibition of films selected from the Australian War Memorial, titles from the sound collection, as well as collection essays, biographical portraits and filmmaker interviews.

# 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
- build our expertise and capability in areas of research that have local, national and international significance
- extend the ways in which communities and our audiences can connect with collections and knowledge
- engage all Australians through innovative online experiences and stimulating programs at our venues and throughout Australia 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 NFSAs knowledge base and expertise
- undertake audience research to enable better understanding of the audience and improve segmentation in relation to our products and programs.

We are always looking for new and better ways to make our collection accessible, continue to develop it as a resource and make the most of online technologies to increase our reach.

We continue to make the most of our popular existing programs while collaborating with new partners to deliver innovative programs around Australia.

## REACHING AUDIENCES THROUGH FESTIVALS

We have continued our restoration of the Corrick Collection of early films used by the Marvellous Corricks touring troupe in the first two decades of the 20<sup>th</sup> century. Major new exhibition opportunities for the films emerged from the annual programs screened at the Pordenone Silent Film Festival, and some films from the collection featured at the 2011 Adelaide International Film Festival. Others were used to great effect in open-air screenings during the Sydney Festival and as the creative foundation for a unique physical show – *My Bicycle Loves You* – by the Legs on the Wall troupe during that same festival.

We curated and presented a wide range of the Deluxe/Kodak titles as a special feature of the Mar del Plata Film Festival in Argentina. We also co-curated a program of milestone Australian experimental films for the Thessaloniki Film Festival in December. We delivered a fully curated and contextualised presentation of the rediscovered *Le Patineur Grotesque* (Marius Sestier, Australia/France, 1896) as part of the 2010 Melbourne International Film Festival. Australian and international NFSAs collection titles, including new and recent prints from the Deluxe/Kodak collection, appeared in international film festivals in Melbourne, Sydney, Brisbane and Adelaide.

Our presentation at the 2011 National Folk Festival in Canberra was a live performance of an historic radio drama, from scripts held in the national audiovisual collection. The performance, in period costume and with live sound effects, garnered enthusiastic support from the family audience at the festival.

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“In relation to the NFSA’s old time radio presentation at the National Folk Festival - “Our two kids are both involved in community radio and this presentation has been an inspiration to them.”

National Folk Festival feedback

An online gallery featuring a collection of 78rpm record sleeves representing the various styles of packaging and promotional material used in record sleeves through the shellac era has attracted wide interest from record collectors and researchers both in Australia and internationally.

## TAKING IT TO THE STREETS

Our national screening, touring and education programs continued strongly in 2010–11, delivering engaging, informative and entertaining programs and events around the country, and sharing Australian screen and sound content with regional and remote communities.

We worked collaboratively with stakeholders (such as regional communities, local cinemas, film distributors, schools, local arts councils and film groups) to take screenings to communities in every state and territory throughout the year. Our Big Screen, Black Screen and School Screen programs delivered festivals and screenings of contemporary, Indigenous, classic and archival Australian films. Each program delivered popular, meaningful Australian cultural experiences to a diverse range of regional audiences in communities where such screen, festival and educational experiences are often limited.

This year saw the further development of several newer touring and education programs, with two more successful and well-received NFSA Connects teleconferencing events for regional schools and teachers, and the live Sounds of Australia show, *Cooee Cabaret*, touring four states to considerable public acclaim.

The touring, education and screen programs provide a vital link between the NFSA’s ongoing collection and preservation activities, and those audiences and communities outside Canberra and other capital cities. In 2010–11 audiences for the NFSA’s festivals and events remained strong with total audiences of more than 50 000 and events or festivals in well over 120 centres nationally.

# CASE STUDY

## INNOVATIVE EDUCATION CONNECTING WITH INDUSTRY PROFESSIONALS

Through our NFSA Connects program, high school students from around Australia have the opportunity to interact with leading Australian creative artists such as Rachel Perkins, Aden Young, Paul Kelly and Darlene Johnson. They can ask them questions and hear, first-hand, their experiences of working in the audiovisual cultural industry.

NFSA Connects builds on the growing importance of screen culture in today's teaching and learning, offering students a unique, exciting and meaningful way to connect with industry professionals. NFSA Connects facilitates these events in collaboration with the various state education departments and uses schools' video and web-conferencing equipment to allow students, especially from remote and regional Australia, to participate in the Q&A sessions. The programs are also deliberately designed to develop online learning models that will harness the capability of the National Broadband Network.

In response to the NFSA Connects event in Adelaide presenting musical documentary 4 (Tim Slade, Australia, 2007)- "Students living and attending schools in country and remote areas are often denied access to such sessions and the NFSA Connects videoconference certainly reduced the effects of isolation and moved to redress the inequity of distance. I would support and recommend such an event in the future

as it was both well organised and facilitated and proved to be a worthy investment of both teacher and student time".

Enver Malkic, Department of Education and Children's Services, South Australia

### KIDS' CORNER

This year the Exhibitions team developed a learner-directed interactive corner designed specifically for children aged three to eight years of age. Called Pause and Play, this highly visible and inviting interactive space is located in our permanent gallery and offers younger visitors opportunities to creatively explore several key concepts of moving image and sound.



Taking part in the Musical Instrument Workshop at the NFSA, January 2011

# CASE STUDY



Children create their own hand-drawn short animations at the NFSA, January 2011

Rather than rely on audiovisual or multimedia technology, Pause and Play is refreshingly hands-on and physical. Through playing ukuleles or maracas, drawing on 'film strips', or discovering how the sound of their voice creates vibrations in the air, this popular learning experience is loosely structured while remaining intentionally child-centred.

## **SCHOOL HOLIDAY PROGRAMS**

The reintroduction of our school holiday program in summer and autumn was enthusiastically received by around 800 parents, carers and children. Our morning program in January provided materials for children to design, build, decorate and perform with their own working musical instruments. Afternoon sessions led children through the process of creating their own hand-drawn short animations. Our autumn program encouraged children to explore

puppetry as an early form of animation, with children designing, building, decorating and performing with their own shadow, finger and sock puppets as well as large-scale marionettes.

Our holiday program is informed by learning theories that place greater emphasis on children being at the centre of their learning. The interactive elements of the program provide a scaffold for the learner to build their own experience through a process of enquiry-based learning.

## COOEE CABARET ON THE ROAD AGAIN

Following the successful development and pilot performances of a live touring show based on our Sounds of Australia registry in 2010, *Cooee Cabaret* continued national touring activities in 2010–11, visiting eight locations across four states and delighting audiences of over 2250 people.

Supported through the Australian Government's National Collecting Institutions Touring and Outreach Program and based on a register of over 50 iconic and well-loved Australian sound recordings, the *Cooee Cabaret* show hit the road in two 10-day blocks.

The first tour covered South Australia and Victoria, beginning in Mount Gambier (at the Sir Robert Helpmann Theatre) and travelling east through Warrnambool, Colac and Drysdale in regional Victoria. This tour included six performances with cast members Nigel Ubrihien, Lisa Maza and Stephen Anderson, attended by more than 880 people, and included popular schools matinees in Mt Gambier and Drysdale. A further highlight was to have Shane Howard, co-founder of band Goanna and songwriter of the iconic 1980s pop song, *Solid Rock*, perform his award-winning song as part of *Cooee Cabaret* in Warrnambool. The performance was video recorded and uploaded to YouTube, with over 900 views to June 2011.

In February 2011, *Cooee Cabaret* headed out onto the road again with new cast member Guy Simon joining Nigel Ubrihien and Stephen Anderson, this time to regional NSW and Queensland. Kicking off with two shows at the Jetty Theatre in Coffs Harbour (one a sell-out), the tour continued on to Lismore and then Boonah and Toowoomba in Queensland. *Cooee Cabaret* was staged seven times across the four locations with total audiences of over 1370. Again, schools matinees were popular and well attended with a touching moment in Coffs Harbour as primary students recited verses of Dorothea Mackellar's *My Country* along with the performers.



Shane Howard performing *Solid Rock* as part of *Cooee Cabaret* in Warrnambool, VIC

An added element to every *Cooee Cabaret* show was the inclusion of local performers interpreting classic Australian songs and sounds. As many as 20 separate local groups and performers took part in these *Cooee Cabaret* shows, including choirs and a cappella groups, ukulele networks, theatre groups and actors, and Indigenous singer-songwriters. A number of these guest performances were videoed and uploaded to the NFSA YouTube site.

The *Cooee Cabaret* tours and performances were once again complemented and enhanced by online elements. Audio extracts and curated notes for all the Sounds of Australia recordings were published on our website and *australianscreen online*, and we ran a focused promotion through web and social media sites such as Facebook and Twitter.

Both elements continued to increase the public profile and awareness of the Sounds of Australia registry and our sound collection, particularly in regional Australia. Nominations for inclusion in the Sounds of Australia register were encouraged at all performance venues and online.

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“... let me congratulate you on a fantastic show. It was involving from the start to the finish, all of it was interesting. The idea of using local talents was a true inspiration ... *Cooee Cabaret* was an excellent way of celebrating this essence of Australian culture and identity.”

Carole Mallett, Drysdale, VIC



Big Screen poster

### BIG SCREEN'S BIG BIRTHDAY

Big Screen celebrated its 10<sup>th</sup> year of touring Australian films to regional and remote communities in 2011, sharing new, classic and archival screen experiences with people who often miss out. Established in 2001 as a Federation of Australia project, Big Screen is still going strong, having screened to more than 200 000 people in over 100 venues nationally. The 10-year celebrations began at the opening night of Big Screen Mildura in February 2011, and continue to be acknowledged through specially created branding artwork and an e-card thanking sponsors, regional partners and audiences.

Big Screen visited 24 locations in regional Australia, with festivals in every state and territory except the ACT. This included:

- Kununurra, Kalgoorlie and Broome in WA
- Burnie in Tasmania
- Mt Gambier in South Australia
- Broken Hill, Wilcannia and Menindee in far west NSW.

In 2010–11 Big Screen events were attended by 10 748 people nationally at 24 locations, down from 35 last year. The drop in number this year was largely due to the scheduling of individual festivals across financial years (rather than calendar years) and the loss of seven locations with the winding-up of the previous Regional Digital Screen Network. We are investigating a number of new locations for the tour for the coming year, such as Longreach and Toowoomba in Queensland, Port Pirie or Port Lincoln in South Australia, and the Gascoyne Region near Esperance in Western Australia. Alternatively, we may revisit previous screening locations, such as Devonport (Tasmania) and Hervey Bay (Queensland).

Festival guests this year included:

- star of Australia's big and small screen, actress Sigrid Thornton
- actor and television presenter, Ernie Dingo
- award-winning author, John Marsden (in a rare public/media appearance)
- producer David Parker
- Gyton Grantley, star of *Underbelly* (Screentime, Australia, 2008)
- comedian and scriptwriter Peter Helliar
- Tammy MacIntosh, of *Sea Patrol* (McElroy All Media, Australia, 2007), *All Saints* (ATN7, Australia, 1998) and *Police Rescue* (Southern Star Xanadu, Australia, 1991)
- actress Jacki Weaver, who attended Big Screen Nanango in 2010 shortly before her Academy Award nomination for her role in *Animal Kingdom* (David Michod, Australia, 2010).



L-R Sigrid Thornton at Big Screen in Nanango, Queensland, Jacki Weaver with the NFSA's Jacqui North at Big Screen in Nanango, Queensland, Ernie Dingo at Big Screen in Broken Hill, NSW

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“Thank you for bringing the Big Screen Film Festival to Yamba. Our town is small and we miss out on the majority of cultural events others living in cities take for granted. We deeply value the opportunity to see quality Australian cinema on the big screen with the added bonus of special guests from the film industry...Please come back again next year as the festival has become one of Yamba’s cultural highlights.”

Caitlin Gaia and Hajar Ismail, Yamba NSW

Our special guests continue to add a buzz and sparkle to festival opening nights, giving regional audiences the chance to meet and hear from well-known and influential screen professionals. Our guests often conducted question-and-answer sessions and introductions to new or restored films, and mingled with opening night audiences. It was also a chance for the screen industry to see their new films screening in regional locations and to gauge audience reactions outside capital cities.

Big Screen has been working with a new screening model in one of the Victorian locations, Traralgon. Instead of a two- or three-day festival over a weekend, with multiple screenings or one-off satellite screenings,

we have programmed three or four single or double screenings in Traralgon over the course of the year as part of a broader arts and cultural program. This has been a very fruitful and promising program, built on a dynamic partnership with the La Trobe Performing Arts Centre, enabling us to program new or highly successful Australian releases throughout the year that may not be available for a fixed-date festival. Big Screen will also be using a similar model later in 2011 with two cinemas in regional Western Australia – Albany and Kalgoorlie.

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“Port Douglas has no cinema (the closest is over 100km away) and many people with lower incomes working in the service industries. We don’t have a car so this is a great event – thanks. Its very affordable and family friendly – we want more! Love it! Please bring more of these events to regional Queensland”.

Big Screen survey feedback

# CASE STUDY

## HAPPY BIRTHDAY BIG SCREEN!

Established in 2001, our touring film festival Big Screen, celebrated 10 years in 2011 – a decade of supporting and presenting Australian films in rural and regional communities.

When Big Screen was established as a Centenary of Federation project in 2001, few could have predicted how popular it would become, touring new, classic and archival Australian films to regional and remote communities around the country. Over 200 000 people in more than 100 locations in each state and territory have attended Big Screen events since then. Regional audiences have also had the chance to meet and mingle with festival guests such as Jacki Weaver, Bryan Brown, Noni Hazlehurst, William McInnes, Ernie Dingo, Sigrid Thornton and Alex Dimitriades.

On 25 February 2011 we celebrated 10 years of Big Screen at the festival opening night in Mildura, as part of the Mildura Wentworth Arts Festival in Victoria. Federal member for La Trobe, Laura Smyth MP, officially launched the celebration on behalf of the Minister for Regional Australia, Regional Development and Local Government, and Minister for the Arts, the Hon Simon Crean MP. The NFSA's Acting General Manager of Collection Development and Outreach, Sonia Gherdevich, and Big Screen festival coordinator, Gordana Bacic, enjoyed the party with a big local crowd.

New '10 Years' artwork was developed as part of this important milestone and was used on all festival collateral – posters, flyers and e-invitations. An e-card was also created with a message from the Minister for the Arts thanking our regional audiences and partners for their ongoing support and assistance in celebrating Australian films and stories and showcasing them in rural and regional areas.

Big Screen was part of another significant celebration this year – the opening of our new Access Centre in the Northern Territory in June 2011. Developed in partnership with the Northern Territory Library, the centre was launched by Sigrid Thornton with a wide-ranging group of guests in attendance. Big Screen Darwin was held in conjunction with this opening, celebrating the centenary of the Northern Territory as well as Big Screen's anniversary.





NFSA Connects promotional collage

### **SCHOOL SCREEN HOOKS UP WITH STUDENTS**

We continue to showcase Australian films and stories to regional school students and teachers nationally with free screenings of feature films, shorts and documentaries in local cinemas through our School Screen program. These screenings deliver a dynamic contemporary resource for modern teaching, as the use of the arts (including film) is increasingly integrated into a number of cross-curricula and learning areas. In areas where there is no local cinema, the program offers a comprehensive DVD library of Australian film for teachers to use in the classroom.

In the past year, School Screen has also been further exploring the use of new technologies to deliver innovative education and learning experiences to regional and remote school students through the NFSA Connects program.

NFSA Connects involves the delivery of live Q&A-style events where students communicate directly with screen industry professionals (directors, producers, actors and musicians) via video-conferencing facilities installed in schools. The program offers students unprecedented access to these screen and audiovisual professionals, allowing them to ask questions directly of key creatives, and no doubt inspiring the next generation of filmmakers, storytellers and directors.

The program also sees the NFSA liaising directly with state education departments. An NFSA Connects event was held in September 2010 in South Australia based on the music documentary *4* (Tim Slade, Australia, 2007) with producer Joanna Buggy and violinist Niki Vasilakis (in partnership with the South Australian Department of Education and Children's Services). A second NFSA Connects event was held in March 2011 in Victoria, with director Rachel Perkins and

musician Paul Kelly presenting the feature film *One Night the Moon* (Rachel Perkins, Australia, 2001) to Victorian and South Australian students (with the Victorian Association for Teaching English).

The March event was also the first to involve interstate link-ups, with students from both Victoria and South Australia (and one guest beamed in from Sydney), requiring an additional level of technical coordination.

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“Let me say that this was the most wonderful opportunity, my kids were absolutely thrilled – what a way to create an authentic, rich and luminous resource for our context studies, especially a text that it is not necessarily easy to collect first class resources for...Absolutely unforgettable!”

Tim Cottrell, Keilor Downs College, Keilor Down, VIC

In 2010–11 School Screen programs were attended by 14 865 students from over 162 schools in their communities around the country. This includes stand-alone School Screen events, associated Big Screen school screenings, and NFSA Connects attendances. In addition to these, we also provided films for screening to several national children’s festivals, including the Wakakirri Storytelling Festival (a further 10 623 attendances) and the Vibe Alive Indigenous Festival (approximately 6000 attendances).

We continued our liaison with education and training organisations and associations in each state to ensure our education programs remained current and took advantage of new technologies in the classroom and recent developments in curriculum areas. We are reviewing our program in line with the national curriculum as it is rolled out to provide inspiring learning experiences related to school work.

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“Thank you for the opportunity. If a fee was involved this would preclude many of our students attending due to their socio-economic situation. An excursion like this that is inclusive and exciting for the children fosters a sense of a community and belonging amongst the students.”

School Screen survey feedback

## BLACK SCREEN STILL IN DEMAND

Our Black Screen program continues to respond to an ever-increasing national awareness and interest in Indigenous screen content, providing free community access to contemporary Indigenous short films and documentaries by Indigenous directors, producers and screen writers. Screenings of these films at community events, celebrations and festivals – such as NAIDOC Week (organised by the National Aboriginal and Islander Day Observance Committee), Sorry Day and National Reconciliation Week – offer Indigenous audiences in remote and regional Australia the rare opportunity to see and share their stories on the big screen.

Attendances at Black Screen screenings for 2010–11 were 10 894, spanning 139 events, including our continuing collaboration with the Message Sticks Indigenous Film Festival national/regional tour 2010, which attracted audiences of 4473. There were Black Screen events in every state and territory except Tasmania. Black Screen screenings are occurring in Hobart in July 2011 for NAIDOC Week, and we will work to develop screening partners in Tasmania in the coming year.

In April 2011 we finalised and released the 12<sup>th</sup> Black Screen compilation for public access. This release includes a number of child- and family-appropriate titles (which are often requested), including:

- Deborah Mailman’s *Ralph* (Deborah Mailman, Australia, 2009)
- Leah Purcell’s award-winning *Aunty Maggie and the Womba Wakgun* (Leah Purcell, Australia, 2009)
- the touching documentary, *Dancing with the Prime Minister* (Lara Cole, Australia, 2010)
- the engaging new animation *Wadu Matyidi* (Luke Jurevicius and Arthur Moody, Australia, 2010).

We also negotiated access to several feature-length films for community events this year, including regional screenings of *Bran Nue Dae* (Rachel Perkins, Australia, 2009) and the groundbreaking documentary, *Our Generation* (Damien Curtis and Sinem Saban, Australia, 2010).

Black Screen maintained its liaison with many Indigenous and community organisations this year, including Vibe Alive, the Wakakirri Storytelling Festival, the Message Sticks Indigenous Film Festival, Wawili Pitjas, ScreenWest, Australians for Native Title and Reconciliation, and the Australasian World Music Expo.

In May/June 2011, we once again partnered with Broome-based company, Wawili Pitjas, to deliver a Black Screen tour to small, remote communities in the northern Kimberley region of Western Australia. The tour, supported by funding from

ScreenWest/Lottery West, visited communities in Wankatjunka, Bayulu, Looma, Bardi-Ardyaloon, Mowanjum, Bidyandangah, and Djarindjin-Lombadina. Despite having to be postponed due to extreme flooding in the region early in 2011, the tour was very successful and was attended by 820 people.

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Regarding Black Screen films at the Philippines' Dayaw Festival: Indigenous Peoples Month 2010 - "[The screenings] put our two countries much closer together. It indeed fostered appreciation of each other's indigenous cultures".

Philippines National Commission on Culture and the Arts



The Vibe Alive audience at Coonamble, NSW

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

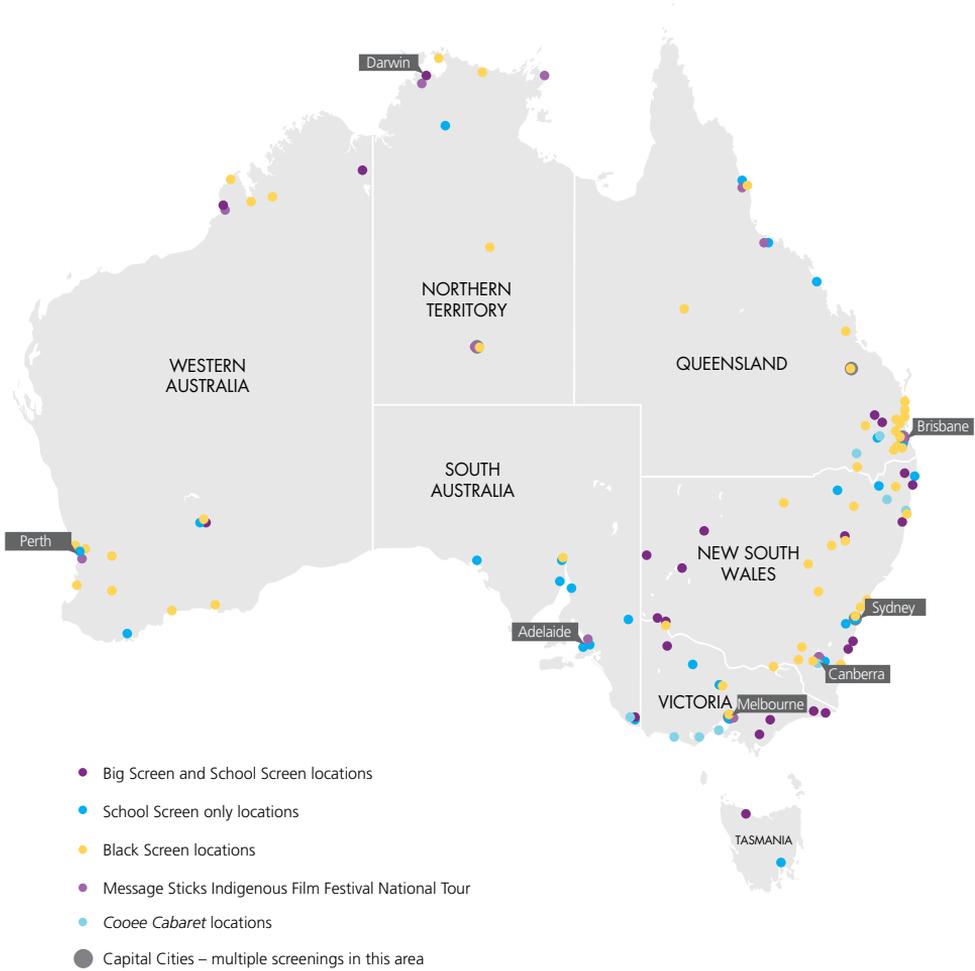


TABLE 4: BIG SCREEN AND SCHOOL SCREEN LOCATIONS

LOCATION	STATE	LOCATION	STATE
Broken Hill	NSW	Mildura	VIC
Gunnedah	NSW	Ouyen	VIC
Huskisson	NSW	Traralgon	VIC
Kyogle	NSW	Broome	VIC
Menindee	NSW	Kalgoorlie	VIC
Nambucca Heads	NSW	Kununurra	VIC
Sussex Inlet	NSW		
Wentworth	NSW		
Wilcannia	NSW		
Yamba	NSW		
Darwin	NT		
Kingaroy	QLD		
Nanango	QLD		
Mt Gambier	SA		
Burnie	TAS		
Briagolong	VIC		
Cann River	VIC		
Mallacoota	VIC		

 School Screen was not programmed at these locations

TABLE 5: SCHOOL SCREEN ONLY LOCATIONS

LOCATION	STATE
Canberra	ACT
Ballina	NSW
Tenterfield	NSW
Cairns	QLD
Mount Gambier	SA
Noarlunga	SA
Port Augusta	SA
Port Pirie	SA
Renmark	SA
Whyalla	SA
Charlton	VIC
Albany	WA
Canberra	ACT
Caloundra	NSW
Sydney	NSW
Katherine	NT
Brisbane	QLD
Mackay	QLD
Toowoomba	QLD

LOCATION	STATE
Adelaide	SA
Ceduna	SA
Derwent	TAS
Melbourne	VIC
Perth	WA
Moree	NSW
Townsville	QLD
Port Augusta	SA
Bendigo	VIC
Kalgoorlie	WA
Adelaide	SA
Melbourne	VIC

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

 Vibe Alive locations

 NFSA Connects locations

TABLE 6: BLACK SCREEN LOCATIONS

LOCATION	STATE
Lyneham	ACT
Parkes	ACT
Albury	NSW
Brewarrina	NSW
Coonabarabran	NSW
Dubbo (multiple events)	NSW
Elanora Heights	NSW
Gorokan	NSW
Homebush	NSW
Inverell	NSW
Mannus	NSW
Nambucca	NSW
Nowra (multiple events)	NSW
Orange	NSW
Parramatta	NSW
Pilliga	NSW
Redfern	NSW
Sydney (multiple events)	NSW
Tabulam	NSW
Tumut	NSW
Ulladulla	NSW
Alice Springs (multiple events)	NT
Larrakeyah	NT
Tennant Creek	NT
West Arnhem	NT
Beaudesert	QLD
Biloela (multiple events)	QLD

LOCATION	STATE
Brisbane (multiple events)	QLD
Cairns	QLD
Caloundra	QLD
Coolum	QLD
Cooroy	QLD
Dalby	QLD
Forest Lake	QLD
Goondiwindi	QLD
Inala	QLD
Kawana	QLD
Maleny	QLD
Mt Isa	QLD
Nambour	QLD
Noosa	QLD
Tewantin	QLD
Woodford	QLD
Port Augusta	SA
Bendigo	VIC
Melbourne (multiple events)	VIC
Melton	VIC
Mildura	VIC
Brookton	WA
Bunbury	WA
Esperance	WA
Hopetoun	WA
Kalgoorlie	WA
Perth	WA
Wagin	WA
West Leederville	WA

## OVERSEAS

LOCATION
Norway
Philippines

**TABLE 7: BLACK SCREEN WAWILI  
PITJAS KIMBERLEY TOUR**

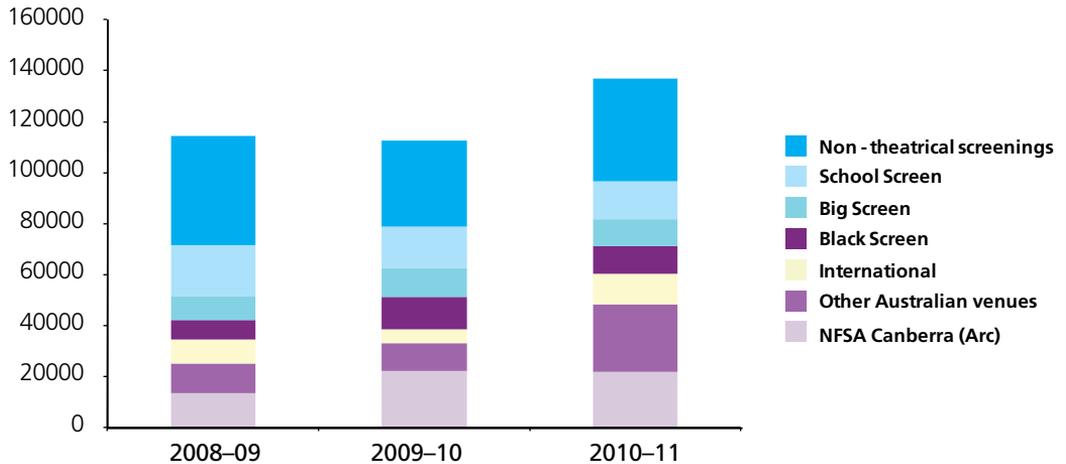
LOCATION	STATE
Bardi-Ardyaloon	WA
Bayulu	WA
Bidyadanga	WA
Djarindjin - Lombadina	WA
Looma	WA
Mowanjum	WA
Wankatjunka	WA

**TABLE 8: MESSAGE STICKS INDIGENOUS  
FILM FESTIVAL NATIONAL TOUR**

LOCATION	STATE
Canberra	ACT
Blacktown	NSW
Alice Springs	NT
Arnhem Land (Gaulka)	NT
Darwin	NT
Brisbane	QLD
Cairns	QLD
Townsville	QLD
Adelaide	SA
Melbourne	VIC
Broome	WA
Perth	WA

**TABLE 9: COOEE CABARET LOCATIONS**

LOCATION	STATE
Canberra (Arc cinema)	ACT
Coffs Harbour	NSW
Lismore	NSW
Boonah	QLD
Toowoomba	QLD
Mt Gambier	SA
Colac	VIC
Drysdale	VIC
Warrnambool	VIC

**FIGURE 8: ATTENDANCE AT NFSA SCREENINGS SINCE 2008–09**

“I want to thank you and the NFSA for organising [the event] at Cann River in May. Having the films at Cann River meant that our students could attend and not have to spend two hours in a bus travelling to and from Mallacoota to see the films. Cann River is a small remote community, it was great that you were able to show the films in our small township. The students enjoyed seeing the films on the ‘big screen’ rather than by DVD on a TV screen. (Our nearest cinema is at Lakes Entrance, 1 hour 45mins away). I hope you are able to show films to our students and to the community in the future.”

School Screen feedback from Nigel Royce, Principal, Cann River P-12 College and annexe Noorinbee Primary School, Cann River, VIC

### CONNECTING IN CANBERRA

In 2010–11 a total of 64 236 people visited the NFSA in Canberra, including 29 300 visiting school students from across Australia and 34 936 general visitors. Arc cinema attracted 21 685 patrons.

Our popular Canberra-based schools 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 of the NFSA to preserve, protect and share the national audiovisual collection.

During the year we expanded the schools program by launching several new presentations, and we extended our operating times to include three evenings a week. A total of 29 300 students from across the nation enjoyed our live presentations in our theatre and tours of our permanent gallery.

FIGURE 9: NUMBER OF STUDENT VISITS SINCE 2006-07

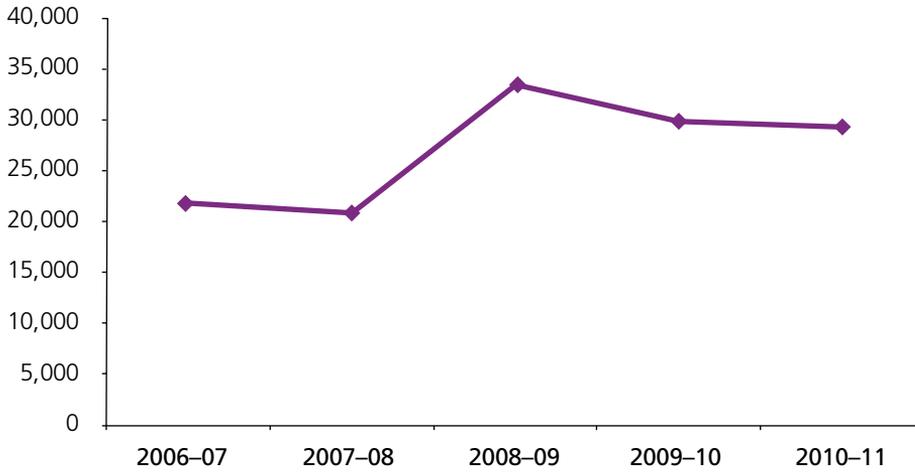


FIGURE 10: NUMBER OF STUDENT VISITS FROM EACH STATE AND TERRITORY SINCE 2006-07



In summer and autumn, just under 800 parents and children enjoyed the re-introduction of our holiday program, providing a suite of creative activities for families to explore the dimensions of film and sound. Younger children also enjoyed the new *Pause and Play* interactive program in our permanent gallery.

We also trialed a program of heritage tours of our headquarters building, and due to its success we intend to run this activity more regularly.

Our front-of-house staff continued to provide excellent customer service, box office support for the Arc cinema program, and after-hours event management. This year we hosted 34 venue hires, a 50% increase on last year, including high-profile events for the Fred Hollows Foundation, the Embassy of Italy, and the Goethe Institut.

Our temporary exhibitions included *Song Pictures* which featured illustrated glass song slides from the first three decades of the 20<sup>th</sup> century. The slides interpreted the lyrics of a piece of music for live community performances. They represent a remarkable convergence of technology, performance and promotion, and are one of the first steps towards the commercialisation of the global music industry.

Documentation and personal items from the film *The Overlanders* (Harry Watt, Australia, 1946) were displayed as new acquisitions in the permanent gallery, while the NFSA Ken G Hall Award for Film Preservation display was changed to celebrate the 2010 recipient, Patricia Lovell AM MBE.



*Ten Little Miles From Town* (1928), lyrics Gus Kahn, music Elmer Schoebel. Manufacturer National Studios Inc., New York NFSA 783776



NFSA's Stephanie Scroope prepares an exhibit for a foyer exhibition

New temporary foyer exhibits were also developed to coincide with events, including replica armour worn by Heath Ledger in the film *Ned Kelly* (Gregor Jordan, Australia, 2003) for the launch of our Heath Ledger Young Artists Oral History Project and the Radio Maubere (Radio Fretelin) mobile radio unit for our special event, *Beyond Balibo*.

The Heath Ledger Young Artists Oral History project was launched in 2010–11 by the Minister for the Arts, the Hon Simon Crean MP, with special guests Kim Ledger, Samara Weaving, Eamon Farren and Karen Fitzgibbon. We also managed several programs for the Canberra and Region Heritage Festival, including the publication of a much-requested heritage guide for the NFSA building in Canberra. In addition, we started to build a relationship with Alzheimer's Australia ACT for people in the early stages of dementia to use audiovisual material as a way of exercising their capacity to remember.

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"The NFSA is a sensational venue to work with. The equipment, set up and staff are all of very high calibre. This combination makes holding a screening of the Banff Mountain Film Festival there a stress free and pleasurable experience for both myself and my audience. I would certainly recommend the NFSA as a great venue."

Banff Mountain Film Festival organisers

# CASE STUDY

## CAPTURING ORAL HISTORIES IN MEMORY OF HEATH LEDGER (1979–2008)



Kim Ledger and the Hon Simon Crean MP at the launch of the Heath Ledger Young Artists Oral History Project in NFSAs Arc cinema, Canberra, December 2010

In December 2010, we launched the Heath Ledger Young Artist Oral History Project. A partnership with 10 leading performing arts training organisations, the project was launched by the Minister for the Arts, the Hon Simon Crean MP, with special guests Kim Ledger, Samara Weaving, Eamon Farren and Karen Fitz-Gibbon.

The aim of the project is to conduct interviews with students at our major arts tertiary education institutions in their graduating year. We will record, on both sound and film, their thoughts as they prepare to enter their chosen profession, to allow them to reflect on their expectations

and aspirations. We will then follow up these interviews at regular intervals to build a record of their subsequent careers and to capture the changing nature of their understanding of the professions they have entered.

Our intention is to capture the widest possible spectrum of artists who will work in the film, television, sound or audiovisual industries, or will cross into these areas for part of their careers. This includes not only filmmakers and recording artists but also actors, musicians, dancers, designers, visual artists and craftspeople, writers and others.

# CASE STUDY

Ten organisations have signed on as foundation partners:

- Australian Film, Television and Radio School
- National Art School
- Australian Ballet School
- Victorian College of Arts and Music (University of Melbourne)
- School of Music and Drama (University of Wollongong)
- Dance College of the National Aboriginal Islander Skills Development Association
- Queensland University of Technology: Creative Industries Faculty
- ANU: College of Arts and Social Sciences
- National Institute of Circus Arts
- Western Australian Academy of the Performing Arts.

All interview subjects will be re-interviewed on a regular basis over at least a 20-year period, probably every five years. After the initial five-year series of interviews, we will decide whether the project will continue to interview new graduates or be limited to follow-up interviews with previous interviewees. We may change our methodology if we proceed with a second round of interviews, to take advantage of technological developments that will have occurred in the intervening period.

## ARC CINEMA

Throughout 2010–11 screenings in the NFSA's Arc cinema in Canberra captured a diverse program that reflected on Australian and international screen heritage and the state of the art of contemporary international cinema. There were more than 350 sessions of 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.

A major strength of the Arc cinema program is also its ability to forge many strategic partnerships and connections, as detailed in [Appendix 14](#), including our relationships with fellow members of the International Federation of Film Archives (FIAP) worldwide. As well as programs curated from – and celebrating – our

moving image collection, the program especially showcased new restorations and rarely seen films from the following archives:

- the British Film Institute, UK
- the University of California Los Angeles (UCLA) Film and Television Archive, USA
- the Library of Congress, USA
- Cineteca di Bologna, Italy
- the National Film Centre, Japan
- the Australian Centre for the Moving Image.

With a collective audience of more than 21 500 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 articulates and drives the NFSA's commitment to present as diverse a program of world cinema as possible.

Highlights of the 2010-11 Arc screening program include:

- major national touring festivals such as the Alliance Française French Film Festival, the Arab Film Festival, the Japanese Film Festival, the St Kilda Short Film Festival, the Message Sticks Indigenous Film Festival, Little Big Shots Children's Film Festival, Queer Doc and the Human Rights Arts and Film Festival
- major Canberra screen cultural events, including the Canberra International Film Festival, ANU New Media student screenings, and the premiere of the local feature *The Dinner Party* (Scott Murden, Australia, 2009)
- Canberra premiere seasons of new Australian cinema, including *Accidents Happen* (Andrew Lancaster, Australia, 2009), *Mother Fish* (Khao Do, Australia, 2010), *Love Lust and Lies* (Gillian Armstrong, Australia, 2010), *Like a Dream* (Clara Law, USA/Taiwan/Hong Kong, 2009), *Murundak* (Rhys Graham/Natasha Gadd, Australia, 2010) and restored classics from the Deluxe/Kodak project, including *Proof* (Jocelyn Moorhouse, Australia, 1991)
- limited seasons of classic films in new prints, including the Australian premiere of the newly restored *Metropolis* (Fritz Lang, Germany, 1927), *Five Easy Pieces* (Bob Ralferson, USA, 1970), plus selections from the restoration work of the World Cinema Foundation supported by Martin Scorsese
- a Canberra premiere season of acclaimed and prize-winning new international features and documentaries, including *The Most Dangerous Man in America* (Judith Ehlich/Rick Goldsmith, USA 2009), *Amos Oz* (Masha Zur Glozman, Israel 2009), *Fish Tank* (Andrea Arnold, UK, 2009), *I'm Still Here* (Casey Affleck, US, 2010), *La Danse – the Paris Ballet Opera* (Frederick Wiseman, USA/France, 2008), *Detective Dee and the Mystery of the Phantom Flame* (Tsui Hark, Hong Kong, 2010), *La Quattro Volte* (Michelangelo Frammartino, Italy, 2010), *Uncle Boonmee Who Can Remember his Past Lives* (Apitchatpong Weerasethkul, Thailand, 2010), *The Last Train Home* (Lixin Fan, Canada/USA 2009), *Women Without Men* (Shirin Neshat, Iran, 2010), and the Yusef Trilogy films of Turkish director Samih Kaplanogu
- international survey seasons looking at the films of dissident Iranian director Jafar Panahi; recent Hong Kong cinema; documentary filmmaker Raymond Depardon; Hong Kong director Tsui Hark; and our annual Regional Intersections survey of current Southeast Asian cinema, in partnership with the ANU
- international retrospectives surveying the work of Alain Delon; Hong Kong cinema's Jane Bond films of the 1960s; third and fourth generation Chinese cinema of the 1970s and 80s; fantasy and special effects cinema influenced by *Alice in Wonderland*; Hollywood screwball comedy; French directors Alain Resnais and Eric Rohmer and German director Rainer Werner Fassbinder; plus a broad survey of the international new wave cinemas that appeared in the early 1960s (*Old Masters, New Waves*)
- our *Spring Silents* and *Autumn Silents* film showcase, looking at the work of Ernst Lubitsch and Japanese silent cinema of the 1920s and 1930s (including the work of the traditional Japanese benshi, or silent film narrator), and presentation of the Imperial War Museum's restoration of *The Battle of the Somme* (British Crown, UK, 1916). Sessions featured the best in live silent film accompaniment, including performances by Mauro Colombis, Joshua McHugh and John Huie and his band
- Australian retrospectives, surveying Australian cinema in the late 1950s; the work of Ian Dunlop; current local horror cinema; teen movies in the 1980s; plus *Antipodean Cinema* – a look at films made in the northern hemisphere, but set in Australia.



Director Gillian Armstrong at the Canberra premiere season of *Love Lust and Lies* (Gillian Armstrong, Australia, 2010)

Guests introducing screenings included filmmakers Gillian Armstrong, Rhys Graham and Natasha Gadd, Raymond Red (Philippines), Lola Amaria (Indonesia), Clara Law and Eddie Fong (Hong Kong), Mark Hartley plus sound designer Douglas Quin, benshi Ichiro Katoaka, actor Max Cullen and Hong Kong Film Archive programmer Sam Ho.

The Arc venue also presented and supported many successful one-off special events and screenings, including the:

- Goethe Institut Student Film Awards 2010
- Italian 150th anniversary of the establishment of the Italian Republic
- a Gifted and Talented Media Camp screening of student videos (a collaboration with ANU New Media)
- a NAIDOC screening of *Bran Nue Dae* (Rachel Perkins, Australia, 2009)
- an AIATSIS Information Technologies and Indigenous Communities Symposium.

## SHARING OUR KNOWLEDGE

As part of passing on our skills to the next generation, we gave presentations at the NFSA in Canberra to students from Charles Sturt University, the Canberra Institute of Technology and the ANU on how to access the national audiovisual collection. We also gave presentations on cataloguing and accessioning to Charles Sturt University librarianship students and Canberra Institute of Technology Museum Studies students.

We also participated in and presented two papers at the 2010 Australian Society of Archivists' annual conference in Melbourne. Our papers focused on audiovisual archiving in the 21<sup>st</sup> century and education opportunities to continue to develop the audiovisual archiving profession in that new environment. A full list of conferences attended and papers delivered is at [Appendix 13 \(page 214\)](#)

## ONLINE OUTREACH

Our new corporate website, launched in December 2010, gives us a flexible, cutting-edge tool to promote the national audiovisual collection and build awareness of our role, responsibilities and activities within the cultural sector. Significant new features include an enhanced user interface, improved accessibility, an online events calendar and the NFSA Blog ([see the case study on page 27 for more information](#)).

We continued to expand our social media presence this year by developing a social media strategy to consolidate and maximise our online reach through the NFSA Blog, Facebook, Twitter, YouTube, Wikipedia and Flickr. Facebook and Wikipedia proved to be a key source of traffic to our websites within the past 12 months. Our Facebook page attracted more than 700 fans, and the NFSA and *australianscreen online* Twitter groups drew almost 1000 followers each, with posts and updates occurring daily. NFSA programs were heavily supported through social media, creating engaged and responsive audiences for *Cooee Cabaret*, the Sounds of Summer, Arc screenings, National Sound Registry nominations, and the Australian War Memorial publishing project.



An NFSA Blog on the Sounds of Summer

In 2010–11 we published a significant body of Indigenous material on *australianscreen online*. Both staff and external Indigenous contributors curated titles for the website, including Vicki Grieves, Liz McNiven, Romaine Moreton, Michael Weir, Sophia Sambono, Brenda Gifford and Jenny Fraser. Publishing highlights included filmmaker interviews with Rachel Perkins and Wayne Blair, three audio titles from the 2010 Sounds of Australia registry, a number of significant Indigenous ethnographic documentaries, as well as the works of contemporary Indigenous filmmakers.

With support from the Australian Government's National Collecting Institutions Touring and Outreach program, we continued in 2010–11 to publish titles from the sound collection, including excerpts with curatorial notes from 14 new additions to the Sounds of Australia registry.

## IN-HOUSE SUPPORT

Our Production Unit supported a wide variety of outreach and public programs with high-quality productions, including:

- *Preserving Lumière*, a short documentary about the preservation efforts that supported the *Salon Lumière* event
- Sounds of Australia media packages
- a Q&A in Arc cinema with Gillian Armstrong
- YouTube clips
- the *Legs on the Wall* dance production
- the Regional Intersections survey of recent Southeast Asian cinema
- our oral history promotion for the launch of the Heath Ledger Young Artists Oral History Project
- compilations for the NFSA Ken G Hall Film Preservation Award presentation, the launch of the Northern Territory Access Centre, and the *myregion* National Photographic Competition exhibition launch.

# CASE STUDY

## ARCHIVES GENERATE ARTISTIC INSPIRATION



Liz Lea's *120 Birds* at the Edinburgh Fringe Festival, August 2010. Courtesy of Liz Lea

Artists, performers and scholars are invited to delve into the NFSA's collection to excite their curiosity and seek inspiration. The Scholars and Artists in Residence (SAR) fellowship program was set up in 2006, not only to help SAR fellows develop their ideas but also to share knowledge with the broader community. In return, the NFSA acquires a copy of the SAR-inspired new work and any associated research that adds new information to the national audiovisual collection.

Australia's performing arts communities have shown an increasing interest in using audiovisual archives for inspiration. Reflecting this trend, NFSA Historian Graham Shirley presented a paper on *The Archive as Intermediary between Past and Future* at the Museums Australia conference in Melbourne in September 2010. We are very committed to this artistic interaction as a means of building greater interest in our collection. Not only does this support the artistic development of performances, it also makes sure Australia's audiovisual heritage constantly evolves and is relevant to contemporary audiences.

# CASE STUDY

We continue to foster the at-risk art of live silent film accompaniment in Australia, by both promoting research and performance that preserves and celebrates the way performers originally accompanied silent cinema, and also through new live musical and performance interpretations. Following are some practical examples:

- The NFSA worked with the Sydney Festival and the physical theatre company, Legs on the Wall, to produce an event that is directly inspired by the NFSA-held Corrick collection of 140 short films. These mostly European films were assembled and screened by the Corrick Family Players, a concert troupe that travelled vast distances through Australasia, South-East Asia, Europe and the UK between 1901 and 1914. The resulting production, *My Bicycle Loves You*, combines live acrobatic, dance and music performance with selected films from the Corrick Collection (see the case study on page 10). The event premiered at the Sydney Festival in January 2011, and it also appeared at the Perth International Arts Festival in February 2011.
- Arc cinema's Spring and Autumn Silents program presented some of the best in classic silent solo piano accompaniment during its curated silent film screenings. Solo piano accompanists Mauro Colombis and Joshua McHugh were regular visitors. Asian traditional jazz specialist John Huie also provided unique and modern interpretations of Japanese silent classics of the early 1930s, as did traditional Japanese koto player Satsuki Odamura. Arc silent film screenings and performances carefully cultivate and promote traditional skills in improvisational live accompaniment alongside 35mm film and at varying silent film speeds – the way silent cinema was seen and heard before the 1930s. Although these skills are common in the US and Europe (and essential to maintaining the experience of silent film heritage), they are becoming increasingly difficult to maintain in Australia, with the move to digital projection.



Above: John Huie's band accompanying Japanese silent classics of the early 1930s, Japanese silent film narrator (benshi) Ichiro Katoaka

- Arc also gave Canberra audiences unique access to the traditional art of the benshi (a Japanese silent film narrator) with the visit in March of benshi Ichiro Katoaka to narrate a number of Japanese silent film classics, including *Taki – the Water Magician* (Kenji Mizoguchi, Japan, 1930).
- Renowned solo musician and visual artist Colin Offord performed his new score to the 1981 restoration of the 1927 Australian silent epic, *For the Term of His Natural Life* (Norman Dawn, Australia, 1927) during Australia's Silent Film Festival in Sydney.

Dancer and choreographer Liz Lea was a SAR fellow in 2009, researching two subjects: the impact that dance artists touring Australia in the 1920s had on Australia's early dance scene; and sourcing footage of artists inspired by India who created works in Australia. The result of Liz's

# CASE STUDY

work with SAR has been the performance piece, *120 Birds*, inspired by the Australian and world tour in the 1920s of the legendary ballerina Anna Pavlova. *120 Birds* mixes live performance with period footage from the NFSA. Its storyline tells of the adventures of a fictional touring ballet troupe. In August 2010, *120 Birds* received very enthusiastic reviews when it was premiered at the Edinburgh Fringe Festival in the UK.

In January 2011, hip hop SAR fellow and contemporary dancer Matt Cornell created hip hop folk music by mashing up items from the national audiovisual collection. He examined our sound and visual archive to find the source material for a hip hop CD that, in his own

words, “demonstrates the frontier mentality of Australia’s Top End”. The project involved taking commentary from old film clips and subjecting it to the sampling and dubbing techniques of the hip hop artist.

These examples illustrate an increasing interest in Australia’s audiovisual archives by experimental and performing arts communities. Re-purposing and re-interpreting archival material gives artists an opportunity to acknowledge their cultural origin while retelling the story in a contemporary way. It helps make the collection relevant to society today and allows it to enter into a two-way conversation between arts practitioners and the festival-going public.



SAR fellow Matt Cornell composing a hip hop sound mix as part of his research fellowship. Courtesy of *The Canberra Times* and Marina Neil

# CONNECTIONS AND STRATEGIC RELATIONSHIPS

To achieve this strategic objective, we:

- understand and act upon 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 in Australia and internationally to develop innovative projects in the audiovisual curatorial and archival fields
- work collaboratively with other national collecting institutions to explore operational efficiencies through shared services
- 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. For example, our 2010–11 screening program in our Arc cinema resulted from over 20 partnerships with Australian and international cultural agencies, film festivals, film archives and diplomatic relationships.

## CURATORIAL CONNECTIONS AND PRODUCTIVE PARTNERSHIPS

Curatorial connections have flourished with donors who may also be invaluable research resources for their collections. These include Erica Woodgate (daughter of World War II Australian actress, Daphne Campbell) and her husband filmmaker David Woodgate; film critic and writer John Baxter; the descendents of filmmaker Marius Sestier; and members of various Indigenous communities with whom we are building long-term relationships to better understand and interpret works relating to their past and present.

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 centre has grown from a strong first year in 2009–10 to 29 729. We are also collaborating with the National Library of Australia on a pilot project to produce an e-publication documenting the multimedia production of *Voss*, Patrick White's novel which was translated into an opera by Richard Meale. The publication is set to be released in 2012 to mark the centenary of the author's birth.

We continue to support academic institutions and students, and to fund research through our Scholars and Artists in Residence (SAR) program. We have continued our now long-established

partnership with Charles Sturt University in presenting the Graduate Diploma in Audiovisual Archiving, and we are periodically being approached for potential involvement in newly emerging educational opportunities. 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 institutions and cultural institutions to ensure the widest possible net is cast.

In December 2010, in partnership with 10 leading performing arts training organisations, we launched the Heath Ledger Young Artists Oral History Project (see the case study on page 98). This project will capture the aspirations of graduating performing arts students as they enter their chosen professions, with follow-up interviews at five-yearly intervals to track their progress. Videotaped interviews will be added to the national audiovisual collection, creating a collection of oral history material that speaks to the interests and aspirations of the next generation of performing arts audiences and researchers.

Other key new and long-term strategic relationships include our newly established Orlando Award for the best short Australian lesbian, gay, bisexual, transsexual or intersex film featured at an Australian queer film festival. This has extended our connections throughout the queer film network in Australia, and the inaugural award was won by Grant Scicluna for *Neon Skin* (Grant Scicluna, Australia, 2009).

We continue to support the Independent Film Spirit Award for best new independent film production and we gave support to the ACT film and screen community in its establishment stage for increased government investment in film production in the region. We also have ongoing programming and presentation partnerships with film festivals in Australia (Melbourne, Sydney, Brisbane, Adelaide and Dungog) and internationally (including Pordenone, Frankfurt, London, the University of California Los Angeles' [UCLA] Academy of Motion Picture Arts and Sciences, and the Museum of Modern Art in New York).

A direct positive result of our partnership with the United States' National Film Preservation Foundation to preserve US silent films held in Australia's national audiovisual collection was the extension of the program into New Zealand for a similar project which has also now been completed.

Our most significant sponsorship agreement has been with Deluxe Australia and Kodak (Australasia). At the conclusion of this program in June 2011, new 35mm prints and preservation materials have been made of 25 feature films from the 1970s to 1990s, and many of these have been screened, with introductions by the filmmakers, at festivals or other special presentations. This project has highlighted our ongoing crucial partnerships with the Deluxe Laboratory, Efilm Pty Ltd and Kodak Australasia.

# AWARDS SPONSORED BY THE NFSA



Grant Scicluna, winner of the inaugural NFSA Orlando Short Film Award for *Neon Skin* (Grant Scicluna, Australia, 2009).  
Courtesy of Brent Lukey

**Australian Songwriting Contest** – The NFSA sponsors a \$1000 award in the Lyrics category of the Australian Songwriter’s Association’s annual Australian Songwriting Contest. *Dusty Room* by Kate Rowe won the 2010 award.

**NFSA-ACS John Leake OAM ACS Award for an Emerging Cinematographer** – The award was inaugurated in 2010 and is named in honour of Australian Cinematographers Society 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. Edward Goldner won the 2011 award.

**NFSA Award for Audiovisual Preservation** – In association with the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA), the award recognises outstanding contribution to the cause of audiovisual preservation in the Southeast Asia and Pacific region. The inaugural award will be presented at the SEAPAVAA Conference in 2012. The award offers a prize of A\$5000 to the recipient, recognising people and

organisations who have significantly contributed to the development of the audiovisual preservation discipline across many fields.

**NFSA Independent Spirit IF (Inside Film)**

**Award** – The award recognises an individual or a team of no more than three key creatives who, despite highly 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 a filmmaker or filmmakers who have shown the determination to complete a film despite challenging circumstances. *Caught Inside* (Adam Blaiklock, Australia, 2010) won the 2010 award.

**NFSA National Folk Recording Award** – The award was established in 2001 to encourage and reward excellence in Australian folk music recording. The NFSA presents the Folk Recording Award at the National Folk Festival. The NFSA provides a cash prize of \$1000. Kavisha Mazzella won the 2011 award for her album *Love and Sorrow*.

**NFSA Orlando Short Film Award** – The 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 the NFSA aims to recognise the nation's cultural diversity and the role screen culture plays within the broader community. The NFSA provides a certificate, a cash prize of \$5000, guaranteed programming profile through the NFSA's programs, and full preservation in the

national audiovisual collection. Grant Scicluna won the 2011 award for his film *Neon Skin* (Grant Scicluna, Australia, 2009).

**SoundKILDA Australian Music Video Competition Audience Award**

- The NFSA sponsors the Audience Award at the SoundKILDA Australian Music Video competition, which is part of the St Kilda Film Festival. The NFSA provides a cash prize of \$500 and a gift pack of merchandise from the NFSA Shop. *Always Coming Down* (Stephen Carroll, Australia, 2010) won the 2011 award.

**Victorian College of the Arts (VCA) School of Film and Television Awards**

- Each year the NFSA sponsors a VCA award in one of the following categories - direction, documentary making or short film direction. In 2010, the NFSA provided a cash prize of \$1000 to the Best Graduate Diploma Production Animation. Luran Xiao won the 2010 award for *Cigar Right?* (Luran Xiao, Australia, 2010).

# CASE STUDY

## CREATIVE COLLABORATION BRINGS CLASSICS TO LIFE

In 2000 we partnered with Atlab Pty Ltd and Kodak (Australasia) Pty Ltd to embark on an exciting collaboration to ensure that 50 of Australia's more recent 'classic' colour feature films were not only fully preserved but also available in pristine new film print form. This inaugural Kodak Atlab Project proved so successful that a second phase (now called the Deluxe/Kodak Project, due to Atlab's change of corporate identity) emerged for 2006–2011 to address 25 additional key feature-length film titles.

Working in close collaboration with the Deluxe laboratory team, and with Kodak as stock supplier, we also sought advice and support from the original filmmakers whenever possible, to ensure the best possible results. Significantly, the 25 targeted films include *First Contact* (Bob Connolly and Robyn Anderson, Australia, 1986), the only feature-length documentary covered during the entire span of both the Kodak Atlab and Deluxe/Kodak programs. Many other important colour documentary titles would benefit from this style of preservation and exhibition re-energising.

The full list of titles successfully preserved is as follows:

- *A Street to Die* (Bill Bennett, Australia, 1984)
- *Burke and Wills* (Graeme Clifford, Australia, 1985)
- *Caddie* (Donald Crombie, Australia, 1976)
- *Dingo* (Rolf de Heer, Australia, 1991)
- *Father* (John Power, Australia, 1990)
- *First Contact* (Bob Connolly and Robyn Anderson, Australia, 1986)
- *Fran* (Glenda Hambly, Australia, 1985)
- *Gallipoli* (Peter Weir, Australia, 1981)
- *Kangaroo* (Tim Burstall, Australia, 1986)
- *Long Weekend* (Colin Eggleston, Australia, 1978)
- *Love Serenade* (Shirley Barrett, Australia, 1996)
- *Malcolm* (Nadia Tass, Australia, 1986)
- *Man of Flowers* (Paul Cox, Australia, 1983)
- *Manganinnie* (John Honey, Australia, 1980)
- *Monkey Grip* (Ken Cameron, Australia, 1982)
- *My First Wife* (Paul Cox, Australia, 1984)
- *No Worries* (David Elfick, Australia, 1992)
- *Proof* (Jocelyn Moorhouse, Australia, 1990)

# CASE STUDY



Holly Hunter and Anna Paquin in *The Piano* (Jane Campion, Australia, 1993)

- *Shame* (Steve Jodrell, Australia, 1988)
- *The Clinic* (David Stevens, Australia, 1982)
- *The Coca Cola Kid* (Dusan Makavejev, Australia, 1985)
- *The Fringe Dwellers* (Bruce Beresford, Australia, 1986)
- *The Last Days of Chez Nous* (Gillian Armstrong, Australia, 1992)
- *The Piano* (Jane Campion, Australia, 1993)
- *The Tale of Ruby Rose* (Roger Scholes, Australia, 1987)

The results of the Deluxe/Kodak Project have delivered these classic titles to an ever-widening public. This includes people who are, in many cases, discovering Australia's rich film heritage for the first time, or introducing their younger family and friends to the experience of classic Australian films in the full cinema environment.

Deluxe/Kodak titles have screened nationally and internationally at archival retrospectives and film festivals at such far-flung places as the Danish Film Institute (Copenhagen), the Museum of Modern Art (New York), the Mar del Plata Film Festival (Buenos Aires), the Halls Gap Film Festival (in regional Victoria), and all of the major Australian Film Festivals. They have also featured in our Arc cinema and Big Screen programs and

have always been presented within the context of the highest quality of work being generated through the Deluxe/Kodak collaboration.

To date, our collaboration with Deluxe and Kodak has targeted the production of both secure preservation or duplication analogue film components plus pristine new film prints. This rationale correctly reflects our Collection Policy and archival commitments to original form and original experience. Film remains the most stable, long-lasting preservation form for moving image at this time, and the projected film experience has not been duplicated by new technologies. This said, the commercial cinema environment is moving steadily towards exclusively digital projection services. This means our role as both an increasingly unique source for that original cinema experience, and now also for the digital forms necessary for broader delivery, extends our reach and also our future needs from such partnerships.

The Deluxe/Kodak Project has worked as one of our flagship collaborations, producing long-term benefits for preservation, access and development of the national audiovisual collection. It has also delivered major additional benefits for its project partners and for the filmmaking community at large. In tandem with the earlier Kodak Atlab Project, 75 key feature-length Australian films from the past four decades have been preserved and brought back to exhibition life. This collaboration has ensured that our recent film heritage is accessible to many future generations of Australians.



Mel Gibson and Mark Lee in *Gallipoli* (Peter Weir, Australia, 1981)



Sigrid Thornton at the launch of the NFSA's Darwin Access Centre at the Northern Territory Library, 22 June 2011

## A NEW DEVELOPMENT OFFICE

In February 2011 we created an NFSA Development Office with a brief to develop a coordinated sponsorship strategy that will both build on existing sponsorship arrangements and identify potential new opportunities. Work is under way to develop a broad sponsorship strategy that will renew and extend this type of partnership, identifying potential sponsors who share our interests and goals.

The other part of the brief for the Development Office is to develop a business case, structure and program for an NFSA Foundation. We will draw on the experience of other cultural and collecting institutions, both in Australia and internationally, to establish an NFSA Foundation that is able to attract support from benefactors and, in turn, provide them with a variety of benefits. We expect this foundation to be launched at the start of 2012.

## WORKING WITH THE STATES AND TERRITORIES

We are known for valuing relationships with our partners and pursuing collaborative opportunities with a diverse range of stakeholders.

Our state Access Centres have been revitalised by new memorandums of understanding, including with the State Library of Western Australia and the State Library of Tasmania. In addition to re-invigorating current partnerships, we embarked on a new partnership with the Northern Territory Library to develop an Access Centre in Darwin. This centre was opened on 22 June 2011 by the widely acclaimed actress and film industry advocate, Sigrid Thornton. We are particularly proud that this initiative coincided with the centenary of the Northern Territory.

Our national programs (Big Screen, School Screen and touring Black Screen) continued to build on their strong and diverse 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, etc)
- ABC Local Radio (a key media partner)
- film distributors and industry representatives
- regional arts organisations and community groups
- 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.

These partnerships are essential to the success of the touring and education programs and help to ensure that 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. We continued to build on an existing relationship with the Clarence Valley Council in northern NSW to subsidise School Screen and Black Screen events, and we received ongoing funding or in-kind support from a number of local councils. These included the Mildura Rural City Council, the South Burnett Regional Council, the Central Darling Arts Council and the East Gippsland Shire Council. This year, funding from Screen West enabled

Big Screen to tour Western Australian locations, and Black Screen to tour remote Indigenous communities in northern Western Australia.

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), to offer relevant programs at our Canberra headquarters and in regional Australia.

We have also continued to work with local councils, Indigenous groups, local festivals, Indigenous language centres and performing groups for our presentation of *Cooee Cabaret* in South Australia, Victoria, New South Wales and Queensland.

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

- We worked with various state education departments in Victoria and South Australia 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 (directors, producers, actors and musicians) for regionally based NSW school students.
- We partnered with – and funded – Indigenous organisations to take programs to a wider audience. We helped Blackfella Films deliver a national and regional tour of the 2010 and 2011 Message Sticks Indigenous Film Festivals, including a schools program. And we collaborated with Wawili Pitjas in Broome WA, to deliver a Black Screen screening tour to seven 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.

We continued our support of the Acton Walkways project and co-developed a joint program with ANU students from the School of Art. We supported the horror film screenings and biographical documentaries of the Canberra International Film Festival; the Alliance Française French Film Festival; the opening nights of the Lavazza Italian Film Festival 2010; and the 14<sup>th</sup> Japanese Film Festival. We also hosted both the Canberra Institute of Technology and ANU New Media students' end-of-year showcase events.

The NFSA is currently a partner in three Australian Research Council linkage grants with tertiary and cultural institutions: *Deepening Histories of Place: Exploring Indigenous Landscapes of National and International Significance*; *Women and Leadership in a Century of Australian Democracy* and *A Case Study of Australian Regional and Rural Cinema Exhibition*.

### JOINT PRESERVATION PROJECTS

We collaborated with other organisations on a number of preservation projects during the year that included:

- supporting the AIATSIS Information Technology Indigenous Communities Symposium through the presentation of a half-day workshop, *Introduction to Audiovisual Preservation*. A manual on basic camerawork was compiled for training as part of this symposium
- carrying out preservation work for the Mulka Centre Archive in Yirrkala in north-east Arnhem Land
- providing training in film handling, evaluation and repair to the University of Melbourne to facilitate the preservation of the Australian Racing Museum collection
- helping to complete a significant upgrade to the course content for Charles Sturt University's audiovisual archiving course
- undertaking a consultancy for the Melbourne Cricket Club, including surveying their collection and collection management practices, and providing advice about a preservation strategy for the collection.

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"...On behalf of all at the Victorian Jazz Archive I wanted to thank you for the fantastic job you did in putting together the jigsaw which was the two badly delaminated acetates ...The quality of the sound considering the challenges is really terrific. The NFSA is a wonderful organisation and the help and support you have given VJA over the years is much appreciated."

Mel Blachford, Victorian Jazz Archive

### ARC CINEMA PROGRAM PARTNERSHIPS

Our 2010–11 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:

- Embassy of the United States of America: American Movie Treasures
- Embassy of France: Alliance Française French Film Festival, plus regular retrospective screenings of classic and milestone French cinema via the Institut Français program
- Embassy of Japan: 14<sup>th</sup> Japanese Film Festival
- Embassy of Italy: programs marking the 150<sup>th</sup> anniversary of the founding of modern Italy and Italian Film festival events.

National cultural agencies:

- Goethe Institut: regular retrospective screenings of German titles
- Alliance Française: Alliance Française French Film Festival
- Japan Foundation: 14<sup>th</sup> Japanese Film Festival.

Fellow International Federation of Film Archives (FIAF) and not-for-profit film archives – prints loaned for individual sessions and retrospective seasons from the:

- British Film Institute
- National Film Centre, Tokyo
- University of California Los Angeles (UCLA) Film and Television Archive
- Library of Congress Motion Picture Division
- George Eastman House, Rochester
- New Zealand Film Archive Nga Kaitiaki O Nga Taonga Whitiāhua, 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 Cinemathèque
- Gallery of Modern Art, Brisbane
- Media Resource Centre of South Australia
- Information and Cultural Exchange: Arab Film Festival
- Sydney Opera House: Message Sticks Indigenous Film Festival of new Indigenous filmmaking.

Ongoing partnerships with ANU schools and colleges:

- Regional Intersections survey of recent Southeast Asian cinema
- Ian Dunlop retrospective.

## WAR AND ANTARCTICA ONLINE

We continued to develop a number of strategic alliances, networks and partnerships with external stakeholders this year in order to develop innovative online projects. One such alliance involved collaborating with the Australian War Memorial to produce an online exhibition of World War I films from their collection for *australianscreen online* (see the case study on page 116 for more details). Published in the lead-up to Anzac Day 2011, this project proved to be very successful, with a significant increase in traffic to the site and extensive media coverage.

We also continued to work with project partners such as the ABC, SBS and the National Archives of Australia to publish titles from their collection on *australianscreen online*. Of particular interest was the Australian Antarctic Division's audiovisual collection which is housed by the National Archives of Australia. Through our strategic alliance with them, we aim to publish titles from the Antarctica collection on *australianscreen online* in late 2011 to coincide with national celebrations of the centenary of Australian Antarctic Exploration.

# CASE STUDY

## WAR FOOTAGE DRAWS EMOTIONAL RESPONSE



The AWM Western Front online feature published for Anzac Day 2011

Two years ago we approached the Australian War Memorial (AWM) about curating films from their collection for *australianscreen online*. This resulted in an online feature being published this year for Anzac Day that included over 10 titles and an overview of the AWM's film collection. It also included a moving essay on the battle of Pozieres by Paul Byrnes (curator of *australianscreen online* and *Sydney Morning Herald* film critic).

The feature was given wide media coverage – Paul was interviewed for ABC radio across the country, *6pm with George Negus* (Network Ten, Australia, 2011), and *Weekend Today* (Nine Network, Australia, 2011). He also conducted a video interview on ABC Online.

More than 40 000 people viewed the material in the two-week period around Anzac Day 2011, with over 9000 visits recorded on a single day – Thursday 14 April 2011 – when the feature was first published.

# CASE STUDY

The project involved extensive research by Paul Byrnes. He viewed a broad range of films from the AWM collection before deciding on a final list of 10 titles filmed on the Western Front in Belgium and France during World War I, between 1916 and 1918. Twenty-five clips of up to three minutes in length were published on *australianscreen online*, along with curatorial notes. In addition, Paul produced two collection essays: *Western Front Films* and *Australian War Memorial Film*.

Paul's curatorial notes were reviewed by AWM historian, Ian Jackson, who in his report noted:

"I believe that the total body of research and commentary on these sites is of a very high standard and in its level of detail, sophistication of analysis and integration of the historical background with the content of each clip, it really surpasses just about anything previously written on these clips."

Here are some of the viewer responses to the material:

- "I just came across the archival footage ... It has had quite a big emotional impact on me, quite to my surprise. I have been doing sporadic research into the life of my grandfather, Charles Gordon Cone, for some years. On September 17, 1917 he was awarded the Military Medal for Bravery under Fire when he took the first supply wagon up the Menin Road and came under heavy shell fire at Hellfire Corner. The thought that he might be in this film clip has been quite overwhelming. Thanks for making it available."
- "Thank you. Very moving, knowing my grandfather and others were there."
- "I loved the movies, found them very emotive! ... It was like looking at ghosts, and I felt the same when I visited Villers-Brettoneux, a couple of years ago. You could almost see them in the Commonwealth cemetery! I believe most people know of our defeat at Gallipoli. Not so many know of the contribution made on the Western Front. Australians won that war."

## OUR FRIENDS

The NFSA is supported by the Friends of the NFSA. The Friends is a group of volunteer 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 [www.archivefriends.org.au](http://www.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 a high standard 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, adaptive and responsive to change.

The National Film and Sound Archive attracts, develops and retains people with the skills and capability to build a culture of innovation and excellence. We provide development opportunities, support innovative research, reward excellence and encourage feedback.

We work closely with filmmakers, scholars, exhibitors and others to build our collection; to explore and exploit it and to analyse and understand its significance from many angles. This curatorial approach both challenges and stimulates our staff 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

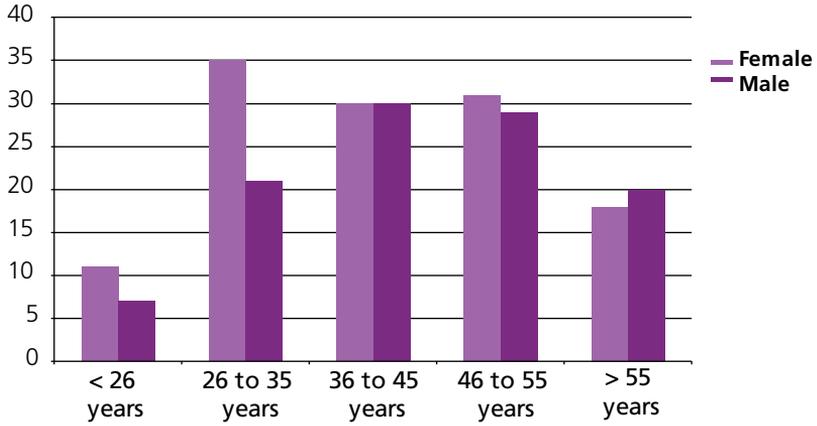
Our full time equivalent (FTE) workforce at 30 June 2011 was 209.82 (or 232 actual staff), equal to actual staffing numbers at 1 July 2010. Of this workforce, 190 staff (82%) were ongoing employees and 42 (18%) were non-ongoing. While most of our employees (81%) work full-time hours, 32 employees (14%) now work part-time hours, supported by our policy on flexible working conditions.

We primarily operate from our headquarters building in Acton, Canberra, where 87% of the workforce is located. A further 16 Collection Stewardship staff work from our Mitchell storage vaults, while the remainder of our people work from Melbourne (10 staff or 4% of the total) or Sydney (22 staff or 9%).

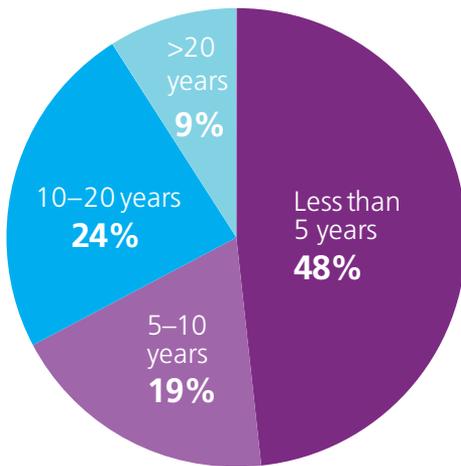
We employ a diverse workforce. The number of female staff (125) slightly outnumbers the males (107), and most (81%) of our people are aged between 20 and 55 years. Employees from non-English speaking backgrounds represent 4% of the workforce, while staff identifying as Indigenous represent 1% and people with disabilities 3%.

The average length of service remains at just over seven years, with 24% of employees having between 10 and 20 years' service, and 9% of employees being with us for more than 20 years.

**FIGURE 11: GENDER AND AGE OF NFSA STAFF IN 2010–11**



**FIGURE 12: LENGTH OF SERVICE AT JUNE 2011**



## DEVELOPING OUR PEOPLE

Our Work Level Standards and our Capability Framework are aligned with the Australian Public Service Integrated Leadership Scheme, and 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 toward the achievement of 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.

Job evaluations against these standards and framework were undertaken throughout the year for seven positions to determine whether the behavioural and skills/knowledge descriptors of the relevant roles actually described the requirements of the position. As a result of these evaluations, six positions were upgraded to a higher level, and one position remained at the existing level.

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 79 employees had the opportunity to act in a higher level position on 118 occasions.



Above: NFSA staff Christina Sparrow, Kerryn Poynter, Jillian Mackenzie and Rita Parkinson at their Graduation ceremony.

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 (four people)
- Certificate IV in Frontline Management (three people)
- Diploma in Project Management (three people)
- Graduate Certificate in Audiovisual Archiving (two people)
- Australian Public Service Commission Career Development Assessment Centre (one person)
- Cultural Managers Development Program and Advanced Workplace Skills Program (five people).

We also continued to build staff skills by providing training in specialised or technical areas, such as the new Mediaflex collection management system.

We continue to support staff development through participation in professional and industry activities and we invest in staff at all levels to attend national and international conferences. Examples include the Australasian Sound Recordings Association annual conference in Melbourne, the International Association of Sound and Audiovisual Archives conference in Philadelphia USA, and the Australian

Broadcasting Summit in Sydney. See Appendix 13 for more details of conferences and festivals attended and papers presented.

## 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 last year a similar program was commenced with the British Library. These programs provide exceptional opportunities for staff development.

Participation in the British Library Staff Exchange Program enabled Indigenous collection curator, Sophia Sambono, to investigate sound archiving practices in the United Kingdom. Sophia was also able to examine repatriation issues and culturally appropriate collection management in institutions such as the British Library, the British Museum, Pitt Rivers Museum at Oxford and the Museum of Anthropology and Archaeology at Cambridge. The experience highlighted the necessary differences in approach to community consultation we have in Australia and challenged many assumptions about British 'colonial' collections.

During the year we also initiated our Staff Research Fellowship program for which APS3–6 level employees are encouraged 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 NFSA collection, whether these are curatorial, technical, historical or creative. The inaugural fellowship awarded to Ruth Hill resulted in the production of a number of valuable research tools to facilitate use of our Franklyn Barrett collections. Ruth also produced a scholarly paper which details the family history, early life and career of this film pioneer.

Ruth's research added further value by preparing the ground for additional research efforts on the exceptionally complete Barrett collections. SAR scholar Dr Jeanette Delamoir's subsequent research on Franklyn Barrett's presentation of Cecil B DeMille's *The Ten Commandments* (Cecil B DeMille, USA, 1923) in Queensland, provided a similar depth of understanding of his later life. Jeanette was able to present her work to The New Zealand Film Archive experts when they were visiting the NFSA, further consolidating knowledge and progressing opportunities to expose it internationally to film scholars and audiences.

Our staff have shown innovation through research in a number of areas, such as the research carried out into the use of aniline dyes to tint motion picture film (see page 69).

We reward excellence at the NFSA in a number of ways, recognising significant individual and team achievements with awards and our Next Generation Leadership Program. The CEO presented Australia Day Awards to Janine Boyd, Kerryn Poynter, the People and Culture Branch and the Information Communication Technology Branch on Australia Day 2011 for outstanding commitment and service to the NFSA.

Two individual and one Excellence in Leadership Award were presented to staff at an All Staff Forum in December 2010. These awards are available to staff at any level in recognition of their significant contribution either individually or as part of a team. A number of other employees were recognised during the year through the presentation of Significant Achievement Awards.

In addition, 16 employees participated in our new in-house Next Generation Leadership Program. This program is designed to provide an opportunity for staff at APS5, APS6 and EL1 levels to perform, reflect, evaluate and hone their skills as future leaders in a highly supportive environment. Aimed at injecting fresh ideas and innovation, the program provides high-performing staff with personal and career development opportunities.

The program is an investment in our future management expertise, giving participants a morale and motivation boost by demonstrating our long-term commitment to their future in the organisation. It has the potential to maximise retention and sustainability through a demonstrated process of valuing and supporting staff, and to lead to improved communication across all levels of the organisation. The program culminated in the participants acting as program developers and presenters at the 2010 All Staff Forum. We now have a network of young managers operating right across the organisation, hopefully leading to a greater understanding of different operating styles and, ultimately, a more cohesive senior management group.

### **KEEPING OUR PEOPLE SAFE AND HEALTHY**

We are committed to providing a safe and healthy workplace for our employees and our visitors, in accordance with legislative obligations and using best practice methodologies. We are also committed to undertaking effective consultation with employees about health and safety priorities and arrangements.

This commitment is supported by the Senior Executive Group, the People and Culture Branch and the Occupational Health and Safety (OH&S) Committee. It is underpinned by a comprehensive range of strategies and programs that have been designed to support the health, safety and wellbeing of employees, including regular information updates and training.

Our induction program informs new starters about our duty of care and their own OH&S responsibilities. It also provides information about specific courses that might be of interest, such as training in manual handling.

We have also recognised a growing need for assistance for employees with ageing parents or other relatives. In collaboration with an external company, *Expect a Star*, we introduced an Aged Care Support Program to assist staff who are dealing with the needs of their aged relatives. We are proud to say that this is the first program of its type to be implemented by a government agency. The program centres around a website designed to help staff find information about local community services and programs for their ageing relatives in Melbourne, Sydney or Canberra.

### **LISTENING TO OUR PEOPLE**

In 2010 we commissioned our first comprehensive staff feedback program. The program will potentially run for three years, allowing us to plot our progress against identified areas and to compare ourselves with other organisations.

The first survey run in October 2010 insight into our employees' views and feelings about a wide range of areas relating to their employment experience at the NFSA. The Feedback Program enhances our commitment to transparency and accountability while demonstrating the organisation's commitment to self-awareness and improvement. By comparing our survey results with other relevant external organisations, we are able to add a further contextual dimension to our employment environment.

Through the staff feedback program, we are able to measure our performance against several key areas highlighted as important by the Australian Public Service paper, *Ahead of the game: Blueprint for the reform of Australian Government administration*. We will track our performance against the following strategic workforce capability-building measures:

- engagement
- culture
- workplace environment
- communication
- leadership
- management
- innovation
- organisational development and change management
- organisational vision and performance
- recognition and reward.

Our staff feedback program is a major investment and important tool to measure overall improvement in these key areas. It will also help us to achieve our strategic objective of 'Innovative people and a creative NFSA', building an NFSA culture that supports and values its people, encourages innovation and delivers results.

This program ties in with our People and Culture Strategy ([see the case study on page 124](#)) aimed at fostering an environment that will enable us to meet future challenges, increase employee engagement and continue to develop the considerable skills and capabilities of all our staff.

# CASE STUDY

## DEVELOPING OUR PEOPLE AND CULTURE STRATEGY

During the year we made significant progress in achieving our five strategic objectives and government expectations through the development of annual NFSA and branch business plans. We now have a strong planning framework that underpins our strategic objectives and performance targets.

The 'Innovative people and a creative NFSA' strategic objective is designed to help us build a culture that supports and values its people, encourages innovation, and delivers results. Our Guiding Principles have helped to direct this process, making sure that we have a highly capable workforce, provide strong leadership and strategic direction, and operate efficiently at a consistently high standard.

These principles are reflected in our People and Culture Strategy, which ensures we are committed to:

- building a high-performing organisation through investing in our people
- guiding the development and implementation of targeted people and culture initiatives
- aligning our people priorities with the organisational direction
- recognising, valuing and rewarding high performance.

The strategy is also creating an environment that will enable us to achieve broader Australian Public Service outcomes, such as meeting future challenges, increasing employee engagement, and developing the skills and capabilities of all our staff. Implementing this strategy will give us an organisation that:

- is professional and values-based
- is regarded as an employer of choice who values its staff
- has high-quality leaders who challenge and inspire our staff
- attracts, retains and develops skilled, high-performing people
- has an adaptable, flexible and sustainable workforce through enhanced workforce planning processes
- enjoys remuneration and employment conditions that ensure choice and flexibility for employees and meet our business needs
- creates a safe, secure, and challenging work environment that values the diversity of people and effort, and recognises achievement.

Our People and Culture Strategy will help us maintain and improve our already high standards in our business practices and procedures by taking a continuous improvement approach to our work. It will enable us to be recognised as an organisation that values its staff, its collection and the Australian community, all of whom contribute to making us a truly 'living' archive.



**SECTION 3**  
GOVERNANCE AND  
ACCOUNTABILITY

# OUR GOVERNANCE AND LEGISLATIVE FRAMEWORK

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

The NFSA is governed by three pieces of legislation:

- the *National Film and Sound Archive Act 2008* (the NFSA Act) which sets out our broad functions and activities (see [Appendix 4](#) for our functions and powers)
- the *Commonwealth Authorities and Companies Act 1997* (the CAC Act) which sets out our financial management, accountability, reporting and audit obligations, (including the standards of conduct for directors and the requirements for ensuring that ministers and Parliament are kept informed)
- 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 2010–11 to 2012–13
- the Charter of Operations for 2010–11
- our Guiding Principles
- the Collection Policy
- 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:

- Collection Policy
- Collection Development Strategy
- Preservation Strategy
- People and Culture Strategy
- Social Media Policy
- Marketing and Communications Strategy
- 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.

## REPORTING AGAINST OUR SERVICE STANDARDS

Our Service Charter requires us to report on any complaints received during the year.

In 2010–11 the NFSA received five complaints relating to:

- inconsistencies in the online catalogue
- misleading signage outside Arc cinema
- turnaround times for responding to an access request
- the cost of commercial usage of NFSA-controlled footage
- the quality of a screening print.

All complaints were responded to in writing and action taken to ensure performance against our service standards remains high.

# OPERATIONS OF OUR BOARD

## BOARD MEETINGS

The Board met four times during 2010–11. A senior officer from the Office for the Arts in the Department of the Prime Minister and Cabinet, attends Board meetings as an observer.

**TABLE 10: BOARD MEETINGS**

DATE	VENUE
14 September 2010	Canberra
23 November 2010	Sydney
8–9 March 2011	Canberra
28 April 2011	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. A conflict register is maintained by the NFSA and 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 is keen to take regular opportunities to discuss the principles of ‘good’ governance, their responsibilities as Board members, the NFSA’s governance framework and structures, and the risks of poor governance. The Board Charter, Code of Conduct and governance arrangements were reviewed in September 2010.

To support the role of Board members in overseeing the strategic direction and financial management of the NFSA, members also participated in financial statement awareness training in August 2010.

## COMMITTEES

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

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

Each committee has established a formal charter which outlines 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 after committee meetings.

# 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 2010–11.

Section 42 of the NFSA Act provides that the Minister may, by legislative instrument, give written directions to the Board in relation to the performance of the functions and exercise of its powers or require the provision of a report or advice on a matter that relates to any of our functions or powers. No ministerial directions were received during 2010–11.

Section 28 of the CAC Act provides for ministerial directions about complying with general policies of the government. No such directions were received in 2010–11.

## SIGNIFICANT EVENTS

Under the Screen Australia (Transfer of Assets) Bill 2011, the Screen Australia Film Library assets and staff will transfer from Screen Australia to the NFSA from 1 July 2011.

The Screen Australia Film Library consists of films and images produced by the former Film Australia Ltd and operated under their management as at 30 June 2008, before the collection was transferred to Screen Australia.

The collection consists of film, video and photographic images and is stored at the Screen Australia Studios at Lindfield in Sydney.

## INDEMNITIES AND INSURANCE

In accordance with Section 16 of the *Commonwealth Authorities and Companies (Report of Operations) Orders 2008*, which requires reporting on indemnities and insurance premiums for officers, we confirm that the NFSA has directors' and officers' liability insurance cover through Comcover, the Commonwealth self-managed fund. 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 2010–11 was \$315 526 (GST inclusive) comprising payments to:

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

There were 5 suppliers with advertising and market research expenditure over \$10 000:

SUPPLIER	TYPE OF SERVICES PROVIDED	2010–11 AMOUNT (INCLUDING GST)
Environmetrics Pty Ltd	Audience Research	\$12 485
Chief Minister's Department	Advertising on banner	\$12 160
Federal Capital Press of Australia	Advertising	\$41 394
Telstra	White Pages	\$58 065
Adcorp Australian Limited	Recruitment costs	\$24 646

## 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 [www.nfsa.gov.au/about/information-publication-scheme/](http://www.nfsa.gov.au/about/information-publication-scheme/).

As required by Section 11C of the FOI Act, we publish a disclosure log on our website at [www.nfsa.gov.au/about/disclosure-log/](http://www.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 obtained by emailing us at [foi@nfsa.gov.au](mailto:foi@nfsa.gov.au) or by writing to GPO Box 2002, Canberra ACT 2601. A charge may be imposed for the costs incurred in copying and sending the documents.

During 2010–11 we received two requests for access to documents under Section 15 of the FOI Act. One was received before 1 May 2011, so it does not appear in the disclosure log. A decision on the other request was still pending as at 30 June 2011. Our full FOI statement is available at [Appendix 5](#).

## JUDICIAL DECISIONS AND REVIEWS

In relation to Section 11 of the *Commonwealth Authorities and Companies (Report of Operations) Orders 2008*, no judicial decisions or decisions of administrative tribunals were made that impacted on us during 2010–11. Our operations were not reported on by the Auditor-General and no NFSA issues or matters were reported by the Commonwealth Ombudsman.

## LEGAL SERVICES EXPENDITURE

Total expenditure for legal services during the year was \$325 310 (GST inclusive), comprising:

- \$236 940 for internal legal services; and
- \$88 370 for external legal services.

## INDIGENOUS AUSTRALIAN ART CHARTER OF PRINCIPLES FOR PUBLICLY FUNDED COLLECTING INSTITUTIONS

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

In 2010–11, we acquired a total of 1268 Indigenous audiovisual titles comprising 432 moving image titles, 290 recorded sound titles, 533 documentation titles and 13 new media titles.

# INTERNAL AND EXTERNAL SCRUTINY

The NFSA continues to ensure that a sound governance framework is in existence. This governance framework includes components of internal and external scrutiny.

## AUDIT COMMITTEE

The Audit Committee met five times during 2010-11 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 2010-11 the Audit Committee:

- endorsed and reviewed the annual internal audit program conducted by PricewaterhouseCoopers (PwC) (NFSA's appointed internal audit service provider)
- reviewed and endorsed the Business Continuity Plan (BCP)
- reviewed the practices and procedures for effective fraud control to ensure continued alignment and compliance with the *Commonwealth Fraud Control Guidelines*. Including regular reviews of the Fraud Risk Assessment, Fraud and Risk Framework and Business Risk Assessment and Plan. This also included annual fraud reporting to the Australian Institute of Criminology (AIC)
- reviewed the annual financial statements and compliance report;
- reviewed key internal processes, including
  - » our IT security framework
  - » our rights management framework
  - » our approach to collection valuation and stocktaking
  - » the approach to completing the annual compliance report required by the Department of Finance and Deregulation
  - » our project management framework.

# MANAGING OUR FINANCES

The NFSA continues to operate in a fiscally responsible manner within tight budget parameters that includes identifying efficiencies to meet the ongoing impact of the government efficiency dividend. During 2010-11 the NFSA received a government appropriation of \$24.627m, which was an increase from 2009-10 of \$11 000 to the NFSA operational budget.

In order to find operational savings during 2010-11, the NFSA has continued to examine and where possible reduce supplier expenditure (such as travel, consultants and general operational expenses) or defer discretionary expenditure.

The NFSA has a rigorous internal budget process to ensure operational alignment with appropriation figures published in the 2010-11 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.

During 2010-11 the NFSA engaged an external provider to revalue the national audiovisual collection. Both the average category values and estimated useful lives for collection items were evaluated. The result of the revaluation, and 2010-11 collection acquisitions, increased the

value of the NFSA collection from a 30 June 2010 gross book value of \$178.7m to \$202.9m as at 30 June 2011.

## OPERATING RESULT

Total income was \$28.738m, compared with total expenses of \$29.249m. The resulting operating deficit of \$511 000 was caused by an un-appropriated increase to collection depreciation of \$600,000 from the 2010-11 revaluation of the collection. Removing this unbudgeted depreciation expense the NFSA would have achieved an operating surplus of approximately \$88,000.

The NFSA cash position has remained static over 2010-11 increasing marginally from \$7.7m to \$7.8m, mainly due to underspends in the capital acquisition plan. Part of the cash balance is notionally aligned to employee leave provisions of \$3.8m and provisions for restoration obligations \$0.178m. The NFSA acknowledges that the cash balance will decline over the 2011-12 year due to the creation of a new storage facility, upgrades to the Acton theatrette, purchase of digital storage and preservation equipment and renovation of current exhibition spaces.

## INCOME ANALYSIS

Total income received was \$28.738m. Income obtained by the NFSA was composed of revenue from Government (\$24.786m or 86.2% of revenue), gains from donations (\$2.553m or 9% of revenue), sales of goods and rendering of services (\$0.864m or 3% of revenue), interest (\$0.415m or 1.4% of revenue), royalties (\$0.037m or 0.1% of revenue), and other revenue (\$0.083m or 0.3% of revenue).

Gains from the collection decreased from \$3.3m to \$2.5m in 2010–11 due to the implementation of a new collection management system and the acquisition of significant collections on-deposit (which are not valued as part of the NFSA collection). It is expected that the value of donation gains will increase over the next few years from the increase in donation rates due to the decline in the need for analogue materials.

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 \$29.249m.

Expenditure incurred was comprised of:

- Employee related expenses of \$16.289m or 55.7% of total expenditure. This includes payments for salaries, wages, separation and superannuation. Employee related expenses also included salary increases through the NFSA Collective Agreement (2009–2012) of 3.5% in 2010-11
- Supplier expenses of \$6.797m or 23.2% of total expenditure. Supplier expenditure included payments for property operating and maintenance, consultants and contracts, and other general supplier expenditure
- Depreciation and amortisation of \$6.147m 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. It is important to note that while depreciation expense is incurred on the national audiovisual collection (heritage and cultural assets \$3.391m) it is not funded under the PBS appropriation
- Other expenses of \$0.016m or 0.1% 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 \$224m in 2009-10 to \$249m in 2010–11.

We have increased our financial assets from \$8.088m in 2009–10 to \$8.203m in 2010–11. Financial assets include cash, investments and receivables. Cash and cash equivalents (\$3.855m) included notes and coins held and any deposits in bank accounts. Investments included \$4m in term deposits. Receivables of \$0.348m included trade and other receivables, largely made up of \$0.176m of GST receivable from the Australian Taxation Office. Only 1.7% or \$6000 of receivables were older than 90 days.

The NFSA collection was valued at \$198.178m (including depreciation) and there were no indicators of impairment on the collection items. The value of the collection is supported through an independent valuation undertaken in 2010-11. In addition to the heritage and cultural assets disclosed in the financial statements it is important to note that we also hold a significant number of items on deposit on behalf of the owners and items which have yet to be accessioned into the collection. The items held on deposit are not recognised as assets in the financial statements as the NFSA does not have any ownership of these items. The items yet to be accessioned are not recognised assets in the financial statements as the cost of these

items cannot be reliably measured until they are evaluated by curators and accessioned into the collection.

Non-financial assets (excluding Heritage and Cultural assets) included:

- \$35.106m 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 offices.
- \$5.348m of infrastructure, plant and equipment. No indications of impairment were identified for infrastructure, plant and equipment.
- \$1.840m of intangibles. These include both internally developed, purchased software and non-theatrical screening licences.
- \$0.651m of inventories. These include finished goods held by the shop for sale and packaging and distribution materials held for consumption.
- \$0.646m of other non-financial assets, representing prepayments made.

### **ANALYSIS OF LIABILITIES**

The NFSA maintains a relatively low level of liabilities (\$5.268m), with most liabilities as provisions (\$4.002m). Provisions are composed of employee leave provisions (\$3.824m) and provisions for restoration obligations for leased properties (\$0.178m). Apart from provisions the remaining liabilities are represented by:

- Supplier payables of \$0.492m represented through trade creditors and accruals; and
- Other payables of \$0.774m, 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 2010–11 financial statements and have concluded that there were no reportable audit issues.

### **COMPLIANCE WITH CAC ACT**

During 2010–11 the NFSA has continued to review 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 2010–11 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

Being a CAC Act agency the NFSA is not compelled to adopt the Commonwealth Procurement Guidelines (CPGs) however, the NFSA has closely aligned procurement principles with the CPGs.

The aim of NFSA procurement is to support the achievement of the NFSA's goals by securing the external resources required in a cost-effective and timely manner. In conducting procurement activities, the Chief Executive Officer 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; and be accountable for outcomes.

## CONSULTANCY SERVICES EXPENDITURE

The NFSA utilises consultants to provide specialist skills to assist with key projects and tasks. Total expenditure on consultants during 2010–11 was \$834 707 (GST Inclusive). Consultancy contracts with expenditure over \$10 000 resulted in 19 contracts.

SUPPLIER	TYPE OF SERVICES PROVIDED	2010–11 AMOUNT (INCLUDING GST)
Align Corp Pty Ltd (trading as Align)	State Office Review	\$42 887
Australian Federal Police	Security Risk Review	\$14 300
Australian Government Solicitor	Specialised Legal Services	\$55 969
Australian Valuation Office	Infrastructure Plant and Equipment Revaluation	\$26 800
Blackfella Films Pty Ltd	Support for Message Sticks Film Festival	\$38 830
Declan Cooney	Specialised Technical Services for <i>Cooee Cabaret</i>	\$15 039
Elizabeth McNiven	Specialised Indigenous Curatorial Services	\$14 687
Graeme O'Neill Consulting Pty Ltd	Specialised Engineering Services	\$10 703
Ken Erwood and Associates Pty Ltd	Consulting Services for complex procurement activities	\$13 882

SUPPLIER	TYPE OF SERVICES PROVIDED	2010-11 AMOUNT (INCLUDING GST)
National Consulting Pty Ltd (trading as AVAIL)	Specialised Financial Technical Support Services	\$17 820
Nigel Ubrihien	Specialised Curatorial Services	\$13 200
OPC IT Pty Ltd	Technical Support Services	\$71 825
ORC Aus Pty Ltd	Employee Services	\$25 829
PCM Property Concept Management	Specialised Services	\$26 094
Pickles Auctions	Specialised Collection Valuation Services	\$38 500
PricewaterhouseCoopers	Internal Audit Services	\$61 301
Quay Connection	Curatorial Services Deed	\$30 608
Scenario Seven	NFSA Web Development	\$22 176
The Interaction Consortium	Development of NFSA Website	\$130 373

# 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.

The NFSA's commitment to environmental sustainability is demonstrated through its current practices. These include:

- Electrical — 10% of electricity purchased across all sites is green power; organisational participation and encouragement of staff participation in support of Earth Hour for the last four years; sub metering is installed on all electrical distribution boards to help identify anomalies and high usage areas
- Waste — All waste stations in public areas and staff areas have two bins—one for recycling and one for waste 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
- Lighting — Smart lighting and timers are used throughout the buildings to reduce power consumption; energy efficient lighting is used where possible and the roll out of energy efficient LED lighting has begun
- Water — Where possible bathrooms utilise water saving technology; independent water metering exists 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 — A program of careful maintenance over the Acton green precinct and the care of over 100 trees on site 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 utilise automated timers for startup and shutdown
- Collection storage conditions — The storage vault's environmental conditions are continually monitored, promptly acted upon, and reported through electronic temperature and humidity monitors.

# CASE STUDY

## CARING FOR THE ENVIRONMENT



The NFSA gardens in late spring

Concerns about climate change are driving many organisations to review their use of energy and other resources that have an environmental impact, particularly in terms of their carbon footprint and their water consumption.

The complex issue of climate change is being debated in the scientific, social, political (national and international) and economic arenas. While there are still deep divisions on the fundamental issues, there is widespread consensus on the importance of sustainability and the conservation of resources.

While we are charged with preserving our collection of audiovisual media for future generations, we also need to ask ourselves whether our activities are actually contributing, in a small way, to the destruction of the environment for those same future generations. We acknowledge the value of conserving natural resources where this can be done without compromising our core goals or our mandate.

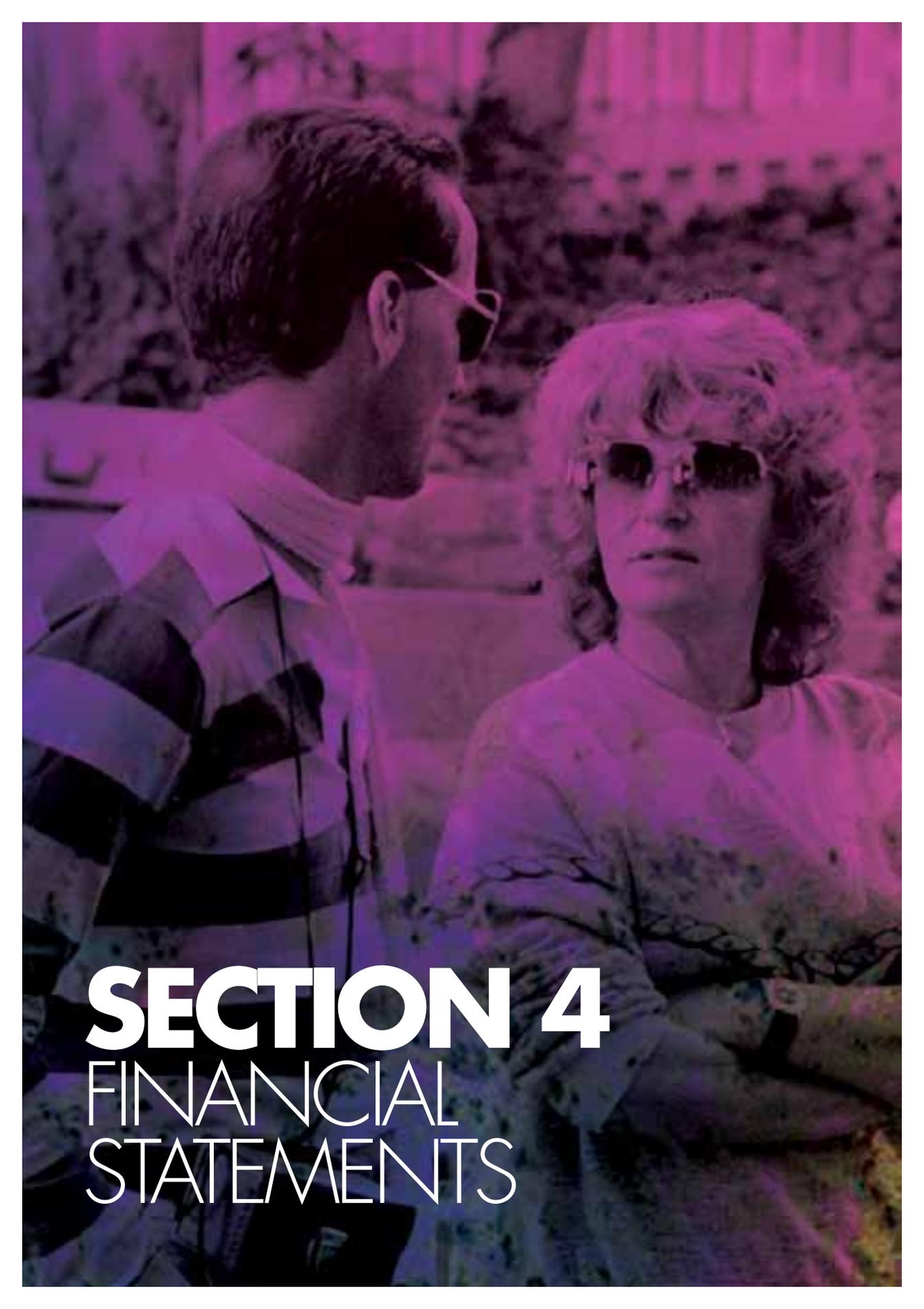
In 2010 we commissioned a research project to identify those areas where certain core activities contribute substantially to our running costs and

environmental impact. The research concluded that we have already made significant efforts to manage our natural resources effectively. However, the research has also helped us identify a number of areas that we will investigate further. These include:

- looking into the benefits of solar energy farming
- modifying the environmental controls in our collection storage facilities
- reducing the irrigation of the gardens at our headquarters
- using water more efficiently in our motion picture film preservation process
- installing rainwater collection tanks
- finding ways to encourage our staff to participate in community activities that support environmental sustainability.

We want to ensure that future generations can see we have gone about our core business of audiovisual archiving in a way that minimises our impact on the environment.



A photograph of a man and a woman outdoors. The man, on the left, is wearing a high-visibility safety vest with reflective stripes and sunglasses. He is looking towards the woman. The woman, on the right, has curly hair and is wearing sunglasses and a light-colored t-shirt. They appear to be in a field or a similar outdoor setting. The entire image has a magenta/pink color overlay.

# **SECTION 4**

## FINANCIAL STATEMENTS



## 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 2011, which comprise: a Statement by the Director, Chief Executive Officer and Chief Financial Officer; the Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; Schedule of Asset Additions; and Notes including a Summary of Significant Accounting Policies.

#### *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 the directors determine is necessary to enable the preparation of the financial statements that 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 Authority'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 Authority'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 2011 and of its financial performance and cash flows for the year then ended.

Australian National Audit Office



Rebecca Reilly  
Executive Director

Delegata of the Auditor-General

Canberra  
23 September 2011

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

## FOR THE PERIOD ENDED 30 JUNE 2011

In our opinion, the attached financial statements for the year ended 30 June 2011 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, as amended.

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

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



Chris Puplick  
Chairperson  
20 September 2011



Ann Landrigan  
Chief Executive Officer  
20 September 2011



Noel Florian  
Chief Financial Officer  
20 September 2011

## STATEMENT OF COMPREHENSIVE INCOME FOR THE PERIOD ENDED 30 JUNE 2011

	NOTES	2011 \$'000	2010 \$'000
<b>EXPENSES</b>			
Employee benefits	3A	16,289	15,470
Suppliers	3B	6,797	7,442
Depreciation and amortisation	3C	6,147	5,487
Finance costs	3D	9	13
Write-down and impairment of assets	3E	7	39
<b>Total expenses</b>		<b>29,249</b>	<b>28,451</b>
<b>LESS: OWN-SOURCE INCOME</b>			
<b>OWN-SOURCE REVENUE</b>			
Sale of goods and rendering of services	4A	864	822
Interest	4B	415	289
Royalties	4C	37	118
Other	4D	83	142
<b>Total own-source revenue</b>		<b>1,399</b>	<b>1,371</b>
<b>GAINS</b>			
Donations	4E	2,552	3,225
Sale of assets	4F	-	5
Reversals of previous asset write-downs and impairments	4G	1	2
<b>Total gains</b>		<b>2,553</b>	<b>3,232</b>
<b>Total own-source income</b>		<b>3,952</b>	<b>4,603</b>
<b>Net cost of services</b>		<b>25,297</b>	<b>23,848</b>
Revenue from Government	4H	24,786	24,797
<b>Surplus (Deficit) on continuing operations</b>		<b>(511)</b>	<b>949</b>
<b>Surplus (Deficit) attributable to the Australian Government</b>		<b>(511)</b>	<b>949</b>
<b>OTHER COMPREHENSIVE INCOME</b>			
Changes in asset revaluation reserves		25,326	5,411
<b>Total other comprehensive income</b>		<b>24,815</b>	<b>6,360</b>
<b>Total comprehensive income attributable to the Australian Government</b>		<b>24,815</b>	<b>6,360</b>

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

## BALANCE SHEET

### AS AT 30 JUNE 2011

	NOTES	2011 \$'000	2010 \$'000
<b>ASSETS</b>			
<b>FINANCIAL ASSETS</b>			
Cash and cash equivalents	5A	3,855	3,709
Trade and other receivables	5B	348	379
Investments	5C	4,000	4,000
<b>Total financial assets</b>		<b>8,203</b>	8,088
<b>NON-FINANCIAL ASSETS</b>			
Land and buildings	6A,D	35,106	35,992
Property, plant and equipment	6B,D	5,348	5,924
Heritage and cultural	6C,D	198,178	171,746
Intangibles	6E,F	1,840	1,529
Inventories	6G	651	605
Other	6H	646	343
<b>Total non-financial assets</b>		<b>241,770</b>	216,139
<b>Total assets</b>		<b>249,973</b>	224,227
<b>LIABILITIES</b>			
<b>PAYABLES</b>			
Suppliers	7A	492	566
Other	7B	774	509
<b>Total payables</b>		<b>1,266</b>	1,075
<b>INTEREST BEARING LIABILITIES</b>			
Leases	8A	-	34
<b>Total interest bearing liabilities</b>		<b>-</b>	34
<b>PROVISIONS</b>			
Employee provisions	9A	3,824	3,772
Other	9B	178	174
<b>Total provisions</b>		<b>4,002</b>	3,946
<b>Total liabilities</b>		<b>5,268</b>	5,055
<b>Net assets</b>		<b>244,705</b>	219,172
<b>EQUITY</b>			
Contributed equity		212,697	211,984
Reserves		30,737	5,411
Retained earnings		1,271	1,777
<b>Total equity</b>		<b>244,705</b>	219,172

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

## STATEMENT OF CHANGES IN EQUITY

### FOR THE PERIOD ENDED 30 JUNE 2011

	RETAINED EARNINGS		ASSET REVALUATION RESERVE		CONTRIBUTED EQUITY/CAPITAL		TOTAL EQUITY	
	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
<b>OPENING BALANCE</b>								
Balance carried forward from previous period	1,777	828	5,411	-	211,985	211,372	219,172	212,200
Transfer from reserve to retained earnings	5	-	-	-	-	-	5	-
<b>Adjusted opening balance</b>	<b>1,782</b>	<b>828</b>	<b>5,411</b>	<b>-</b>	<b>211,985</b>	<b>211,372</b>	<b>219,177</b>	<b>212,200</b>
<b>COMPREHENSIVE INCOME</b>								
Other comprehensive income	-	-	25,326	5,411	-	-	25,326	5,411
Surplus for the period	(511)	949	-	-	-	-	(511)	949
<b>Total comprehensive income</b>	<b>(511)</b>	<b>949</b>	<b>25,326</b>	<b>5,411</b>	<b>-</b>	<b>-</b>	<b>24,815</b>	<b>6,360</b>
of which: Attributable to the Australian Government	(511)	949	-	-	-	-	(511)	949
<b>TRANSACTIONS WITH OWNERS</b>								
<b>CONTRIBUTIONS BY OWNERS</b>								
Equity injection	-	-	-	-	712	612	712	612
<b>Sub-total transactions with owners</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>712</b>	<b>612</b>	<b>712</b>	<b>612</b>
<b>Closing balance as at 30 June</b>	<b>1,271</b>	<b>1,777</b>	<b>30,737</b>	<b>5,411</b>	<b>212,697</b>	<b>211,985</b>	<b>244,705</b>	<b>219,172</b>
<b>Closing balance attributable to the Australian Government</b>	<b>1,271</b>	<b>1,777</b>	<b>30,737</b>	<b>5,411</b>	<b>212,697</b>	<b>211,985</b>	<b>244,705</b>	<b>219,172</b>

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

## CASH FLOW STATEMENT

### FOR THE PERIOD ENDED 30 JUNE 2011

	NOTES	2011 \$'000	2010 \$'000
<b>OPERATING ACTIVITIES</b>			
<b>CASH RECEIVED</b>			
Goods and services		1,387	994
Receipts from Government		24,786	24,797
Interest		379	311
Royalties		34	70
Net GST received		886	592
Donations		3	3
Other		5	126
<b>Total cash received</b>		<b>27,480</b>	<b>26,893</b>
<b>CASH USED</b>			
Employees		16,097	14,955
Suppliers		8,357	8,124
Net GST paid		-	-
<b>Total cash used</b>		<b>24,454</b>	<b>23,079</b>
<b>Net cash from operating activities</b>	10	<b>3,026</b>	<b>3,814</b>
<b>INVESTING ACTIVITIES</b>			
<b>CASH USED</b>			
Purchase of property, plant and equipment		3,558	3,387
<b>Total cash used</b>		<b>3,558</b>	<b>3,387</b>
<b>Net cash used by investing activities</b>		<b>(3,558)</b>	<b>(3,387)</b>
<b>FINANCING ACTIVITIES</b>			
<b>CASH RECEIVED</b>			
Contributed equity		712	612
<b>Total cash received</b>		<b>712</b>	<b>612</b>
<b>CASH USED</b>			
Finance lease		34	149
<b>Total cash used</b>		<b>34</b>	<b>149</b>
<b>Net cash from financing activities</b>		<b>678</b>	<b>463</b>
<b>Net increase in cash held</b>		<b>146</b>	<b>890</b>
Cash and cash equivalents at the beginning of the reporting period		3,709	2,819
<b>Cash and cash equivalents at the end of the reporting period</b>	5A	<b>3,855</b>	<b>3,709</b>

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

## SCHEDULE OF COMMITMENTS

### AS AT 30 JUNE 2011

	2011 \$'000	2010 \$'000
<b>BY TYPE</b>		
<b>COMMITMENTS RECEIVABLE</b>		
Operating lease income	35	53
GST recoverable on commitments	430	186
<b>Total commitments receivable</b>	<b>465</b>	<b>239</b>
<b>COMMITMENTS PAYABLE</b>		
<b>CAPITAL COMMITMENTS</b>		
Land and buildings	-	11
Property, plant and equipment	91	137
Intangibles	-	277
Other	7	4
<b>Total capital commitments</b>	<b>98</b>	<b>429</b>
<b>OTHER COMMITMENTS</b>		
Operating leases	3,732	1,170
Other	932	498
<b>Total other commitments</b>	<b>4,664</b>	<b>1,668</b>
<b>Net commitments by type</b>	<b>4,297</b>	<b>1,858</b>
<b>BY MATURITY</b>		
<b>COMMITMENTS RECEIVABLE</b>		
<b>OPERATING LEASE INCOME</b>		
One year or less	18	18
From one to five years	17	35
Over five years	-	-
<b>Total operating lease income</b>	<b>35</b>	<b>53</b>
<b>OTHER COMMITMENTS RECEIVABLE</b>		
One year or less	152	124
From one to five years	275	62
Over five years	3	-
<b>Total other commitments receivable</b>	<b>429</b>	<b>186</b>
<b>COMMITMENTS PAYABLE</b>		
<b>CAPITAL COMMITMENTS</b>		
One year or less	98	429
From one to five years	-	-
Over five years	-	-
<b>Total capital commitments</b>	<b>98</b>	<b>429</b>
<b>OPERATING LEASE COMMITMENTS</b>		
One year or less	918	618
From one to five years	2,814	552
Over five years	-	-
<b>Total operating lease commitments</b>	<b>3,732</b>	<b>1,170</b>

**SCHEDULE OF COMMITMENTS (CONTINUED)**

	2011 \$'000	2010 \$'000
<b>OTHER COMMITMENTS</b>		
One year or less	677	331
From one to five years	255	167
Over five years	-	-
<b>Total other commitments</b>	<b>932</b>	<b>498</b>
<b>Net commitments by maturity</b>	<b>4,297</b>	<b>1,858</b>

This schedule should be read in conjunction with the accompanying notes.

**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 a period up to 4 years at the NFSA's option.

**Lease for motor vehicles**

Lease payments are fixed over the life of the lease. Lease agreements provide motor vehicles for the use of NFSA employees for work purposes only. Motor vehicle leases are for 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 12 months.

## SCHEDULE OF CONTINGENCIES AS AT 30 JUNE 2011

	2011 \$'000	2010 \$'000
<b>CONTINGENT LIABILITIES</b>		
Guarantees	-	-
Indemnities	-	-
Claims for damages or costs	-	-
Other contingencies	-	6
<b>Total contingent liabilities</b>	-	6
<b>Net contingent liabilities</b>	-	6

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

## SCHEDULE OF ASSET ADDITIONS FOR THE PERIOD ENDED 30 JUNE 2011

	BUILDINGS \$'000	HERITAGE & CULTURAL \$'000	OTHER PP&E \$'000	INTANGIBLES \$'000	NON-THEATRICAL SCREENING LICENCES \$'000	TOTAL \$'000
<b>THE FOLLOWING NON-FINANCIAL NON-CURRENT ASSETS WERE ADDED IN 2010-11</b>						
By purchase - Government funding	168	1,917	962	460	52	3,559
By finance lease	-	-	-	-	-	-
Assets received as gifts/donations	-	2,548	-	-	-	2,548
<b>Total additions</b>	<b>168</b>	<b>4,465</b>	<b>962</b>	<b>460</b>	<b>52</b>	<b>6,107</b>
<b>THE FOLLOWING NON-FINANCIAL NON-CURRENT ASSETS WERE ADDED IN 2009-10</b>						
By purchase - Government funding	626	1,562	633	521	31	3,373
By finance lease	-	-	152	-	-	152
Assets received as gifts/donations	-	3,221	-	-	-	3,221
<b>Total additions</b>	<b>626</b>	<b>4,783</b>	<b>785</b>	<b>521</b>	<b>31</b>	<b>6,746</b>

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

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## NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

### 1.1 Objective 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 audiovisual 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:

- a) Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2010; and
- b) Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with 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 results or the financial position.

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

Unless an alternative treatment is specifically required by an accounting standard or the 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:

- a) the fair value of land and buildings has been taken to be the market value of similar properties as determined by an independent valuer;
- b) 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
- c) 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 and are not expected to have a future financial impact on the NFSA.

#### **1.5 Revenue**

Revenue from the sale of goods is recognised when:

- a) the risks and rewards of ownership have been transferred to the buyer;
- b) the NFSA retains no managerial involvement or effective control over the goods;
- c) the revenue and transaction costs incurred can be reliably measured; and
- d) 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:

- a) the amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- b) 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 the end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

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

### **Revenue from Government**

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

### **Parental Leave Payments Scheme**

Amounts received under the Parental Leave Payments Scheme by the NFSA not yet paid to employees will be presented gross as cash and a liability (payable). The NFSA did not receive any payments under the Paid Parental Leave Scheme.

#### **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 (Refer to Note 1.7).

### **Sale of Assets**

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

### **1.7 Transactions with the Government as Owner**

#### **Equity Injections**

Amounts that are designated as equity injections for a year are recognised directly in contributed equity in that year. From 1 July 2009 this included annual Collection Development Acquisition Budget (CDAB) appropriated through Bill 2.

#### **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 FMO's. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

### **Separation and Redundancy**

Provision is made for separation and redundancy benefit payments. 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 terminations.

### **Superannuation**

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

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

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported by the DOFD as an administered item.

The NFSA makes employer contributions to the 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 pay fortnight of the year.

### **1.9 Leases**

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

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

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

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

### 1.10 Cash

Cash 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 where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and income at their fair value at the date of

acquisition, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

### 1.15 Property, Plant and Equipment

#### **Asset Recognition Threshold**

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

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

#### **Revaluations**

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

ASSET CLASS	FAIR VALUE MEASURED AT
Land	Market selling price
Buildings	Market selling price
Leasehold improvements	Depreciated replacement cost
Property, Plant and Equipment	Market selling price
Heritage and cultural assets	Market selling price or depreciated replacement cost

Following initial recognition at cost, property, plant and equipment are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations 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.

### **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	2011	2010
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 160 years

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

### ***Impairment***

All assets were assessed for impairment at 30 June 2011. 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 ([www.nfsa.gov.au/collection/collection-policy/](http://www.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 (2009–10: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2011.

### **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:

- a) raw materials and stores – purchase cost on a first-in-first-out basis; and
- b) 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:

- a) where the amount of GST incurred is not recoverable from the Australian Taxation Office; and
- b) 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.

While not affecting the 2010-11 financial statements the NFSA will acquire staff and assets from Screen Australia under the *Screen Australia (Transfer of Assets) Bill 2011*. The transfer of staff and assets occurs from 1 July 2011.

## NOTE 3: EXPENSES

	2011 \$'000	2010 \$'000
<b>NOTE 3A: EMPLOYEE BENEFITS</b>		
Wages and salaries	12,376	11,708
Superannuation:		
Defined contribution plans	856	692
Defined benefit plans	1,402	1,454
Leave and other entitlements	1,591	1,561
Separation and redundancies	16	-
Other employee benefits	48	55
<b>Total employee benefits</b>	<b>16,289</b>	<b>15,470</b>

## NOTE 3B: SUPPLIERS

<b>GOODS AND SERVICES</b>		
Property operating and maintenance	1,702	1,605
Consultants and contractors	759	1,246
Other expenses	3,450	3,924
<b>Total goods and services</b>	<b>5,911</b>	<b>6,775</b>
Goods and services are made up of:		
Provision of goods – related entities	4	2
Provision of goods – external parties	423	610
Rendering of services – related entities	591	451
Rendering of services – external parties	4,893	5,712
<b>Total goods and services</b>	<b>5,911</b>	<b>6,775</b>
<b>OTHER SUPPLIER EXPENSES</b>		
Operating lease rentals – related entities:		
Minimum lease payments	41	26
Operating lease rentals – external parties:		
Minimum lease payments	683	570
Workers compensation expenses	162	71
<b>Total other supplier expenses</b>	<b>886</b>	<b>667</b>
<b>Total supplier expenses</b>	<b>6,797</b>	<b>7,442</b>

2011 \$'000

2010 \$'000

**NOTE 3C: DEPRECIATION AND AMORTISATION**

## Depreciation:

Buildings	<b>1,054</b>	917
Property, plant and equipment	<b>1,470</b>	1,443
Heritage and cultural assets	<b>3,360</b>	2,767

**Total depreciation**

<b>5,884</b>	5,127
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## Amortisation:

Assets held under finance leases	<b>62</b>	171
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## Intangibles:

Computer software	<b>169</b>	164
Non-theatrical screening licences	<b>32</b>	25

**Total amortisation**

<b>263</b>	360
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**Total depreciation and amortisation**

<b>6,147</b>	5,487
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**NOTE 3D: FINANCE COSTS**

Finance leases	-	4
Unwinding of discount on restoration obligations	<b>9</b>	9
<b>Total finance costs</b>	<b>9</b>	13

**NOTE 3E: WRITE-DOWN AND IMPAIRMENT OF ASSETS**

## Asset write-downs and impairments from:

Write-down of receivables	<b>2</b>	1
Write-down of property, plant and equipment	<b>5</b>	23
Write-down of intangible assets	-	6
Impairment of receivables	-	9

**Total write-down and impairment of assets**

<b>7</b>	39
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**NOTE 3F: OPERATING EXPENDITURE FOR HERITAGE AND CULTURAL ASSETS**

Operating expenditure	<b>7,566</b>	7,837
<b>Total</b>	<b>7,566</b>	7,837

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

## NOTE 4: INCOME REVENUE

	2011 \$'000	2010 \$'000
<b>NOTE 4A: SALE OF GOODS AND RENDERING OF SERVICES</b>		
Provision of goods - external parties	172	182
Rendering of services - related entities	50	81
Rendering of services - external parties	642	559
<b>Total sale of goods and rendering of services</b>	<b>864</b>	<b>822</b>
<b>NOTE 4B: INTEREST</b>		
Deposits	415	289
<b>Total interest</b>	<b>415</b>	<b>289</b>
<b>NOTE 4C: ROYALTIES</b>		
Royalties	37	118
<b>Total royalties</b>	<b>37</b>	<b>118</b>
<b>NOTE 4D: OTHER REVENUE</b>		
Sponsorships	71	117
Other	12	25
<b>Total other revenue</b>	<b>83</b>	<b>142</b>

## GAINS

	2011 \$'000	2010 \$'000
<b>NOTE 4E: DONATIONS</b>		
Donations	2,552	3,225
<b>Total donations</b>	<b>2,552</b>	<b>3,225</b>
<b>NOTE 4F: SALE OF ASSETS</b>		
Property, plant and equipment:		
Proceeds from sale	-	26
Carrying value of assets sold	-	(21)
<b>Net gain from sale of assets</b>	<b>-</b>	<b>5</b>
<b>NOTE 4G: REVERSALS OF PREVIOUS ASSET WRITE-DOWNS AND IMPAIRMENTS</b>		
Reversal of impairment losses on receivables	1	2
<b>Total reversals of previous asset write-downs and impairments</b>	<b>1</b>	<b>2</b>
<b>NOTE 4H: REVENUE FROM GOVERNMENT</b>		
Department of Prime Minister and Cabinet		
CAC Act body payment item	24,627	24,616
Grants:		
National Collecting Institutions Touring and Outreach Program	159	181
<b>Total revenue from Government</b>	<b>24,786</b>	<b>24,797</b>

## NOTE 5: FINANCIAL ASSETS

	2011 \$'000	2010 \$'000
<b>NOTE 5A: CASH AND CASH EQUIVALENTS</b>		
Cash on hand or on deposit	3,855	3,709
<b>Total cash and cash equivalents</b>	<b>3,855</b>	<b>3,709</b>
<b>NOTE 5B: TRADE AND OTHER RECEIVABLES</b>		
Good and Services:		
Goods and services - related entities	79	26
Goods and services - external parties	40	59
<b>Total receivables for goods and services</b>	<b>119</b>	<b>85</b>
Other receivables:		
GST receivable from the Australian Taxation Office	176	238
Interest	45	9
Royalties	4	48
Other	6	8
<b>Total other receivables</b>	<b>231</b>	<b>303</b>
<b>Total trade and other receivables (gross)</b>	<b>350</b>	<b>388</b>
Less impairment allowance account:		
Goods and services	(2)	(9)
<b>Total impairment allowance account</b>	<b>(2)</b>	<b>(9)</b>
<b>Total trade and other receivables (net)</b>	<b>348</b>	<b>379</b>
Receivables are expected to be recovered in no more than 12 months.		
Receivables are aged as follows:		
Not overdue	340	365
Overdue by:		
0 to 30 days	4	8
31 to 60 days	-	2
61 to 90 days	-	-
More than 90 days	6	13
<b>Total receivables (gross)</b>	<b>350</b>	<b>388</b>
The impairment allowance account is aged as follows:		
More than 90 days	(2)	(9)
<b>Total impairment allowance account</b>	<b>(2)</b>	<b>(9)</b>

## RECONCILIATION OF THE IMPAIRMENT ALLOWANCE ACCOUNT Movements in relation to 2011

	GOODS AND SERVICES \$'000
<b>Opening balance</b>	<b>(9)</b>
Amounts written off	8
Amounts recovered and reversed	-
Increase recognised in net surplus	(1)
<b>Closing balance</b>	<b>(2)</b>

## Movements in relation to 2010

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

	2011 \$'000	2010 \$'000
<b>NOTE 5C: INVESTMENTS</b>		
Deposits	<b>4,000</b>	4,000
<b>Total investments</b>	<b>4,000</b>	4,000

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

## NOTE 6: NON-FINANCIAL ASSETS

	2011 \$'000	2010 \$'000
<b>NOTE 6A: LAND AND BUILDINGS</b>		
Land at fair value	<b>5,625</b>	5,625
Buildings on freehold land:		
Work in progress	-	2
Fair value	<b>29,374</b>	29,274
Accumulated depreciation	<b>(844)</b>	-
<b>Total buildings on freehold land</b>	<b>34,155</b>	34,901
Leasehold improvements:		
Fair value	<b>1,091</b>	1,091
Work in progress	<b>70</b>	-
Accumulated depreciation	<b>(210)</b>	-
<b>Total leasehold improvements</b>	<b>951</b>	1,091
<b>Total land and buildings</b>	<b>35,106</b>	<b>35,992</b>

No indicators of impairment were found for land and buildings.

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

## NOTE 6B: PROPERTY, PLANT AND EQUIPMENT

Property, plant and equipment:		
Work in progress	<b>70</b>	4
Fair value	<b>6,808</b>	5,920
Accumulated depreciation	<b>(1,530)</b>	-
Accumulated impairment losses	-	-
<b>Total property, plant and equipment</b>	<b>5,348</b>	5,924

No indicators of impairment were found for land and buildings.

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

2011 \$'000

2010 \$'000

**NOTE 6C: HERITAGE AND CULTURAL**

Heritage and cultural:

Fair value	<b>202,944</b>	178,700
Work in progress	<b>62</b>	
Accumulated depreciation	<b>(4,828)</b>	(6,954)
<b>Total heritage and cultural</b>	<b>198,178</b>	171,746

Heritage and Cultural assets were subject to revaluation. The carrying amount is included in the valuation figures above.

All revaluations were conducted in accordance with the revaluation policy stated at Note 1.15.

On 1 July 2010, an independent valuer conducted a revaluation of the NFSAs's heritage and cultural assets

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

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

**NOTE 6D: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT (2010-11)**

	LAND \$'000	BUILDINGS \$'000	TOTAL LAND AND BUILDINGS \$'000	OTHER PP&E \$'000	HERITAGE AND CULTURAL \$'000	TOTAL \$'000
<b>AS AT 1 JULY 2010</b>						
Gross book value	5,625	30,367	35,992	5,924	178,700	220,616
Accumulated depreciation/amortisation and impairment	-	-	-	-	(6,954)	(6,954)
<b>Net book value 1 July 2010</b>	<b>5,625</b>	<b>30,367</b>	<b>35,992</b>	<b>5,924</b>	<b>171,746</b>	<b>213,662</b>
Additions:						
By purchase	-	168	168	962	744	1,874
By donation	-	-	-	-	2,548	2,548
Internally developed	-	-	-	-	1,173	1,173
Revaluations recognised in other comprehensive income	-	-	-	-	25,326	25,326
Depreciation/amortisation expense	-	(1,054)	(1,054)	(1,532)	(3,359)	(5,945)
Disposals (write-downs)	-	-	-	(5)	-	(5)
<b>Net book value 30 June 2011</b>	<b>5,625</b>	<b>29,481</b>	<b>35,106</b>	<b>5,349</b>	<b>198,178</b>	<b>238,632</b>
<b>NET BOOK VALUE AS OF 30 JUNE 2011 REPRESENTED BY:</b>						
Gross book value	5,625	30,535	36,160	6,878	203,006	246,044
Accumulated depreciation/amortisation and impairment	-	(1,054)	(1,054)	(1,530)	(4,828)	(7,412)
	<b>5,625</b>	<b>29,481</b>	<b>35,106</b>	<b>5,348</b>	<b>198,178</b>	<b>238,632</b>

**NOTE 6D (CONT'D): RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT (2010-11)**

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

**2011 \$'000      2010 \$'000**

**NOTE 6E: INTANGIBLES**
**Computer software:**

Internally developed – in progress	-	1,174
Internally developed – in use	<b>1,729</b>	656
Purchased	<b>783</b>	711
Accumulated amortisation	<b>(792)</b>	(1,111)

**Total computer software**

**1,720      1,430**

**Other intangibles:**

Non-theatrical screening licences	<b>215</b>	163
Accumulated amortisation	<b>(95)</b>	(64)

**Total other intangibles**

**120      99**

**Total intangibles**

**1,840      1,529**

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 (2010-11)**

	COMPUTER SOFTWARE INTERNALLY DEVELOPED \$'000	COMPUTER SOFTWARE PURCHASED \$'000	NON-THEATRICAL SCREENING LICENCES \$'000	TOTAL \$'000
<b>AS AT 1 JULY 2010</b>				
Gross book value	1,830	711	163	2,704
Accumulated depreciation/amortisation and impairment	(602)	(509)	(64)	(1,175)
<b>Net book value 1 July 2010</b>	<b>1,228</b>	<b>202</b>	<b>99</b>	<b>1,529</b>
Additions:				
By purchase or internally developed	387	73	52	512
Amortisation	(81)	(88)	(32)	(201)
Disposals (write-downs)	-	-	-	-
<b>Net book value 30 June 2011</b>	<b>1,534</b>	<b>186</b>	<b>120</b>	<b>1,840</b>
<b>NET BOOK VALUE AS OF 30 JUNE 2011 REPRESENTED BY</b>				
Gross book value	1,729	783	215	2,727
Accumulated depreciation/amortisation and impairment	(195)	(597)	(95)	(887)
	<b>1,534</b>	<b>186</b>	<b>120</b>	<b>1,840</b>

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

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

2011 \$'000 2010 \$'000

**NOTE 6G: INVENTORIES**

Inventories held for sale:

Finished goods

52 37

**Total inventories held for sale****52 37**

Inventories held for consumption

599 568

**Total inventories****651 605**

During 2010-11, \$291,000 (2009-10 \$401,000) of inventory held for distribution was recognised as an expense.

During 2010-11 \$98,000 (2009-10 \$108,000) of inventory held for sale was recognised as an expense.

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

646 343

**Total other non-financial assets****646 343**

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

No more than 12 months

405 334

More than 12 months

241 9

**Total other non-financial assets****646 343**

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

**NOTE 7: PAYABLES**

	2011 \$'000	2010 \$'000
<b>NOTE 7A: SUPPLIERS</b>		
Trade creditors and accruals	492	566
Operating lease rentals	-	-
<b>Total supplier payables</b>	<b>492</b>	<b>566</b>
Supplier payables expected to be settled within 12 months:		
Related entities	68	89
External parties	424	477
<b>Total supplier payables</b>	<b>492</b>	<b>566</b>

Settlement is usually made within 30 days.

**NOTE 7B: OTHER PAYABLES**

Salaries and wages	395	266
Superannuation	200	39
Lease liabilities	99	80
Unearned income	68	112
Other	12	12
<b>Total other payables</b>	<b>774</b>	<b>509</b>
Total other payables are expected to be settled in		
No more than 12 months	675	429
More than 12 months	99	80
<b>Total other payables</b>	<b>774</b>	<b>509</b>

**NOTE 8: INTEREST BEARING LIABILITIES****NOTE 8A: LEASES**

Finance leases	-	34
<b>Total leases</b>	<b>-</b>	<b>34</b>
Payable:		
Within one year:		
Minimum lease payments	-	34
Deduct: future finance charges	-	-
<b>Finance leases recognised on the balance sheet</b>	<b>-</b>	<b>34</b>

The Finance lease was in relation to desktop computers and were non-cancellable for fixed terms averaging 1 year. The lease arrangement expired in 2010–2011 financial year.

**NOTE 9: PROVISIONS**

	2011 \$'000	2010 \$'000
<b>NOTE 9A: EMPLOYEE PROVISIONS</b>		
Leave	3,824	3,772
<b>Total employee provisions</b>	<b>3,824</b>	<b>3,772</b>
Employee provisions are expected to be settled in:		
No more than 12 months	1,591	1,420
More than 12 months	2,233	2,352
<b>Total employee provisions</b>	<b>3,824</b>	<b>3,772</b>

**NOTE 9B: OTHER PROVISIONS**

Provision for restoration obligations	178	174
<b>Total other provisions</b>	<b>178</b>	<b>174</b>

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

	PROVISION FOR RESTORATION \$'000	TOTAL \$'000
<b>Carrying amount 1 July 2010</b>	<b>174</b>	<b>174</b>
Additional provisions made	(3)	(3)
Amounts used	-	-
Amounts reversed	(2)	(2)
Unwinding of discount or change in discount rate	9	9
<b>Closing balance 2011</b>	<b>178</b>	<b>178</b>

The NFSA currently has two agreements for the leasing of premises which have provisions requiring the NFSA to restore the premises to their original condition at the conclusion of the lease. The NFSA has made a provision to reflect the present value of this obligation.

**NOTE 10: CASH FLOW RECONCILIATION**  
**RECONCILIATION OF CASH AND CASH EQUIVALENTS AS PER**  
**BALANCE SHEET TO CASH FLOW STATEMENT**

	2011 \$'000	2010 \$'000
<b>CASH AND CASH EQUIVALENTS AS PER:</b>		
Cash flow statement	3,855	3,709
Balance sheet	3,855	3,709
<b>Difference</b>	-	-
<b>RECONCILIATION OF NET COST OF SERVICES TO NET CASH FROM OPERATING ACTIVITIES</b>		
Net cost of services	(25,297)	(23,848)
Add revenue from Government	24,786	24,797
<b>ADJUSTMENTS FOR NON-CASH ITEMS</b>		
Depreciation / amortisation	6,147	5,487
Net write-down of non-financial assets	7	28
Gain on disposal of assets	-	(5)
Non-cash collection donations	(2,548)	(3,221)
<b>CHANGES IN ASSETS / LIABILITIES</b>		
(Increase) / decrease in net receivables	31	(62)
(Increase) / decrease in inventories	(46)	104
(Increase) / decrease in prepayments	(303)	(65)
Increase / (decrease) in supplier payables	(74)	(43)
Increase / (decrease) in other payable	266	191
Increase / (decrease) in employee provisions	52	441
Increase / (decrease) in other provisions	4	10
<b>Net cash from operating activities</b>	<b>3,026</b>	<b>3,814</b>

**NOTE 11: CONTINGENT LIABILITIES AND ASSETS**

	CLAIMS FOR COSTS		TOTAL	
	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
<b>CONTINGENT LIABILITIES</b>				
Balance from previous period	6	-	6	-
New	-	6	-	6
Re-measurement	-	-	-	-
Liabilities recognised	-	-	-	-
Obligations expired	(6)	-	(6)	-
<b>Total contingent liabilities</b>	-	6	-	6
<b>Net contingent liabilities</b>	-	-	-	-

**Quantifiable Contingencies**

The NFSA has no contingent assets or liabilities as at 30 June 2011. The contingent liability reported in 2009 for \$6,000 was in respect of retention payments withheld on property fitouts.

**Unquantifiable Contingencies**

At 30 June 2011, the entity had no unquantifiable contingencies.

**Significant Remote Contingencies**

The entity has no significant remote contingencies.

## NOTE 12: DIRECTORS' REMUNERATION

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

	2011 NO.	2010 NO.
less than \$150,000	7	7
<b>Total number of directors</b>	<b>7</b>	<b>7</b>
	\$	\$
Total remuneration received or due and receivable by directors of the NFSA	<b>61,189</b>	54,043

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

## NOTE 13: RELATED PARTY DISCLOSURES

### Other transactions with directors or director-related entities

Members of the NFSA Board during the 2010–11 financial year were:

- Chris Puplick (Chair)
- Deb Verhoeven (Deputy Chair)
- Grace Koch
- Jill Matthews
- Philip Mortlock
- Andrew Pike
- Catherine Robinson

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 \$10,095 (2010: \$6,369) 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 \$2,830 (2010: \$3,710) 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 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 EXPENSE FOR THE REPORTING PERIOD**

	2011 (\$)	2010 (\$)
<b>SHORT-TERM EMPLOYEE BENEFITS:</b>		
Salary	370,832	562,609
Annual leave accrued	26,800	42,082
Performance bonuses	-	-
Other	5,000	7,500
<b>Total short-term employee benefits</b>	<b>402,632</b>	<b>612,191</b>
<b>POST-EMPLOYMENT BENEFITS:</b>		
Superannuation	59,235	99,942
<b>Total post-employment benefits</b>	<b>59,235</b>	<b>99,942</b>
<b>OTHER LONG-TERM BENEFITS:</b>		
Long-service leave	12,060	18,937
<b>Total other long-term benefits</b>	<b>12,060</b>	<b>18,937</b>
<b>Total</b>	<b>473,927</b>	<b>731,070</b>

**Notes:**

- Note 14A was prepared on an accrual basis.
- Note 14A excludes acting arrangements and part-year service where remuneration expensed for a senior executive was less than \$150,000.

**NOTE 14B: AVERAGE ANNUAL REMUNERATION PACKAGES AND BONUS PAID FOR SUBSTANTIVE SENIOR EXECUTIVES AS AT THE END OF THE REPORTING PERIOD**

FIXED ELEMENTS AND BONUS PAID <sup>1</sup>	AS AT 30 JUNE 2011			AS AT 30 JUNE 2010				
	NO. SES	SALARY (\$)	ALLOWANCES (\$)	TOTAL (\$)	NO. SES	SALARY (\$)	ALLOWANCES (\$)	TOTAL (\$)
<b>TOTAL REMUNERATION</b>								
less than \$150,000								
\$150,000 to \$179,999	1	175,086	-	175,086	1	159,643	-	159,643
\$180,000 to \$209,999	-	-	-	-	1	182,965	-	182,965
\$210,000 to \$239,999	1	222,421	-	222,421	1	216,874	-	216,874
<b>Total</b>	<b>2</b>				<b>3</b>			

**Notes:**

<sup>1</sup> This table reports substantive senior executives who were employed by the entity at the end of the reporting period. Fixed elements were based on the employment agreement of each individual. Each row represents an average annualised figure (based on headcount) for the individuals in that remuneration package band (i.e. the 'Total' column).

**Variable Elements:**

With the exception of bonuses, variable elements were not included in the 'Fixed Elements and Bonus Paid' table above. The following variable elements were available as part of senior executives' remuneration package:

(a) Bonuses:

No performance bonus were paid to executives.

(b) On average senior executives were entitled to the following leave entitlements:

- Annual Leave (AL): entitled to 20 days (2010: 20 days) each full year worked (pro-rata for part-time SES);
- Personal Leave (PL): entitled to 20 days (2010: 20 days) or part-time equivalent; and
- Long Service Leave (LSL): in accordance with *Long Service Leave (Commonwealth Employees) Act 1976*.

(c) Senior executives were members of one of the following superannuation funds:

- Commonwealth Superannuation Scheme (CSS): this scheme is closed to new members, and employer contributions were averaged 28.3 per cent (2010: 24 per cent) (including productivity component). More information on CSS can be found at [www.css.gov.au](http://www.css.gov.au);
- Public Sector Superannuation Scheme (PSS): this scheme is closed to new members, with current employer contributions set at 15.4 per cent (2010: 15.4 per cent) (including productivity component). More information on PSS can be found at [www.pss.gov.au](http://www.pss.gov.au).

(d) Variable allowances:

Market loading allowance is applied to retain the services of suitably qualified employees to particular professional level within the prevailing market condition where the primary consideration is uncompetitive remuneration.

#### NOTE 14C: OTHER HIGHLY PAID STAFF

During the reporting period, there are no employees whose salary plus performance bonus were \$150,000 or more.

#### NOTE 15: REMUNERATION OF AUDITORS

	2011 \$'000	2010 \$'000
Remuneration to The Australian National Audit Office for providing financial statement audit services was	60	60
<b>Total</b>	<b>60</b>	<b>60</b>

No other services were provided by the auditors of the financial statements.

**NOTE 16: FINANCIAL INSTRUMENTS**

	2011 \$'000	2010 \$'000
<b>NOTE 16A: CATEGORIES OF FINANCIAL INSTRUMENTS</b>		
<b>FINANCIAL ASSETS</b>		
<b>HELD-TO-MATURITY</b>		
Deposits	4,000	4,000
<b>Total held-to-maturity</b>	<b>4,000</b>	<b>4,000</b>
<b>LOANS AND RECEIVABLES</b>		
Cash and cash equivalents	3,855	3,709
Trade and other receivables	129	141
Interest receivable	45	9
<b>Total loans and receivables</b>	<b>4,029</b>	<b>3,859</b>
<b>Carrying amount of financial assets</b>	<b>8,029</b>	<b>7,859</b>
<b>FINANCIAL LIABILITIES</b>		
<b>AT AMORTISED COST</b>		
Supplier payables	492	566
Unearned Revenue	68	112
Finance leases	-	34
<b>Total at amortised cost</b>	<b>560</b>	<b>712</b>
<b>Carrying amount of financial liabilities</b>	<b>560</b>	<b>712</b>

**NOTE 16B: NET INCOME AND EXPENSE FROM FINANCIAL ASSETS**

<b>HELD-TO-MATURITY</b>		
Interest revenue	186	176
<b>Net gain held-to-maturity</b>	<b>186</b>	<b>176</b>
<b>LOANS AND RECEIVABLES</b>		
Interest revenue	229	113
Impairment	(2)	(7)
<b>Net gain from loans and receivables</b>	<b>227</b>	<b>106</b>
<b>Net gain from financial assets</b>	<b>413</b>	<b>282</b>

The net income from financial assets not at fair value from profit and loss is \$ 415,000 [2010: \$289,000].

**NOTE 16C: NET INCOME AND EXPENSE FROM FINANCIAL LIABILITIES**

<b>FINANCIAL LIABILITIES - AT AMORTISED COST</b>		
Interest expense	-	(4)
<b>Net loss financial liabilities - at amortised cost</b>	<b>-</b>	<b>(4)</b>
<b>Net loss from financial liabilities</b>	<b>-</b>	<b>(4)</b>

The net interest expense from financial liabilities not at fair value from profit and loss is \$ 266 [2010: \$4,000].

**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 amount of trade receivables (2011: \$129,000 and 2010: \$141,000).

The NFSA had assessed the risk of the default on payment and had allocated \$2,074 in 2011 (2010: \$9,143) 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.**

	2011 \$'000	2010 \$'000
<b>FINANCIAL ASSETS</b>		
Deposits	4,000	4,000
Cash and cash equivalents	3,855	3,709
Trade and other receivables	129	141
Interest receivable	45	9
<b>Total financial assets</b>	<b>8,029</b>	<b>7,859</b>
<b>FINANCIAL LIABILITIES</b>		
Supplier payables	492	566
Unearned Revenue	68	112
Finance leases	-	34
<b>Total</b>	<b>560</b>	<b>712</b>

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

	NOT PAST DUE NOR IMPAIRED 2011 \$'000	NOT PAST DUE NOR IMPAIRED 2010 \$'000	PAST DUE OR IMPAIRED 2011 \$'000	PAST DUE OR IMPAIRED 2010 \$'000
Deposits	4,000	4,000	-	-
Cash and cash equivalents	3,855	3,709	-	-
Trade and other receivables	119	118	10	23
Interest receivable	45	9	-	-
<b>Total financial instruments</b>	<b>8,019</b>	<b>7,836</b>	<b>10</b>	<b>23</b>

**AGEING OF FINANCIAL ASSETS THAT WERE PAST DUE BUT NOT IMPAIRED FOR 2011**

	0 TO 30 DAYS \$'000	31 TO 60 DAYS \$'000	61 TO 90 DAYS \$'000	90+ DAYS \$'000	TOTAL \$'000
Trade and other receivables	4	-	-	6	10
<b>Total financial assets</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>6</b>	<b>10</b>

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

	0 TO 30 DAYS \$'000	31 TO 60 DAYS \$'000	61 TO 90 DAYS \$'000	90+ DAYS \$'000	TOTAL \$'000
Trade and other receivables	8	2	-	13	23
<b>Total financial assets</b>	<b>8</b>	<b>2</b>	<b>-</b>	<b>13</b>	<b>23</b>

**NOTE 16G: LIQUIDITY RISK**

The NFSA's financial liabilities are supplier payables and finance leases. The exposure to liquidity risk is based on the notion that the NFSA will encounter difficulty in meeting its obligations associated with its financial liabilities. This is highly unlikely due to appropriation funding and other funding mechanisms available and internal policies and procedures put in place to ensure there are appropriate resources to meet its financial obligations.

**MATURITIES FOR NON-DERIVATIVE FINANCIAL LIABILITIES 2011**

	ON DEMAND \$'000	WITHIN 1 YEAR \$'000	TOTAL \$'000
Supplier payables	492	-	492
Unearned Revenue	68	-	68
Finance leases	-	-	-
<b>Total financial liabilities</b>	<b>560</b>	<b>-</b>	<b>560</b>

**MATURITIES FOR NON-DERIVATIVE FINANCIAL LIABILITIES 2010**

	ON DEMAND \$'000	WITHIN 1 YEAR \$'000	TOTAL \$'000
Supplier payables	566	-	566
Unearned Revenue	-	112	112
Finance leases	-	34	34
<b>Total financial liabilities</b>	<b>566</b>	<b>146</b>	<b>712</b>

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

**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: 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 18: REPORTING OF OUTCOMES

### NOTE 18A: NET COST OF OUTCOME DELIVERY

	OUTCOME 1		TOTAL	
	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
<b>EXPENSES</b>				
Departmental	<b>29,249</b>	28,451	<b>29,249</b>	28,451
<b>INCOME FROM NON-GOVERNMENT SECTOR</b>				
<b>DEPARTMENTAL</b>				
Sale of goods and services	814	741	<b>814</b>	741
<b>Total income from non-government sector</b>	<b>814</b>	741	<b>814</b>	741
<b>OTHER OWN-SOURCE INCOME</b>				
<b>DEPARTMENTAL</b>				
Sale of goods and services to related entities	50	81	<b>50</b>	81
Interest	415	289	<b>415</b>	289
Royalties	37	118	<b>37</b>	118
Donations	2,552	3,225	<b>2,552</b>	3,225
Sale of assets	-	5	-	5
Reversals of previous asset write-downs and impairments	1	2	<b>1</b>	2
Other	83	142	<b>83</b>	142
<b>Total other own-source income</b>	<b>3,138</b>	3,862	<b>3,138</b>	3,862
<b>Net cost of outcome delivery</b>	<b>25,297</b>	23,848	<b>25,297</b>	23,848

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

**NOTE 18B: MAJOR CLASSES OF EXPENSES, INCOME, ASSETS AND LIABILITIES BY OUTCOMES**

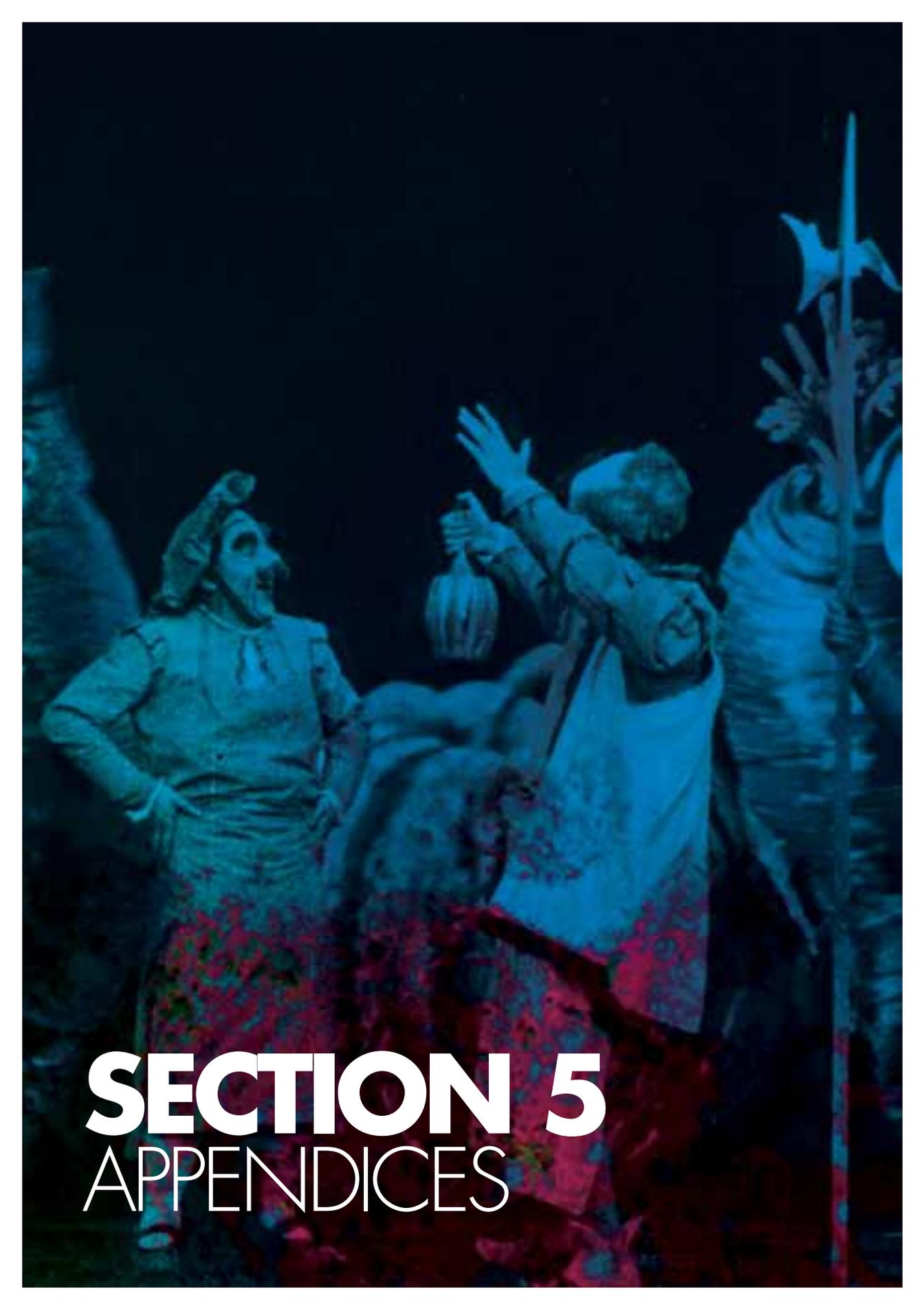
	OUTCOME 1		TOTAL	
	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
<b>EXPENSES</b>				
Employee benefits	16,289	15,470	<b>16,289</b>	15,470
Suppliers	6,797	7,442	<b>6,797</b>	7,442
Depreciation and amortisation	6,147	5,487	<b>6,147</b>	5,487
Finance costs	9	13	<b>9</b>	13
Write-down and impairment of assets	7	39	<b>7</b>	39
<b>Total expenses</b>	<b>29,249</b>	28,451	<b>29,249</b>	28,451
<b>INCOME</b>				
Sale of goods and services	864	822	<b>864</b>	822
Revenue from Government	24,786	24,797	<b>24,786</b>	24,797
Interest	415	289	<b>415</b>	289
Royalties	37	118	<b>37</b>	118
Donations	2,552	3,225	<b>2,552</b>	3,225
Sale of assets	-	5	<b>-</b>	5
Reversals of previous asset write-downs and impairments	1	2	<b>1</b>	2
Other	83	142	<b>83</b>	142
<b>Total income</b>	<b>28,738</b>	29,400	<b>28,738</b>	29,400
<b>ASSETS</b>				
Cash and cash equivalents	3,855	3,709	<b>3,855</b>	3,709
Trade and other receivables	348	379	<b>348</b>	379
Investments	4,000	4,000	<b>4,000</b>	4,000
Land and buildings	35,106	35,992	<b>35,106</b>	35,992
Property, plant and equipment	5,348	5,924	<b>5,348</b>	5,924
Heritage and cultural	198,178	171,746	<b>198,178</b>	171,746
Intangibles	1,840	1,529	<b>1,840</b>	1,529
Inventories	651	605	<b>651</b>	605
Other	646	343	<b>646</b>	343
<b>Total assets</b>	<b>249,973</b>	224,227	<b>249,973</b>	224,227
<b>LIABILITIES</b>				
Suppliers	492	566	<b>492</b>	566
Other payables	774	509	<b>774</b>	509
Leases	-	34	<b>-</b>	34
Employee provisions	3,824	3,772	<b>3,824</b>	3,772
Other provisions	178	174	<b>178</b>	174
<b>Total liabilities</b>	<b>5,268</b>	5,055	<b>5,268</b>	5,055

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 19: COMPREHENSIVE INCOME ATTRIBUTABLE TO THE NFSA**

	2011 \$'000	2010 \$'000
<b>Total Comprehensive Income attributable to the entity</b>		
Total comprehensive income *	24,815	5,411
Plus: non-appropriated expenses		
Depreciation and Amortisation	3,391	2,792
<b>Total comprehensive income attributable to the entity</b>	<b>28,206</b>	<b>8,203</b>

\* As per the Statement of Comprehensive Income.



**SECTION 5**  
APPENDICES

# APPENDIX 1: BOARD CHARTER AND CODE OF CONDUCT

## BOARD CHARTER

The Board is responsible to the Minister for the Arts for the performance of the NFSA. The Board's role, responsibilities and powers are set out in the *National Film and Sound Archive Act 2008* and the *Commonwealth Authorities and Companies Act 1997*.

The Board is responsible for the strategic directions and objectives of the NFSA, as represented in the Corporate Plan and other strategy documents. The Board's responsibilities include the governance practices of the NFSA.

The Board has delegated responsibility to management for the day-to-day operations of the NFSA, subject to certain authority limits and reporting requirements. The Board reserves the following matters:

- endorsing expenditure of funds outside the current financial authorisations
- endorsing collecting policies
- endorsing all submissions to inquiries and reviews and policy positions advocated by the NFSA
- endorsing the Charter of Operations
- endorsing the Annual Report
- 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 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.

## 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:

<b>CHAIR</b>	Jenny Morison (independent Chair)
<b>MEMBERS</b>	Jeff Lamond (independent member) Deb Verhoeven Andrew Pike

## ATTENDANCE

	12/8	9/9	16/11	24/3	31/5*
Jenny Morison	√	√	√	√	√
Jeff Lamond	√	√	X	X	√
Deb Verhoeven	√	√	√	√	√
Andrew Pike	√	√	X	X	√

\* Chris Puplick attended

## REVENUE AND COMMERCIALISATION COMMITTEE

The Revenue and Commercialisation Committee's responsibilities are to:

- explore revenue opportunities, including:
  - » fundraising
  - » establishment of a foundation
  - » sponsorship
  - » product range and development
  - » use of Arc cinema
  - » venue hire
  - » retail and catering strategies and operational performance
- provide input into the development of relevant new proposals relating to income generation.

Composition of the committee is:

**CHAIR** Philip Mortlock

**MEMBER** Andrew Pike

### ATTENDANCE

	4/9	8/3
Philip Mortlock	√	√
Andrew Pike	√	√

## STAKEHOLDERS AND RESEARCH COMMITTEE

The Stakeholders and Research Committee's responsibilities include:

- identifying external stakeholders and developing a plan to build links, reviewing the Stakeholder Action Plan
- exploring opportunities to further develop the NFSA as a research destination (including the Scholars and Artists in Residence program)
- exploring opportunities to enhance links with the research, education, and archival communities
- representation on the selection panel for 2011 Scholars and Artists in Residence Fellows
- identifying opportunities to increase research access to the collection
- exploring strategies for the dissemination of knowledge
- considering opportunities to develop an internal research capability
- reviewing corporate brand and identification issues
- considering cultural program input and monitoring.

Composition of the committee is:

**CHAIR** Catherine Robinson

**MEMBERS** Jill Matthews  
Deb Verhoeven  
Grace Koch

### ATTENDANCE

	13/9	8/3
Catherine Robinson	√	√
Jill Matthews	√	√
Deb Verhoeven	√	√
Grace Koch	√	√

## GOVERNANCE AND ACCOUNTABILITY COMMITTEE

The Governance and Accountability Committee's responsibilities include:

- reviewing the Corporate Plan
- reviewing the Charter of Operations
- considering the report for the biannual governance meetings with the Minister
- reviewing Board operations and governance documentation, including the Code of Conduct and governance policy
- contributing to the development of the Annual Report
- considering opportunities for Board development
- considering Board assessment mechanisms and ensuring the implementation of recommendations arising from Board assessments.

Composition of the committee is:

**CHAIR** Chris Puplick

**MEMBER** Jill Matthews

**ATTENDANCE**

22/11*	
Chris Puplick	√
Jill Matthews	√

\* Catherine Robinson also attended

**INDIGENOUS WORKING GROUP**

The Indigenous Working Group's responsibilities include:

- considering the NFSAs Indigenous audiovisual strategy, and addressing the acquisition, preservation, repatriation and exhibition of Indigenous collection materials.

Composition of the working group is:

**CHAIR** Grace Koch

**MEMBERS** Chris Puplick  
Andrew Pike

**ATTENDANCE**

22/11	
Grace Koch	√
Chris Puplick	√
Andrew Pike	√

**LEGAL WORKING GROUP**

The Legal Working Group's responsibilities include:

- legal deposit and associated issues
- copyright, rights management and associated issues
- classification issues

Composition of the working group is:

**CHAIR** Deb Verhoeven

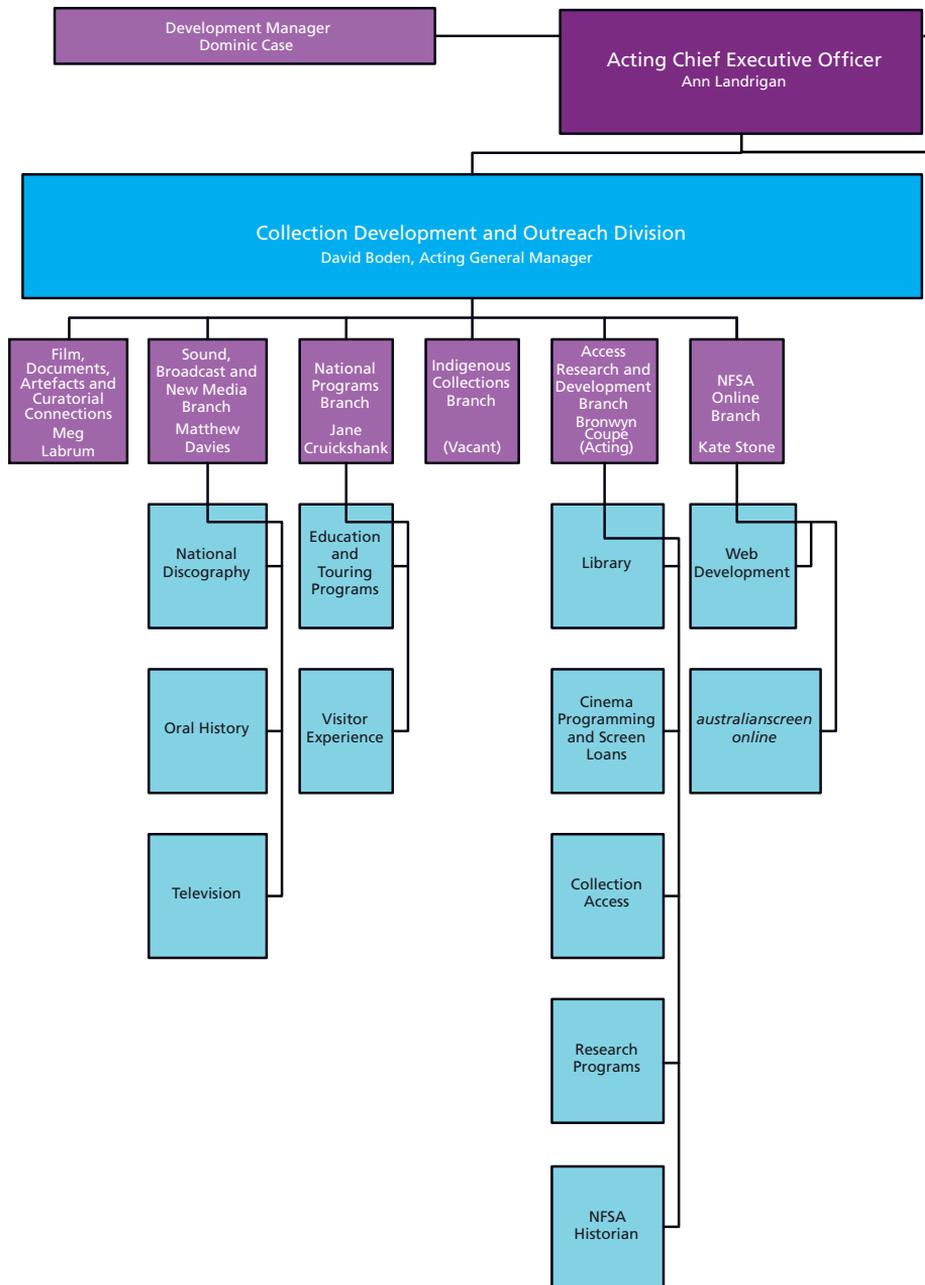
**MEMBERS** Grace Koch  
Catherine Robinson  
Philip Mortlock

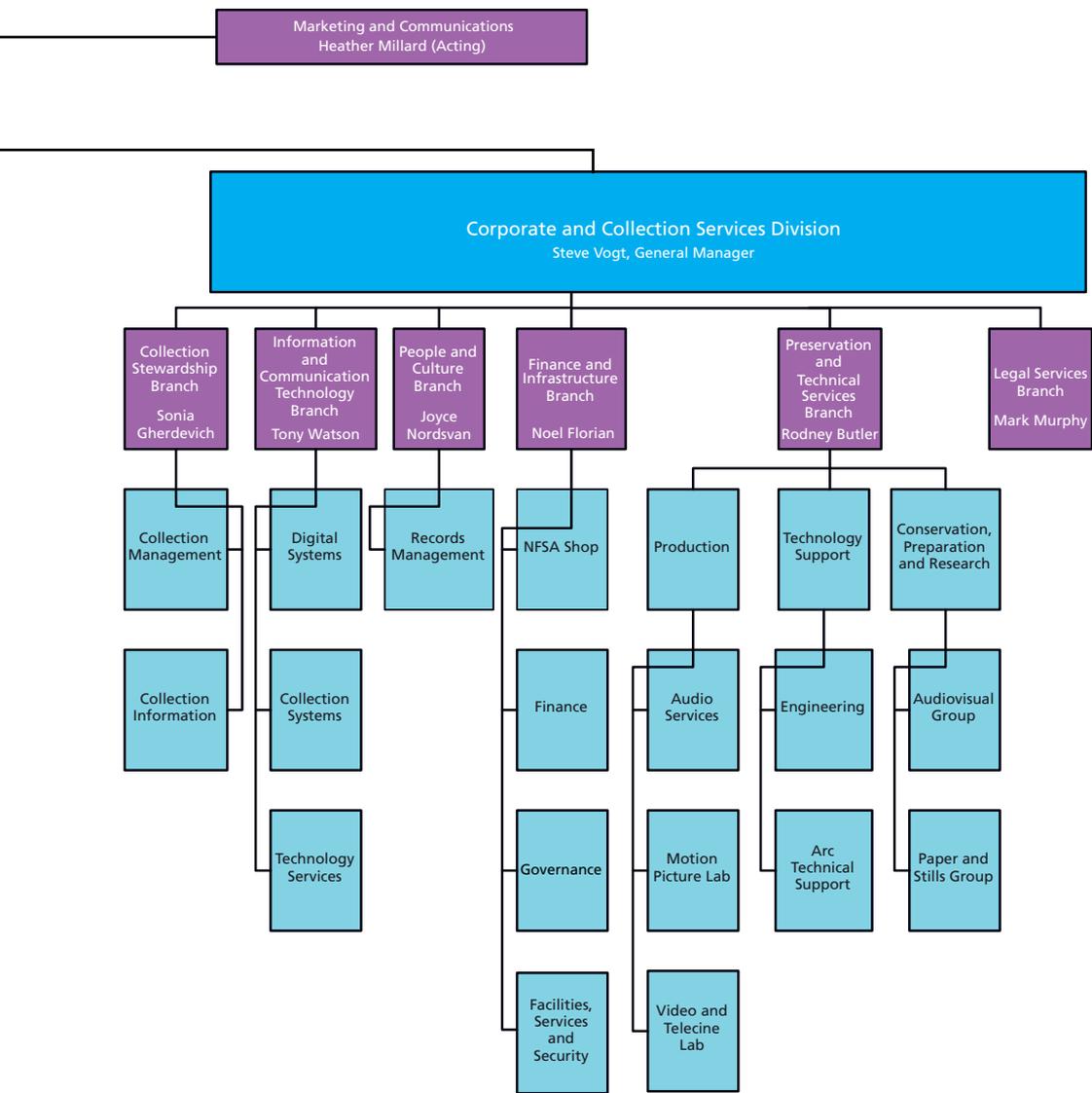
**ATTENDANCE**

22/11*	
Deb Verhoeven	√
Grace Koch	√
Catherine Robinson	√
Philip Mortlock	√

\* Chris Puplick also attended

# APPENDIX 3: OUR MANAGEMENT STRUCTURE





# APPENDIX 4: OUR FUNCTIONS AND POWERS

The functions and powers of the NFSA are set out in Sections 6 and 7 of the *National Film and Sound Archive Act 2008*, as follows.

## 6. Functions

- (1) The functions of the National Film and Sound Archive are to:
    - (a) develop, preserve, maintain, promote and provide access to a national collection of programs and related material; and
    - (b) support and promote the collection by others of programs and related material in Australia; and
    - (c) support, promote or engage in:
      - (i) the preservation and maintenance of programs and related material that are not in the national collection; and
      - (ii) the provision of access to programs and related material that are not in the national collection; and
    - (d) support and promote greater understanding and awareness in Australia of programs; and
    - (e) undertake any other function conferred on it by any other law of the Commonwealth.
- Providing support
- (2) The ways in which the National Film and Sound Archive may provide support as mentioned in subsection (1) include (but are not limited to) doing any of the following:
    - (a) providing financial assistance (whether by way of loan, grant, investment or otherwise and whether on commercial terms or otherwise);
    - (b) commissioning or sponsoring programs or other activities;
    - (c) providing services, facilities, programs or equipment;
 but does not include providing guarantees.
- Performance of functions
- (3) In performing its functions, the National Film and Sound Archive is, as far as practical, to:
    - (a) place an emphasis on the historical and cultural significance of programs and related material; and
    - (b) use every endeavour to make the most advantageous use of the national collection in the national interest; and
    - (c) apply the highest curatorial standards; and
    - (d) promote the efficient, effective and ethical use of public resources.

#### Charging fees

- (4) The National Film and Sound Archive may charge fees for things done in performing its functions.

#### Cooperating with others

- (5) The National Film and Sound Archive may perform its functions alone or together with other persons.

#### Severability

- (6) Without limiting its effect apart from this subsection, this Act also has the effect it would have if the powers and functions of the National Film and Sound Archive were confined to powers and functions that were to be exercised and performed:
  - (a) in so far as it is appropriate for those powers and functions to be exercised and performed by the National Film and Sound Archive on behalf of the Government of the Commonwealth as the national Government of Australia; and
  - (b) for purposes for which it is appropriate for the Parliament, as the national Parliament of Australia, to authorise the National Film and Sound Archive to exercise powers and perform functions; and
  - (c) in relation to expenditure of money that is available for the purposes of the National Film and Sound Archive in accordance with an appropriation made by the Parliament; and
  - (d) in relation to trade and commerce with other countries, among the States, between Territories or between a Territory and a State; and
  - (e) in relation to postal, telegraphic, telephonic, and other like services; and
  - (f) in relation to the collection of statistics; and
  - (g) in relation to external affairs; and

(h) in relation to a Territory; and

(i) in relation to the executive power of the Commonwealth; and

(j) in relation to matters incidental to the execution of any of the legislative powers of the Parliament or the executive power of the Commonwealth.

#### 7. Powers

- (1) The National Film and Sound Archive has power to do all things necessary or convenient to be done for or in connection with the performance of its functions.
- (2) The National Film and Sound Archive's powers include, but are not limited to, the following powers:
  - (a) to accept gifts, devises, bequests and assignments (whether on trust or otherwise);
  - (b) to act as trustee of money, programs or other property vested in the National Film and Sound Archive on trust;
  - (c) to act on behalf of the Commonwealth or an authority of the Commonwealth in the administration of a trust relating to programs or to matters connected with programs;
  - (d) to do anything incidental to any of its functions.
- (3) Despite anything contained in this Act, any money, programs or other property held by the National Film and Sound Archive on trust must be dealt with in accordance with the obligations of the National Film and Sound Archive as trustee of the trust.

# APPENDIX 5: FREEDOM OF INFORMATION

This statement is provided in accordance with Section 8 of the *Freedom of Information Act 1982* (the FOI Act) and is correct to 30 June 2011.

## ESTABLISHMENT AND ORGANISATION

We were established as a body corporate under the *National Film and Sound Archive Act 2008* (the NFSA Act). The legal framework for our corporate governance practices are set out in our governance statement (see page 126).

## FUNCTIONS

Our functions are described in Section 6 of the NFSA Act and are reprinted in full in [Appendix 4](#).

## DECISION-MAKING POWERS

Our decision-making powers that may affect members of the public are exercised under the:

- *National Film and Sound Archive Act 2008*
- *Commonwealth Authorities and Companies Act 1997*
- *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 [www.nfsa.gov.au/about\\_us/contact\\_us](http://www.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 [www.nfsa.gov.au/about/information-publication-scheme/](http://www.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 [www.nfsa.gov.au/preservation/](http://www.nfsa.gov.au/preservation/).

More information about the documents we hold is available on our Information Publication Scheme web page at [www.nfsa.gov.au/about/information-publication-scheme/](http://www.nfsa.gov.au/about/information-publication-scheme/).

## **FREEDOM OF INFORMATION PROCEDURES AND INITIAL CONTACT POINTS**

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 2142 or send an email to [foi@nfsa.gov.au](mailto:foi@nfsa.gov.au).

You should also check whether the information you are seeking is already available on our Information Publication Scheme web page or in our disclosure log at [www.nfsa.gov.au/about/disclosure-log/](http://www.nfsa.gov.au/about/disclosure-log/).

More information about our FOI procedures is available on our FOI web page at [www.nfsa.gov.au/about/freedom-information/](http://www.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:

## KEY ACQUISITION GEMS AND HIGHLIGHTS FOR 2010–11

### AUSTRALIAN FEATURE FILMS

- *Snowtown* (Justin Kurzel, Australia, 2011)
- *Sleeping Beauty* (Julia Leigh, Australia, 2011)
- *Here I Am* (Beck Cole, Australia, 2011)
- *Mad Bastards* (Brendan Fletcher, Australia, 2011)
- *Oranges and Sunshine* (Jim Loach, Australia/UK, 2011)
- *Winter of our Dreams* (John Duigan, Australia, 1981)
- *Thirst* (Rod Hardy, Australia, 1979)
- *Careful He Might Hear You* (Carl Schultz, Australia, 1983)
- *Erskineville Kings* (Alan White, Australia, 1999)
- *Dead End Drive-In* (Brian Trenchard-Smith, Australia, 1986)

### INTERNATIONAL FEATURE FILMS

- *Salt* (Phillip Noyce, USA, 2010)
- *The Imaginarium of Doctor Parnassus* (Terry Gilliam, Canada/UK, 2009)
- *My Life as a Dog* (Lasse Hallstrom, Sweden, 1985)
- *Fargo* (Joel Coen, USA, 1996)
- *Life is Beautiful* (Roberto Benigni, Italy, 1997)
- *Occupation in 26 Pictures* (Lordan Zafranovic, Yugoslavia, 1978)
- *Spring, Summer, Autumn, Winter...Spring* (Ki-duk Kim, South Korea, 2003)
- *Allegro Non Troppo* (Bruno Bozetto, Italy, 1976)

- *Bang-kah* (Niu Doze, Taiwan, 2010)
- *The Full Monty* (Peter Cattaneo, UK, 1997)

### AUSTRALIAN DOCUMENTARIES

- *Three Boys Dreaming* (Michael Cordell, Australia, 2010)
- *Indonesia Calling: Joris Ivens in Australia* (John Hughes, Australia, 2010)
- *Dancing with The Prime Minister* (Lara Cole, Australia, 2010)
- *Storm Surfers New Zealand* (Ellenor Cox, Australia, 2010)
- *Immigration Nation: the Secret History of Us* (Alex West, Australia, 2011)
- *Recipe for Murder* (Sonia Bible, Australia, 2010)
- *Cicada* (Amiel Courtin-Wilson, Australia, 2008)
- *On the Banks of the Ord* (Kevin Richards, Australia, 1966)
- *Doing Dungog – an Urban Cinefile Report* (Andrew L Urban, Australia, 2008)
- *Liberal Rule: the Politics that Changed Australia* (Nick Torrens, Australia, 2009)

## AUSTRALIAN SHORT FILMS

- *The Kiss* (Ashlee Page, Australia, 2010)
- *Floating* (Juliet Porter, Australia, 2008)
- *How to Lose Weight in 60 Seconds* (Dave Carter, Australia, 2010)
- *Hamish* (Hannah Moon, Australia, 2008)
- *Bell: Music Video* by The Mess Hall (Justin Kurzel, Australia, 2010)
- *Snow* (Dustin Feneley, Australia, 2005)
- *Neon Skin* (Grant Scicluna, Australia, 2009)
- *Miracle Fish* (Luke Doolan, Australia, 2009)
- *Muscles* (Ed Housden, Australia, 2009) – Official Selection for Cannes 2010
- *Deeper than Yesterday* (Ariel Kleiman, Australia, 2009)

## 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:

- the first phase of the South Australian Film Corporation's complete productions
- the long-awaited Pepper Collection of classic, largely 1980s Australian features from the NSW Film and Television Office
- a very large assorted collection of films, television productions and associated documentation from Becker Entertainment.

## AUSTRALIAN TELEVISION

### CONTEMPORARY

- Screen funding agencies adults and children's television drama productions acquired include:
  - » *Underbelly: Files* (ScreenTime, Nine Network, Australia, 2010)
  - » *Sea Patrol, Series 4* (Southern Star Entertainment, Nine Network, Australia, 2010)
  - » *Rescue Special Operations, Series 2* (Southern Star Entertainment, Nine Network, Australia, 2010)
  - » *My Place, Series 2* (Chapman Pictures, Australia, 2010)
  - » *East West 101, Series 3* (Knapman Wyld Television Pty Ltd, SBS, Australia, 2010)

- » *As Australian As* (Bearcage Productions, BIO, Australia, 2010)
- » *Paper Giants: the Birth of Cleo* (Southern Star Entertainment, ABC, Australia, 2011)
- » *2010 Australian Film Institute (AFI) Awards* (Nine Network, Australia, 2010).

The 2011 Logie winning productions:

- » *Offspring* (Southern Star Entertainment, Ten Network, Australia, 2010)
  - » *Rake* (Essential Media, ABC, Australia, 2010)
  - » *Sisters of War* (Pericles Film Production, ABC, Australia, 2010)
  - » *Dance Academy* (Werner Film Productions, ABC, Australia, 2010).
- *Nganampa Anwernekenhe, Series 22* (CAAMA Productions, Australia, 2010), one of the longest running documentary series in Australia which is broadcast in Aboriginal languages. It is the only Aboriginal language program produced by, and broadcast to, Aboriginal people.
  - *Straight Shootin'* (Spear Point Productions, Australia, 2011), starring Mary G, a 10-part lifestyle series commissioned by National Indigenous Television.
  - Productions acquired through the FOXTEL Project:
    - » Promo for *Generation One* (Blackfella Films, Australia, 2010)
    - » *2010 Gay & Lesbian Mardi Gras* (Arena, Australia, 2010)
    - » *Kylie Ultimate Confessions* (FOXTEL, Australia, 2004) – Molly Meldrum interview with Kylie Minogue on release of her album *Ultimate Kylie* (Mushroom Records, Australia, 2004)
    - » *KIX* (FOXTEL, Australia, 2010) – FOXTEL's children's AFL show
    - » *Singapore Youth Olympics, 14–27 August 2010* (FOXTEL, Australia, 2010) – the inaugural Youth Olympics
    - » Documentation for the drama series, *Love My Way* (FOXTEL, Southern Star Entertainment, Australia, 2004) and *Cloudstreet* (Screentime, Australia, 2011).

- Australia's first 3D high-definition broadcast, *International Football: Australia vs New Zealand 2010.05.24* (FOX SPORTS, Australia, 2010) which also included the first Australian 3D advertisement, 'Jetstar \$3 3D sale' (Jetstar, Australia, 2010). This was the first delivery under our donation agreement with Premier Media Group (FOX SPORTS).
- The special celebrating GTV9's move after 54 years from their Bendigo Street Richmond studios to new studios in Docklands: *Lights, Camera, Party... Television City Celebrates* (Nine Network, Australia, 2010).
- The final episode of *Hey Hey It's Saturday*, (Somers Carroll, Nine Network, Australia, 2011), produced and broadcast from the studios in Bendigo Street, Richmond.
- Key titles broadcast on Network Ten:
  - » *The Royal Wedding* (Network Ten, Australia, 2011)
  - » *The Circle* (Network Ten, Australia, 2011)
  - » *The 7pm Project* (Network Ten, Australia, 2011)
  - » *Keeping Up with the Joneses* (Network Ten, Australia, 2011)
  - » *Masterchef Australia* (FremantleMedia Australia, Australia, 2010)
  - » *Before the Game* (Network Ten, Australia, 2011)
  - » coverage of selected events of the 2010 Commonwealth Games.

## RETROSPECTIVE

The 2010–11 year has been marked by an increased number and size of collection offers from networks and production companies who are seeking a place to preserve their analogue collections. This is a result of the ongoing transition to digital television and has given us the opportunity of adding the following important Australian television titles to our collection:

- The Seven Network retrospective program has focused this year on the acquisition of key episodes of their strip drama, *Home and Away* (Seven Network, Australia, 1988) and the game show, *Wheel of Fortune* (Grundy

Television Productions, Australia, 1981).

- The Nine Network's move from their Melbourne site has resulted in lodgment of a range of early Australian television productions:
  - » *Emergency* (Nine Network, Australia, 1959)
  - » *It Could Be You* (Nine Network, Australia, 1960)
  - » *Barley Charlie* (Nine Network, Australia, 1964)
  - » *The Tommy Hanlon Show* (Nine Network, Australia, 1968)
  - » *The Ernie Sigley Show* (Nine Network, Australia, 1974).
- In addition, news stories and compilations were acquired featuring significant people and events, including Bob Hawke, Dick Hamer, Harold Holt, the knighthood of Sir Eric Pearce, the arrival of the Rolling Stones, Cliff Young, Harry Hopman, the ARIA Awards and various Australian Rules Football game.

We acquired the Crawford Productions and Grundy Television signature programs broadcast on the Nine Network, including:

- » *Hunter* (Crawford Productions, Australia, 1967)
- » *Division 4* (Crawford Productions, Australia, 1969)
- » *The Sullivans* (Crawford Productions, Australia, 1976)
- » *The Young Doctors* (Grundy Television Productions, Australia, 1976)
- Other key television programs acquired include:
  - » an episode of *The Bobby Limb Show* (Nine Network, Australia, 1959)
  - » *Bobby Limb's Sound Of Music* (Nine Network, Australia, 1963)
  - » episodes of *Neighbours* (FremantleMedia Australia, Australia, 1985)
  - » *The Magistrate* (ABC, Radiotelevisione Italiana, Australia/Italy, 1989)
  - » the controversial series, *Chances* (Beyond International, Australia, 1991)

## NEWS AND CURRENT AFFAIRS

Our News and Current Affairs program is now supported by 37 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:

- Mary McKillop's canonisation
- the 2010 Commonwealth Games
- the floods in Eastern Australia
- a comprehensive coverage of Cyclone Yasi
- the 30th anniversary of Azaria Chamberlain's disappearance
- the earthquake in Christchurch, New Zealand
- the Tokyo earthquake, tsunami and nuclear threat
- the Royal Wedding.

## RECORDED SOUND

### SOUND RECORDINGS

- Complete 2008 and 2009 Australian Music Prize entries
- Australian Songwriters Association Annual Awards 2010 – shortlisted entries
- Seb Chan collection of dance end electronic music
- Master tapes for LPs by iconic band The Angels
- 78rpm disc with a recording of the funeral of Sir Thomas Blamey
- Compact disc of *Speaking Out: Celebrating 20 Years on Air: the Best of Indigenous Music 1990 – 2010*
- Digital file recording of Deborah Cheetham giving the 2010 Alice Moyle Lecture, speaking about the new Indigenous opera, *Pecan Summer*
- *Soldiers in the Park; Spring is on the Way* – a privately made recording of Alice Corrick, the only known example of a sound recording of any of the Corrick family entertainers performing.

## RADIO RECORDINGS

- Recordings of Doug Mulray shows from the 1980s and 1990s
- Celebrity interviews recorded by Australian broadcaster, Stan Pretty, in the 1970s and 1980s
- *Our Place – Ingkerreke Outstation and Our Place – Billabong* community radio programs
- *Deadly Sound* community radio programs
- 3RRR radio program, *Banana Lounge Broadcasting*, from January 2011, featuring Nick Cave who talks about his own music and his musical selections for the program

## WEBSITE MATERIALS

Websites harvested via the Pandora partnership with the National Library of Australia include:

- 2XX 98.3fm Community Radio: People-Powered Radio
- Accessible Cinema: Your Local Cinema
- Aktifmag
- alienspeaking
- Alternative Radio (Australia)
- Australasian Performing Rights Association/ Australasian Mechanical Copyright Owners Society
- ARIA Hall of Fame
- Australian Art Orchestra
- Australian Blues Music Festival
- Australian Centre for the Moving Image
- Australian Independent Records Label Association
- Australian Music Radio Airplay Project
- Australian Short Films
- Australian Teachers Of Media
- Australian Television Information Archive
- Balibo
- Canetoads – the Conquest
- Central Australian Aboriginal Media Association
- Classification Board and Classification Review Board
- Community Broadcasting Association of Australia
- Cordell Jigsaw Group
- Countdown Memories
- Film Illawarra

- Flickerfest
- Harmony Film Festival
- Hilltop Hoods
- Historical Radio Society of Australia
- Lexus IF Awards
- Limelight Department
- Melbourne Chamber Orchestra
- Melbourne Independent Filmmakers – a Web Resource
- MidLate: the Songwriters Bridge
- National Indigenous Television
- No Night Sweats: Nothing to Do with a Medical Condition, Really
- Over the Fence Comedy Film Festival
- OzTAM (Australian Television Audience Measurement)
- Pordenone Silent Film Festival
- Queer Screen
- Regression
- Samson & Delilah
- SBS Films (formerly The Movie Show)
- Screen Australia
- Screen Producers Association of Australia
- Screen Tasmania
- Screenworks: Northern Rivers, NSW Regional Screen Office
- Shark Island
- SKA TV – Independent Media in Melbourne, Australia
- Skyhooks
- Slim Dusty: Australia's King of Country Music
- Southsolitary's Blog
- State Cinema
- Stone Bros.
- Strange Birds in Paradise
- Studio Connections
- Sydney Film Festival
- Sydney Underground Film Festival
- Sydney's 2SM 1269am
- The Metaverse Journal
- The Miscreants of Taliwood
- This Is Not Art festival
- Time Off
- Troy Cassar-Daley
- Welcome to Kool Skools.

Our YouTube collection focuses on clips not available elsewhere, including dramatised, experimental and animated short films and videos, music videos, home movies, and actuality/reality footage (including documentary), and otherwise unique footage.

YouTube clips collected in 2010–11 include:

- an interview with the late Charles Mackerras (conductor)
- a flash mob at the Sydney Opera House
- augmented reality.

## ORAL HISTORY

Our oral history collection comprises full career interviews recorded with significant contributors in each of the core collection areas, including:

### FILM

- Carl Schultz (director)
- Russell Boyd (cinematographer)
- Ian Dunlop (ethnographic filmmaker)
- Ron and Valerie Taylor (underwater videographers)
- Damien Parer and Elizabeth Parer-Cook (documentary filmmakers)
- Leslie Binns (production designer)
- Rod Bishop (filmmaker/administrator)

### BROADCAST

- Narelda Jacobs (Indigenous TV news presenter)
- John Edwards (screen producer/writer)
- Bob Phillips (TV producer)
- Lee Simon (radio/TV presenter/producer)
- John Waters (screen actor/live performer)
- Barry Bissell (radio music producer/presenter)
- Susan Bower (TV drama executive producer)
- Ted Hamilton (producer/actor/entertainer)

## RECORDED SOUND

- Dave Graney (singer/songwriter/recording artist)
- David Mackay (record producer)
- Roger Savage (sound editor/mixer)
- Kavisha Mazzella (world music performer)
- Colin Hay (singer/songwriter/recording artist)
- Colleen Hewett (actress/singer/recording artist)
- Leo Sayer (pop vocalist/recording artist)
- Deborah Conway (singer/recording artist)

## DOCUMENTS AND ARTEFACTS

- A collection of over 1000 pristine post-production scripts for Australian films and television productions from the 1980s and 1990s provided by Jo Stewart. Stewart became one of the pre-eminent post-production script producers and worked on much of the major Australian production output for this era.
- A major collection, from producer and director John Baxter, of papers, scripts, articles, stills and books relating to both Australian cinema and the broader international context.
- A rare Australian photograph taken by travel photographer Emil Otto Hoppe in 1930 of Aboriginal women in Hermannsburg standing and looking at a poster of a Joan Crawford film being screened at the mission. This is a significant, annotated and rare printed image from this photographer reflecting a unique cinema moment in outback Australia.
- An Ernst Plank Kinematofor hot air-operated Praxinoscope. Made by the German toy manufacturer Ernst Plank, of Nuremberg, this artefact is a hot-air powered machine that uses a Stirling engine. The engine is attached to the Praxinoscope drum which makes this artefact novel among movement toys that generally required manual hand operation. This is a rare and highly significant pre-cinema artefact depicting the steps towards the development of a moving image.
- A large collection from GTV 9/Nine Network, including Graham Kennedy's throne and the triode transmission valve used to transmit *Melbourne Tonight* which was presented to Graham Kennedy on 6 May 1957. Also, a range of GTV 9 scrapbooks, photo collages and photos, plus the Knight Bachelor medals from key GTV 9 personality, Sir Eric Pearce. Pearce was a news presenter and the face of Melbourne news for decades.
- The Colin Petersen collection, including a personal copy of the script for *Smiley* (Anthony Kimmins, UK, 1956). The script is annotated by Kimmins and signed by cast and crew of the film. Other documentation in this collection includes letters, scrapbooks and the original 'Smiley' bicycle.
- A poster and program from 1907 of Carter the Great, a magician and vaudeville performer whose act supported the presentation of early multimedia lantern slides, live acts and films. This rare poster gives a fuller context to our pre-cinema collection.
- A collection of Australian-made posters for overseas silent film between 1925 and 1927. Printed and designed in Australia by Australian individual artists, this collection shows Australia's unique design style and presentation of film art. It includes lithographs, lino cuts and other colour printing processes, including a three-sheet lino cut for *La Femme en Homme* (France, 1926) which was an early depiction of gender-bending in film.
- A complete set of annotated radio scripts for the Australian radio serial, *White Coolies* (Australasian Radio Productions, Australia, 1955), including notes by writer Gwen Friend and various actors.

# APPENDIX 7:

## NFSA KEN G HALL FILM PRESERVATION AWARD RECIPIENTS

2010	<b>Patricia Lovell</b> 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	<b>Ian Dunlop</b> 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	<b>Paul Cox</b> in acknowledgment of both his unique creative career and his long-term support of the NFSA.
2005	<b>Phillip Noyce</b> 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	<b>Graham Shirley</b> 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	<b>Tom Edward Nurse</b> (posthumously) for a lifetime's work in film laboratories throughout the world, but particularly in Australia and Southeast Asia. Tom was responsible for establishing the design of, and the working arrangements for, the specialist film preservation copying laboratories at the NFSA. His technical film knowledge was extensive and his ability to solve the most difficult of technical problems in a practical way became legendary. In a career spanning 50 years, Tom was a teacher and friend to several generations of Australian film technicians.

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- 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 *The Pictures That Moved* (Alan Anderson, Australia, 1969), *Now You're Talking* (Keith Gow, Australia, 1979) and the Centenary of Cinema celebration, *Celluloid Heroes* (Robert Francis, Australia, 1995), which are among the most influential documentary histories of Australian film.
- 
- 2001 **Murray Forrest** for encouraging producers to offer negatives and print materials to the NFSA for safekeeping, resulting in the survival of many films over the years that may otherwise have been lost. His enthusiastic commitment to the Kodak/Atlab Cinema Collection has enabled us to preserve many of Australia's recent feature films. Murray has also provided significant support for training in film techniques and assistance for film restoration. These have included restoration and copying of the 1927 classic *For the Term of His Natural Life* (Norman Dawn, Australia, 1927), enabling the film to be seen by contemporary audiences, and the restoration of Raymond Longford's *The Sentimental Bloke* (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 *Forgotten Cinema* (Anthony Buckley, Australia, 1967) and *Celluloid Heroes* (Robert Francis, Australia, 1995).
- 
- 1999 **Joan Long AM** (posthumously) for creating a public awareness of Australian film history through productions such as *The Passionate Industry* (Joan Long, Australia, 1973), *The Pictures that Moved* (Alan Anderson, Australia, 1969) and *The Picture Show Man* (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:
- the Last Film Search (1981)
  - Slice of Life (1988 bicentennial project)
  - the Roger McKenzie Collection (1992)
  - the Association of South East Asian Nations seminars (1995 to 1997).
- 
- 1996 **Peter Weir** for his significant personal and financial commitment to the preservation of Australia's film heritage, including his support for the Last Film Search and the re-release of the classic 1955 film, *Jedda* (Charles Chauvel, 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.
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# 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.

### **BERTRAND TAVERNIER INTRODUCES LIFE AND NOTHING BUT – WITH Q&A**

French director Bertrand Tavernier gave the 2008 Longford Lyell Lecture at the NFSA, 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 NFSA 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 2010–11 are marked in Purple in the following list:

1896	<i>THE HEN CONVENTION</i> – Thomas Rome
1899	FANNY COCHRANE SMITH'S TASMANIAN ABORIGINAL SONGS –Horace Watson
1904	<i>CHANT VENITIEN</i> – Nellie Melba
1910	<i>MY SOUTH POLAR EXPEDITION</i> – Ernest Shackleton
1915	THE LANDING OF THE AUSTRALIAN TROOPS IN EGYPT – Zonophone
1919	<i>COUNTRY GARDENS</i> – Percy Grainger
1924	THE LONDON RECORDINGS – Newcastle Steelworks Band
1927	<i>WALTZING MATILDA</i> – John Collinson
1928	<i>HINKLER'S MESSAGE TO AUSTRALIA/INCIDENTS OF MY FLIGHT</i> – Bert Hinkler
1930	THE 1930 AUSTRALIAN XI: WINNERS OF THE ASHES
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
1939	<i>GIVE A LITTLE CREDIT TO YOUR DAD; LONESOME FOR YOU MOTHER DEAR</i> – Buddy Williams
1941	<i>HE ANNOUNCEMENT OF WAR WITH JAPAN</i> – Prime Minister the Hon John Curtin
1943	<i>THE MAJESTIC FANFARE</i> (ABC RADIO NEWS THEME) – Queen's Hall Light Orchestra
1944	<i>SWANSTON ST SHAMBLE; TWO DAY JAG</i> – Graeme Bell

1948 – 1962	PICK A BOX – Bob Dyer
1949	THEME FROM <i>BLUE HILLS</i> – New Century Orchestra
1950	<i>MARANO LULLABY</i> – Harold Blair
1950	<i>CORROBOREE</i> – Sydney Symphony Orchestra
1953	JACK LUSCOMBE – interviewed by John Meredith
1953	<i>TRIBAL MUSIC OF AUSTRALIA</i> – AP Elkin
1954	THE VEGEMITE JINGLE – 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
1962	<i>GEORGIA LEE SINGS THE BLUES DOWN UNDER</i> – Georgia Lee
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	LIONEL ROSE WINS THE WORLD TITLE – 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
1975	'KERR'S CUR' SPEECH – Gough Whitlam
1976	<i>I'M STRANDED</i> – The Saints
1980	The 4 × 100 Men's Medley Relay Final at the Moscow Olympics – 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
1991	<i>TREATY</i> – Yothu Yindi
1991	<i>FROM LITTLE THINGS (BIG THINGS GROW)</i> – Paul Kelly and Kev Carmody
1992	PAUL KEATING'S 'REDFERN ADDRESS' – 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 lifelong dedication to preserving the culture of her people. The importance of these recordings is recognised by their inclusion in our Sounds of Australia registry of recorded sound.

Fanny Cochrane-Smith was proud of her Indigenous identity but also moved with confidence in the European world. By making recordings in Hobart with Dr Horace Watson of the Royal Society, she has left us an invaluable legacy in the form of sound using what was, at the time, state-of-the-art technology.

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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.

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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.

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# 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.

## 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 2010–11



**Dr Dan Torre**  
RMIT, Melbourne

**October – December 2010**

### **Process and Pragmatism in Early Australian Animation Productions**

The aim of this project was to investigate early Australian animation and to contextualise its development into the broader framework of international advancements in animation production. Having conducted close to 50 interviews with Australian animators, Dan hopes that a comprehensive history of Australian animation may emerge from his NFSA research, much of which will feed into a planned International Conference on Animation in Melbourne in 2012.

Dan is currently a lecturer at the Royal Melbourne Institute of Technology, and he recently submitted his PhD thesis, *Processing the Animated Documentary*, to the University of Melbourne. Dan is the director of an animation, visual effects and digital video production company and is a director, curator and documentary filmmaker. Among his current research interests are the theory and production of animation, Australian animation, new media, digital cinema, early media and documentary process philosophy.

While at the NFSA, Dan introduced a special screening of the pivotal Australian animated feature *Grendel, Grendel, Grendel* in Arc cinema.

**Associate Professor Mick Broderick  
Murdoch University, Perth**

**November 2010**

**Critical Masses: Re-purposing the Maralinga Atomic Test Archive for In-situ Augmented Reality, Serious Games and Digital Tourism**

This multidisciplinary pilot project aimed to graphically represent and mediate the histories, spaces and narratives concerning former nuclear installations within central Australia and, in particular, the British A-bomb tests in outback South Australia in the 1950s. Mick is an author, curator and new media maker and is currently Associate Professor of Media Analysis and Research Coordinator in the School of Media, Communications & Culture at Murdoch University in Perth. While at the NFSA, Mick introduced a special screening of Stanley Kramer's film version of the Neville Shute novel, *On the Beach*, in Arc cinema.



**Matthew Cornell  
Darwin, NT**

**January – February 2011**

**Australia's Frontier Culture on a Bed of Beats and Rhymes**

At 25 years of age, Matt Cornell has enjoyed numerous engagements with Australian, European and South-East Asian industry professionals as a choreographer, dancer and/or digital composer. His work spans a gamut of activities, from live contemporary dance and theatre to gallery installations, film, rock concerts, video clips, and street/performance art.

In 2009 Matt undertook the danceWEB scholarship and a JUMP mentorship under Antony Hamilton. He is also in the process of constructing his debut solo album, details of which appear on his website at [www.TheMattmosphere.com](http://www.TheMattmosphere.com)

"Australia's frontier mentality was based on each individual taking ultimate responsibility in shaping his own life, community and country", Matt maintains. "It is this identity we are losing in the shadow of economic progress, political correctness and through the dating of musical genres and mediums that hold stories of that history."

In his NFSA fellowship, Matt focused on the histories of frontier communities and their inhabitants, the graziers, truck drivers, independent businessmen and so on, primarily those of northern Australia, where the social structure remains to this day, for better or worse, driven by what Matt calls "this frontier mentality".



Sampling the most succinct and poignant examples of Australia's frontier past, Matt Cornell constructed a hip hop/folk EP and several film clips to accompany these songs, some of which were featured at the opening of the NFSA Access Centre at the Darwin Library in June 2011. Almost all media, including album art, was sourced from the NFSA collection.

While at the NFSA, Matt instructed staff on the finer points of break-dancing, and introduced an Arc screening of the classic hip hop film *Planet B-Boy* (Benson Lee, USA, 2007). This was followed by an energetic bout of break-dancing in the NFSA courtyard by a special group of B-Boys from Sydney and the audience (including NFSA staff members!).



**Mr Neco Sarmiento**  
**Dili, Timor-Leste – University of Melbourne**

**February – March 2011**

**Reconstructing and Preserving East Timorese  
Indigenous Identity, Culture, Values and Beliefs  
Through Archival Research**

A dual citizen of Australia and East Timor, Neco Sarmiento is currently exploring the potential for repatriation of Timorese audiovisual collections held in Australia. His SAR fellowship project examined material from 1932 to the present day that contains a living memory of the people and events. This enables the metadata (names, dates, activities, and so on) to be assessed and discussed within their communities of origin in Timor-Leste. Following his fellowship, Neco commenced his doctoral candidature at the University of Melbourne researching the cultural heritage of Timor-Leste under the tutelage of Professors Marcia Langton and Robyn Sloggett.

Neco is currently engaged in research that examines the role of cultural material as the conduit that maintains identity through generations, through trauma, and through dislocation and shifts in intergenerational contact and language loss. An Indigenous Timorese with strong lineage to past Timorese intellectuals, Neco is particularly interested in conservation and preservation of archival material in Australia and overseas. When brought together, these materials paint a comprehensive picture of Timorese history and intellectual thought. They can then be made accessible to the Timorese in Timor-Leste, as well as the Timorese diaspora across the globe, particularly in Australia.

Neco's presence here drew attention to the very considerable holdings of Timor-related materials in the NFSA collections. Together with Professor Robyn Sloggett, Dr Andrew McWilliam (from ANU) and composer Dr Martin Wesley-Smith, Neco participated in a memorable discussion about

Timorese culture today following a special Arc screening of the film *Balibo*, attended by many government officials, academics and representatives of the Timorese community, including the Timorese Ambassador.

**Dr Martyn Jolly**  
**ANU, Canberra**

**March – April 2011**

**Significance of the NFSA's Glass Lantern Slide Collection**

Martyn Jolly is Head of Photography and Media Arts at the ANU School of Art. He researches the emotional effects various photographic technologies have had on their audiences, and works with archival images to create new works of contemporary art. His book, *Faces of the Living Dead: the Belief in Spirit Photography*, was published by the British Library in 2006, and his photographs are in the collections of the National Gallery of Australia and the National Gallery of Victoria.

Lantern slides are intermediary media objects, copied from original photographs or graphics, and manually 'performed' by an operator and a narrator. Visually, they slip between stills and animation, photography and graphics, image and text, and the oral and the mechanical. As images, lantern slides are inherently 'technological' in the sense that they were part of a complete assemblage that included the slide, the lantern itself, and the temporal 'multimedia' experience of an audience in a space. In that sense, Martyn maintains, "they have much in common with many contemporary new media technologies, such as video projection and site-specific installation".

In his SAR fellowship, Martyn explored ways of communicating the significance of the NFSA's lantern slide collections to staff and various external audiences, suggesting possible ways in which future exploration of the slides could be directed and coordinated across the NFSA.



**Dr Gwenda Davey AM**  
**Deakin University, Melbourne**

**March – April 2011**

**Girls and Childhood – Rights and Representations**

Dr Gwenda Davey is a Research Fellow in the Cultural Heritage Centre for Asia and the Pacific at Deakin University in Melbourne. She has been a Harold White Fellow at the National Library of Australia and a member of the Culture Network of the Australian Government National Commission for UNESCO. With Dr June Factor, she is co-founder of the



Australian Children's Folklore Collection at Museum Victoria. In 2004 the collection was placed on the UNESCO Australian Memory of the World Register.

In 1998 Gwenda was made a Member of the Order of Australia (AM) for her services to the protection and preservation of folklore and folk-life in Australia. She is currently a principal researcher for the Childhood, Tradition and Change project funded by the Australian Research Council.

Gwenda is acknowledged throughout Australia as one of the most important authorities on issues relating to childhood in this country. She has started work on a book about girls' childhoods in Australia, with the working title, *Just Girls: One Hundred Years of Childhood in Australia*. Using some oral histories undertaken some years ago for the National Library of Australia, Gwenda focused on the childhoods of older Australian women. While Gwenda's oldest interviewee was born in 1894, interviews with younger women ensured her book would span 10 decades, from 1900 to 2000.

For her SAR project, Gwenda drew on the experiences of several NFSA female staff members. Each of the interviews was placed in a social and cultural context, focusing on events of significance to children. Gwenda's SAR fellowship continued to resource material for her book, as well as providing deeper and more informed commentary on a neglected dimension of Australia's social history.



### **Dr Jeannette Delamoir Rockhampton, QLD**

**May 2011**

#### **'The Greatest Picture the World has Seen': *The Ten Commandments in Rockhampton, 1925***

Jeannette Delamoir taught cultural studies and professional communications for 11 years at the Central Queensland University in Rockhampton, and has a particular interest in the intersection of global culture and local audiences. Her PhD (Media Studies, LaTrobe University) focused on Louise Lovely, an Australian silent film actress who made many films in early Hollywood. During 2008, Jeannette contributed to the NFSA's DVD release of Raymond Longford's *The Sentimental Bloke* (1919). She is currently working on several projects that explore early 20th century cultural currents in regional Queensland.

Jeannette's SAR project drew on the NFSA's extensive and unique Franklyn Barrett collection to explore the impact of the global film industry on local exhibition practices and

audiences in Rockhampton around 1925. Barrett pioneered Australian filmmaking but by 1925 he was no longer active in production. He found alternative roles in the industry such as undertaking an 'exploitation' tour for Paramount in 1925, promoting Cecil B DeMille's *The Ten Commandments* in North Queensland. *The Ten Commandments* season at Rockhampton's newly opened Wintergarden Theatre provided a case study of how Hollywood's film products, publicity techniques, business approaches and exhibition practices impacted on one regional community in Central Queensland.

Jeannette's research and subsequent public presentation suggested a number of extended outcomes for further investigation of one of the treasures of the NFSA's collection.

### Ms Zsuzsanna Soboslay Canberra, ACT

May – June 2011

#### Sound Landscapes of the Diaspora

Zsuzsi Soboslay is an independent researcher, lecturer, performer and writer who lives in Canberra. She has published commissioned articles and essays, arts reviews, poems and performance texts in areas as diverse as migration history, environmental ecology and across many disciplines of the arts. Her curatorial work has involved the exhibition and film on permanent display at the former Bonegilla Migrant Reception and Training Centre in Albury-Wodonga. She has also been working on a music-and-movement project with the acclaimed Sydney-based percussion ensemble, Synergy.

Zsuzsi's SAR project investigated a central question: How do soundscapes retain memory, but also feed our resilience? While at the NFSA, she investigated sound sources and oral histories from the middle-European diaspora during World War II and the post-war era. Her focus was on the cultural exchanges between Australia and Europe in that period, and the differences between immigrant 'sound memories' and the 'sounds of Australia' of that era.

These research materials helped build the sound-bed for a collaborative new dance-theatre piece, provisionally titled *Anthem and Angels*, which Zsuzsi has been devising with three musicians skilled in improvisation within different cultural traditions. This new work will be presented in a series of short performances and one major production over the months from late 2011 into 2012.





**Dr Robert Smith**  
**Southern Cross University, Lismore, NSA**

**June – August 2011**

**From the Nation to the Region: Developing a Model to Support the Delivery of NFSA Resources to Regional Communities**

This project was inspired by the NFSA's *Moving Memories* series (1995–1998) and, particularly, *Clarence River District: Moving Memories 1920–1970s*. As a university lecturer, Robert has regularly observed the positive impact of this early regional footage while preparing future primary school teachers in the region to teach social studies (averaging 180 students each year). However, actual use of the material has been inhibited by lack of a detailed contents list or index and limited availability in regional libraries. The National Library of Australia's *Trove* catalogue, for instance, shows this work as being available at only eight libraries, only two of which are within the actual region itself.

Some of the constraints on the production and distribution methods of the 90s have now disappeared, and online availability of relevant material presents much potential. For example, in preparation of his chapter on North Coast NSW floods for its associated Southern Cross University-hosted website, Dr Smith investigated the addition of footage of regional floods from the NFSA's *Moving Memories* series. This fellowship enabled Robert to explore issues relating to protocols and procedures involving the use of this material.

Robert's research has been of considerable benefit to regional cultural organisations and to the NFSA. It was based on a defined set of resources, such as the contents of *Clarence River District: Moving Memories 1920–70s*. In the future, it could be seen as a pilot study which might be followed by other regions; firstly, for those regions with their own *Moving Memories* resource, and then for other regional organisations.

# APPENDIX 13:

## CONFERENCES AND FESTIVALS ATTENDED/PAPERS PRESENTED

### Anderson, Trevor

- Attended Integrate 2010, Sydney, August 2010

### Bacic, Gordana

- Attended *Australian International Movie Convention*, Gold Coast, August 2010
- Attended *Transformations in Cultural Communication*, Melbourne, April 2011

### Baldwin, Francis

- Attended *Australian Broadcasting Summit 2011*, Sydney, March 2011

### Barnett, Bronwyn

- Attended *Australian Broadcasting Summit 2011*, Sydney, March 2011

### Berryman, Ken

- Presented *Mainstream Interviewing: Getting Outside the Circle* at *Australasian Sound Recordings Association (ASRA) Conference*, Melbourne, September 2010

### Boden, David

- Attended Sydney Festival, Sydney, January 2011

### Briggs, Andrea

- Attended *Information Technologies and Indigenous Communities Conference*, Canberra, July 2010

### Butler, Rod

- Co-presented Community Heritage Grants Workshop, Canberra, November 2010
- Attended Southeast Asia-Pacific Audio Visual Archives Association Annual Conference (SEAPAVAA), Malaysia, June 2011
- Attended Southeast Asia-Pacific Audio Visual Archives Association Conference and Workshop (SEAPAVAA), New Caledonia, June 2011

### Case, Dominic

- Attended *Independent Cinemas Association of Australia Conference*, Sydney, April 2011

### Cooper, Anne

- Attended *Australasian Sound Recordings Association (ASRA) Conference*, Melbourne, September 2010
- Attended *Association of Moving Image Archivists (AMIA), joint conference with International Association of Sound and Audiovisual Archivists (IASA)*, Philadelphia USA, November 2010

### Coupe, Bronwyn

- Attended *Australian International Documentary Conference (AIDC)*, Adelaide, March 2011

### Cronin, Annette

- Attended Australian Marketing Institute 13th Annual Government Marketing & Communications Conference, Surfers Paradise, September 2010
- Attended Masterclass – Developing Effective Bequest Strategies, Sydney, November 2010

### Cruickshank, Jane

- Attended Sydney Festival, Sydney, January 2011
- Attended *Independent Cinemas Association of Australia Conference*, Sydney, April 2011
- Attended Digital Resources – What Teachers Want seminar, Kew, United Kingdom, June 2011

### Davies, Matthew

- Attended *Information Technologies & Indigenous Communities Conference*, Canberra, July 2010
- Attended *Australasian Sound Recordings Association (ASRA) Conference*, Melbourne, September 2010
- Attended *Association of Moving Image Archivists (AMIA) joint conference with International Association of Sound and Audiovisual Archivists (IASA)*, Philadelphia USA, November 2010
- Attended *National Folk Festival*, Canberra, April 2011

### Doyle, Maryanne

- Attended *Australasian Sound Recordings Association (ASRA) Conference*, Melbourne, September 2010

### Drake, Simon

- Attended *Australasian Sound Recordings Association (ASRA) Conference*, Melbourne, September 2010

### Eccles, Christine

- Attended *Information Technologies & Indigenous Communities Conference*, Canberra, July 2010
- Attended *Creative Minds Forum at the National Portrait Gallery*, Canberra, October 2010

### Flynn, Adam

- Attended *Universities Australia Open Access Policy Forum*, Canberra, October 2010
- Attended *A Year in Review – Copyright Society of Australia*, Sydney, December 2010
- Attended *Righting the Copyright Imbalance: Australian Digital Alliance Policy Forum*, Canberra, March 2011

### Gall, Jennifer

- Presented *Virtuosi from the Australian Big Scrub* at the *Worlds to Conquer: the Travelling Virtuoso in the Long 19th Century conference*, Bristol, UK, July 2011
- Attended *Creative Minds Forum at the National Portrait Gallery*, Canberra, October 2010
- Presented *Chasing Shadows Slipping in a Magic Lantern Slide* at *Australasian Sound Recordings Association (ASRA) Conference*, Melbourne, September 2010
- Presented *Chasing Shadows Slipping in a Magic Lantern Slide* at the *Australian Folklore Conference at the National Library of Australia*, Canberra, April, 2011
- Presented *Laments in Transition: the Irish Australian Songs of Sally Sloane* at the *International Laments Colloquium at the ANU School of Music*, April 2011
- Participated in *Felony for a Fixer* – re-enactment of a 1950s radio play from the NFSA Documents and Artefacts collection at the National Folk Festival, Canberra, April, 2011

### Gifford, Brenda

- Attended *Information Technologies & Indigenous Communities Conference*, Canberra, July 2010
- Attended *Australian Society of Archivists National Conference*, Melbourne, October 2010

**Gherdevich, Sonia**

- Attended Expressive Archives lecture at the University of Canberra, Canberra, December 2010
- Attended AIATSIS International Women's Day event, Canberra, March 2011
- Attended ACT Government's Canberra 100 event, Canberra, March 2011
- Attended Big Screen 10th anniversary festival launch, Mildura, March 2011

**Grieves, Vicki**

- Attended *Information Technologies & Indigenous Communities Conference*, Canberra, July 2010
- Attended *Garma*, Arnhem Land, NT, August 2010
- Attended *Sydney Sawyer Conference*, Sydney, August 2010
- Presented *Documenting the Truth about Aboriginal History: Film, Scholarship and Indigenous Knowledge Approaches to History-Making* at *Film and History Conference*, Sydney, November 2010
- Presented at *Cultural Studies Association of Australasia Annual Conference*, Byron Bay, December 2010
- Attended *University of South Australia Symposium*, Adelaide, December 2010

**Groenewegen, Stephen**

- Attended *Researching Antarctic Exploration in the Digital Age*, Sydney, May 2011

**Gunn, Fiona**

- Attended *Information Technologies & Indigenous Communities Conference*, Canberra, July 2010
- Attended *Museums Australia Conference*, Melbourne, September 2010
- Attended *Universities Australia Open Access Policy Forum*, Canberra, October 2010
- Attended *Righting the Copyright Imbalance: Australian Digital Alliance Policy Forum*, Canberra, March 2011

**Hands, Tenille**

- Attended *International Federation of Film Archives Congress*, Pretoria, South Africa, April 2011

**Haydon, Susanne**

- Co-presented *So Much to Do! Digital Information is Forever – or the Next 5 Years, Whichever Comes First...* at *Australian Society of Archivists National Conference*, Melbourne, October 2010
- Attended *Mar del Plata Film Festival*, Argentina, November 2010
- Attended *Young at Heart Film Festival*, Sydney, March 2011

**Hunt, Belinda**

- Attended *Australasian Reporting Awards – Building Sustainability through Effective Reporting*, Melbourne, June 2011

**Ishikawa, Shingo**

- Presented at Australian Institute for the Conservation of Cultural Material's Books & Photographic Materials Symposium, Melbourne, November 2010

**Jackson, Sally**

- Attended and presented at Melbourne International Film Festival, Melbourne, July 2010

**Labrum, Meg**

- Co-presented *So much to do! Digital Information is Forever – or the Next 5 Years, Whichever Comes First...* and *The Changing Nature of Audiovisual Archiving: Developing the New Professionals* at *Australian Society of Archivists' National Conference*, Melbourne, October 2010
- Attended and presented at the Pordenone Silent Film Festival, Italy, October 2010
- Attended *International Federation of Film Archives (FIAF) Executive Committee Meeting* as Secretary General, Washington, USA, November 2010
- Attended and presented at Adelaide International Film Festival, Adelaide, February 2011
- Attended and presented at Mardi Gras Film Festival, Sydney, March 2011
- Coordinated, attended and presented at International Federation of Film Archives Conference Congress, Pretoria, South Africa, April 2011
- Attended and presented at Dungog Film Festival, Dungog, May 2011

### Landrigan, Ann

- Attended Sydney Festival, Sydney, January 2011
- Launched *Alliance Française Film Festival*, Canberra, March 2011
- Attended A Climate for Change open briefing, Parliament House, Canberra, March 2011
- Attended National Regional Arts Broadband Forum, Parliament House, Canberra, March 2011
- Attended National Folk Festival, Canberra, April 2011
- Attended *NFSA/ANU Regional Intersections – Recent Cinema from Southeast Asia*, Canberra, April 2011
- Attended *Australian Broadband Communications Summit*, Sydney, May 2011
- Attended *Connected Government Forum*, Canberra, June 2011

### Lilley, Rohan

- Attended *Information Technologies & Indigenous Communities Conference*, Canberra, July 2010

### McAlister, Kate

- Attended *History Teachers Association of Australia National History Conference*, Sydney, July 2010
- Attended *That Camp*, University of Canberra, Canberra, August 2010
- Attended *Creative Minds Forum* at the National Portrait Gallery, Canberra, October 2010
- Attended *Transformations in Cultural Communication*, Melbourne, April 2011

### McCormack, Amanda

- Attended *Information Technologies & Indigenous Communities Conference*, Canberra, July 2010

### McIntyre, Darryl

- Attended *Museums Australia Conference*, Melbourne, September 2010

### McDonald, Graham

- Attended *Association of Moving Image Archivists (AMIA) joint conference with International Association of Sound and Audiovisual Archivists (IASA)*, Philadelphia USA, November 2010
- Attended National Folk Festival, Canberra, April 2011

### Marynowsky, Tara

- Attended *Screen Producers Association of Australia Conference*, Sydney, November 2010
- Attended St Kilda Film Festival, Melbourne, May 2011

### Maskell, Alan

- Attended *That Camp*, University of Canberra, Canberra, August 2010
- Attended Workshop with Stephen Heppell, Canberra, October 2010

### Millard, Heather

- Attended *Australian Marketing Institute 13th Annual Government Marketing & Communications Conference*, Surfers Paradise, September 2010

### Morphett, Gillian

- Attended *Australian Human Resource Institute (AHRI) Leadership Conference*, Canberra, September 2010

### Murphy, Mark

- Attended *Righting the Copyright Imbalance: Australian Digital Alliance Policy Forum*, Canberra, March 2011

### Newnham, Mick

- Presented at *Southeast Asia-Pacific Audio Visual Archives Association Annual Conference (SEAPAVAA)*, Bangkok, Thailand, August 2010
- Presented *Hidden Inside: New Ways of Thinking about Collections* at *Australasian Sound Recordings Association (ASRA) Conference*, Melbourne, September 2010
- Presented *Southeast Asia Regional Branch of the International Council on Archives (SARBICA) Seminars*, Kuala Lumpur, Malaysia, September 2010

- Co-presented *Community Heritage Grants Workshop*, Canberra, November 2010
- Presented a *National Archives of Malaysia Workshop*, Malaysia, November 2010
- Presented keynote speech at *Broadcasting Opportunities Conference*, Iran, December 2010
- Attended *Southeast Asia-Pacific Audiovisual Archives Association Conference and Workshop* (SEAPAVAA), New Caledonia, June 2011

### Piomalli, Cynthia

- Attended *Melbourne International Film Festival*, Melbourne, July 2010

### Plush, Vincent

- Presented *Messiaen in Australia* at *Australasian Sound Recordings Association (ASRA) Conference*, Melbourne, September 2010
- Presented *Patrick White and Films: The Lost History of 'Voss'* at *Film and History Conference*, Sydney, November 2010

### Puplick, Chris

- Attended lecture *Developing Effective Bequest Strategies*, Sydney, November 2010
- Attended *Mardi Gras Film Festival*, Sydney, March 2011
- Introduced *NFSA/ANU Regional Intersections – Recent Cinema from Southeast Asia*, Canberra, April 2011

### Rhodes, Sarah

- Attended *Screen Producers Association of Australia Conference*, Sydney, November 2010

### Sambono, Sophia

- Presented *Restitution of Intangible Cultural Heritage from an Australian Audiovisual Archive* at *Museums and Restitution International Conference*, Manchester, UK, July 2010

### Shirley, Graham

- Presented *The Archive as Intermediary between Past and Future* at *Museums Australia Conference*, Melbourne, September 2010
- Presented *Rediscovering 'Me and the Boys'* at *Film and History Conference*, Sydney, November 2010
- Attended *Sydney Festival*, Sydney, January 2011
- Attended *Perth Festival*, Perth, February 2011

### Smith, Simon

- Attended *Australian Directors Guild Conference*, Adelaide, March 2011
- Attended *Australian International Documentary Conference* (AIDC), Adelaide, March 2011

### Stone, Kate

- Was a workshop facilitator at the *Digital Forum Unconference*, Melbourne, September 2010
- Attended *Screen Producers Association of Australia Conference*, Sydney, November 2010
- Presented *Together Apart: Participating in Digital Education Revolution and Resources for Schools workshop*, Melbourne, September 2010
- Presented at *Interpretation Australia National Symposium*, Launceston, November 2010
- Attended *Australian Broadband Communications Summit*, Sydney, May 2011
- Presented at *Ark Social Media and Recruitment Forum*, Sydney, June 2011

### Thurling, Jan

- Attended *Australian Libraries and Information Association Conference*, Brisbane, September 2010

### Tully, Helen

- Attended *Australian Broadcasting Summit 2011*, Sydney, March 2011

**Turnour, Quentin**

- Attended Il Cinema Ritrovato, Cineteca di Bologna, Bologna, Italy, July 2010
- Attended Melbourne International Film Festival, Melbourne, July 2010
- Attended Pusan International Film Festival, Busan, South Korea, October 2010
- Presented as part of the Experimental Forum, *Australian Experimental Film from the 20th Century at the 51st Thessaloniki International Film Festival*, Greece, December 2010
- Attended Asia-Pacific Screen Awards, Gold Coast, December 2010
- Attended Adelaide International Film Festival, Adelaide, February 2011
- Attended Hong Kong International Film Festival, Hong Kong, March 2011
- Attended Sydney Film Festival, Sydney, June 2011

**Vogt, Steve**

- Attended Public Sector Governance Conference, Canberra, October 2010

**Waghorn, Jean**

- Attended Public Sector Governance Conference, Canberra, October 2010
- Attended Masterclass – Developing Effective Bequest Strategies, Sydney, November 2010

**Walters, Anne**

- Attended Australian Human Resource Institute (AHRI) Leadership Conference 2011, Canberra, September 2010
- Attended Australian Human Resource Institute (AHRI) National Conference 2011, Sydney, June 2011

**Watson, Tony**

- Attended Connected Government Forum, Canberra, June 2011

**Weinert, Darren**

- Presented at *Australian Institute for the Conservation of Cultural Material's Books & Photographic Materials Symposium*, Melbourne, November 2010
- Presented at *National Archives of Australia Shake your Family Tree Conference*, Canberra, February 2011

# APPENDIX 14:

## PARTNERSHIPS

NAME OF ORGANISATION	NFSA 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
Australian Broadcasting Corporation	<i>australianscreen online</i> collection partner
Australian Broadcasting Corporation Local Radio	Big Screen media partner
Australian Ballet School	Heath Ledger Young Artists Oral History Project 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 AFI 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

NAME OF ORGANISATION	NFSA 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 <i>Antarctica Music Festival and Conference</i>
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 storage for their nitrate film collection
Blackfella Films	Screening partner for the Message Sticks Indigenous Film Festival and national/regional tour
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, School Screen and Black Screen
Currency Press	Partner in <i>Australian Screen Classics</i> publications
Darwin Festival	Screening partner for Big Screen
Deluxe Sydney	Co-sponsor of the NFSA's Deluxe/Kodak Project for the production of mint-quality cinema screening prints
Disaster ACT	Member of the DISACT disaster preparedness cooperative network of ACT-based cultural heritage institutions

NAME OF ORGANISATION	NFSA ROLE
Dungog Film Festival	Cultural partner
Edith Cowan University, West Australian Academy of Performing Arts	Heath Ledger Young Artists Oral History Project partner
Education Services Australia	<i>australianscreen online</i> education partner
Embassy of France	Screening partner for the French Film Festival
Embassy of Italy	Screening partner for the Lavazza Italian Film Festival and the 150 <sup>th</sup> anniversary of Italy's unification
Embassy of Japan	Screening partner for the Japanese Film Festival and the <i>Nippon Modern Tour</i>
Embassy of the United States of America	Screening partner for the <i>American Movie Treasures</i> season
Fulham, Chris (visual artist)	Provides moving image artworks (with accompanying sound and light shows) for screening in Arc cinema
French Ministry of Culture	Screening partner for the French Film Festival
George Eastman House, Rochester, USA	Staff exchange program partner
Goethe Institut	Regular donor to the Non-Theatrical Lending Collection
Griffith University	Australian Research Council linkage grant partner for <i>The Place of Communication and Consumption: a Case Study of Australian Regional and Rural Cinema Exhibition</i>
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)
Halstead Press	Publisher of a forthcoming book about the NFSA building in Canberra
Human Rights Arts and Film Festival	Screening partner
Interaction Consortium	Developing an <i>australianscreen online</i> mobile website for the NFSA
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

NAME OF ORGANISATION	NFSA ROLE
Kodak (Australasia) Pty Ltd	Co-sponsor of the Deluxe/Kodak Project for the production of mint-quality cinema screening prints
<i>Legs on the Wall</i>	Enabled performances of <i>My Bicycle Loves You</i> using the Corrick Collection to be held at the 2011 Sydney and Perth Festivals
Little Big Shots Festival	Screening partner for School Screen and Arc cinema
LUX	Provider of a licence for non-theatrical screenings of film titles
Madman Entertainment	Distribution partner for selected NFSA DVD products and screening partner for Big Screen
Martu people	Film and sound collection agreements
Melbourne Cinemathèque	Screening partner for several film seasons
Melbourne International Film Festival	Cultural partner
Message Sticks Indigenous Film Festival	Project partner for Black Screen and School Screen
Metro Magazine	Screening partner for School Screen
Mildura Rural City Council	Screening partner for Big Screen
Mildura Wentworth Arts Festival	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, strategy partner for <i>Dealing with the Digital Deluge</i> , and partner of <i>Australia's Prime Ministers</i> portal website
National Art School	Heath Ledger Young Artists Oral History Project partner
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 <i>Film Connection: Australia–America</i> 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

NAME OF ORGANISATION	NFSA ROLE
National Library of Australia	Storage provider for our duping colour film collection, <i>Dealing with the Digital Deluge</i> strategy partner, publishing partner and co-author for e-Voss and partner of PANDORA, Australia's web archive. The NFSA is a partner in the Community Heritage Grants Program and contributes collection data for National Discovery Services (the National Library's Trove free search service)
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
Palace Films	Screening partner for the Lavazza Italian Film Festival
Perth Festival	Hosted Legs on the Wall Corrick Collection performances of <i>My Bicycle Loves You</i>
Peter Clifton (filmmaker)	Restoration of The Easybeats film, <i>Easy Come, Easy Go</i>
Pickles Evaluation Services	Pickles undertook a re-valuation of the national audiovisual collection assisting in determining average values and useful lives of collection items
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
Ronin Films	Partner for the Mangiamele DVD
ScreenWest	Screening partner for Big Screen, Black Screen and Wawilli Pictures
Southeast Asia Pacific Audiovisual Archiving Association	Sponsor of the award for Audiovisual Preservation
Special Broadcasting Service (SBS)	<i>australianscreen online</i> collection partner
State education departments	Screening partners for School Screen
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	NFSA 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)
Sydney Festival	Hosted the debut of the Legs on the Wall Corrick Collection performances of <i>My Bicycle Loves You</i>
Sydney International Film Festival	Cultural partner
Tropfest Canberra	Provider of in-kind support for Tropfest screenings
University of Canberra	Provider of internship program for conservation undergraduates
University of Melbourne, Melbourne Law School	Australian Research Council linkage grant partner in relation to <i>Cultural Collections, Creators and Copyright: Museums, Galleries, Libraries and Archives and Australia's Digital Heritage</i>
University of Melbourne, School of Historical Studies	Australian Research Council linkage grant partner in relation to 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	Board Member
Australian Institute of Chartered Accountants	Member
Australian Institute of Country Music	Member
Australian Interactive Media Industry Association	Member
Australian Library Information Association	Member
Australian Museum of Motion Picture Technology	Member
Australian National Commission for the UNESCO Australian Memory of the World Committee	Member
Australian Registrars Committee	Supporting institution and Member
Australian Society of Archivists	Member
Australian Writers Guild	Associate Member
Community Broadcasting Association of Australia	Associate Member
Community Heritage Grants Steering Committee	Member
Copyright in Cultural Institutions	Member
Corporate Managers Forum	Member

<b>ORGANISATION/COMMITTEE/BOARD</b>	<b>MEMBERSHIP</b>
Country Music Association Australia	Member
Education National Network of Museums Australia	Secretary
Federation of Commercial Audiovisual Libraries International Limited	Member
FIAF (International Federation of Film Archives)	Secretary-General
FIAF Cataloguing and Documentation Committee	Interlocutor
FIAF 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
Institute of Public Administration Australia	Member
International Association of Jazz Record Collectors	Member
International Association of Sound and Audiovisual Archives (IASA)	Member
IASA National Archives Section	Chair
IASA Technical Committee	Member
Law Society of the ACT	Member
Museum Shops Association of Australia	Member
Museums Australia	Member
National Capital Attractions Association	Vice President
National Collections Preservation Committee	Member
National Cultural Heritage Committee	Chairperson
Oral History Association of Australia	Member
Phonograph Society of South Australia	Member
South East 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 (NFSA) is a statutory authority, established by the *National Film and Sound Archive Act 2008*, operating to ensure the availability and preservation of Australian audiovisual content.

The NFSA aims to enrich Australia's cultural identity by developing and preserving a national collection of recorded historic and contemporary sound, moving image and artefact works, and making Australia's audiovisual heritage available to all.

### WHY DO WE HAVE A SERVICE CHARTER?

We are committed to improving the provision of our services to you. This charter describes the values that guide our activities, 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 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 [www.nfsa.gov.au](http://www.nfsa.gov.au)
- public programs, such as exhibitions, presentations, performance works, screenings, events and products
- access to eligible items from the collection
- phone and email enquiry services
- 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 onsite and offsite users 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 [www.nfsa.gov.au](http://www.nfsa.gov.au)
- handling all collection items with care to ensure that the material will be preserved for future generations
- acknowledging the NFSA and citing sources accurately in your work
- treating our staff courteously and respecting the rights of other visitors to the NFSA
- letting us know how we can improve our services.

## TELL US WHAT YOU THINK

We welcome your views about our services, as they help us maintain a high standard of service.

If we have met or exceeded the service standards, tell us about it and we will pass it on to the staff concerned.

If you have a complaint, talk to the person who provided the service in the first instance so that he or she is aware of your concerns and can try to improve the situation for you.

If you believe the complaint cannot be resolved by that person, or your approach is unsuccessful, the manager responsible for the service will welcome you contacting them.

If you feel that the issue remains unresolved, contact the General Manager, Corporate and Collection Services, at:

National Film and Sound Archive  
Reply Paid 2002  
CANBERRA ACT 2601  
Phone: (02) 6248 2079  
Facsimile: (02) 6248 2165  
[enquiries@nfsa.gov.au](mailto: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 2240 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](mailto: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
AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies
AMIA	Association of Moving Image Archivists
ANAO	Australian National Audit Office
ANU	Australian National University
APS	Australian Public Service
ARIA	Australian Record Industry Association
ASRA	Australasian Sound Recordings Association
AWM	Australian War Memorial
BBC	British Broadcasting Corporation
CAAMA	Central Australian Aboriginal Media Association
CAC Act	<i>Commonwealth Authorities and Companies Act 1997</i>
CEO	Chief Executive Officer
CICI	Copyright in Cultural Institutions
CMS	Collection Management System
EL	Executive Level
FIAF	International Federation of Film Archives
FOI	freedom of information
GLAM	Galleries Libraries Archives Museums
IASA	International Association of Sound and Audiovisual Archives
IPAA	Institute of Public Administration Australia
MAVIS	Merged Audio Visual Information System
NAIDOC	National Aboriginal and Islander Day Observance Committee
NFSA	National Film and Sound Archive
NTLC	Non-Theatrical Lending Collection
OH&S	occupational health and safety
Q&A	question and answer
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
UNESCO	United Nations Educational, Scientific and Cultural Organisation

# COMPLIANCE INDEX

The index below shows compliance with information requirements contained in the *Commonwealth Authorities and Companies Act 1997* and, in particular, Part 2 of the Commonwealth Authorities and Companies (Report of Operations) Orders 2008.

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