



RE/Vision

EXPRESSION OF INTEREST

Opportunity for female First Nations
audiovisual creatives



Arc Cinema, National Film and Sound Archive of Australia

BACKGROUND

We are calling for expressions of interest (EOI) from Aboriginal and Torres Strait Islander female-identifying creatives to work with the NFSA's digital collection.

The National Film and Sound Archive is Australia's 'living' archive – the custodian of over 3 million items that we not only collect but preserve for future generations and share in many diverse ways. Our audiovisual collection includes film, television, home movies, online content, music and sound, radio programs, video games, and the documents, artefacts and oral histories that provide context to these works and their creators.

The NFSA is now digitising many at risk or culturally significant items from our film, sound and broadcast collection. These items include early radio and television broadcasts; the first Australian film and feature film; early actuality film including thylacine footage; and pioneering audio recordings right through to contemporary audiovisual content of today. To see the diversity of what we have digitally available please go to the attached listing.

NFSA	Re/Vision Expression of Interest	1
------	----------------------------------	---

OBJECTIVES

This project has several objectives for the NFSA; the successful applicant; and for relationships with the applicant and all presenting partners. These include:

- To present a unique, derivative work in the UK and Australia during the UK/Australia cultural season in 2022 themed "**WHO ARE WE NOW?**".
- To create a safe and inclusive space for robust discussion and the amplification of under-represented voices.
- To open the NFSA's digital collection for reinterpretation by a project-ready, audience focussed, First Nations Australian, female identifying, creative.
- To profile the successful candidate, the NFSA and the finished work both domestically and internationally.
- To grow the relationship with the British Film Institute (BFI) with a view to future, mutually beneficial, engagement activity.

ELIGIBILITY

To be eligible to apply for the \$25,000 Commission you must:

- Be Aboriginal and Torres Strait Islander
- Identify as female
- Have previously produced audiovisual creative work
- Have access to working technology such as a computer, with the capability to receive and view digital files and to participate in online meetings with appropriate facility/wifi
- Be able to travel** several times over the period of the project which may include visits:
 - To the NFSA Head Office in Canberra to meet the teams (curatorial and technical) and visit the vaults
 - To London for the premiere in UK as part of the UK/Australia Season
 - To Arc Cinema at NFSA in Canberra for the domestic premiere
- Have demonstrated writing skills and experience writing for different audiences

It is desirable for the applicant to have had some experience in presenting work to audiences.

**Contingent on travel and health advice due to government restrictions domestically and/or internationally.
Travel, including per diems, will be funded in addition to the Commission.

APPLICATION MATERIALS

Applications must be received by midnight on 17 October 2021.

To be considered please submit:

- › A current CV of no more than 4 pages
- › A showreel or links to completed work – total viewing time to be no longer than 15 minutes.
- › A pitch or outline of your idea for Re/Vision – maximum 4 pages if written or 3 minutes if video with a YouTube or Vimeo link for viewing

Please submit materials to Elena Guest UKAUSTEOI@NFSA.GOV.AU by Midnight 17 October 2021. Please keep copies of materials submitted as they will not be able to be returned once accepted.

ASSESSMENT

Applications will be internally assessed to shortlisting stage with a final assessment panel including representatives from NFSA Curatorial Team, the NFSA's Indigenous Connections Committee and an independent Indigenous practitioner.

Shortlisted applicants will be notified of the panel prior to going to final assessment and will be asked to declare any conflict of interest.

Ideas or pitches will be assessed based on the presentation of:

- › Strong and achievable creative vision and potential to connect with audience
- › Demonstrated ability to achieve outcomes
- › Creative skill set to realise the vision
- › Proven ability to work with a team.

THE BRIEF – WHO ARE WE NOW?

Our intention is for people to utilise the national audiovisual collection. The collection is broadly enjoyed by the Australian audiences, and access is regularly requested by clients seeking content for documentaries; as archival reference; for academic purposes; to illustrate technological advances; for exhibitions and online showcases; for screening programs and so much more.

We are seeking to commission a creatively bold, ambitious work which uses available NFSA collection content, to provoke a dialogue between our history and contemporary audiences.

The successful creative will work with the digital collection, only and as it exists, at the time of the work's creation. The NFSA does not have the capacity to support additional recording or purpose shot footage. The successful applicant will also need to work within the existing framework of intellectual property and cultural rights. The NFSA will perform any rights clearance work.

The NFSA has no preconceptions on the subject or ideas that may be presented in the pitches. There is no requirement for the piece to be of any particular genre, plot or structure but must make use of audio and visual components, should strongly consider audience, and address the theme "Who Are we Now?".

The NFSA team, supporting the creative, will work to familiarise the creative with the collection; will support transfer of material for viewing and consideration; will provide technical (offline) support for editing purposes and will aim to provide any other additional support if needed.

The finished piece should be 70 – 90 minutes in length and may have additional or supporting components. The work will need to be completed and cinema ready by end August 2022 for screenings to be scheduled in September and October. It will also be brought into the National Collection to be preserved and shared with future generations.

Discussions are invited and recommended prior to applying. Please contact Elena Guest, Curator | Public, Culture and Education on UKAUSTEOI@NFSA.GOV.AU or 02 8202 0104.

THE DIGITAL COLLECTION

The NFSA is currently digitising its audiovisual collection with a view to preserve and make the collection available for future generations.

While the NFSA has over three million items within the collection, including over 400,000 audiovisual items in analogue form. We have now digitised 14% of the collection with a focus on increasing this significantly by 2025. The number of items being digitised increases every day. Add to this the amount of digital born material coming into the collection and the total digital content available to be accessed is enormous.

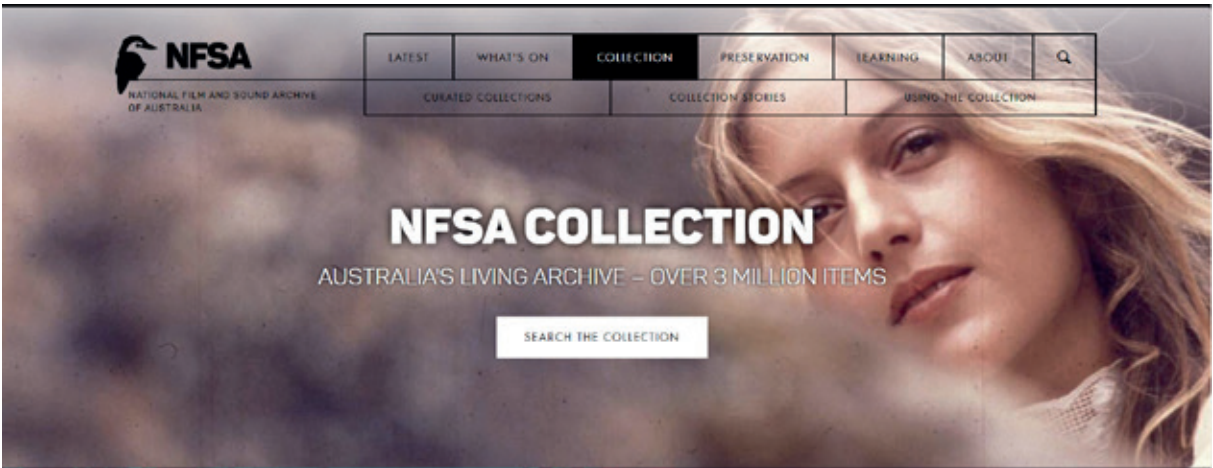
For those unfamiliar with our digital collection, please see Attachment A for select examples illustrating the breadth and depth of material available to work with.

THE WORKFLOW

For the duration of the project, the successful applicant will work closely with, and be supported by, a team of skilled NFSA curators and technical experts, as well as the NFSA Indigenous Connections Committee.

An external postproduction house will be engaged by the NFSA to complete the online edit of the final material and to supply digital files for screening.

It is anticipated that the successful applicant will be familiarised with the Search the Collection portal on the NFSA website to research and identify digitised material suitable for the project:



EXPECTATIONS AND MILESTONES

Assessment and Notification	<ul style="list-style-type: none"> > Notification of final panel for assessment > Notification of shortlisting and if further interview to reach decision 	Completed by 21 October 2021
Announcement; Negotiation and funding agreement	Commission agreement for \$25,000 to be paid in instalments over the period of the project	Completed by 28 October 2021
Potential travel to NFSA Canberra	To meet the team and to visit the NFSA vaults	November/December 2021
Research period	Ongoing	November 2021 – early 2022
Submission of final concept		December 2021
Submission of detailed treatment and/or script		End of January 2022
Edit decision list (EDL)	<ul style="list-style-type: none"> > Content updates listing (with time code in and out points) – ongoing > Compile review and edits – ongoing > Complete list of edits – audio and visual 	Final EDL due May/June 2022 at latest
Offline edit	<ul style="list-style-type: none"> > In-house at NFSA – audio and visual 	July 2022
Online edit	<ul style="list-style-type: none"> > External Postproduction house 	August 2022
Meetings and Updates	<ul style="list-style-type: none"> > Meetings as required with Consultant curator /other team members at request of applicant > Monthly updates with NFSA team 	Ongoing to end of term
Submission of written materials	<ul style="list-style-type: none"> > May be additional written materials required e.g. blogs for publication on NFSA and/or BFI website 	Ongoing until end of term
Travel to UK	Media, presentations and screenings	September 2022
Travel to Canberra	Media, presentations and screenings	September 2022



OUTCOMES

There will be outcomes for the NFSA beyond the completed work and the national and international premieres.

RE/Vision will offer a personal perspective on the national audiovisual collection, providing a fresh lens on historical material, raising questions, challenging ideas, and inspiring us to discuss how we collect, our collection development, and curate, our interpretations of the collection.

We seek to remain relevant by offering opportunities to see, hear and understand this country and its diverse society as recorded over time. With the intention of making the collection accessible to others, outside of our organisation and other Galleries, Libraries, Archives and Museums, this will be an important exercise for us.

ADDITIONAL INFORMATION

The NFSA's strategic priorities are available on our website at [NFSA.GOV.AU/ABOUT/CORPORATE-INFORMATION/PUBLICATIONS/STRATEGIC-PRIORITIES](https://www.nfsa.gov.au/about/corporate-information/publications/strategic-priorities)

This project aligns with and supports multiple agency objectives including:

COLLECT AND CONNECT

We develop and preserve an evolving collection that reflects contemporary Australia: its creativity, diversity and complexity. We ensure that all Australians have the opportunity to use the national audiovisual collection to connect with their past, present and future, and to each other.

ENGAGE AND CELEBRATE

We encourage and facilitate the telling and sharing of stories that reflect the complexity and diversity of Australia in the 21st century. We engage with industry and independent creators, as well as with audiences online and onsite. We ensure they know that the collection is theirs, and the many ways they can use it.

And the NFSA 's provision of opportunities and activities that 'Create a safe and inclusive space for robust discussion and the amplification of under-represented voices.'

NFSA INDIGENOUS CONNECTIONS COMMITTEE

The National Film and Sound Archive of Australia's (NFSA) Indigenous Connections Committee was established in May 2017 as an advisory committee to the NFSA Board to provide advice on the development and management of Aboriginal and Torres Strait Islander policy, projects and other strategic matters.

Key objectives of the Indigenous Connections Committee are to:

- › provide advice on and support the development of the NFSA Indigenous Strategy
- › provide a forum to discuss and progress issues relating to the NFSA's Indigenous collection, programs and exhibitions, and
- › connect the NFSA with Aboriginal and Torres Strait Islander communities, artists and practitioners.

The principal responsibilities of the Committee are to advise the Board on:

- › the development and implementation of the NFSA Indigenous Strategy
- › showcasing the stories and work of Aboriginal and Torres Strait Islander Peoples, both nationally and internationally, and
- › identifying concrete actions within the NFSA that build respectful relationships and create opportunities for Indigenous Australians.
- › Represent Indigenous perspectives and advise on Indigenous policy, programs and projects through the role of cultural advisor to the following NFSA Working Groups:
 - › NFSA Collection – Indigenous
 - › NFSA Programs and Exhibitions – Indigenous
 - › NFSA People and Culture – Indigenous
 - › NFSA Reconciliation Action Plan (RAP) and Indigenous Strategy

The Committee is directly responsible and accountable to the Board for the exercise of its responsibilities. The membership of the Committee comprises of eight members which includes three members of the NFSA Board.

Committee members are appointed by the Chair of the NFSA Board at the request of the Chair of the ICC Committee. Most of the Committee must be comprised of people that identify as Aboriginal or Torres Strait Islander consist of a balanced mix of gender diversity.

Members are appointed for a period of two years, with the opportunity for extensions.

The Committee meet a minimum of three times per year and the Chair of the Committee will report to the Board on behalf of the Committee.

ATTACHMENT A

ADDITIONAL EOI INFORMATION – EXAMPLES OF MATERIALS AVAILABLE DIGITALLY IN THE COLLECTION

Below is a sample set of links to excerpts from collection items, accessible on our website or other of our public facing platforms as well as a link to a Dropbox of additional materials. If you have questions or would like further information, please contact Elena Guest on ELENA.GUEST@NFSA.GOV.AU

WARNING: these collections may contain names, images or voices of deceased Aboriginal and Torres Strait Islander people.

NFSA YouTube Channels

youtube.com/user/nfsaaust

youtube.com/user/FILMAUSTRALIA

Australian Icons

[David Gulpilil | NFSA](#)

David Gulpilil Ridjimiril Dalaithngu AM has forever changed the way Australian film represents Indigenous people and their cultural heritage. A Yolngu man from Arnhem Land in the Northern Territory, he is a dancer, actor, singer, painter and storyteller. His first acting role – in Nicolas Roeg's *Walkabout* (1970) – began a career that has spanned over 50 years.

[Australian Biography: Women | NFSA](#)

[Australian Biography: Men | NFSA](#)

These collections profile some of the most extraordinary Australian women and men of our time. They feature remarkable individuals who have had a major impact on Australia's cultural, political, artistic, sporting and social life.

[Kylie Minogue | NFSA](#)

The collection provides an overview of Kylie's career – from her start as a child actor on 1970s television in Australia to her decades as an international music superstar.

[Aboriginal and Torres Strait Islander Women of Music | NFSA](#)

Music and dance are an integral part of ongoing Aboriginal and Torres Strait Islander traditional culture. Like mainstream music, First Peoples' music followed and reinterpreted international music trends like jazz, hip hop and R&B.

Download [black_and_deadly_curated_collection_timeline.pdf](#)

Also – [Archie Roach and Ruby Hunter | NFSA](#)

Oral History: Frank Yamma, Indigenous singer/songwriter, talks about singing in different languages:
<https://www.nfsa.gov.au/latest/putting-indigenous-musicians-record>

Sport

[Aussie Rules | NFSA](#) and [Rugby League | NFSA](#)

AFL – From its origins as the Victorian Football League to becoming a national competition in the 1980s, AFL is arguably the nation's most popular sport.

Rugby League – Enjoy a selection of memorable rugby league moments from the NFSA collection, dating from 1922 to 1999.

[Cricket | NFSA](#)

Cricket is as much a part of the Australian summer as backyard barbecues and sunburn.

[Phar Lap | NFSA](#)

Discover many of the incredible moments in the life of Australia's greatest racehorse, Phar Lap. Australians gripped by the worst of the Great Depression in the 1930s were hungry for good news stories and Phar Lap was already a beloved national icon by the time of his death in 1932.

[Summer Olympics highlights: 1964 to 2016 | NFSA](#)

Celebrate Australia's rich Olympic history in this diverse and joyful collection of television, radio, recorded sound and photographic coverage of the Summer Olympic Games from 1964 to 2016.

Home Movies

[Home movies | NFSA](#)

This collection includes highlights of some of the almost 6000 unique home movie titles held by the NFSA. 36 Video Clips.

Also – [Home Movie Marathon for Home Movie Day 2019 and the World Day for Audiovisual Heritage | NFSA](#)

WARNING: this article may contain names, images or voices of deceased Aboriginal and Torres Strait Islander people.

Australian Cinema

[NFSA Restores | NFSA](#)

NFSA Restores is an exciting program that seeks to digitise, restore and preserve Australian films so they can be seen in today's digital cinemas. NFSA Restores YouTube page for more clips – [NFSA Restores - YouTube](#)

Mad Max 1, 2, 3 and 4: [Mad Max: the original movie | NFSA](#), [Mad Max 2: The Road Warrior | NFSA](#)

[Mad Max: Beyond Thunderdome and Fury Road | NFSA](#)

[Picnic at Hanging Rock | NFSA](#)

When asked to name five Australian films, from any time, many people include *Picnic at Hanging Rock* in their list. A key factor in its enduring appeal is its plot – the mysterious disappearance of several schoolgirls and their teacher is never solved.

Oral history with Cliff Green, screenwriter for *Picnic at Hanging Rock*, talking about his first visit to the rock: www.nfsa.gov.au/collection/curated/cliff-green-oral-history-excerpt

Article – [Picnic costumes: the details in the dresses | NFSA](#)

Valentine's Day 2020 marks 120 years since the (fictional) events at the heart of *Picnic at Hanging Rock* occurred. Documents and artefacts curator Jenny Gall takes a close look at two of the costumes in Peter Weir's film, released 45 years ago in 1975.

[Muriel's Wedding | NFSA](#)

Muriel's Wedding has left an indelible mark on Australian popular culture since its release in 1994. The NFSA celebrates the film with this collection of rare videos, costumes, oral histories, posters, photographs and documents from our collection.

[Australian films at the Oscars | NFSA](#)

In this collection you can view clips from Australian films nominated for Academy Awards from the 1940s to today and learn more about some of our Oscar-winning artists and craftspeople.

[Black Screen collection of films for screenings | NFSA](#)

Black Screen connects culture, stories and language with community through screen. The Black Screen collection includes over 50 short films and documentaries created by renowned filmmakers.

[Film Costumes from 90 Years of Australian Movies | NFSA](#)

We look inside the wardrobe of Australian film costumes and find stylish satins and silks, sparkling sequins and plenty of pom poms.

TV production collection

[Oral History – TV Journalists | NFSA](#)

Many high-profile television journalists have contributed to the NFSA's Oral History program.

[Colour TV in Australia | NFSA](#)

A selection of clips to highlight how different networks celebrated colour, as well as insights into how colour television affected consumers and the surprising role the Vietnam war played in its launch.

NFSA article – www.nfsa.gov.au/latest/number-96

NFSA speaks to three Number 96 experts – series creator David Sale, TV historian Andrew Mercado and author Nigel Giles – about the groundbreaking 1970s soap opera. The series that financially saved the 10 Network – many firsts on the show including various storylines involving issues of gender, sexuality, relationships, taboo topics etc. "Tonight at 8.30 television loses its virginity" was the opening night ad campaign.

www.dropbox.com/sh/0vp7c3cmY3uq49t/AAAAjcbXnb48Kv_B_hXqbSva?dl=0

[Simon Townsend's Wonder World | NFSA](#)

Simon Townsend's Wonder World! (1979–87) was Australia's first current affairs-style TV program for kids on a commercial network. It dominated the after-school timeslot for Network Ten, built a loyal following of viewers and made household names of Simon Townsend and Woodrow the Bloodhound.

[Young Talent Time 50th anniversary | NFSA](#)

Young Talent Time is celebrated 50 years since its debut on 24 April 1971. The variety show, which ran for more than 800 episodes, was an important part of many Australian childhoods with its enduring mix of music, dance, fun, friendship and family. The show kick-started many successful careers including Tina Arena, Dannii Minogue, Debra Byrne, Jamie Redfern, Jane Scali, Sally Boyden, Karen Knowles and Philip Gould.

[Prisoner | NFSA](#)

On 27 February 1979, one of Australia's most addictive soap operas debuted on Network Ten. It finally came to an end after nearly eight years and 692 episodes, on 11 December 1986.

Early Australia Cinema

[The McDonagh Sisters: Early Australian Female Filmmakers | NFSA](#)

This collection celebrates the work of the McDonagh sisters. In the 1920s, they became the first women to own and operate a film production company in Australia. They enjoyed critical and box-office success with their 1920s silent features before Paulette directed some notable short documentaries in the 1930s.

[Lumière | NFSA](#)

The Lumière Collection includes some of the oldest footage in the NFSA collection: over 30 short films made in 1899. Produced by Frederick Charles Wills and Henry William Mobsby, these films record Queensland agricultural processes and daily life in Sydney and Brisbane. This collection includes footage of trams, trains and ferries: an early record of public transport designed to meet the needs of Australia's growing cities.

[Corrick Collection: Digital Restoration | NFSA](#)

The Corrick Collection of films has now been digitised and is once again able to be shared with audiences.

Jedda – Charles Chauvel's last film and the first colour feature film made in Australia.

[Jedda: White baby fly out, black baby fly in | NFSA](#); [Jedda: Jedda dreaming again | NFSA](#)

[Jedda premiere, Star Theatre, Darwin, 1955 | NFSA](#); [Jedda: Marbuck's madness | NFSA](#)

[Music creates the narrative in Jedda | NFSA](#)

Australian Capital Cities

[Hobart time capsule | NFSA](#) ; [Brisbane Time Capsule | NFSA](#) ; [Melbourne Time Capsule | NFSA](#)

[Sydney time capsule | NFSA](#) ; [Adelaide Time Capsule | NFSA](#) ; [Perth Time Capsule | NFSA](#)

[Darwin Time Capsule | NFSA](#) ; [Canberra time capsule | NFSA](#)

News and Current Affairs (Newscaf)

[Newsreels - Cinesound Movietone | NFSA](#)

Cinesound Movietone Australian Newsreel Collection held at the NFSA comprises 4,000 newsreels from 1929 to 1975. The newsreels are generally between one and five segments each, with some extended 'special editions' that are up to 10 minutes in length. They cover significant events in Australian social, cultural and political history.

[Newscaf 30th Anniversary | NFSA](#)

In 2018 the NFSA celebrated 30 years of our News and Current Affairs Program. The genesis of the Newscaf Program was the NFSA's Slice of Life Project: Bicentennial Australia on Radio and Television. This project created a comprehensive broadcast collection of events large and small relating to the Bicentennial year. The success of this project led to the establishment of a permanent program to acquire television news and current affairs bulletins from around Australia for every day.

Also: [Newscaf: Christmas lights around Australia | NFSA](#)

[Australian TV Weather Presenters | NFSA](#)

[Famous faces at the Opera House | NFSA](#)

Audio Collections

[The Sounds of Australia | NFSA](#)

Established in 2007, the Sounds of Australia is the NFSA's selection of sound recordings with cultural, historical and aesthetic significance and relevance, which inform or reflect life in Australia.

[John Hutchinson - Stereo Atmos Series. Uher. Excerpt 1\(Circa 1963\) in John Hutchinson - Stereo Atmos Series. Uher \(soundcloud.com\)](#)

A series of highlight excerpts from the John Hutchinson Birdcall Collection: Stereo Atmosphere's. Recorded on Uher device, C1963, Kimberley Pilbara Region, Western Australia

[Jack Grimsley – Composer of Ad Jingles and TV Themes | NFSA](#)

Jack Grimsley is responsible for some of the most recognisable Australian music of the 1960s and '70s. He wrote a lot of memorable advertising jingles and TV theme music, with his music being heard on popular shows like *Sale of the Century* and *The Mike Walsh Show*. He was also the Musical Director at Network Ten for 22 years (1966 – 1988).

[Stream NFSA | Listen to Australia's Amateur Hour playlist online for free on SoundCloud](#)

Australia's Amateur Hour was a radio talent show that Australians took to their hearts. It ran from 1940-1958, and has been described as 'the largest radio show of all in the 1940s'.

[Women in Radio | NFSA](#)

Celebrating the women who played an important professional role during Australia's early years of radio broadcasting and became pioneers in media production techniques.

Oral History: Helen Reddy on the impact of 'I Am Woman'

www.nfsa.gov.au/collection/curated/helen-reddy-oral-history-excerpt-impact-i-am-woman

[Gaywaves | NFSA](#)

Gaywaves was Sydney's first gay and lesbian radio program. It was considered groundbreaking when it went to air in November 1979, at a time when homosexuality was still illegal in New South Wales.

Documents and Artefacts

[Unpacking a blue dress from The Sapphires | NFSA](#)

NFSA staff unpack a blue dress, as worn in *The Sapphires* (Wayne Blair, Australia, 2012).

[Skippy tea set | NFSA](#)

Made by the TV program's production company Fauna Production Pty Ltd, this is 'Skippy's very own tea set'. The tea set is modelled to look like fine English china but is made of pastel blue plastic. Each item in the set has a sticker on the front showing a stylised kangaroo and the Skippy logo.

[The magic of glass | NFSA](#)

This short film explores key points in the history of the magic lantern and the special effects invented to create animation.

[Tutus and fake boobs | NFSA](#)

The cult hit 'Starstruck' is one of the Australian films digitally restored as part of NFSA Restores. Here are two of the film's fabulous costumes, designed by Terry Ryan and Luciana Arrighi.

[Wurlitzer 1015 Jukebox | NFSA](#)

If there was one item that symbolises the post-war rock'n'roll era, the Wurlitzer Jukebox would be it.

[Polish film posters | NFSA](#)

The art of poster-making flourished in Poland following the Second World War. There were two main state institutions that commissioned artists to create posters: Film Polski (Polish Film) and Centrala Wynajmu Filmow (Movie Rentals Central).

[100 years of Berlei | NFSA](#)

Delight in this elegant sample of cinema and TV ads from the 1920s to 1960s for Australian underwear brand Berlei. The collection also includes beautiful hand-coloured glass slides used to train Berlei corsetieres, the specialists who fitted corsets.

Oral History

The Oral History program collects contemporary interviews with key professionals, practitioners and established and emerging artists in the Australian audiovisual industry.

[Oral History - Musicians | NFSA](#)

From punk rockers to pop darlings, these Oral History interviews highlight the depth and diversity of Australian music.

[Mental As Anything Debut Album 'Get Wet' Turns 40 | NFSA](#)

In November 1979 Australian band Mental As Anything released their debut album 'Get Wet' to an enthusiastic reception.

Interviews with actress Nadine Garner, Dave Mason and Steven Oliver about the effects the 2020 COVID-19 pandemic has had on the many people working in the arts industry in Australia.

[Nadine Garner interviewed on the impact of COVID-19 | NFSA](#)

[Dave Mason Oral History Interview Excerpt | NFSA](#)

[Steven Oliver interview on the impact of Covid-19 | NFSA](#)

This project is supported by the Australian Government through the Office for the Arts.



Australian Government

**Department of Infrastructure, Transport,
Regional Development and Communications**
Office for the Arts