

Film Australia

Annual Report 2001–2002



Annual report of Film Australia Limited
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Images

Front cover: (l to r)

Everyday Brave: Mistake Creek,

Fortress Australia,

East Timor—Birth of a Nation: Rosa's Story,

The Trouble with Merle

Back cover: (l to r)

Fearless—Stories from Asian Women:

The Price of Freedom,

Welcome to the Waks Family,

In the Realm of the Hackers

Title page:

Stills from *Film Australia's Outback DVD*



FILM AUSTRALIA
Film Australia is a Federal
Government owned company

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Letter to the Minister

Senator The Hon Rod Kemp
Minister for the Arts and Sport
Parliament House
Canberra

Dear Minister

It gives me great pleasure and pride to present the Film Australia Limited Annual Report for 2001–2002.

Following the September 2001 announcement of the Government's Film Industry Package, which included a commitment to funding the company's community services, Film Australia has progressed plans for the improvement and upgrading of the library, distribution and facilities services it offers to the audio-visual production sector.

As foreshadowed in the company's most recent corporate plan, the costs of that work have contributed to an operating loss for the year, though it is slightly lower than forecast. However, a necessary revaluation of Film Australia's Lindfield property has resulted in the company recording a profit for 2001–2002.

Once again, Film Australia productions have continued to win audiences, acclaim and awards during the year. In announcing the Film Industry Package, the Government also committed to renewal of Film Australia's National Interest Program for five years from 2003–2004. This undertaking has created unprecedented continuity of planning and development for future National Interest Program productions.

I'm confident that they will further the company's important work of creating a record of Australian life and concerns, and look forward to delivering them to you and to Australian audiences in the years to come.

Yours sincerely

A handwritten signature in black ink, appearing to be 'R Fisher', with a long horizontal line extending to the right below the signature.

Robert Fisher
Chairman

Company Profile

Film Australia is one of the nation's largest producers of television documentaries and educational programs. Though an integral part of the Federal Government's film program, Film Australia is neither a funding agency nor broadcaster.

It is a Federal Government-owned production and distribution company—an integrated business which performs a community service. Its mission is the creation of an audio-visual record of Australian life, through the commissioning, distribution and management of programs which deal with matters of national interest to Australia or illustrate and interpret aspects of Australian life.

Film Australia receives finance from the Federal Government under a contract requiring the company to devise, produce and distribute National Interest Program productions. It acts as the executive producer of such programs, drawing the creative and technical talent needed to produce them from Australia's independent documentary production industry.

Film Australia supports the Australian documentary sector not only by the commissioning of National Interest Program production, but through the provision of services and facilities.

It offers a world-wide distribution service for both National Interest Program and independently produced documentaries, marketing them to broadcasters in Australia and overseas and to schools, universities and community groups throughout Australia.

Film Australia's Library houses a unique collection of titles spanning over 80 years of Australia's history and licenses them, and the valuable archival materials they contain, to the production industry.

The company occupies a purpose-built film and television production facility at Lindfield in Sydney. The site provides screening venues, a sound stage, sound post-production facilities, a film laboratory, production offices, editing and transfer suites used not only by many Film Australia and low-budget independent film and television productions, but by long-term tenants who operate production facilities and service companies from Film Australia's premises.

Mission

The creation of an audio-visual record of Australian life, through the commissioning, distribution and management of programs which deal with matters of national interest to Australia or illustrate and interpret aspects of Australian life.

Objectives

- 1 Commissioning and delivery of a diverse slate of high-quality National Interest Program productions.
- 2 The widest possible distribution and exhibition of National Interest Program titles and of independently produced documentaries acquired for distribution.
- 3 The collection and effective management of audio-visual materials recorded under the National Interest Program.
- 4 Support of the independent documentary production sector through achievement of objectives 1–3 above and through the provision of facilities and services to the low-budget production industry.
- 5 Effective and efficient management of Film Australia and its resources for its shareholder—the Commonwealth of Australia.

Board of Directors & Senior Executives

Board of Directors



Robert Fisher
Chairman



Eve Mahlab
Deputy Chair



Sharon Connolly
Chief Executive Officer
and Managing Director



John Hirst
Director



Megan McMurchy
Director



Sue Murray
Director

For details of all directors
and their terms,
see page 51 of this report.

Senior Executives



Franco di Chiera
Executive Producer



Anna Griève
Executive Producer



Mark Hamlyn
Executive Producer



Deborah Coombe
Director,
Business Services



Augustus Dulgaro
Director, Sales



Philip Saggors
Director,
Corporate Management



Matthew Tucker
Site and Facilities
Manager

Senior Executives

Sharon Connolly

Chief Executive Officer

Appointed Chief Executive Officer of Film Australia in July 1997. An executive producer with the company from 1993, she was previously an independent filmmaker and has held various positions with the ABC and Film Victoria. Was a founding director of Yarra Bank Films, and has served on the Board of Film Victoria and the Council of the Screen Producers Association of Australia, and as Deputy Chair of the Australian Documentary Conference.

Deborah Coombe

Director, Business Services

Joined Film Australia in 1997 in a contractual role and was appointed Director, Business Services in 1999. Has wide experience in financial and business management in both the private and public sectors, including National Mutual Life Association, WC Penfolds and Sydney Water.

Augustus Dulgaro

Director, Sales

Joined Film Australia in 2000. Previously Manager of Distribution and Marketing at Total Film and Television, he was associate producer of *Aria & Pasta* and has worked with Hayden Film Distribution, ABC Films and Footprint Films.

Philip Saggors

Director, Corporate Management

Appointed Director, Corporate Management in March 2002, having previously undertaken a number of short-term legal and management projects for Film Australia. Practised as a solicitor in the areas of commercial and corporate law for many years, most recently for Blake Dawson Waldron, Mail TV and Sydney Airport. Has wide experience in corporate legal, company secretarial and business affairs areas, principally in media and communications organisations including the Seven Network and Optus Vision.

Matthew Tucker

Site and Facilities Manager

Joined Film Australia in 1994 as Operations Supervisor and was appointed Site and Facilities Manager in 2000. An experienced editor and post-production consultant, he has worked on a wide range of documentary and short drama productions over the past 20 years. A founding member and former president of the Australian Screen Editors Guild.

Franco di Chiera

Executive Producer

Joined Film Australia in 1999. Formerly Commissioning Editor at SBS Independent and Development Executive at ScreenWest. Has produced and directed documentaries such as *The Artist The Peasant*, *The Joys of the Women*, *No Milk No Honey* and the series *Under the Skin* and *Three Forever*. Was SBS Executive on *The Quiet Room* and *From Sand to Celluloid*. His programs as a Film Australia executive producer include this year's *East Timor—Birth of a Nation*, *Fearless—Stories from Asian Women*, *In the Realm of the Hackers* and *Welcome to the Waks Family*.

Anna Grieve

Executive Producer

Joined Film Australia in 2001. Previously an independent filmmaker who has produced documentary series such as *Federation* and *Myths of Childhood*, and co-directed documentaries such as *Pram Factory* and *Lake Pedder*. A former Film Australia Board member, she has served on the Councils of the Australian Film, Television and Radio School and the Screen Producers Association of Australia and on the Documentary Committee of the Australian Screen Directors' Association. Her programs as a Film Australia executive producer include this year's *Human Contraptions* (with Stefan Moore) and *Film Australia's Outback*.

Mark Hamlyn

Executive Producer

Joined Film Australia in 1999. A former head of ABC Television Documentaries and executive producer of ABC's Television Science Unit, where he developed the popular science series QUANTUM. Also executive produced the ABC history series *Time Frame*. His programs as a Film Australia executive producer include this year's *Australian Biography*, *Everyday Brave* and *The Trouble with Merle*.



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“deserves to be heard by every Australian who was riveted to the events of late 1999, and who remain anxious for the rebuilding task ahead.”

Corrie Perkin
The Sunday Age
on Rosa's Story

“The strength of this documentary...is that it does not ignore the factionalism and disunity that is part of East Timorese political life.”

Michael Day
The West Australian
on Lu Olo's Story

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East Timor—Birth of a Nation

A two-part series that looks at how a country is born, literally from the ashes of the past.

1 Rosa Martins, whose struggle to rebuild her family is told in *Rosa's Story*. Photo by Valeriu Campan.

2 Luigi Acquisto filming two of Rosa Martins' children in Dili. Photo by Valeriu Campan.

3 Lu Olo and the Fretilin Central Committee releasing doves. Photo by Valeriu Campan.

Chairman's Report

The 2001–2002 year has been an energetic and optimistic one for Film Australia. Early in the year, in September 2001, the Federal Government announced its Film Industry Package. Funding for Film Australia's community services was included in an impressive range of initiatives developed to support Australia's film and television industry.

Previously Film Australia's funding from Government was limited to monies received for production activities under the National Interest Program. New Government support for Film Australia's library, distribution and facilities activities will enable the company to continue providing these services to the production sector and, through its work, to Australian audiences for documentary and educational programs.

Indeed, though community service funds do not become available to the company until 2002–2003, already they have had a substantial impact on Film Australia's activities. Plans to accelerate preservation and access work in the company's Library have developed during the year. And Film Australia has commenced essential maintenance projects and renovation of formerly under-used sections of the Lindfield studio complex to enhance the amenity of the site and increase space available for use by private sector film and television production and service companies.

The company's financial result for the year reflects this work. Film Australia's corporate plan and budget for the 2001–2002 year anticipated a significant operating loss, though careful control of company expenditure and good revenue outcomes in the company's Sales division have resulted in a slightly lower loss than that forecast. Nonetheless, the company has this year recorded a profit due to a necessary revaluation of the company's land and buildings.

In announcing the Film Industry Package, the Government also committed to renewal of Film Australia's National Interest Program for five years from 2003–2004. This undertaking has created unprecedented continuity of planning and development of National Interest Program productions.

Significant National Interest Program titles were released during the year, including the eighth series of *Australian Biography* which profiles prominent Australians, 55 to date, who have made their mark on our national life. This year, Film Australia has

embarked upon an ambitious new stage of the *Australian Biography* project. Launching the latest series, Senator Rod Kemp, Minister for the Arts and Sport, also announced commencement of work on *Australian Biography Online*, a collaboration between Film Australia and the National Library of Australia. This development will ultimately make *Australian Biography* interviews available in their entirety to students, researchers and the public.

Among other titles released during the year was *East Timor—Birth of a Nation*. Launched by Senator Richard Alston, Minister for Communications, Information Technology and the Arts, the series screened on ABC Television to mark the occasion of East Timorese independence. Already one of its episodes, *Rosa's Story*, has received and been nominated for some prestigious awards.

These and the many other achievements of the company throughout the year could not have been accomplished without the hard work and commitment of Film Australia staff, and the support of its Board. Sue Murray joined the Board in September 2001 and directors John Hirst and Megan McMurphy have recently been reappointed for a further three years. I would like to thank all directors and staff for their efforts.

My thanks also go to all those who have worked with Film Australia during 2001–2002, including our Ministers, their staff and staff of the Department of Communications, Information Technology and the Arts, and of the Department of Finance and Administration.

Finally and most importantly I would like to thank Film Australia's CEO, Sharon Connolly, for her continuing hard work on behalf of the company and the support that she has provided to me and all Board members.



Robert Fisher
Chairman



“This is the footage future generations will use to draw a perspective on the way things were.”

Doug Anderson
The Sydney Morning Herald

“A combination of archival visual material, still and moving, as well as contemporary footage taken at each interview, *Australian Biography* proves to be an unusual mixture of historical record and TV entertainment.”

Helen Musa
The Canberra Times

Australian Biography

Profiles some of the most extraordinary Australians of our time.

1 Unionist and environmentalist, Jack Munday.

2 Actress, Diane Cilento.

3 Aboriginal elder, Bill Harney.

4 Children's court magistrate, Barbara Holborow.

The Year at a Glance

September 2001

- Senator Richard Alston, Minister for Communications, Information Technology and the Arts announces the Federal Government's Film Industry Package, which includes a commitment to provide \$2.7 million annually, indexed and ongoing, to support Film Australia's continuing provision of library, facilities and distribution services. The Government also commits to renewal of Film Australia's National Interest Program for five years from 2003–2004.
- Sue Murray is appointed to Film Australia's Board.

October 2001

- *Our Brother James* is launched by Professor Ian Webster AO, Chair of the National Advisory Council for Youth Suicide Prevention. The production is subsequently nominated for a number of awards, and wins the 2001 Australian Writers' Guild Award for documentary (public broadcast).

November 2001

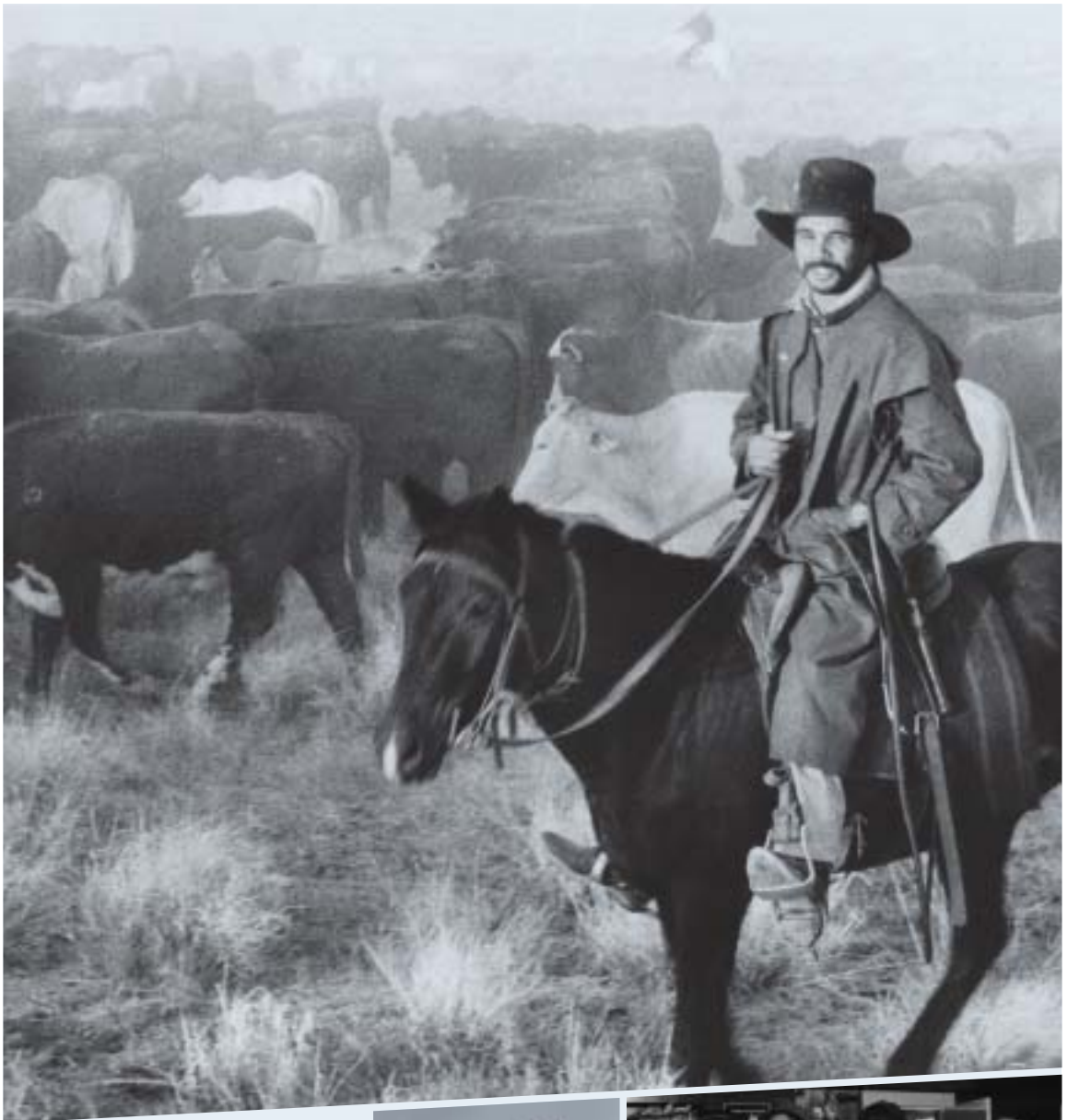
- *Facing the Music* wins the IF Award for best documentary and the Australian Film Institute Award for best documentary. The production goes on to win numerous other awards, including the Film Critics Circle of Australia Award for best documentary in February 2002.
- Having been a finalist in the factual category of the British Academy of Film and Television Arts (BAFTA) Interactive Entertainment Awards, *Mabo–The Native Title Revolution* wins the Apple Award for excellence in arts and culture at the 2001 Australian Interactive Multimedia Industry Association (AIMIA) Awards.

May 2002

- *East Timor–Birth of a Nation* is launched by Senator Alston at the REAL: Life on Film Documentary Film Festival. The series wins the SBS Award for promotion of cultural diversity and is broadcast to coincide with East Timorese independence celebrations.

June 2002

- Film Australia announces appointment of the Australian Children's Television Foundation to distribute the company's catalogue of children's programs.
- Senator Rod Kemp, Minister for the Arts and Sport launches the eighth series in the *Australian Biography* project. He also announces commencement of development of *Australian Biography Online*, a collaboration with the National Library of Australia.



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Film Australia's Outback DVD

The Australian outback—real and imagined—is captured in this diverse and fascinating selection of films from the Film Australia archives.

1 Still from *The Last Great Cattle Drive* (1988).

2 Still from *Journey of a Nation* (1947).

3 Still from *Saturday* (1979).

CEO's Report

2001–2002 was the fourth of Film Australia's five-year National Interest Program agreement with the Commonwealth of Australia and it saw the completion of programs which make timely contributions to discussion—and to the record—of our national concerns, character and celebrations.

The year's production slate was characterised by personal stories of Australians and their neighbours in Asia and the Pacific. Series such as *Australian Biography*, *Everyday Brave*, *Fearless—Stories from Asian Women* and *East Timor—Birth of a Nation* drew on the experiences of individuals to explore our lives and times. In *Ordinary People* and *The Trouble with Merle*, highly personal stories also offer audiences access to larger themes of history, politics and myth-making.

However, as in previous years, the 2001–2002 National Interest Program output was notable for diversity not only of subject matter, but also of form and approach. Programs such as *Fortress Australia* and *In the Realm of the Hackers* explore historical stories, whilst *Welcome to the Waks Family* observes years in the life of one of Australia's largest families. *Human Contraptions* displays animator Bruce Petty's highly original views on social institutions. In the company's latest new media production—its first to be designed for release on DVD—users journey through decades of life and filmmaking in remote parts of the country. The production, devised to mark the Year of the Outback, newly presents films from Film Australia's library of heritage and contemporary Australian material, enhanced by interviews and study notes.

In order to research and record material for Film Australia productions, filmmakers and their crews have travelled widely, in every state and territory in Australia as well as to a number of relevant overseas locations. The fact that Film Australia has this year worked with talented filmmakers from Victoria, Queensland, Western Australia, NSW and the Northern Territory has contributed greatly to the company's ability to represent diverse national perspectives.

This work could not be achieved without the support of partners. State agencies including Film Victoria, the Pacific Film and Television Commission, the New South Wales Film and Television Office, Screen Tasmania, ScreenWest and the Lotteries Commission of Western Australia have provided assistance to National Interest Program productions this year. So too have SBS Independent, the Australian Broadcasting Corporation, the Australia Council and the National Council for the Centenary of Federation.

During the year Film Australia National Interest Program productions have continued to win recognition and respect in Australia and around the world. Most notable was the 2000–2001 title *Facing the Music* which has earned numerous significant awards, among them the 2001 Australian Film Institute Award for best documentary and the Film Critics Circle of Australia 2001 Award for best documentary. The Australian Catholic Film Office named the documentary Australian Film of the Year in 2001.

Facing the Music was the work of Bob Connolly and Robin Anderson, makers also of the celebrated documentaries *Rats in the Ranks*, *Black Harvest*, *Joe Leahy's Neighbours* and *First Contact*. This year, at the age of 51, Robin Anderson died, following a short battle with cancer. Film Australia is deeply grateful to Robin for the films she and Bob made, two of which were produced under the National Interest Program. Her commitment to excellence, her intelligence and determination will be greatly missed by those of us at Film Australia who were privileged to work with her.

Executive producer of *Facing the Music* was Stefan Moore, whose other Film Australia credits included *Bush Mechanics—The Series*, *Selling Australia* and *Cunnamulla*. This year, after three years in which he made an impressive contribution to the company's National Interest Program catalogue, Stefan left Film Australia to take up a position with ABC Television. Appointed to his Executive Producer position is Anna Grieve, a documentary filmmaker whose producing credits include the Film Australia series *Myths of Childhood* and *Federation*.

An additional senior management position of Director, Corporate Management was created and filled during the year in order to ensure the most effective management of resources required to meet Film Australia's various statutory and reporting obligations. Philip Sagggers, a lawyer with broad experience in media organisations, was appointed to the position in March 2002.

The creation of the Director, Corporate Management position was a necessary precursor to the implementation of strategies designed to improve and extend the delivery of Film Australia's community services, once new Federal Government funds for the company's library, distribution and facilities activities become available in 2002–2003.

Indeed, preparations for the acceleration of database and preservation work in Film Australia's Library were well advanced by the close of the 2001–2002 year. Long-awaited site maintenance and refurbishment projects were also underway, in order to meet increasing demand from low-budget productions, production companies and industry service providers keen to locate themselves within a cluster such as the Lindfield site.

The company's Sales division this year exceeded its revenue expectations and secured many more licence agreements for Film Australia titles than in the previous year. It is anticipated that the fragmentation of the marketplace for audio-visual product will require the company to continue securing increased numbers of licences in order to achieve similar revenue targets in future.

This year the company appointed the Australian Children's Television Foundation (ACTF) to distribute Film Australia's children's catalogue. Though Film Australia no longer produces children's drama programs, its catalogue contains 100 hours of children's programs which have continuing marketplace potential. The ACTF, with its reputation for producing and marketing quality programming for children, is well placed to distribute Film Australia programs to both international and domestic markets, and to promote their educational use.

Film Australia will continue to grow its reputation as the nation's leading distributor of Australian "social" documentary. The company is not only committed to securing broadcast licences for Film Australia titles, but also to providing relevant, quality local content to Australian educational institutions. The redevelopment of its website during the year improved the company's capacity to support educational use of its programs, whilst also resulting in more accessible information about the company and all of its activities.

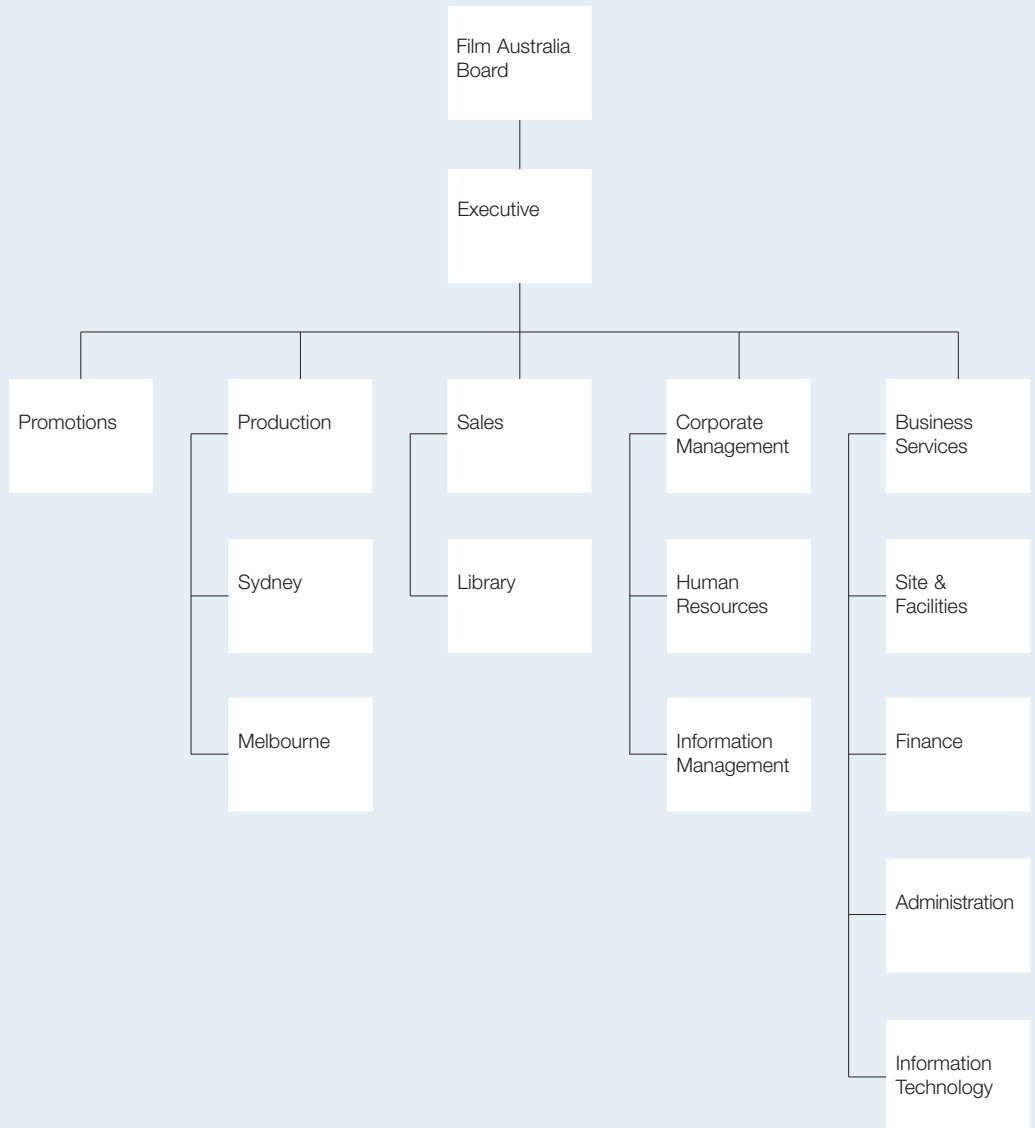
Given Film Australia's dedication to support of the independent production sector, the company has been most concerned in 2001–2002 to ensure that users of its programs and services are aware of all the company can provide.

Its offerings have been greatly strengthened by the work achieved during the year, and by the Federal Government's commitment to community services funding and renewal of the National Interest Program agreement to 2008.



Sharon Connolly
Chief Executive Officer

Company Structure





“raises fascinating issues of identity, race and fame”

Raymond Gill
The Age

“it is the piecing together, the detective work, that becomes as absorbing as the mystery itself”

Brian Courtis
Sun Herald

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The Trouble with Merle

Explores Tasmania's passionate but challenged claims to be the birthplace of 1930s film star, Merle Oberon.

1 A portrait of Merle Oberon at the height of her fame.

2 Harry Selby, who is revealed to be Merle Oberon's brother. Photo by Himan Dhamita.

3 Edyth Langham, a former journalist who interviewed Merle Oberon in Hobart in 1978. Photo by David Noakes.

Production

Objective Commissioning and delivery of a diverse slate of high-quality National Interest Program productions

Film Australia receives finance from the Commonwealth Government under the National Interest Program Agreement, requiring the company to devise, produce and distribute programs that deal with matters of national interest to Australia and the Australian people. Under the current five-year contract, the company must deliver 100 programs by 2003.

All National Interest Program productions are commissioned from and made by Australian creative and technical personnel who constitute Australia's independent documentary sector.

In 2001–2002, Film Australia's National Interest Program has continued to strengthen its reputation for production of high-quality and relevant documentaries. This year, Film Australia delivered 19 productions under the National Interest Program. Documentaries covered a wide variety of subjects, from the emergence of East Timor as an independent nation, to the motivations of computer hackers, to the life of Australia's largest family. History and the kinds of debates that arise when we discuss the past were explored in documentaries dealing with diverse subject matter, from the story of Australia's cold war flirtation with becoming an atomic power, to Tasmania's passionate but challenged claims to be the birthplace of 1930s film star, Merle Oberon.

Women in politics were the focus of two contrasting projects: one a remarkable glimpse behind the scenes of the One Nation phenomenon; the other a new series on human rights defenders.

A series designed not only to profile and celebrate Indigenous Australian achievers, but also to offer production opportunities and skills development to Indigenous filmmakers, was completed this year. The series was written and directed by emerging Aboriginal and Torres Strait Islander filmmakers and made in conjunction with two Indigenous production companies.

National Interest Program productions delivered in 2001–2002

Among the series completed this year is the landmark documentary project *East Timor—Birth of a Nation*. Narrated by Cate Blanchett and written by Luigi Acquisto, this two-part series looks at how a country is born, literally from the ashes of the past, and how the East Timorese people are working to build a future. The first one-hour episode, *Rosa's Story*, was directed by Acquisto. It documents a young woman's struggle to rebuild her life and reunite her family in the aftermath of East Timor's independence. The second episode, *Lu Olo's Story*, directed by Acquisto and Andrew Sully, tracks a resistance soldier's difficult transition to political leader. The programs also feature newly elected President of East Timor, Xanana Gusmao.

East Timor—Birth of a Nation was made in association with Victorian-based company Abracadabra Film & Television Productions, with Acquisto and Stella Zammataro producing and Andrew Sully as associate producer. It was developed with the assistance of Film Victoria and produced with the assistance of the Australian Broadcasting Corporation. Senator Richard Alston, Minister for Communications, Information Technology and the Arts, launched the series at the REAL: Life on Film Documentary Festival on 7 May 2002. It was first broadcast on ABC-TV on 23 and 30 May following the official declaration of East Timor's independence on 20 May. An accompanying website at www.abc.net.au/etimor was produced by the ABC in association with Film Australia and Abracadabra. The series was also included in the inaugural East Timor Human Rights Documentary Festival, held in conjunction with nationwide independence celebrations, and attracted audiences of over 3000 people each night during its season in Dili.

The episode *Rosa's Story* has already attracted five nominations in the Australian Film Institute (AFI) Awards, including Best Documentary. Winners will be announced later in 2002.

Fearless—Stories from Asian Women is a series examining the lives of women from four different cultures in their fight for social justice. This year saw the production of the first two episodes. *Explosive Devices* features Doris Nuval, a former terrorist who describes her transformation from public enemy number one to public broadcaster. *The Price of Freedom* tells the story of Bangladeshi writer Taslima Nasrin and her struggle against women's oppression and the forces of religious fundamentalism. Made in association with Western Australian production company Mask Productions, with the involvement of Wildfilm Australia, the series was developed and produced with the assistance of ScreenWest and the Lotteries Commission of Western Australia, and produced in association with SBS Independent. Narrated by Rachel Ward, *Fearless—Stories from Asian Women* is written by Mathew Kelley, who co-directs with Peter Du Cane. Samantha Kelley and Du Cane are producing.

The first five episodes of *Human Contraptions* have been completed by Academy Award winning animator Bruce Petty. In this series of ten five-minute films, Petty takes a satirical look at the "contraptions" that shape our lives. Education, globalism, government, the law and even the brain are transformed by Petty into evolving machines, using the wry, ironic style that is his hallmark. Made with the assistance of the Australian Broadcasting Corporation, the series is produced by Deborah Szapiro and edited by Sam Petty.

Everyday Brave is a six-part series profiling Indigenous Australians whose wisdom, strength and commitment are inspiring. The series was completed this year with delivery of the final four episodes. *For Who I Am*, written and directed by Danielle Maclean, focuses on Bonita Mabo, widow of Eddie Mabo, and her campaign to gain recognition for Australia's South Sea Islander people. *Mistake Creek*, directed by Allan Collins and written by Mitch Torres, follows Steven Craig who, with his wife Jo-Anne, manages a highly successful cattle station for its traditional owners. Both episodes were produced by Priscilla Collins in association with CAAMA Productions.

Ray Cotti was born black but brought up white; his search for identity is the subject of *Stranger in My Skin*, written and directed by Darlene Johnson. *Jetja Nai Medical Mob*, written and directed by Catriona McKenzie, tells the story of Naomi Mayers, Chief Executive Officer of the Aboriginal Medical Service in Sydney's Redfern, who is highly respected in Australia and overseas for her expertise and commitment to Aboriginal health. These two episodes were produced by series producer Rod Freedman in association with Macumba Media Enterprises.

Everyday Brave was produced with the support and assistance of ScreenWest, the Lotteries Commission of Western Australia, the National Council for the Centenary of Federation and the Australia Council and in association with the NSW Film and Television Office, Pacific Film and Television Commission and SBS Independent. It will screen on SBS-TV from 18 October 2002.

The *Australian Biography* project completed its eighth series of in-depth interviews, which feature individuals who have had major impacts on the nation's cultural, political and social life. This year's additions were profiles of: Diane Cilento, internationally acclaimed actor and 1960s celebrity; Bill Harney, Aboriginal elder and storyteller; Barbara Holborow, a former magistrate who served 12 years in the children's court, where her compassion and outspokenness were legendary; and Jack Munday, the former trade unionist who helped shape the development of Australia's cities through his union's famous "green bans" in the 1970s. Sadly, the year also saw the passing of two of the collection's previous interviewees: Liberal Party matriarch and conservationist, Dame Rachel Cleland and Northern Territory pioneer, Lily Ah Toy.

Produced and directed by Robin Hughes, *Australian Biography Series 8* was launched by Senator Rod Kemp, Minister for the Arts and Sport at the National Library of Australia on 26 June 2002. It began screening on SBS-TV on 5 July 2002.

In addition to documentary series, Film Australia produced a number of one-hour programs covering both contemporary and historical subjects.

Fortress Australia uncovers one of the most extraordinary chapters in Australia's history—the brazen attempt by successive Australian governments to fortify the nation with atomic weapons. Set against a backdrop of cold war paranoia and fear of Asian aggression, the program explores the motives of the politicians, defence chiefs and scientists who set out to buy, then ultimately build, a nuclear arsenal. Narrated by Robyn Williams, it was written, directed and edited by Peter Butt, who also co-produced with Rob McAuley. A trailer for the film was made—including an educational endorsement from Richard Butler, former Chief of the UN Special Commission to Disarm Iraq—and distributed to over 800 educational institutions in Australia. The trailer was also available online in the first promotional program “showcase” on the relaunched Film Australia website. Produced with the assistance of the Australian Broadcasting Corporation, *Fortress Australia* screened on ABC-TV on 22 August 2002.

Also produced with the assistance of the Australian Broadcasting Corporation, *Ordinary People* follows One Nation candidate Colene Hughes over two years and two elections as her idealistic fervour slowly turns to disillusionment. Initially for Colene and her supporters, One Nation seems to offer true democracy and a way of knocking the country back into shape. But when Colene starts to question the control of party leaders, the gloves come off and, at the party's annual general meeting, the two forces collide. The program was written, directed and co-produced by Jennifer Rutherford with producer Martha Ansara, consultant producer Denise Haslem and editor Kit Guyatt. It screened on ABC-TV on 14 March 2002.

Welcome to the Waks Family is a rare invitation to step inside a family and a religious life that are extraordinary in almost every respect. With 17 children to the same two parents, everyday life in the Waks household is a logistical operation of monumental proportions. Living in Melbourne's suburbs, the family stands out in another way—it is part of an orthodox Jewish community that is largely closed off to secular life. Filmed over several years in Melbourne and New York, the program premiered at the REAL: Life on Film Festival in Melbourne in May 2002. Written by Jeff Bruer and director/producer Barbara Chobocky and co-produced by Rod Freedman, *Welcome to the Waks Family* was produced in association with SBS Independent and will screen on SBS-TV.

Written, directed and filmed by Kevin Anderson and produced by John Moore with Sulette Dreyfus as associate producer, *In the Realm of the Hackers* tells the story of Melbourne teenagers who hacked into some of the most secure computer networks in the world. Ten years after their arrest, this dramatised film uncovers not only how they did it, but why. It takes viewers headlong into the clandestine, risky but intoxicating world of the computer underground and charts the early days of the internet, both in Australia and overseas. It also reveals how the hackers' activities had far-reaching consequences for the future of the net, particularly in the area of regulation. Made in association with John Moore Productions, the program was developed and produced with the assistance of Film Victoria and the Australian Broadcasting Corporation and will screen on ABC-TV. It premiered at the Sydney Film Festival in June 2002.

The Trouble with Merle investigates the mysterious origins of Merle Oberon, one of the biggest movie stars of the 1930s and 1940s. For years, Tasmania delighted in the story spread by studio publicists that the exotic almond-eyed actress was born in Hobart. But even after she was revealed as Anglo-Indian, born in Calcutta, many Tasmanians remain convinced she was their island's most famous daughter. Written and directed by Mareé Delofski and produced by David Noakes, *The Trouble with Merle* was made in association with SeeView Pictures, developed with the assistance of the Australian Film Commission and the NSW Film and Television Office and produced with the assistance of the Australian Broadcasting Corporation. It premiered at the Sydney Film Festival in June 2002 and screened on ABC-TV on 29 August 2002.

Film Australia's Outback is the first DVD to be produced by the company and one of the first in Australia to be specifically made for the educational market. The Australian outback—real and imagined—is captured in a diverse and fascinating selection of films from Film Australia's archive. This innovative DVD includes some of the nation's most acclaimed documentaries from the early 20th century until today, as well as an award-winning animation and a short Henry Lawson drama. In addition to the films themselves, a wealth of behind-the-scenes information has been included, from interviews with the filmmakers to a gallery of production stills. A website link, providing access to material such as storyboards and production notes and a comprehensive study guide, makes this a powerful teaching tool as well as an entertaining introduction to life in Australia's remote areas. Introduced by Academy Award winning cinematographer, Dean Semler—who worked for many years at the Commonwealth Film Unit (later to become Film Australia)—the DVD was produced and directed by Denise Haslem. It will be released to the education market and ABC shops in late 2002 to celebrate the Year of the Outback.

Festivals and Awards

Critical recognition has already been received for three National Interest Program productions released in 2001–2002.

At the REAL: Life on Film Documentary Film Festival, *Welcome to the Waks Family* received an award for excellence in documentary filmmaking while *Rosa's Story from East Timor—Birth of a Nation* won the SBS Award for the promotion of cultural diversity through film, awarded for outstanding achievement in documentary filmmaking.

The *Everyday Brave* series was awarded the Tudawali Award for best television series at the Message Sticks Festival and the *Mistake Creek* episode won the Gold Award for documentaries in the cinema and television category at the Australian Cinematographers Society Awards for South Australia and Western Australia.

Programs released in previous years continued to receive accolades in Australia and internationally during 2001–2002.

The highly acclaimed feature-length documentary *Facing the Music* was awarded best documentary and best achievement in sound in a non-feature film at the AFI Awards. It was chosen as the year's best documentary by the Australian Film Critics Circle and as Australian film of the year by the Australian Catholic Film Office. At the IF Awards, it won the Discovery Network Award for best documentary, and filmmakers Bob Connolly and Robin Anderson were honoured with the Film Australia Living Legend Award. They also received the Chauvel Award in recognition of their distinguished contribution to Australian filmmaking at the Brisbane International Film Festival, where the audience voted *Facing the Music* most popular film and most popular documentary.

In the United States, the film won the White House Project Women and Leadership Award at the DoubleTake Documentary Film Festival and the Silver Conch at the Mumbai International Film Festival in India. It was also invited to screen on closing night at France's prestigious Cinéma Du Réel.

Dennis O'Rourke received the AFI Award for best direction in a documentary for *Cunnamulla*. The film also won awards in the United States for outstanding documentary at the Hollywood Documentary Festival and best documentary at the Hollywood Movie Awards as well as the Roland House Award for outstanding editing at the DoubleTake Festival.

Thomson of Arnhem Land received the audio/visual history prize at the NSW Premier's History Awards while *Our Brother James* picked up the Australian Writers' Guild Award in the documentary (public broadcast) category. The CD-Rom and website project *Mabo—The Native Title Revolution* was presented with the Apple Award for excellence in arts and culture at the Australian Interactive Multimedia Industry Association Awards.

Uncle Chatzkel added to its string of awards with three more American prizes: the Best Director Award, International Documentary at the New York International Independent Film and Video Festival, best documentary at the Sarasota Festival of Jewish Cinema and the audience award in the documentary category at the Washington Jewish Film Festival.

Ratings

Two series releases from 2000–2001 achieved impressive ratings on the ABC. *Selling Australia* was watched by an average of three-quarters of a million viewers each week from 14 August to 4 September while *Bush Mechanics—The Series* achieved ratings as high as 20 in some states when it screened in September 2001.

Forward Planning

The 2002–2003 year promises another collection of challenging and interesting productions under the National Interest Program.

Wildness will examine the legacy of two of Australia's greatest wilderness photographers, Olegas Truchanas and Peter Dombrovskis, while *Ted's Evolution* features the controversial research work of Australian scientist Ted Steele, which challenges reputations, careers and the theory of evolution.

Slow Food explores a global eco-gastronomic movement that champions traditional foods, biodiversity, social awareness and sensual pleasure. *Muddy Waters—Life and Death on the Great Barrier Reef* investigates the degradation of the reef and asks what can be done to save it. *Law and Order* journeys to the east Arnhem Land community of Yirrkala to see how Australia's legal system has failed to deal with the complexities of crime and social issues in Indigenous communities.

The life of contemporary Australian families will be revealed in *Under One Roof*, a series that journeys inside homes to find out what binds families together and what pressures force them apart.

Australian Biography continues with the ninth series of in-depth interviews that provide an invaluable record of our national experience, and a new website project hosted by the National Library of Australia, which will bring this important biographical resource online.

Projects in development include documentary series on the Anzac tradition, the growing gap between those people and communities who have access to the internet and those who do not, and the relationship that second-generation migrants have with their parents' original homelands. Individual films include a behind-the-scenes look at our parliamentary system, a history of West Papua and a biography of legendary Australian photographer, Frank Hurley.

Working with talented filmmakers from across the country, Film Australia continues to commission projects that will both inform and engage audiences and provide a lasting record of Australian interests and way of life.

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Fearless—Stories from Asian Women

Women from different cultures fight for social justice.

1 Bangladeshi writer Taslima Nasrin fights against the forces of fundamentalism.
Photo by Samantha Kelley.

2 Former terrorist turned public broadcaster Doris Nuval protests at a political rally in the Philippines.
Photo by Samantha Kelley.

Distribution

Objective The widest possible distribution and exhibition of National Interest Program titles and independently produced documentaries acquired for distribution

Film Australia provides a distribution service for National Interest Program titles and independently produced documentaries, marketing and licensing them to broadcasters and to educational institutions, libraries, community groups and retail outlets in Australia and overseas.

Film Australia distribution operates in an area of market challenge. Much of its catalogue consists of National Interest Program and independently produced history, arts and social issues documentaries which, given their limited commercial potential, have difficulty securing domestic and/or international distribution through private sector distributors. The company's distribution service ensures that Australian documentaries, most of which are financially supported by the Commonwealth through a variety of film and broadcast agencies, achieve the widest possible distribution and hence achieve cultural and commercial returns on Commonwealth investments.

Financials

Gross income for 2001–2002 is 16 per cent greater than projections, with substantial increases in revenue from domestic pay television sales and international video royalties.

Educational and video sales

The top ten titles for the year in terms of Film Australia unit sales were *The Back of Beyond*, *Mabo–The Native Title Revolution* CD-Rom, *Selling Australia*, *Exile and the Kingdom*, *City of Dreams*, *Uncle Chatzkel*, *The Yirrkala Film Project*, *Our Brother James*, *Mr Strehlow's Films* and *Bush Mechanics–The Series*. Strong sales were also achieved for *Long Tan–The True Story*, *Buried Country*, *The Real Flying Doctors*, *Open House* and *The Queen in Australia*.

A new educational catalogue was released in February 2002. Mini-catalogues on specific subject areas were distributed to educational audiences, in addition to regular fax and email campaigns and mailouts to notify of new releases and encourage off-air copying.

Fifteen study guides were added to the Film Australia website, including notes for *East Timor–Birth of a Nation*, *Facing the Music*, *Our Brother James*, *A Compassionate Rage*, *Ordinary People*, *Selling Australia* and *Mr Strehlow's Films*. Online ordering increased and membership also grew steadily, with over 800 members registered at the end of June 2002.

The relaunched Film Australia website now features a secure, streamlined online ordering process and more dynamic content as well as improved administrative functions.

Broadcast and non-theatrical licences

Film Australia's international activities in 2001–2002 focused on key markets: MIPCOM in October, International Documentary Filmfestival Amsterdam (IDFA) in November and MIPTV/MIPDOC in April. This was supported by trade advertising and a printed catalogue featuring 13 new releases.

This financial year, 110 broadcast and non-theatrical licences were contracted for 73 National Interest Program productions, a 62 per cent increase on the previous year. Licences for independent documentaries distributed by Film Australia increased by 133 per cent. *Welcome to the Waks Family* and the 2000–2001 productions *A Compassionate Rage*, *City of Dreams*, *Facing the Music* and *Bush Mechanics–The Series* attracted the greatest interest, along with the older distribution titles *Billion Dollar Crop*, *Born for the Fight* and *Rite of Passage*.

Programs from the back catalogue continue to find an audience. Titles such as *Cass* (1979), *How Wonderful* (1990), *Loaded* (1993) and *The Raid* (1995) were licensed for broadcast this year.

Internationally, China, Canada, South Africa, Ireland and Scandinavia were the keenest buyers. In Australia, significant sales were made to pay television broadcasters The History Channel, Odyssey and The Lifestyle Channel.

Three programs were licensed to ABC Enterprises for video sell-through: *Facing the Music*, *East Timor—Birth of a Nation* and the popular *Bush Mechanics—The Series*.

In addition, *Facing the Music*, *Uncle Chatzkel*, *Cane Toads—An Unnatural History*, *City of Dreams* and *The Queen in Australia* were licensed for public performance. Non-theatric screenings of a diverse range of Film Australia programs were also held at museums and other venues nationally and internationally. There was particularly strong demand for programs with Indigenous themes and those that could be used in Year of the Outback celebrations.

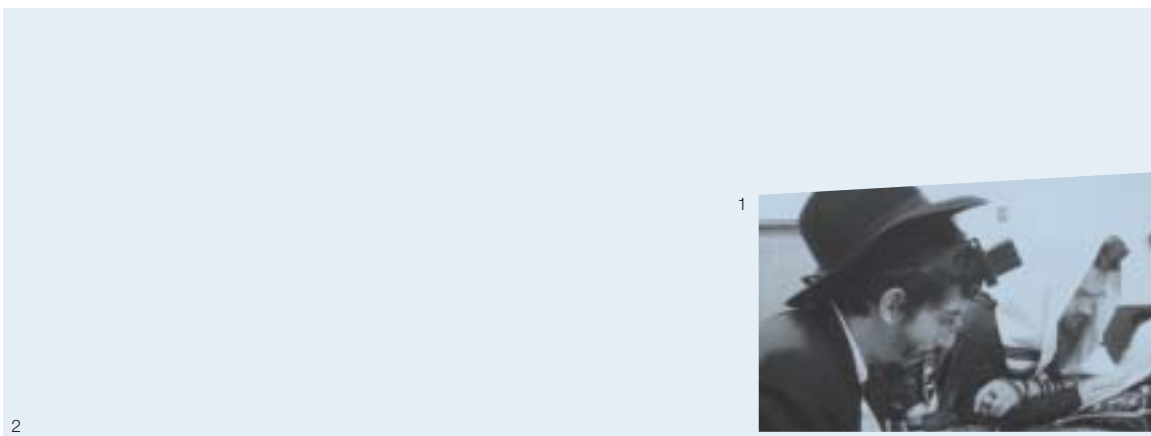
Children's catalogue

Film Australia's children's catalogue includes perennially popular programs such as *Spellbinder I & II*, *The Girl from Tomorrow*, *Escape from Jupiter* and *Johnson & Friends* and major sales to Disney, Canal+, Canal Jimmy and TVO were finalised in 2001–2002. However, as Film Australia no longer produces or acquires children's titles for distribution, rights have now been assigned to a dedicated children's program distributor—the Australian Children's Television Foundation—so as to better service this quality catalogue.

Forward planning

With a specialist distributor handling the children's catalogue, Film Australia will focus its attention on National Interest Program sales and plans to increase the number of independently produced documentaries acquired for distribution during the next 12 months.

Emphasis will continue to be placed on maximising the sales potential of each individual title—by communicating with domestic and international buyers and tailoring sales strategies to best meet the requirements of the marketplace.



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Welcome to the Waks Family

Meet one of the largest families in Australia—17 children to the same two parents, all raised within an orthodox Jewish community.

1 Shmayo Waks studying at the Lubavitch Yeshivah, New York. Photo by Rod Freedman.

2 Ten of the Waks children with their parents, Haya and Zephaniah Waks. Photo by Alex Freiberg.

3 Haya Waks making a wig. Photo by Alex Freiberg.



“There are two words that describe this film—staggering and frightening...Don't miss it.”

Nigel Wilson
The Australian

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Fortress Australia

Uncovers the attempt by successive Australian governments to fortress the nation with atomic weapons.

1 In the late 1960s, Prime Minister John Gorton (pictured here with soldiers in Vietnam) wanted to make Australia a nuclear power.

2 A soldier prepares for China's first nuclear explosion in 1964.

3 Australia hoped missile technology developed at Woomera would provide the means to deliver nuclear weapons.

Library

Objective The collection and effective management of audio-visual materials recorded under the National Interest Program

The Film Australia Library manages a collection of film, video, sound and stills materials in which the Commonwealth owns copyright. Dating back to the late 19th century and incorporating over 5000 completed productions, it is one of the largest and most historically significant sources of archival, documentary and stock footage in Australia.

To ensure preservation of such material, Film Australia strictly controls its use and, with the co-operation of the National Archives of Australia, its storage. Through both its distribution and stock-shot sales businesses, Film Australia makes its library accessible to audio-visual producers and, through them, to audiences at home and abroad.

Stock-shot sales

Significantly for the Library, the year 2002 marked the Year of the Outback and a Royal Jubilee. Archival outback footage was provided for *Film Australia's Outback DVD*, the Sydney Film Festival's outback forum and ABC-TV's *Dimensions* series. Two documentaries produced in the United Kingdom to celebrate the 50th anniversary of Queen Elizabeth II's reign accessed Film Australia's unique record of the royal tours of 1954 and 1963.

Material was also provided for such high-profile projects as ABC-TV's *Changi* series and the feature film *Dirty Deeds* as well as exhibitions at the Shearers Hall of Fame, Powerhouse Museum, National Museum of Australia, National Library of Australia and National Gallery of Victoria, Federation Square.

National Interest Program productions using the Film Australia archive included *Everyday Brave*, *Australian Biography Series 8*, *The Trouble with Merle*, *Fortress Australia*, *Muddy Waters*, *Wildness* and *Ted's Evolution*.

Revenue from stock-shot sales was less than projected; however, the Library is actively improving access to its collection and has initiated a new marketing campaign to expand its client base. The Library section of the relaunched Film Australia website now includes a clearer overview of the archive as well as rate details and an enquiry facility.

Collection review

A major review is underway to identify and consolidate Film Australia's holdings at National Archives and to assess the physical condition of the film components so that appropriate decisions can be made for duplication and replacement. This project will take several years to complete but will ensure the preservation of the best-quality material for every Film Australia title as well as an accurate and fully described database of holdings. The review has so far unearthed significant material from the *Australian Diary* series for which no records had previously existed and a mint 35mm print copy of *The Queen in Australia* from 1954—the first colour, feature-length documentary ever made in this country.

Telecine and maintenance projects

The project of transferring film to tape continues to provide increased access to the Film Australia archive. During the last year, a further 300 titles previously only available on film were transferred to digital betacam tape.

A maintenance project was introduced during 2001–2002 to ensure obsolete tape formats are updated. Sixty two-inch tapes and 175 one-inch tapes were replaced with latest digital betacam format.

Library database

During 2001–2002, 115 titles from the collection were comprehensively catalogued. Highlights include rare colour footage of Cyclone Tracey and its aftermath and six hours of *People of the Australian Western Desert*, an extraordinary ethnographic record of the daily life of nomadic Aboriginal people in the Gibson Desert of Central Australia in 1963–1967.

Twenty per cent of total records are now ready for the planned online database, which will allow researchers off site to search the collection for themselves.

The future

Since the Federal Government's announcement of funding for Film Australia's community services, the Library has been readying itself to accelerate access and preservation projects once funds become available in 2002–2003. Priorities have been defined and new staff positions and improved Library offices created. In 2002–2003, the launch of an online database will be a significant objective.

"Compulsory viewing for anyone interested in Australian politics"

Ian Gerard
The Australian

"Sometimes the ordinary can be quite extraordinary...a remarkable insight into the machinations of One Nation."

Michael Hartshorn
The Cairns Post

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Ordinary People

Follows One Nation candidate Colene Hughes over two years and two election campaigns.

1&2 Colene Hughes on the campaign trail.

Site & Facilities

Objective Support of the independent documentary production sector through the provision of facilities and services to the low-budget production industry

Film Australia's complex of studios, offices and production facilities provides a unique infrastructure supporting a growing cluster of documentary and low-budget filmmakers.

Film Australia itself occupies only sections of one building; the remainder of the extensive complex is leased to well-established independent tenants who operate specialised production facilities such as sound mixing theatres, film laboratory and negative matching services. Smaller areas are leased to independent production companies and individuals.

Originally constructed in the 1960s, the Lindfield complex includes world-class, purpose-built facilities such as an air-conditioned sound stage, a high-quality preview theatre, audio post-production theatres, film vaults, video transfer services and non-linear editing suites. These facilities are made available to the local film and television industry.

Revenue generated from the site and facilities operations partially offsets ongoing maintenance costs. Additional Federal Government funding announced in 2001–2002 has allowed for a timely restructure and consolidation of Film Australia's use of the site, as well as planning for some major maintenance projects.

Site

Activity on site has increased dramatically throughout the year. A total of 16 independent enterprises currently operate out of the Lindfield site; many have formed close working relationships with each other. In addition, numerous independent productions have rented offices on a short-term basis throughout the year and made use of the company's facilities.

Changes to internal operations have also freed up large areas for rent to feature film productions in the short term and industry tenants in the long term.

Ongoing maintenance of plumbing, telephones, roofing, security and air-conditioning have ensured that building services can meet increased demand.

Information technology infrastructure is now first rate, with a permanent high-speed internet link and an advanced LAN installation that will handle the site's needs well into the future.

Studio

The series *Going Home*, a McElroy Television Production for SBS, occupied the studio for the first two months of 2001–2002. For the rest of the year, occupancy was disappointing, despite a steady stream of work from television commercials. However, Film Australia has been able to assist several low-budget short films and independent documentary productions which would not otherwise have been able to shoot on a sound stage.

The Roxy Theatre

The Roxy has long provided the industry with a premium venue for high-quality film and video projection. Working closely with sound post-production tenants, the projection team has now developed a state-of-the-art double-head screening system that provides a specialised service of unequalled quality and reliability. Throughout the year, the Roxy has attracted a steady stream of features and commercials as well as industry events, seminars and live concerts. Clients include Kodak, Dreamlight Imaging, Living Pictures (Imax) and Springett Optical Services and production screenings of feature films *Blurred*, *Australian Rules*, *Dirty Deeds*, *Kabbarli*, *Garage Days*, *Horseplay*, *Tessa Intrude*, *Paradise Found*, *The Pact* and *Desperate Deeds*.

Transfers

The transfer suite is constantly in demand from National Interest Program documentaries, Film Australia Sales and the Library as well as independent productions based on site.

The capacity of the transfer suite has been expanded with the addition of DVCAM decks, a new high-grade monitoring system, image manipulation and DVD creation facilities.

Editing

Film Australia maintains several Avid and Lightworks non-linear edit suites geared specifically to long-form documentary use.

Bookings for 2001–2002 included many National Interest Program documentaries and the independent productions *Heights of Passion* and *Of All Great Forces*.

During down time, Film Australia continues to offer editing facilities to “no-budget” short films and student productions.

More of the company’s old 16mm film editing machines were decommissioned this year, with several donated to Screensound and National Archives. However, Film Australia maintains basic 16mm and 35mm film editing facilities, which continue to be of value to the Film Australia Library, clients of the Roxy and other on-site film services.

Marketing

To help consolidate industry perceptions of the Lindfield site as a viable and dynamic production cluster, the name “Film Australia Studios” was adopted as a brand during 2001–2002.

Film Australia Studios has been incorporated into the relaunched Film Australia website as a separate section with a distinctive look and feel. This industry-focused area of the website groups Film Australia’s own services and facilities with those provided by its tenants.

The future

This year has seen a significant overall increase in use of the Film Australia site. Additional Federal Government funding from 2002–2003 allows confident strategic forward planning to maximise its value as a Government asset.

Plans include much-needed roofing replacement, the installation of specialised storage vaults and the redevelopment of part of the garage block into production spaces. The Film Australia Studios brand will be strengthened through signage on site and in printed promotional material.

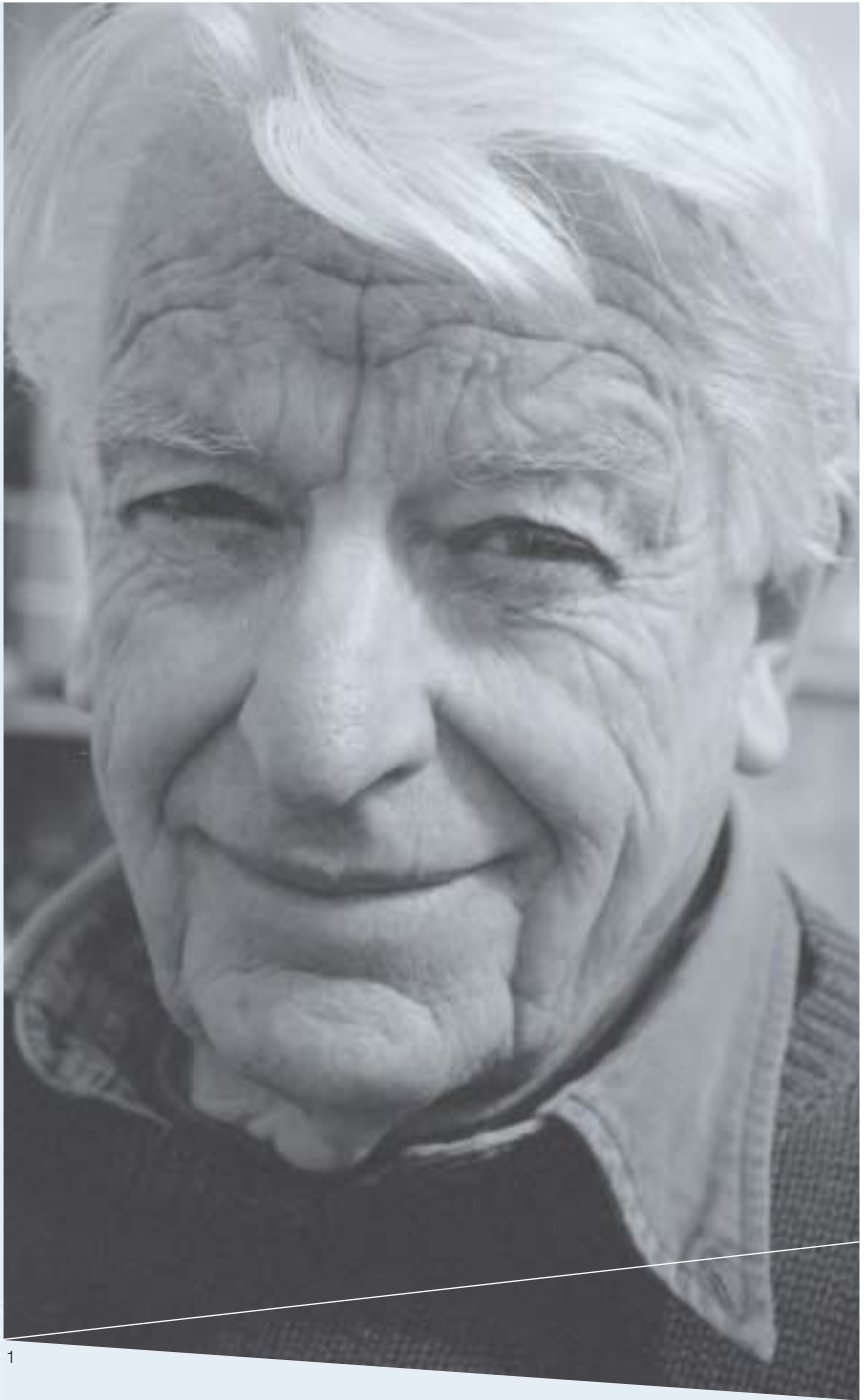


Everyday Brave

Profiles Indigenous Australians whose wisdom, strength and commitment have made a real difference.

1 Ray Cotti. Photo by Isabel Perez.
2 Naomi Mayers. Photo by Tom Cliff.

3 Bonita Mabo.
Photo by Christabelle Baranay.
4 Steven Craig.
Photo by Michael Hutchinson.



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Human Contraptions

An anarchic journey through the inner mechanics of the "contraptions" that shape our lives.

1 Academy Award winning animator, Bruce Petty.
Photo by Corrie Ancone.

Business Services & Corporate Management

Objective Effective and efficient management of Film Australia and its resources for its shareholder—the Commonwealth of Australia

Finance

This year has been one for consolidating company processes in relation to many statutory and reporting compliance changes since 2000–2001. Implementation of a new fixed asset reporting system has also commenced.

Administration

Research has begun into electronic archiving processes and procedures, with the project due to be completed in 2002–2003.

Information Technology

In 2001–2002 the first stage of a three-year plan to ensure compliance of company IT infrastructure with current standards was completed. Implementation of the second stage has begun, involving upgrades to company file servers and installation of advanced internet capability designed to serve the needs of Film Australia and its tenants into the foreseeable future.

Information Management

Several major information management projects were completed in 2001–2002 including redevelopment of Film Australia's website, www.filmaust.com.au. Internal information systems were upgraded and a secure password system for proprietary Film Australia databases was introduced.

Human Resources

Personnel

A new business unit—Corporate Management—was created in 2001–2002, encompassing Information Management and Human Resources. It is headed by the Director, Corporate Management, who is responsible for the effective management of Film Australia's corporate obligations, policies and procedures.

The number of full time equivalent positions is now 45.2. As of 30 June 2002, the total number of core staff employed was 42 due to some positions not being permanently filled.

Each year, Film Australia employs production personnel under short-term freelance contracts. In this financial year, 409 freelance contracts were issued.

The company encourages staff training and development and during the year expenditure equivalent to 1.9 per cent of total salaries was spent for this purpose.

Equal employment and affirmative action

Film Australia is committed to employment and management practices that provide for equal opportunity in the workplace. Women make up 38 per cent of senior management and 63 per cent of middle management. Sixty-seven percent of the company's directors are women. In production, 46 per cent of those contracted as key creative personnel were female. People from language backgrounds other than English represent 30 per cent of core staff.

Occupational health and safety

No major accidents were recorded during 2001–2002. The Occupational Health and Safety Committee continues to carry out site inspections every two months and meets to report and follow up on safety issues, which are addressed as they arise. Fire Fighting Enterprises conduct regular checks on all fire fighting equipment, exit signs and smoke detectors. Quarterly checks are carried out on the air-conditioning filter system.



"Director Kevin Anderson does a great story justice in this taut doco-drama set in a world immediately before widespread access to the web."

Vicky Roach
Daily Telegraph

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In the Realm of the Hackers

The story of Australian teenagers who hacked into some of the most secure computer networks in the world.

1 Dan Spielman as "Electron" in this dramatised documentary.