



Australian Government



**Submission to the Department of
Communications Information Technology and
the Arts' ABC Funding Adequacy and
Efficiency Review**

December 2005

1. The Australian Film Commission

The Australian Film Commission (AFC) is an Australian Government agency, operating as part of the Commonwealth Film Program to ensure the creation, availability and preservation of Australian screen content. The AFC enriches Australia's national identity by fostering an internationally competitive audiovisual production industry, making Australia's audiovisual content and culture available to all, and developing and preserving a national collection of sound and moving image.

The AFC has a key role to play in the development of a vibrant audiovisual industry in Australia and is capable of producing a diverse range of quality products for Australian and international audiences.

2. ABC's cultural role

In the age of globalisation, convergence and market reform, it is reasonable to reassess the role of public broadcasting in Australia. It is the AFC's submission that the continued existence of strong public broadcasting is fundamental to the cultural life of the nation.

It is arguable that the ABC has been the most significant cultural institution in Australia for many decades and that the creation and support for this national public broadcaster has been one of the most significant achievements in the building of Australia as a nation in the last century.

The ABC has played, and must continue to play, a critical role in developing the creative industries in Australia. The creative industries fuel creative capital and creative workers, which are increasingly being recognised as key drivers within national innovation systems.

The importance of the ABC as a cultural institution flows across all its programming and the contribution this makes to the sense that we have of ourselves as a nation and as individual Australians.

The representation and dissemination of Australian cultural identity is a crucial part of the role that the ABC has fulfilled and should continue to fulfil.

3. ABC's legislative obligations

The Charter of the ABC is contained in the *Australian Broadcasting Corporation Act 1983* and it sets out the main functions of the ABC. Broadly they fall into three areas:

a. *Provide national radio and television services that are comprehensive, innovative and of a high standard, that inform and entertain and which contribute to national identity and reflect the cultural diversity of the nation. As part of this the ABC is also enjoined to provide programs of an educational nature;*

b. *Broadcast outside of Australia programs of an informational, entertainment and cultural nature that will inform the world about Australia and give Australians living abroad information about Australia and its attitudes on world affairs;*

c. *Encourage and promote the performing arts in Australia.*

As the Mansfield report noted,¹ the ABC Charter is quite general and ranks each main function equally, rather than giving priority to one function. Mansfield favoured a redrawing of the charter so as to give priority to the domestic services being provided on a national basis, but also with particular attention being paid to meeting the needs of audiences in regional and remote Australia. Mansfield also favoured giving priority to specific programming types in the charter – news, current affairs, information, children’s programs and youth.

Both the Special Broadcasting Service and commercial free-to-air broadcasters also have a public service remit. The commercial broadcasters are required to fulfill social and cultural obligations – Australian content and children’s television standards as well as their co-regulatory obligations under the Free TV codes of practice.

A recently completed review of public service television broadcasting undertaken by the UK Office of Communications (OFCOM) is summarised in their February 2005 report *Competition for Quality*. Like Australia, the UK broadcasting system is a mixed economy of privately owned and publicly supported television broadcasters and like Australia it is also an increasingly competitive broadcasting market. Despite this increased level of competition OFCOM has recognised there are aspects of television which the public values enormously but which the market will not provide or would under-provide.

OFCOM has restated the purposes of public service broadcasting as follows:

- To inform ourselves and others and to increase our understanding of the world through news, information and analysis of current events and ideas.

¹*The Mansfield Report, The Challenge of a Better ABC*, Bob Mansfield, January 1997

- To stimulate our interest in and knowledge of arts, science, history and other topics through content that is accessible and can encourage informal learning.
- To reflect our cultural identity through original programming at the national and regional level, on occasion bringing audiences together for shared experiences.
- To make us aware of different cultures and viewpoints, through programs that reflect the lives of other people and other communities.

The AFC believes these purposes are also relevant to the Australian broadcasting system, in which the ABC stands at the heart of public service broadcasting. The characteristics the AFC sees as essential to the role of the ABC in the digital age are:

- Universality of service provision - The original conception of the ABC was that it would be a national service available to all Australians no matter their location or position in society and that it would provide a service of equal technical quality to all. It is essential that the ABC extends universality into the development of new digital media, as it has been able to successfully do in the online environment.
- Providing programs that inform and educate – to contribute to an informed citizenry able to participate fully in the life of society.
- Catering for a variety and diversity of interests in the community.
- Providing programs that reflect the culture and language of the community – the ABC has been the most significant cultural institution in Australia for many decades and the continued representation and dissemination of Australian cultural identity is a crucial part of its role.
- Providing programs that are of high quality and promote innovation by exploring new ideas.

4. Falling levels of Australian Content

The AFC is concerned that levels of Australian content on the ABC have fallen dramatically over the past four years. Australian content has declined from around 58 per cent of total hours broadcast in the 1990s to 49.3 per cent in 2003/04 and 52 per cent in 2004/05: see Appendix A.

A large part of this has been due to the decline in Australian drama on the ABC. First run Australian drama content fell to 3 hours in 2004/05, down 96 per cent from 83 hours in 2001/02: see Appendix B. Overall, including repeats, the ABC screened 163 hours of Australian drama content in 2004/05 up from 133 hours in 2003/04 but still significantly down from the 349 hours of Australian drama screened in 2000/01: see Appendix C.

At the same time, the hours of imported drama have increased 101 per cent from 342 hours in 2000/01 to 688 hours in the last financial year – following a peak of 771 hours in 2003/04.

The decline in Australian drama content has been matched by falls in Australian documentary², comedy³ and education⁴. Indigenous programming remains low.⁵

Children's programming however, has remained static for the ABC, but compares poorly with commercial broadcasters. 68 hours of first run children's programming screened on the ABC in 2004/05 (548 hours including repeats) up from 47 hours of first run children's programming in 2003/04 (out of a total of 418 hours screened). This level of first release children's is well under half the amount of first release children's programming screened on the commercial broadcasters, who screened an average of 164.7 hours of first release children's programming each in 2004.

The ABC spent \$13.1 million on Australian TV drama in 2004/05, similar to 2003/04's \$13.2 million, which was the lowest spend by the ABC for five years.

The level of Australian content on the ABC, particularly drama, has fallen to unacceptable and unprecedented levels. The AFC believes that the decline in first run drama production on the ABC to three hours in 2004-05 compromises the ABC's ability to fulfil its Charter functions. The ABC is obliged to deliver innovative and comprehensive broadcasting services to entertain and reflect the cultural diversity of the Australian community. The

² The hours of Australian documentaries screened on the ABC have similarly fallen over the previous four years from 230 hours of local documentaries screened in 2000/01 falling to 140 hours in 2004/05 – a fall of 39 per cent. As a share of total documentary hours (ie. both imported and local) – which have accounted for around 500 hours of programming per year since 2000/01 – the Australian share has dropped from 41 per cent to 31.8 per cent following a low of 22 per cent in 2003/04. Nevertheless, first release documentary increased from 41 hours in 2001/02 to 52 hours in 2004/05.

³ The number of hours of Australian comedy has declined by over 73 percent over the previous five years from 82 hours in 2000/01 to 22 hours in 2004/05. First run local comedy reached a low of eight hours, a decrease of 64 per cent from 2003/04 (22 hours) and 81 per cent from 2001/02 (43 hours).

⁴ Local educational programming has fallen by close to 80 per cent, from 795 hours in 2000/01 to 171 hours in 2004/05. First run educational programming decreased over 70 per cent from 28 hours in 2001/02 to 8 hours in 04/05.

⁵ A total of 65 hours of Indigenous programming was screened in 2004/05 with 18 hours first release and 47 hours repeat.

AFC believes that the delivery and production of new Australian drama is critical to fulfilling this obligation.

The ABC has traditionally been a risk taker in local content production, providing an environment of collaboration and innovation that has produced some of Australia's boldest and most successful television from programs such as *The Auntie Jack Show*, *Sweet and Sour* and *The Norman Gunston show*, through to *Brides of Christ*, *Frontline*, *The Games* and *Kath and Kim*. Programs such as these would arguably never have been made on a commercial network. With lowering levels of local drama and comedy production, the ABC is less and less a content innovator and leader.

The AFC thinks that the record of SBS Independent (SBSi) demonstrates how a public broadcaster can fruitfully harness the resources and creativity to be found in the independent sector and produce programming that is exciting, innovative and meets the remit of a public service broadcaster. The existence of an initiative at the ABC like that of SBSi is particularly relevant given the current parlous state of the ABC's investment in new Australian drama and documentary.⁶

Under the Broadcasting Services Act (BSA), the Australian Communications and Media Authority (ACMA) is empowered to determine standards relating to the Australian content of programs broadcast by commercial television licensees, which stipulates levels of Australian content considered minimums. The Australian Content Standard (ACS) requires 55 per cent Australian content (6.00 am-midnight) and stipulates a minimum level of first release Australian drama (250 points which equates to between 90-250 hours); first release children's drama (32 hours); first release documentary (20 hours) and programming for children (390 hours, including programs for preschool children).

Content regulations on commercial broadcasters are maintained to ensure that the culture of the nation is represented on our screens and to encourage the expression of creativity. It is an essential public interest obligation of privately owned television in return for continued spectrum access and protection from competition.⁷ The commercial broadcasters consistently meet the requirements of the ACS.

⁶ SBSi commissioned 93 hours of documentary and 57 hours of drama in 04/05. According to their annual report, 'In 2004/05 financial year SBS broadcast at least 8.5 hours of SBSi funded Australian drama and 63 hours of SBSi funded Australian documentaries were transmitted. These figures include SBSi funded indigenous productions.

⁷ Section 3 of the Broadcasting Services Act 1992 sets out the objectives Parliament sought to achieve from broadcasting including among others:

- * to promote the availability to audiences throughout Australia of a diverse range of radio and television services offering entertainment, education and information;
- * to promote the role of broadcasting services in developing and reflecting a sense of national identity, character and cultural diversity;
- * to promote the provision of high quality and innovative programming by providers of broadcasting services;

While the ABC is not subject to the ACS, its charter obligation to broadcast “programs that contribute to a sense of national identity and inform and entertain, and reflect the cultural diversity of, the Australian community” is very similar to the objectives of the BSA.

Currently, the ABC is not matching the levels of Australian content being programmed by commercial broadcasters. From 6am to midnight the ABC screened 54 per cent Australian content in 2004/05 and 50.9 per cent in 2003/04. This compares to the commercial broadcasters who all exceeded the mandated 55 per cent Australian Content level, with the Seven Network screening 56.09-57.45 per cent in 2004, the Nine Network, 62.01–64.25 per cent; and Network Ten, 55.84–56.59 per cent.

In the case of first release Australia drama, the contrast with the commercial free-to-air networks is even more striking: see Appendix D. The average of first release Australian drama broadcast by the three commercial broadcasters during ‘prime time’⁸ in 2004 was 152.4 hours.⁹ This compares to just three hours broadcast by the ABC during the 2004/05 financial year.¹⁰

The AFC believes that the ABC should at least meet, and preferably exceed, the levels of Australian content met by the commercial broadcasters. Obliging the ABC to comply with the standards applicable to the commercial sector does not compromise its editorial independence and may rather strengthen its charter obligations.

While the AFC endorses the ABC’s current role as a comprehensive broadcaster, it believes, as a result of such poor performance, that there must be a greater degree of specificity about how the ABC is to meet its public service obligations in each triennial funding round. The AFC believes that substantial levels of Australian content must be mandated for the ABC as part of its funding agreement.

Further, the AFC recommends that a specified proportion of its appropriation be allocated for new Australian drama and documentary and that it not be used for any other purpose.

⁸ For purposes of Australian Content Standard, ‘prime time’ is defined as 5pm-11pm, whereas the ABC figure is calculated 6pm-midnight

⁹ Seven screened 204.9 hours of first release adult drama, Ten 154.72 hours and Nine 97.6 hours.

¹⁰ An average of 132.2 hours of first release children’s programming (drama and other) was broadcast by each of the three commercial FTAs in 2004 compared with 68 hours for the ABC during the 04/05 financial year. The ABC does however surpass the commercial broadcasters in relation to documentary programming with 52 hours in 2004/05 compared to an average of 26.9 hours for commercial broadcasters.

The AFC believes the ABC should specifically set out how it proposes to meet its charter obligations in relation to national identity, by outlining strategies and targets in its corporate plan, similar to its commitment in the 1980s.

5. Impact of the changing media environment on the ABC

As previously argued in its submissions to the House of Representatives Standing Committee on Communications, Information Technology and the Arts Inquiry into the Uptake of Digital Television,¹¹ and the Duration of the Analogue/Digital Television Simulcast Period Review, the AFC believes that the public broadcaster could act as a significant driver in the uptake of digital television.

The ABC has recently launched ABC2, a generalist digital only channel largely offering time-shifted ABC programming and a small amount of new programming. The latter comprises mostly short, interstitial content – animations, music videos and children’s educational programs, but also some new documentaries and performance pieces.

New screen content created through the AFC’s Broadband Production Initiative and the recently announced Broadband Cross-media Production Initiative will be screened on ABC2. This content will include discrete short films, documentaries and children’s animation drawn from the broadband websites for *Usmob.com*, *Dog and Cat News*, *Dust on my Shoes* and *The Life, Times and Travels of the Extraordinary Vice-Admiral William Bligh*. However, the ABC remains limited by the current genre restrictions.¹²

Overall there has been little activity in new digital television services besides the Digital Forty Four datacasting services and commercial broadcaster experiments with interactive programming. The national broadcasters have been responsible for the small but important steps towards significant new digital television services. To prompt innovative digital programming the ABC needs a more flexible environment, rather than the current restrictions, such as those applying to genre. Constraints on the ABC translate into constraints on innovative content.

In the context of a more competitive, multi-channel environment, the role of public broadcasters becomes essential to driving competition.

¹¹ http://www.afc.gov.au/downloads/policies/050420_hor_digup_final.pdf

¹² Permitted multichannel genres are regional; education; science; religious; health; arts; culture; financial, market or business information bulletins; Parliamentary; public policy; foreign language news; multicultural or Indigenous; children’s; history; ABC-produced international news; rural; information; stand-alone international social documentary; subtitled foreign language; stand-alone drama and incidental material.

The AFC considers it crucial that the national broadcasters be strong players in a multi-channel digital environment. A high proportion of Australian content should characterize any secondary channels. The AFC believes that the national broadcasters can act as significant drivers in the uptake of digital television in Australia by providing innovative and adventurous content.

6. ABC's role to develop creative industries and in training

The ABC's charter obligation about supporting the performing arts is outdated and narrow in scope. This commitment needs to be broadened in the digital age to encompass support for the creative industries. Creative industries are widely recognised as the engine rooms of the knowledge economies. The creative industries are economically important, high growth industries. Growth in the creative industries is nearly double the rate of GDP growth in the OECD economies. This translates directly into jobs and economic growth.

Historically, the ABC has played a crucial role in developing and supporting Australia's creative community and training its personnel. The employment provided by the ABC in the past allowed many filmmakers and new media producers to achieve a level of expertise that is more difficult to attain in the fragmented contemporary context of small commercial companies.

This role as trainer of new talent enabled the ABC to meet its charter requirement for innovation. It generated a body of fresh and creative practitioners to service the industry at large, including some of Australia's most famous film and television makers including Jan Chapman, John Seale ACS AFC and Jane Campion.

In a survey of filmmakers who had been nominated for AFI awards between 1988 and 1993,¹³ the ABC figured strongly as employer of newcomers to the industry. 27 per cent of those who had been in the industry for 10 years or less had worked for the ABC. Of these, 70 per cent had worked there for a year or longer, while 20 per cent had worked there for more than eight years.

The ABC was found to have given 17 per cent of filmmakers surveyed their first job. Other than Film Australia and SBS, no other organisation assisted more than five per cent. But the figure was even greater for more experienced filmmakers: for filmmakers of 15 years standing or longer, the ABC provided first jobs for 22 per cent.

¹³ Career Paths in the Australian Film Industry, AFC, 1998

The ABC accepted that learning was part of the job for newcomers. The ABC provided traineeships during which trainee producers and directors turned out a program every month. Alumni cannot speak highly enough of the professional development opportunities with which they were provided. The ABC no longer provides this training and development role, either through the engagement of staff on a longer-term basis or through consistent support of the independent production sector.

Because the AFC's role is also to assist the career development of writers, directors and producers the collaboration between the two organisations has been fruitful in the past – particularly in the field of new media production. A list of ABC/AFC collaborations is available at Appendix E. Furthermore, many AFC-financed projects are pre-sold to the ABC, for example, *Moulin Rouge Girls*, *Jimmy Little's Gentle Journey*, *The Shadow of Mary Poppins*, *Message from Moree*.

The ABC's poor support for Australian drama impacts upon the on-the-job training opportunities available. The AFC believes that a role in industry training should be part of ABC's charter.

7. Conclusion

The AFC's submission is that:

- In the age of globalisation, convergence and market reform, the continued existence of public broadcasting is fundamental to the cultural life of the nation.
- While remaining a comprehensive broadcaster, there must be a greater degree of specificity about how the ABC is to meet its public service obligations in each triennial funding round.
- The ABC should at least meet, and preferably exceed, the levels of Australian content as the commercial free-to-air broadcasters.
- Substantial levels of Australian content must be mandated for the ABC as part of its funding agreement.
- A specified proportion of the ABC's appropriation should be allocated for expenditure on new Australian drama and documentary and this funding should not be used for any other purpose.
- The ABC's corporate planning process should specifically set out how it proposes to meet its obligations in terms of national identity by demonstrating strategies and targets in relation to Australian content.

- The ABC must be a strong player in a multi-channel digital environment with a high proportion of Australian content characterising any supplementary channels.
- The ABC could act as significant drivers in the uptake of digital television in Australia and assist in driving competition in the commercial sector.
- The ABC's charter obligation to 'encourage and promote the performing arts in Australia' should be updated to replace 'performing arts' with 'creative industries'.
- The ABC's industry training role should be part of its charter obligations.

APPENDIX A: Proportion of Australian content broadcast by the Australian Broadcasting Corporation: 24 hours

Australian share of hours	
Drama	
2000/01	50.5%
2001/02	47.4%
2002/03	21.5%
2003/04	14.7%
2004/05	19.2%
Documentary	
2000/01	40.9%
2001/02	41.6%
2002/03	34.6%
2003/04	22.4%
2004/05	31.7%
Comedy	
2000/01	31.8%
2001/02	31.1%
2002/03	14.3%
2003/04	16.6%
2004/05	11.5%
Educational	
2000/01	68.8%
2001/02	65.0%
2002/03	53.0%
2003/04	50.0%
2004/05	55.7%
Children's	
2000/01	28.6%
2001/02	26.2%
2002/03	29.1%
2003/04	22.2%
2004/05	27.6%
Total Hours	
2000/01	59.1%
2001/02	55.4%
2002/03	52.4%
2003/04	49.3%
2004/05	52.0%

APPENDIX B: Hours of 'First Release' local and imported programming broadcast by the ABC: 24 hours

	Total Hours screened	Hours screened: % of overall programming		Total Hours screened	Hours screened: % of overall programming
Australian Drama			Imported drama		
2001/02	83	0.9%	2001/02	266	3%
2002/03	31	0.4%	2002/03	339	3.9%
2003/04	49	0.6%	2003/04	408	4.6%
2004/05	3	0.03%	2004/05	328	3.7%
Australian Documentary			Imported documentary		
2001/02	41	0.5%	2001/02	125	1.4%
2002/03	60	0.7%	2002/03	165	1.9%
2003/04	52	0.6%	2003/04	166	1.9%
2004/05	52	0.6%	2004/05	150	1.7%
Australian Comedy			Imported Comedy		
2001/02	43	0.5%	2001/02	60	0.7%
2002/03	20	0.2%	2002/03	78	0.9%
2003/04	22	0.3%	2003/04	63	0.7%
2004/05	8	0.1%	2004/05	40	0.5%
Australian Educational			Imported Educational		
2001/02	28	0.3%	2001/02	28	0.3%
2002/03	32	0.4%	2002/03	17	0.2%
2003/04	22	0.3%	2003/04	10	0.1%
2004/05	8	0.1%	2004/05	0	0%
Australian Children's			Imported Children's		
2001/02	63	0.7%	2001/02	304	3.5%
2002/03	85	1.0%	2002/03	219	2.5%
2003/04	47	0.5%	2003/04	296	3.7%
2004/05	68	0.8%	2004/05	291	3.3%

Source: AFC analysis of ABC Annual Reports: Television Program Analysis
(Program Hours Transmitted - 24 hours)

APPENDIX C: Hours of local and imported programming broadcast by the ABC including repeats: 24 hours

	Total Hours screened	Hours screened: % of overall programming		Total Hours screened	Hours screened: % of overall programming
Australian Drama			Imported drama		
2000/01	349	4%	2000/01	342	3.9%
2001/02	228	4.4%	2001/02	429	4.9%
2002/03	192	2.2%	2002/03	700	8.0%
2003/04	133	1.5%	2003/04	771	8.8%
2004/05	163	1.9%	2004/05	688	7.9%
Australian Documentary			Imported documentary		
2000/01	230	2.6%	2000/01	333	3.8%
2001/02	228	2.6%	2001/02	320	3.7%
2002/03	165	1.9%	2002/03	312	3.6%
2003/04	119	1.4%	2003/04	413	4.7%
2004/05	140	1.6%	2004/05	301	3.4%
Australian Comedy			Imported Comedy		
2000/01	82	0.9%	2000/01	176	2.0%
2001/02	51	0.6%	2001/02	113	1.3%
2002/03	26	0.3%	2002/03	156	1.8%
2003/04	40	0.5%	2003/04	201	2.3%
2004/05	22	0.3%	2004/05	169	1.9%
Australian Educational			Imported Educational		
2000/01	795	9.1%	2000/01	361	4.1%
2001/02	485	5.5%	2001/02	261	3.0%
2002/03	174	2.0%	2002/03	155	1.8%
2003/04	155	1.8%	2003/04	155	1.8%
2004/05	171	2.0%	2004/05	137	1.6%
Australian Children's			Imported Children's		
2000/01	499	5.7%	2000/01	1247	14.2%
2001/02	431	4.9%	2001/02	1314	13.9%
2002/03	517	5.9%	2002/03	1260	14.4%
2003/04	418	4.8%	2003/04	1465	16.7%
2004/05	548	6.3%	2004/05	1436	16.4%

Source: AFC analysis of ABC Annual Reports: Television Program Analysis
(Program Hours Transmitted - 24 hours)

APPENDIX D: TOTAL HOURS OF FIRST RELEASE AUSTRALIAN PROGRAMMING

Australian programming (First Release)	Seven licensees (average annual hours)	Nine licensees (average annual hours)	Ten Licensees (average annual hours)	Average Commercial Network (average annual hours)	ABC (hours)
Documentary (6am-midnight)	39.7	20.0	21.0	26.9	52.0
Children's (including drama and other (6am-midnight))	132.7	131.5	132.5	132.2	68.0
Adult Drama (5pm-11pm)	204.9	97.6	154.72	152.4	3.0*

Source: ACMA, 2004, Compliance with the Australian Content Standard, ABC Annual Report 2004/05.

* Figures reported in the ABC Annual Report cover the period 6pm- midnight rather than 5pm-11pm

Notes

Minimum annual requirements relating to Australian Drama, Australian Documentary, and Australian Children's Drama are:

- First Release Adult drama = Drama scores must total 250
- First Release Documentary min annual requirement = 20 hours bet. 6am-midnight
- First Release Australian Children's Drama = 25 hours in C Band (ie three bands which all occur between 6am and midnight)

For purposes of Australian Content Standard, Prime Time is defined as 5pm-11pm

Appendix E: AFC/ABC Collaboration

The AFC has had a long and successful history of working with the ABC. Below is a list of recent AFC/ABC joint initiatives.

Broadband Production Initiative

In 2001, the AFC was allocated \$2.1 over three years to seed the development of innovative broadband content to be hosted as a broadband component of ABC on-line. The initial allocation was doubled through commercial partnerships and resulted in the production of seven broadband projects.

Broadband Cross-media Production Initiative (BCPI)

The Australian Film Commission (AFC) and the ABC will undertake a new partnership to jointly provide \$1.2 million in funding over two years for the Broadband Cross-media Production Initiative (BCPI). The new funding initiative will be directed to producing documentary and factual content for multi-platform delivery and targeted for hosting and broadcast on the ABC's Broadband and ABC2 digital television services.

Documentary Online

This collaborative initiative entailed the AFC financing a number of documentaries that were developed especially as online projects to be hosted by ABC online. This initiative brought together the creative synergies between traditional documentary filmmakers and interactive media producers.

Women Working in Television Project

Since 1997 the AFC, in conjunction with the public broadcasters and commercial networks, has run the Women Working in Television Project. Numerous publications have been produced, networking events held, and opportunities identified towards advancing the careers of women within the Australian television industry.

Theatre of the Mind

Consultant to the National Film and Sound Archive (a division of the AFC) Bruce Leonard presented a weekly radio program, using an extensive selection of archival material. This was broadcast on the ABC as well as commercial and community radio.

Co-financing

The AFC and ABC have, from time to time, co-financed an Australian production. Most recently, the short feature in 2003/04.

Stuff Art

An award-winning interactive media initiative hosted on the ABC website and publicised by Triple J between 1998 and 2000.