

Significance Statement: The Skippy Collection

Prepared by Dr Naomi Parry for Carlsson Milliss, 20 April 2013

1. Introduction

The Skippy Collection consists of approximately 170 items that are located in the former 'Ranger Headquarters' set for *Skippy: The Bush Kangaroo* at 'Waratah Park', 13 Namba Road, Duffy's Forest. In 1970 this set was opened as an animal reserve and amusement park by Fauna Productions, the makers of *Skippy*, in an attempt to capitalise on the success of the television series. Most of the collection was placed in 1970, using items that had been used in filming between 1966 and 1969. Sixteen of the items are photographs that were added in the period 1980-1987, during the period 'Waratah Park' was operated by Naish Hogan.

The Skippy Collection consists of props and equipment from the series, which have been rearranged in a corner of the old set building, to represent Matt Hammond's office. Although the set has suffered degradation over time, it is immediately recognisable as 'Ranger Headquarters', and maintains the characteristic panelling, window frames and picture windows and, importantly, views of the bushland that inspired the series and underscored its themes.

Skippy: The Bush Kangaroo was an iconic Australian television series, and any items associated with the show and its production must be considered to have a level of historic, social, cultural and aesthetic significance. Importantly, there is no other surviving television studio from the 1960s, and props from the period are also extremely rare. There are no props from *Skippy* extant in Australian collections.

The items have significance in their own right, but being grouped together, in the original 1967 set buildings, amidst the bushland that formed such an element of the show, enhances their association with the show, their historic significance and their scientific and research value.

The Skippy Collection cannot be properly evaluated without referenced to *Skippy: The Bush Kangaroo*, so a section of this report has been allocated to discussing the significance of the series. As the history of the site itself has bearing on the significance of the items, the history of the site is also presented, before the collection is discussed in detail. This report concludes with a Significance Assessment.

2. The significance of Skippy: The Bush Kangaroo

The Skippy Collection is of value for its associations with the iconic Australian television series *Skippy: The Bush Kangaroo*, which first aired on Australian screens from 1968 to 1969. Although many Australians view the series with bemused nostalgia, was a remarkable achievement in Australian television production and was the beginnings of a long tradition of taking Australian-made television to overseas markets. With its idealised, even quaint, images of the country and its people *Skippy* carved the path for the success of long running soap series, such as *Neighbours* and *Home and Away*.

Skippy was no lucky accident. It was the product of a milieu of Australian film and television actors and directors who had gained experience in theatre and film-making in Australia and London and came together with the conscious aim of making Australian television and marketing it to a world audience. Creator and producer Lee Robinson had begun his career as a film producer for the Australian Army and made one of his earliest films about Albert Namatjira. He worked extensively on feature films and radio in the 1950s with Chips Rafferty, making *King of the Coral Sea* and *Walk Into Paradise* and producing seminal images of Australian landscape and culture before their production company collapsed. Through Michael Powell, the British producer of *They're a Weird Mob*, Robinson met John McCallum, an Australian actor who had considerable success on the London stage and who played golf with Frank Packer. Robinson and McCallum teamed with Bob Austin, a Sydney lawyer, and Dennis Hill, to form Fauna Productions. Inspired by *Flipper* and *Lassie*, these experienced producers set about identifying appealing images of the Australian landscape, flora, fauna and lifestyle, to package them for an international family audience and reap the financial rewards of the burgeoning television industry. The producers discussed their ideas with animal trainer Scott Denholm and chose a kangaroo, and wrote a script that, like *Flipper*, placed a widowed father and his two sons in a stunning natural setting. In the case of *Skippy*, the setting was the Australian bush.¹

In 1966 the members of Fauna Productions self-financed a pilot episode. They arranged the use of a parcel of land – a setback from Ku-Ring-Gai Chase Park at Duffy's Forest – with the approval of Tom Lewis, the Minister for Lands, and built a set that they christened 'Waratah National Park'.² The cast was Australian but had international credentials: Ed Devereaux, cast as Matt Hammond, was Australian but had a lengthy English stage career. Elke Neidhardt and Liza Goddard both came from

¹ Tim Read, 'An Idea That Leapt Borders', *The Sydney Morning Herald*, 8 October 2003, <http://www.smh.com.au/articles/2003/10/07/1065292589976.html?from=storyrhs>, accessed 2 April 2013; Tammy Burnstock, 'Skippy (1966-1969)', Australian Screen Online (National Film and Sound Archive), <http://aso.gov.au/titles/series/skippy/>, accessed 2 April 2013.

² Personal communication with Tom Fox, former Department of Lands and Parks and Wildlife Service employee, 15 April 2013.

overseas, accents intact, while Frank Thring and Chips Rafferty brought a touch of Hollywood. Young actor Tony Bonner had already featured in *They're a Weird Mob* and was attracted to the action sequences of the role and because it was shot in colour film.³ Only Ken James (Mark Hammond) and Gary Pankhurst (Sonny) were inexperienced.



The first 'Waratah National Park': Pilot episode, 'Man from Space' (note the sign says 'Ranger Headquarters')

The pilot was taken to overseas markets but was sold to Frank Packer, at \$6,000 an episode, and on a handshake – later it became apparent that Packer's Channel Nine owned the lucrative broadcast rights. On Packer's advice Fauna Productions moved offshore, to the tax haven of Norfolk Island, and the episodes were always credited 'Norfolk-International Productions.'⁴ With sales guaranteed, shooting on the series proper began in May 1967. The location, 'Waratah National Park', was formalised with a lease arranged at the behest of Tom Lewis, who wanted to promote the new system of National Parks that had been created at the beginning of 1967.⁵ A new set was built.

³ 'A Gentler Time: an interview with Tony Bonner', *Skippy: The Bush Kangaroo Series 1 DVD*, Umbrella Entertainment 2005.

⁴ Personal communication with Phillip Austin 2 April 2013, son of Bob Austin, former producer, Fauna Productions; Don Storey, *Skippy*, Classic Australian Television, <http://www.classicaustraliantv.com/Skippy.htm>, 2013, accessed 2 April 2013.

⁵ Personal communication, Ralph Whitehead, Parks and Wildlife Service, 5 April 2013; Stewart Smith, 'National Parks in NSW', NSW Parliamentary Library Research Service Briefing Paper 22/98, 1998, [http://www.parliament.nsw.gov.au/prod/parlment/publications.nsf/0/081f39ee37593d86ca256ecf000a213e/\\$FILE/22-98.pdf](http://www.parliament.nsw.gov.au/prod/parlment/publications.nsf/0/081f39ee37593d86ca256ecf000a213e/$FILE/22-98.pdf), accessed 10 April 2013.



The second set, complete with hangar, as it appeared in the credits of *Skippy*. The only element remaining from the original set was the sandstone feature wall.

The new set incorporated fashionable elements of international mid-century modern architecture, such as a sandstone feature wall, flat roofs, timber-panelling and picture windows. The colours used in the set design were also internationally fashionable, and it is worth remarking that Sonny was dressed in blue jeans and a red striped shirt, as any American boy might be. But the set was clearly located in the Australian bush. The sandstone in the wall was local and the picture windows framed shots of the bush surrounds and the sky. Matt Hammond brings wildflowers into the house or gives them to Dr Anna Steiner, many shots contain Australian animals and the action sequences, car, boat and chopper chases highlight the Australian bush and topography. As Germaine Greer said in Electric Pictures' 2009 documentary *Skippy: Australia's first superstar*: 'there were all sorts of things that were unbearable about it, but the landscape, and the light!'

Barry Crocker was quoted in the same documentary as saying:

What we tried to do was give the world what Australia might be like. In *Skippy* kangaroos jump down the main street, koalas on every corner, it was a giant bush town. The city was hardly ever mentioned.

Working in the bush also had a particular message that was environmentalist and conservationist. As script editor Moya Wood told Electric Pictures 'kangaroos then were considered to be pests and I thought that was terrible so I thought the kids will go for this and it will make them think twice about their native animals.'⁶

The bush is ever present in the series: but although it presents risks - fire, flood, venomous creatures and disorientation - *Skippy* helps translate the bush for the viewer. According to John Hartley: 'Skippy is the intermediary as it were, the guide to the natural environment, by becoming something that is a

⁶ Skippy: Australia's First Superstar, Electric Pictures, 2009.

native animal and on our side at the same time.’⁷ Lee Robinson had articulated the ‘*Skippy* philosophy’ in 1999:

Skippy is not a pet and can come and go as it pleases, policemen will always be a friend, mateship must always predominate as against authority. The key to it was that the little boy had all this wonderful country to roam about in the whole concept was always to have the feeling he was – free to roam the country knew the animals and so on– freedom and the wildlife element were part of it.⁸

That extended to portraying positive relationships with Aboriginal people, who Lee Robinson held in high esteem, having spent extended periods of time working with Albert Namatjira and travelling with Aboriginal communities throughout the Northern Territory. Robinson cast people from Yirrkala in three episodes of *Skippy*.⁹ The ‘good guys’ in *Skippy* live with the bush and respect its creatures and each other. It was a particular view of being Australian. As Gary Pankhurst told Electric Pictures:

[Sonny] was [an] outdoor loving, outgoing, liked getting into mischief, was game to try anything once type thing. I think I naturally just fitted into the role, and I suppose did look quintessentially Australian by the very fact that I was comfortable in my environment.¹⁰

While outback themes predominated, the stars were not roughing it and Australia was clearly part of the modern era, using state-of-the-art technology to navigate their environment. The pilot episode includes a compact cassette tape, which was new technology in 1966, and the 1967 episodes added radios and microphones. These items survive in the *Skippy* Collection.



This office set up was one of several used during shooting. Here the desk doubles as a radio stand. Note the planner and chairs, which remain in the *Skippy* Collection.

⁷ *Skippy: Australia's First Superstar*, Electric Pictures, 2009.

⁸ Quoted *ibid.*

⁹ Tammy Burnstock, ‘*Skippy – Be Our Guest*’, Australian Screen Online (National Film and Sound Archive). <http://aso.gov.au/titles/tv/skippy-be-our-guest/clip3/>, accessed 10 April 2013

¹⁰ Tammy Burnstock, ‘*Skippy – Be Our Guest*’, Australian Screen Online (National Film and Sound Archive). <http://aso.gov.au/titles/tv/skippy-be-our-guest/clip3/>, accessed 10 April 2013

The radio was a key prop, featuring in almost every episode – in ‘The Lyrebird’ Skippy herself operates the radio, presumably with some human assistance.



Skippy ‘operating’ the radio, ‘The Lyrebird’, Series One, Episode Four, 1967.

Phillip Austin says that the technology was provided by Dick Smith, who was a young man working in electronics and was keen to do things that had not been done on TV, such as placing two-way radios in boats.¹¹ The producers were also innovative by choosing to shoot on 16mm colour film, even though Australian TV was screened in black and white.

Three series of *Skippy*, comprising 91 episodes, were made before production ended in September 1969. The series aired from 1968 until 1970 in Australia and was sold to approximately 128 countries, reaching up to 300 million viewers a week.¹² *Skippy* won a 1968 Logie for Best Export Production, a Logie for scriptwriter Michael Wright, a 1968 Penguin for Best Live Show and a 1969 Charlie Award for Best Promotion and Contribution to the Australian entertainment industry.¹³ It remains on regular repeat on television screens across the world, and in Australia and has become an icon of the television industry, and of Australia.

The marketing of *Skippy* also included merchandising and was taken further when Fauna Productions decided to keep the animals they had used in filming on site and open the set as a theme park: ‘Waratah Park’, in January 1970. The words ‘National Park’ were chiselled off the signage used in the series and the helicopter hangar –probably only ever a façade - was removed, but the set building exteriors (‘Ranger Headquarters’) were retained. One corner of the main building of ‘Ranger

¹¹ Personal communication, Phillip Austin, 2 April 2013.

¹² ‘*Skippy*: Australia’s First Superstar’, Electric Pictures, Brook Lapping Productions and Screen Australia, 2009.

¹³ Personal communication with Phillip Austin, 2 April 2013; Don Storey, *Skippy*, Classic Australian Television, <http://www.classicaustraliantv.com/Skippy.htm>, 2013, accessed 2 April 2013.

Headquarters' was set aside as a reconstruction of Matt Hammond's office, and furnished with key props used in the filming of the series. These props are the nucleus of the Skippy Collection.

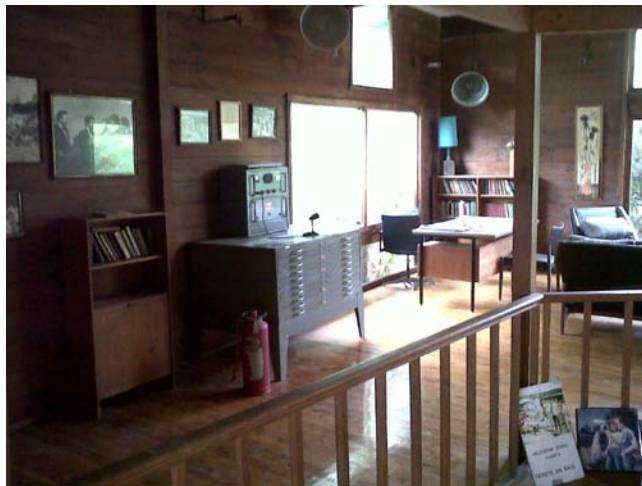
This space, and the Skippy Collection, has been retained for over 40 years, amidst the locations used for the series. No other purpose-built set has survived for such a long period, anywhere in Australia.

3. The Skippy Collection

3.1 The Collection

The 'Skippy Collection', as at 2013, consists of approximately 170 objects. Some of these were used in filming and date from 1966-1967 to 1969; some are memorabilia from the time of filming that was placed circa 1970-1972; and others are items added while 'Waratah Park' was being developed. This group of items has strong provenance. Some were placed during the period 1980-2003, when the site was operated by Waratah Park Pty Ltd.

To evaluate the collection, Dr Naomi Parry conducted a site inspection on 28 March 2013, and photographed the site, furniture and large items. Smaller items were catalogued on eHive by International Conservation Services, and that database was used to assess the remainder of the collection.



Intact TV set for *Skippy*, circa 2012. From State Heritage Register Committee Report, 4 April 2012.

In lieu of documentation about the collection, information has been obtained by watching Season 1 of '*Skippy: The Bush Kangaroo*' (1967-1969), including the 1966 pilot episode 'Man from Space', and from personal communication between Dr Parry and Phillip Austin, the son of Fauna Productions' late executive producer, Bob Austin. Bob Austin's former legal secretary, Cheryl Gagliano and Peter Menzies, former director of photography, also provided information. Picture and web research was used to date photographs and furniture.

It is clear from this research that the items from 1966-1972 have strong provenance, and have remained *in situ* for over 45 years.

3.2 The history of 'Waratah Park'

The development of 'Waratah Park' provides background and context to the Skippy Collection.

Skippy was filmed on a 13.07 hectare set at 13 Namba Road, Duffy's Forest (lot 445, DP824043). This site is a National Park setback that was leased to Fauna Productions by the NSW Government in 1966. The pilot episode, shot in 1966 but screened as 'Man From Space' on 1 October 1968, credits the co-operation of the Minister for Lands and the Ku-Ring-Gai Chase Trust.¹⁴ Later episodes, shot from 1967 to 1968, credit National Parks and Wildlife Service and the Ku-Ring-Gai Chase Trust. The building in the pilot has a different façade to that of later episodes, and the few interior shots appear to have been done in a studio. The building was clearly reworked and enhanced when Frank Packer agreed to buy the series and production values increased. According to Cheryl Gagliano, the former legal secretary for producer Bob Austin, some shots were done in a studio in Artarmon.¹⁵

According to Phillip Austin of Fauna Productions, the *Skippy* set remained in that company's control for some years after production ceased in September 1969.¹⁶ Warringah Council granted consent for usage of the site as an animal park and entertainment centre on 18 December 1969, and it was opened in January 1970, under the management of John and Julian Ellingworth.¹⁷ (Julian Ellingworth had been a sound recordist on the pilot episode). At first the park was open seven days a week, but opening hours were soon cut to weekends and public and school holidays.¹⁸ The author of this significance assessment went to the park in 1972, and remembers an Aboriginal man provided boomerang displays, and a kangaroo dubbed 'Skippy' was presented to the public, wearing a blue diamante collar.

Neither Fauna Productions or the Ellingworths wished to maintain operations on site for long. They were approached by Naish Hogan, who traded as Waratah Park Pty Ltd., and took over the lease. The exact date of the transfer is unclear but Warringah Council records show that Waratah Park Pty Ltd was granted a permissive occupancy over the site on 1 January 1981, for the purposes of animal park

¹⁴ 'Man From Space', Series 1, Episode 36, '*Skippy: The Bush Kangaroo*', Norfolk-International Films, 1966; www.imdb.com/title/tt0702438, accessed 10 April 2013.

¹⁵ Cheryl Gagliano, 13 April 2013.

¹⁶ Phillip Austin, 2 April 2013; Don Storey, *Skippy*, Classic Australian Television, <http://www.classicaustraliantv.com/Skipppy.htm>, 2013, accessed 2 April 2013.

¹⁷ Information from Mitchell Drake, Warringah Council, 4 April 2013; Phillip Austin, 2 April 2013.

¹⁸ 'Skippy's Home-Waratah National Park', *Western Herald*, 30 January 1970, p. 1, <http://nla.gov.au/nla.news-article103960915>, accessed 18 April 2013; "Skippy's Home", *Western Herald*, 6 Mar 1970, <http://nla.gov.au/nla.news-article103961490>, accessed 18 April 2013.

and amusement park, by Warringah Council.¹⁹ From that point, the park was known as 'Waratah Park: the Home of *Skippy*.'

If the film and television shot on site in the 1980s, and the photographs added to the *Skippy* Collection, are any guide Naish Hogan, the principal of Waratah Park Pty Ltd, promoted the park successfully. However, by 2002 he was seeking expressions of interest to dispose of the lease. He told *The Sydney Morning Herald* he had held the site for 30 years, and had another 15 years of the lease to go. Hogan reported visitation of 100,000 people a year, but said for personal and family reasons he could no longer operate the site. *The Herald* article reported 'Waratah Park also boasts the original Ranger Headquarters film set, heli-pad, Hammond family sofa and a heap of *Skippy* memorabilia'.²⁰

In February 2003 however Waratah Park was raided by the RSPCA and Hogan was charged with cruelty to 23 kangaroos and wallabies and seven koalas, as well as exhibiting animals without a licence. He pleaded guilty and paid \$6,000 in fines and \$10,000 in court costs. Hogan's barrister told *The Sydney Morning Herald* the tourism downturn had affected the park's viability and the drought had affected the availability of feed.²¹

Shortly after Hogan was charged, in 2003, Waratah Park was taken over by Earth Sanctuaries Pty. Ltd., which was a publicly-listed company headed by John Walmsley that was intended to demonstrate that conservation work could profit shareholders. The company appear to have run open days at the park, and to have maintained the *Skippy* exhibit in 'Ranger Headquarters', but disposed of a key element of the set by converting the helipad area to a pond system. They installed vermin-proof fencing, conducted earthworks (sometimes without a permit) and built a shed before the parent company collapsed in 2006, leaving behind office equipment, files, and a number of animals.²²

¹⁹ Information from Mitchell Drake, Warringah Council, 4 April 2013.

²⁰ 'Slice of Skip for Sale', Spike, *The Sydney Morning Herald*, 7 November 2002, <http://www.smh.com.au/articles/2002/11/06/1036308364648.html>, accessed 10 April 2013.

²¹ 'Starving *Skippy* Owner Fined for Cruelty', *Sydney Morning Herald*, 22 March 2005; <http://www.smh.com.au/news/National/Starving-Skippy-owner-fined-for-cruelty/2005/03/22/1111254013369.html>, accessed 10 April 2013; 'Unhappy Ending for the Boss Who Neglected *Skippy*', *Sydney Morning Herald*, 22 March 2005, <http://www.smh.com.au/news/National/Unhappy-ending-for-the-boss-who-neglected-Skippy-home/2005/03/22/1111254030032.html?from=moreStories>, accessed 10 April 2013.

²² Mitchell Drake, Warringah Council, 4 April 2013.

Community members, including Mandy Beaumont of WIRES, began attending the site to feed animals.²³ The receiving company for Earth Sanctuaries, Prudentia Investments, maintained control of the site until 2009, when, amidst controversy over the treatment of the animals and compliance with lease conditions, the Department of Lands cancelled the lease.²⁴ A vigorous community campaign to preserve the *Skippy* set buildings and regenerate the surrounding acreage has been waged since 2009 by the Waratah Park Nature Reserve Foundation and the Duffy's Forest Residents' Association. Mandy Beaumont attends the site daily to care for the animals and keep an eye on the set buildings.²⁵ The area is currently subject to an appeal to the Land and Environment Court for reconsideration of an Aboriginal land claim over the site by the Metropolitan Aboriginal Land Council. The contestation of the site demonstrates the strong attachment of community-members to this place and its associations with *Skippy*.



'Waratah Park', 28 March 2013, Naomi Parry

²³ Mandy Beaumont, unofficial caretaker and WIRES member, interviewed at Waratah Park, 28 March 2013.

²⁴ 'Hooroo to *Skippy's* Friends Ever True', *Sydney Morning Herald*, 8 February 2009, <http://www.smh.com.au/environment/hooroo-to-Skippys-friends-ever-true-20090831-f5e8.html>; 'Where are you going to live now, Skip?', 23 July 2009, <http://www.smh.com.au/environment/conservation/where-are-you-going-to-live-now-skip-20090722-dtmc.html>, accessed 10 April 2013; Wrenn, Eddie, 'Wildlife park where *Skippy* the Bush Kangaroo was filmed set to close over animal neglect allegations', *The Daily Mail*, 23 July 2009, <http://www.dailymail.co.uk/news/article-1201714/Park-Skippy-Bush-Kangaroo-filmed-set-close-concerns-animal-welfare.html>, accessed 8 April 2013; Mitchell Drake, Warringah Council, 4 April 2013.

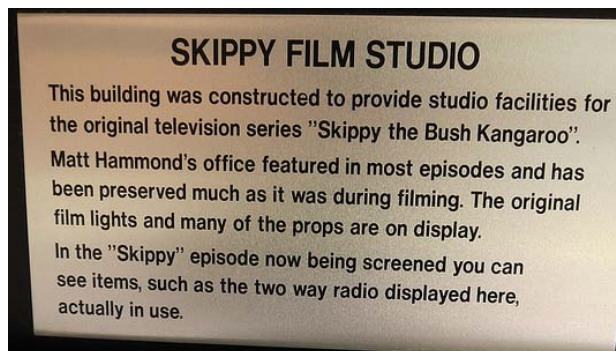
²⁵ Waratah Park Nature Reserve (blog), <http://savewaratah.blogspot.com.au/>, accessed 10 April 2013; Community Engine, 'Profile: Waratah Park Nature Reserve', <http://about.communityengine.com.au/profile-waratah-park-nature-reserve/>, accessed 10 April 2013; Brenton Cherry, 'Skippy's home saved', *Manly Daily*, 31 October 2011, <http://origin.manly-daily.whereilive.com.au/news/story/Skippy-home-saved/>, accessed 10 April 2013; Brenton Cherry, 'Skippy's home at Waratah Park to get first clean-up', *Manly Daily*, 28 February 2012, <http://origin.manly-daily.whereilive.com.au/news/story/Skippons-home-at-waratah-park-to-get-first-clean-up/>, accessed 10 April 2013.

3.3 'Waratah Park' Heritage Listings

Warringah Council lodged an application for a State Heritage Register listing for Waratah Park in 2010, which is under consideration. The Heritage Branch has evaluated the *Skippy* set, including the moveable heritage that is the Skippy Collection, as being likely to have State Significance and recommended the site be progressed as a Priority Place. The criteria the State Heritage Register used to judge its likely State Significance are its historical importance; association with the iconic *Skippy* series; social and cultural significance domestic and international viewers and visiting celebrities; and rarity as a bushland site and surviving TV set with highly recognisable and intact interior sets.²⁶

3.4 History of the Skippy Collection

Although started in 1970, the Skippy Collection has not been static. Research into the colour photographs within the collection shows many were added in the period 1980-1987 and do not document the shooting of *Skippy*. The years 1980-1987 coincide with the beginnings of Naish Hogan and Waratah Park Pty Ltd's operation Waratah Park, and presumably reflect publicity campaigns and the momentary revitalisation of the site as a film set. These pictures do not detract from the 'Skippy Collection', but are treated separately in this significance assessment.



Two small plaques provide the only interpretation visible on site. Left: from the Skippy Collection display. Right: from the entrance. Neither plaque is dated, but they provide some insight into the provenance of the collection (Naomi Parry, 28 March 2013).

The items in the Skippy Collection are all suffering degrees of damage and deterioration and all the items require some conservation, protection and, in some cases, restoration. I have not provided detailed assessments here, but the condition of the items does not reduce their significance.

Some items known to be in the collection in the period 1966 to 1970 are missing in 2013 and are listed separately.

²⁶ Heritage Branch, Office of Environment and Heritage, Heritage Database, Waratah Park, HOD Number 5061163; Heritage Council of NSW State Heritage Register Committee Agenda item 8.1, 4 April 2012.

3.5 Items from the set of *Skippy: The Bush Kangaroo* (1966-1972)

While no documentation has been found to support the development of this aspect of the collection, it is obvious that these items were consciously selected and placed, presumably by Fauna Productions staff and the Ellingworths, to tell a story of the *Skippy* series. This must have occurred shortly after production ceased in 1969, and prior to the opening of the set as a theme park in 1970.

The stills and equipment from filming could date from as early as 1966, but most probably date from 1967-1969. The furniture and the radio can be dated from 1967, because they did not feature in the pilot episode (the pilot did not have many interior shots and was of a significantly lower production standard than later episodes). These items are, however, all visible in the early episodes of *Skippy*.



Radio and microphone, 28 March 2013, Naomi Parry

Close watching of *Skippy* episodes reveals the ways the set and the props were used. The set was small, but was used creatively. Various corners of the set were remodelled at various times and props were utilised in various ways. Matt Hammond's desk might double as a radio stand; a lamp might be used as a lounge room piece in one shot and appear as a bedroom piece in another. As such, the *Skippy* set is not as it was during filming, but is a reconstruction that incorporates elements from 'Matt Hammond's office' and 'the Hammond family lounge room'. The existing set retains the racks for lights, and the windows have brackets used to apply blinds and screens during filming.



Brackets for lighting and window treatments, *Skippy* set, 29 March 2013, Naomi Parry

The set design, as noted above, incorporated highly fashionable 1960s design elements: picture windows, timber panelling and brightly coloured fabrics. The fabric and the Laminex kitchen, with its four-piece dining setting and stoneware table places, have not survived.



These screenshots from Series One, *Skippy: The Bush Kangaroo*, show the lamp, chest of drawers, desk and radio that still survive in the *Skippy* Collection. Note the bright curtains, and the sense of space created by the windows.

The furniture on set was Australian-made but referenced the Danish furniture that was so popular in the late 1960s. The likely brands of the furniture were Parker, Chiswell, Fler and Fairline Laminated Plastics, all of which were manufactured in Sydney during the period of filming and have a distinctive aesthetic. It is worth noting that these brands are sought after by collectors today, as mid-century aesthetics gain a new appreciation. The fabrics used for curtaining and bedspreads were European in style, with bold colours and stripes. Overall, the design elements were in keeping with the style and design of the exterior of the set, with its flat roof, bright colours and feature wall.



The couch and armchairs featured regularly in the series, as did the lamp and side table, which are still in the collection today. The Parker-style wall unit and the kitchen are no longer in the collection. Screenshots from Series One, *Skippy: The Bush Kangaroo*.

The individual significance of these items, and the photographs taken during filming, is outlined in the following table. Please note, the Item descriptions and object numbers are those used in the eHive Skippy Collection.

3.6 Individual 1966-1972 items and photographs

Object #	Item	Date	Notes as to individual significance
10	Photo: Ken James in chair	Circa 1967-1969	Scientific and research significance as stills from shooting (technological aspects of production), social significance as link to original actor
11	Ed Devereaux portrait	Circa 1966-1969	Social and historical significance as link to original actor
12	Photograph: actors on set with helicopter	Circa 1966-1969	Scientific and research significance as stills from shooting (technological aspects of production)
13	Photograph: actors on set with crew	Circa 1966-1969	Scientific and research significance as stills from shooting (technological aspects of production); social significance with links to actors
14	International Correspondence Schools diploma	May 1969	Associations with <i>Skippy</i> series. Diploma issued to 'Matt Hammond' for 'radio servicing' as shooting was concluding, indicating the willingness of local companies to be involved with <i>Skippy</i> . Minimal significance
15	Helicopter scenic flight [poster]	Circa 1970-1972	Significant for revealing development of the collection - associated with establishment of Waratah Park in 1970-1972
18	Set photographs x 3	Circa 1966-	Scientific and research significance as stills from shooting (technological aspects of production)

		1969	
19	Quell Fire Extinguisher	Circa 1967-1969	Object from the set of <i>Skippy</i> . Quell fire extinguishers featured in most episodes of <i>Skippy</i> , and were prominently attached to the front door and the façade of the helicopter shed throughout series one. Historic significance, scientific and research significance
20	Single vintage Parker (style) vinyl upholstered dining chair	Circa 1967	Visible in many episodes of <i>Skippy</i> , series one. Aesthetic and historic significance as object from original set and key part of design element.
22	Timber drop-front bookshelf (Parker?)	Circa 1967	Prop and design element of <i>Skippy</i> . Collectable as most likely made by Parker or Chiswell – prominent in series one. Aesthetic and historic significance.
23	Film stand including film script and studio plaque.	Circa 1970	Film script, 'The Honeymooners' is dated 10 July 1970. 'The Honeymooners' aired on 5 August 1968, implying this script is a copy provided in July 1970 by Fauna Productions/Norfolk-International. Historically significant.
24	Weston Electronics two way radio [casing]	Circa 1967	Highly significant as a prop for the filming of <i>Skippy</i> , and for its associations with prominent Australian entrepreneur Dick Smith AO. This radio featured in nearly every episode of <i>Skippy</i> , and was operated by most cast members – memorable episodes showed the kangaroos using it. It was supplied by Dick Smith, who worked at Weston Electronics twice before he formed Dick Smith Electronics, and has had a lifelong interest in national parks and outdoor exploration. Smith still lives at Terrey Hills. ²⁷ Scientific and research significance for technological value, historic significance for associations, aesthetic significance.
25	Microphone	Circa 1967	High significance as original prop and for associations with Australian technological and retail history. Featured in nearly every episode of <i>Skippy</i> , and was operated by most cast members, including the kangaroos. It was supplied by Dick Smith, prior to his formation of Dick Smith Electronics. Scientific and research significance for technological value, historic significance for associations, aesthetic significance.
26	Metal plan drawers	Circa 1967	Significant as original props from the series. These are visible in many of the episodes in the first series of <i>Skippy</i> in 1967.
27	Studio lamps x 4	Circa 1967	Significant as part of the technical apparatus used to shoot <i>Skippy</i> from 1967 to 1972. Scientific and research significance for technological aspects of production, especially as mounted on original brackets.

²⁷ Personal communication, Phillip Austin, 2 April 2013; 'Skippy the superstar', *Gold Coast News*, 11 September 2009, http://www.goldcoast.com.au/article/2009/09/11/136075_gold-coast-news.html; Gott, Robert, *Makers and Shakers*, (Sydney, 1998), http://www.dicksmithflyer.com.au/downloads/getting_started.pdf, accessed 8 April 2013.

28	Timber and laminate office desk, four drawers	Circa 1967	Significant as prop and design element of <i>Skippy</i> and closely associated with the character of Matt Hammond. Collectible 1960s furniture. Prominent in many episodes of series one. Historic and aesthetic significance.
29	Office chair	Circa 1967	Significant as prop from first series of ' <i>Skippy</i> .' Visible in many <i>Skippy</i> episodes. Collectable 1960s furniture. Historic and aesthetic significance.
30	Objects on desk	Circa 1967	Significant as prop from first series of ' <i>Skippy</i> .' Historic and aesthetic significance.
31	Timber bookcase	Circa 1967	Significant as prop and design element of <i>Skippy</i> . Collectable as most likely made by Parker or Chiswell. Historic and aesthetic significance.
32	Standard lamp, ceramic base with green glazed neck, blue shade	Circa 1967	Significant as prop and design element from series one of <i>Skippy</i> – the lamp shade was once a vivid turquoise. Historic and aesthetic significance.
33	Vinyl single arm chair	Circa 1967	Significant. Part of a set, with the couch. Featured in most lounge room sequences in <i>Skippy</i> and key element of set styling. The cushion covers were vivid blue stripes. The fabric and the style of this item closely resembles a suite displayed by Fairline Laminated Plastics (Greenacre) at the Australian Furniture Guild show in Sydney in 1968. ²⁸ Collectible 1960s furniture. Historic and aesthetic significance.
34	Vinyl 3 seater couch	Circa 1967	Significant. Part of a set, with the vinyl armchair. Featured in most lounge room sequences in <i>Skippy</i> and key element of set styling. The cushion covers were vivid blue stripes. The fabric and the style of this item closely resembles a suite displayed by Fairline Laminated Plastics (Greenacre) at the Australian Furniture Guild show in Sydney in 1968. ²⁹ Collectible 1960s furniture. Historic and aesthetic significance.
35	Parker side table	Circa 1967	Significant as prop from first series of <i>Skippy</i> and element of set styling. Collectable Parker Furniture item.

²⁸ Furniture Guild Exhibition Photographs 1962-1975 in Australian Photographic Agency (APA) Collection : Sydney people, places and events, 1953-1987, State Library of NSW, Mitchell Library, MLMSS 8522/Boxes 1-2; ON 173, Pic.Acc.6625, <http://acms.sl.nsw.gov.au/item/itemdetailpaged.aspx?itemid=65609>, accessed 7 April 2013.

²⁹ Furniture Guild Exhibition Photographs 1962-1975 in Australian Photographic Agency (APA) Collection : Sydney people, places and events, 1953-1987, State Library of NSW, Mitchell Library, MLMSS 8522/Boxes 1-2; ON 173, Pic.Acc.6625, <http://acms.sl.nsw.gov.au/item/itemdetailpaged.aspx?itemid=65609>, accessed 7 April 2013.

36	Parker chest of drawers	Circa 1967	Significant as prop from first series of <i>Skippy</i> and element of set styling. Featured in many shots of the Hammond children's bedrooms in Series One of <i>Skippy</i> . Parker Furniture of the 1960s is now highly collectable. Historic and aesthetic significance.
37	Ceramic lamp and shade	Circa 1967	Significant as prop that featured in the set, and as it shows some of the mechanics of set design. Note that one side is blue and one side is orange, indicating the art department turned it to suit the colour scheme of different scenes. Historic, aesthetic and research significance.
38	Australian flag	Circa 1966-1972?	This item may have been replaced. Unusual within the collection, as the flag was an element of the exterior of set. Historic significance.
39	Yellow Curtain	?	This item may be a replacement piece of fabric. Significance unclear. As yet unidentified in series.
40	Vinyl chair x 3	Circa 1967-1970?	Minimal significance – not immediately recognisable in <i>Skippy</i> episodes.
41	Music book	Circa 1967	Possibly a prop from first series of ' <i>Skippy</i> .'
42	Contents of plan drawer 1	Circa 1967	Significant as props from the original series. The meteorology book is dated 1966 and the planner is clearly identifiable on the wall of the office in various episodes of Series 1 of <i>Skippy</i> . Historic significance.
43	Contents of plan drawer 2	Circa 1966	Significant as props from original series. Historic significance.
158	Empty film canister	Circa 1967-1972	Associations with the set, although degradation of the label makes it impossible to read what the canister held. Near-obsolete technology. Minimal scientific significance.
159	Mounted photo, girl with koala and cameraman	Circa 1967-1969	Significant as still from shooting of the series <i>Skippy</i> , shows technical aspects of production. Scientific and research significance. Social and historic significance.
160	Framed photo, boy with koala on head	Circa 1967-1972	Significance unclear. The man in this photo bears a strong resemblance to an uncredited animal handler featured in <i>Skippys Playground at Waratah Headquarters</i> , (B&W film, 1967-1972, produced by Pat Stewart and Maureen Walsh). Associations with Denholm family or establishment of Waratah Park.
161	Precision magnetic tape box, Audio master 'Train ride audio'	Circa 1970-1972	This item is presumably a relic from the train ride that used to run in Waratah Park. Historic significance as early interpretation of <i>Skippy</i> set. Scientific significance as old technology. Attempts to preserve the soundtrack should be made.

162	Framed b&w photo	Circa 1966-1969	Scientific and research significance as stills from shooting (technological aspects of production)
164	Framed photo, location shoot	Circa 1966-1969	Scientific and research significance as stills from shooting (technological aspects of production)
166	Framed photo, fishing boat	Circa 1967-1969	Scientific and research significance as stills from shooting (technological aspects of production)
167	Framed photo, ranger patrol boat	Circa 1966-1969	Scientific and research significance as stills from shooting (technological aspects of production)
169	Additional photographs in collection of Penny Edmonds		Unknown (unseen)
Assorted	Books	Placed circa 1967-1970	Assorted books. One, <i>The Black Spiders</i> , is the name of an episode of Skippy. Minimal significance for associations with set.

When viewed together, the items augment each other. The ‘behind the scenes’ photographs taken on set provide insight into the technical aspects of the production of the series and the challenges of location shooting. Photographs of actors in the series provide interest for fans. The presence of very recognisable items adds veracity, as does the familiar set. Some of the items are examples of, or represent, obsolete technology, so are of historical and scientific interest, and others represent the aesthetics of the series. The deliberate preservation and placement of those items by the producers and the founders of ‘Waratah Park’ also tells a story about their awareness of the way the series was taking off, and their estimation of its likely pulling power.

Finally, the items have not left the site where shooting took place for 45 years, which guarantees their provenance. Although further work could be done to establish the dates of manufacture of these items, their history is clear. It should also be pointed out that these items are rare as props from a 1960s series, and as props that are still located in the original studio, which is itself rare, and are placed in a unique bush setting.

3.7 Items from 1980s (Waratah Park Pty Ltd management era)

Items from the period of management of Waratah Park Pty Ltd have some significance as they tell a story of the continued use of the film set, as a nature-based amusement park and a location shoot, in particular for 'The Love Boat', which was a significant international program in the late 1970s and early 1980s. Identification of these items has been through picture research, the use of IMDB and, in some cases, crowdsourcing on social media to identify the famous faces of the 1980s. The photographs hint at Hogan's marketing of the site but the celebrity visitors indicate the popular culture pulling power of the *Skippy* series. They all have some social significance but could be separated from the main collection.

Item descriptions and object numbers are drawn from the International Conservation Services eHive Skippy Collection.

Object #	Item	Date	Notes
1	Lady in floral shirt with two koalas	Circa 1982	Associations with Waratah Park's usage in the 1980s. Person unidentified.
2	Couple feeding emu	Circa 1987-1988	The couple are Dennis Waterman ('Minder') and Rula Lenska. Lenska and Waterman married in 1987 in Australia and Waterman featured in 'The First Kangaroos'. ³⁰
3	Zsa Zsa Gabor with Ranger and koalas	Circa 1980	Zsa Zsa Gabor regularly visited Australia in the late 1970s and early 1980s.
4	Lady with blonde curly perm and koalas	Circa 1979-1987	Associations with Waratah Park's usage in the 1980s and with Australia popular television. This is a photo of Edith Bliss, who was a reporter on Simon Townsend's <i>Wonderworld</i> from 1979-1987. ³¹
5	Woman and girl with koala	Circa 1981	This woman closely resembles Lauren Tewes of 'The Love Boat'. An episode was filmed at Waratah Park in 1981. ³²

³⁰ 'Denis Waterman', Wikipedia, http://en.wikipedia.org/wiki/Dennis_Waterman, accessed 10 April 2013; 'The First Kangaroos' (1987), IMDB, http://www.imdb.com/title/tt0172455/fullcredits?ref=tt_ov_st_sm#cast, accessed 10 April 2013.

³¹ 'Edith Bliss', Wikipedia, http://en.wikipedia.org/wiki/Edith_Bliss, accessed 8 April 2013.

³² The Love Boat, Season 5, Episode 2 "Expedition, The/Julie's Wedding/The Mongala/Julie's Replacement/The Three R's/The Professor's Wife: Part 2 (10 Oct. 1981)", IMDB, <http://www.imdb.com/title/tt0636648/>; Filming locations for "The Love Boat" Expedition, The/Julie's Wedding/The Mongala/Julie's Replacement/The Three R's/The Professor's Wife: Part 2 (1981), IMDB, <http://www.imdb.com/title/tt0636648/locations>, accessed 12 April 2013.

6	Man with two koalas	Circa 1982	Duplicate image of 9.
7	Couple with koala	Circa 1980s	This is possibly Victoria Tennant and a Waratah Park employee, with a koala.
8	Woman, baby, 2 koalas	Circa 1980	Possibly Monica Trapaga or Peta Toppano, but the hair alone indicates that it's from the 1980s.
9	Man (John Denver?) with koalas	Circa 1980	The man in the photo is not John Denver but is most likely Max Bygraves. Associations with Waratah Park's usage in the 1980s and with Australian popular television.
16	Love Boat captain and woman with kangaroos	Circa 1982	Associations with Waratah Park's usage in the 1980s and with Australian popular television. An episode of 'The Love Boat' was made at Waratah Park in 1982. ³³
17	Delvene Delaney with koala	Circa 1981	Delvene Delaney appeared in the Australian episode of 'The Love Boat', filmed at Waratah Park, Duffy's Forest in 1981. ³⁴
21	Terracotta hexagonal pipes x 3	Unknown	Significance unclear.
163	Mounted photo, mother and child with crowd	Circa 1982	Still from 'Fluteman' (1982), with Peter Gwynne and Debra Lawrance. ³⁵ Possible associations with <i>Skippy</i> actor Ken James, as a person of that name gets credit for art direction on 'Fluteman', but Ken James the actor takes no credit for that.
165	Framed photo, actor with koala	Circa 1982	The actor is Ken James, significantly aged from his time on set. Associations with <i>Skippy</i> .
168	Framed dot painting	Circa 1967-2005	Uncertain provenance. Unrecognisable in series. This item could date from the 1980s, as dot paintings were rare in Australian art markets before then.



³³ Filming locations for "The Love Boat" Expedition, The/Julie's Wedding/The Mongala/Julie's Replacement/The Three R's/The Professor's Wife: Part 2 (1981), IMDB, <http://www.imdb.com/title/tt0636648/locations>, accessed 12 April 2013.

³⁴ Filming locations for "The Love Boat" Expedition, The/Julie's Wedding/The Mongala/Julie's Replacement/The Three R's/The Professor's Wife: Part 2 (1981), IMDB, <http://www.imdb.com/title/tt0636648/locations>, accessed 12 April 2013.

³⁵ Full cast and crew for 'Fluteman' (1982) , IMDB, http://www.imdb.com/title/tt0125752/fullcredits?ref =tt_ov_st_sm#cast, accessed 12 April 2013.

3.8 Missing Items

Some items shown in recent shots of the studio appear to have become separated from the collection.

Object	Description	Remarks
Painting and telephone		<p>These items featured in many scenes in <i>Skippy</i> and also was a key design element. Historic and aesthetic significance. Last seen in State Heritage Register Committee report, 2012. Image from Flickr, 2005: http://www.flickr.com/photos/c--j/91954253/in/set-72057594069745133/</p>
Picture of Skippy cast from Logies, 1968		<p>Located in store room. To be boxed with rest of collection. (Photo, N Parry 28 March 2013).</p>

It can only be assumed that other items left by the producers were removed over time. These may be located on site, or in private hands. A public appeal might produce missing items and some souvenired from the site.

3.9 Rarity of items

Advice from the National Film and Sound Archive is that curators there are unaware of any film sets surviving from the 1960s or 1970s.³⁶

³⁶ Email from Amanda McCormack, Assistant Manager, Collection Access, National Film and Sound Archive, 15 April 2013.

A search of online catalogues for major collecting institutions in New South Wales and the ACT failed to turn up any objects that had associations with the *Skippy* set, although items of merchandise do survive in the Powerhouse Museum.³⁷ It is likely that stills, objects and set photographs remain in private collections, but these could not be identified at the time of writing. There are some publicity photographs relating to *Skippy* in public collections, but there are not any ‘behind the scenes’ images in those collections. Props also rarely survive from television sets. The National Film and Sound Archive has a collection of just 14 props, associated with movies (Blinky Bill, Bondi Tsunami and Dogs in Space). The National Museum of Australia holds few TV props, although it does hold a collection of costumes worn by Hi-5 members.³⁸

The 1966-1972 items in the ‘Skippy Collection’ are extremely rare, both as objects associated with the production of *Skippy* and as television props and set elements from the 1960s. Their location in the original studio adds to their historic, associative and aesthetic significance.

The 1980-1987 items are rare as surviving images from the early years of Waratah Park Pty Ltd, but their significance is considerably less marked.

4. Assessment of Significance Against Criteria

4.1 Historic

The 1966-1972 elements of the Skippy Collection are of historic value for their strong associations with the iconic *Skippy: The Bush Kangaroo* series, which is Australia’s biggest television export and a cultural landmark. Although the themes underpinning the collection were never written down, it is obvious that the producers wished to preserve the set elements, to capitalise on the success of their production, and to ensure an appealing visitor experience. The longevity of this exhibit demonstrates that they were rather successful.

The items from the 1960s have intrinsic value as surviving examples of props from a 1960s television show, with clear provenance. Although some items require conservation and others merit restoration, they are in reasonable condition. They are also very rare – no collecting institution in Australia houses props from *Skippy* and surviving television props and sets are extremely difficult to find. Their provenance is strong, as they have remained *in situ* for over 45 years.

³⁷ Fauna Productions, *Skippy* game, 1968 – 1970, Powerhouse Museum, <http://www.powerhousemuseum.com/collection/database/?irn=352035>, accessed 10 April 2013.

³⁸ Kids Like Us - Hi-5 Performance Costumes collection, National Museum of Australia, <http://www.nma.gov.au/collections-search/results?search=adv&ref=coll&collname=Kids+Like+Us+-+Hi-5+Performance+Costumes+collection#ce=Collection%20name>, accessed 7 April 2013.

The collection has strong associations with the producers, cast and crew of the series. The radio casing and microphone have strong associations with well-known Australian entrepreneur and aviator Dick Smith, while the furniture was the height of fashion and craftsmanship in the late 1960s. The photographs are important 'behind the scenes' images that show the difficulty of filming in the environment, and evoke the large props and landscape that were such a feature of the series.

The historic significance of the 1966-1972 elements of the collection are heightened by their location in the 'Ranger Headquarters' building, amidst the bushland that made the *Skippy* series famous. The sense of the vegetation and sounds of the bush, and the elements of natural light and sky, help explain the success of the series and underscore the environmental and social values the producers sought to market when they made the show. As such the items retain the greatest value in their current setting, within the 'Ranger Headquarters' building, where they have been for 45 years.

It is important to note that the set buildings have been assessed by the Heritage Council as being of possible state significance, and the site is a Priority Place. Within that setting, the Skippy Collection must be considered to also be of possible state significance. At the least, given the value demonstrated by Duffy's Forest community groups agitating on the site's behalf, the items are of regional significance.

Later additions to the collection (the 1980-1987 photographs) show the willingness of international visitors and celebrities to associate themselves with the iconic TV series *Skippy*, but are of limited historical significance. Interpretation would be required to identify the actors and personalities and the reasons they were present at Waratah Park. They do describe the usages of Waratah Park during the 1980s, and reveal the affection for *Skippy* in the wider television industry, both locally and overseas, and its place in 1980s pop culture, which adds a small layer of understanding to the 1966-1972 elements of the collection. However they are dispensable and should not be seen as a conservation priority.

4.2 Artistic/aesthetic

The 1966-1970 elements of the Skippy Collection have moderate artistic and aesthetic value in their own right but this is heightened by their association with *Skippy*. The furniture, surviving fabrics and lamps are representative of the design elements of the television series, and of the fashions of mid-century interior design. They speak for themselves and require little interpretation. The furniture also has some intrinsic value, because Parker, Chiswell, Fler and Fairline Laminated Plastics furniture is becoming highly valued by collectors.

The aesthetic and artistic values can only be preserved if the items remain *in situ*, especially given the condition the items are now in. The primary reason for this is that a key design element of the original series was the juxtaposition of modern furnishings and technology with the bush setting of the series. The items are also in keeping with the surviving exteriors of these buildings.

The 1980-1987 elements of the Skippy Collection have very little artistic or aesthetic value.

4.3 Scientific/research

This collection has moderate scientific and research value. The set and studio elements all date from the period 1966-1972. The 'behind the scenes' photographs are evidence of technologies and shooting techniques that are now obsolete. The radio and microphone props also show technologies that were state-of-the-art 45 years ago, but which are also obsolete.

The studio lights and the construction of the set show how basic, yet sturdy, the production was. These items would be valueless if removed from their setting in 'Ranger Headquarters'.

4.4 Social/cultural

The 1967-1970s elements of the Skippy Collection have high social and cultural value for their associations with *Skippy*, a television show watched by nearly every Australian family in the 1960s, and since screened in 128 countries. The props are highly recognisable and intact, despite 45 years of continuous display.

The social and cultural significance of these items is intact if they remain *in situ*, in the environment that made the series popular in the first place.

Later additions to the collection (the 1980-1987 photographs) show the willingness of international visitors and celebrities to associate themselves with the iconic TV series *Skippy*, but are of limited social and cultural significance. Interpretation would be required to identify the actors and personalities and the reasons they were present at Waratah Park.

5. Significance Statement

The significance of the Skippy Collection rests on its historic value for its associations with the internationally recognised and beloved *Skippy: The Bush Kangaroo*. They are elements of a surviving portion of a 1960s film set, which is unique in Australia. The items in the Skippy Collection are in themselves rare as there are no substantial collections of props from that time and no other Australian institution holds relics from the shooting of the *Skippy* television series. They have

excellent provenance. *In situ*, they have strong historic and strong value for their associations with this iconic television series.

The collection also has strong social and cultural significance for its associations with a television phenomenon that spread throughout Australia and around the world. More than 300 million people have watched the show, and the songs and the stories are known in 128 countries.

The 1967-1972 items are highly recognisable, substantially intact and represent the aesthetics of the set design – both its interiors and exteriors. They were highly fashionable at the time the series was being produced. They have clear artistic and aesthetic value. Their historic value, as items associated with the production of the series, is very high.

The items from the 1980s 'Waratah Park' era add some nostalgia value to the series, but are dispensable. Conservation priority should be given to the items from the period 1967-1970.

The elements of the set, which all date from 1967, have some scientific and research significance as they reveal the methods used by the film-makers to produce the series. The surviving items show how minimal production really was: the studio was small, lighting was basic, and the furniture was used and reused in different sequences. The surviving studio lights have significance, in their original position in the set and on their original fittings, and are reminders of technologies that are now obsolete. The radio and microphone were state of the art in their day, and are reminders of lost technologies that have an additional historic value for their historic association with Dick Smith, a leading entrepreneur of electronic technology, sales and marketing.

The collection holds its historic, scientific and aesthetic importance if it remains in its current position on the Skippy set. The original set juxtaposed late-1960s design and technology with the natural bush setting that made the series famous. When displayed in the 1967 'Ranger Headquarters' building, amongst the bush setting that made the series famous, the effect is evocative, even though some of the items are deteriorated.

There is no doubt that individual items of the collection, such as the radio, would have value if removed to a collecting institution, but *in situ*, and massed, the items from 1966-1972 make sense. Set in that piece of bush and that particular building, with that sign, that stone facade and that panelling, the collection has strength and integrity.

With adequate conservation and subtle interpretation the Skippy Collection could be reinvigorated for a new audience, but the significance can only be maintained if the items are held *in situ*.

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