



Australian Government

NATIONAL
FILM
& SOUND
ARCHIVE



30 years

**NATIONAL FILM AND
SOUND ARCHIVE OF
AUSTRALIA**

ANNUAL REPORT 2014–15

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FILM AND
SOUND
ARCHIVE OF
AUSTRALIA**

ANNUAL REPORT
2014–15

NFSA TIMELINE — 30 YEARS OF NFSA

1984

- Pre-1984 – The National Film Archive and The National Sound Archive were sections of the National Library of Australia
- 1984 – Prime Minister Bob Hawke officially opened the NFSA building on 3 October 1984
- The Last Film Search unearths over 600kms of nitrate film in five years

2000

- 2000 – Australia's oldest Sound Recordings from 1897 donated to NFSA on wax cylinder

2003

- 2003 – The Australian Government merges the NFSA with the Australian Film Commission from 1 July. An estimated 800 people attend two 'Save ScreenSound' rallies in Canberra, which attract wide media attention, and stakeholder groups lobby for NFSA statutory autonomy

1999

- Name change from NFSA to Screen Sound Australia
- 1999 – Extension to the heritage building at NFSA's Acton HQ opens

2002

- 2002 – The NFSA Collection hits 1 million items
- 2002 – The NFSA's still image preservation services switch from analogue preservation processing to digital formats

2004

2007

- 2007 – The NFSA's state-of-the-art screening venue, Arc cinema, opens in August at Acton HQ, Canberra

2013

- 2013 – The NFSA's new collection storage facility, M5, opens in the ACT suburb of Mitchell
- 2013 – The NFSA commissions a film scanner enabling digital preservation of 16mm motion picture film
- 2013 – The NFSA Collection hits 2 million items

- 2004 – The ScreenSound brand is dropped and the name returns to National Film and Sound Archive
- 2004 – A new Indigenous unit is created to oversee development of the NFSA's Indigenous audiovisual collection

2008

- 2008 – NFSA becomes a statutory authority
- 2008 – On 18 September the NFSA, in collaboration with the Australian Centre for the Moving Image, opens the Australian Mediatheque in Melbourne

2014

- Digital collection hits 574.56 terabytes of data at the end of 2014–15
- The NFSA celebrates 30 years of collecting, preserving and sharing Australia's audiovisual heritage as the National Film and Sound Archive



NFSA online timeline available at timeline.nfsa.gov.au

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The report is also accessible from the NFSA's website at nfsa.gov.au/about/corporate

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IMAGE ACKNOWLEDGMENTS

Page 15: Eurovision Song contest photo – 929684190 (Group Shot) 'Rohan Thomson / Fairfax Syndication'.

Page 34: Prime Minister William Massey and Deputy Prime Minister Sir Joseph Ward visit the Western Front 30 June – 4 July 1918 (Ngā Taonga Sound & Vision).



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LETTER OF TRANSMITTAL

Senator the Hon Mitch Fifield
Minister for the Arts
Parliament House
CANBERRA ACT 2600

Dear Minister,

It gives me great pleasure to submit the Annual Report for the National Film and Sound Archive of Australia (NFSA) for the year ended 30 June 2015.

I present the report in accordance with sections 7AB and 7AC of the *Public Governance, Performance and Accountability (Consequential and Transitional Provisions) Rule 2014*, which requires compliance with the *Commonwealth Authorities (Annual Reporting) Orders 2011* for the 2014–15 reporting period, and section 41 of the *National Film and Sound Archive of Australia Act 2008*.

The report has also been prepared in accordance with the Requirements for Annual Reports, as approved by the Joint Committee of Public Accounts and Audit under subsections 63(2) and 70(2) of the *Public Service Act 1999*, made available by the Department of the Prime Minister and Cabinet on 25 June 2015.

The NFSA's reputation as one of Australia's principal national cultural institutions and as an international leader in audiovisual archive practice and programming continues to grow. This is thanks to the ongoing commitment of all the staff who have worked most diligently and with dedication throughout the year to ensure the NFSA achieved its goals in 2014–15.

Yours sincerely,



GABRIELLE TRAINOR

Chair
National Film and Sound Archive of Australia

24 September 2015

OUR VISION

The National Film and Sound Archive of Australia (NFSA) aspires to be Australia's premier audiovisual archive and a place of engagement with Australian audiovisual production past and present.

As Australia's 'living' archive of more than two million collection items, we not only collect and preserve but share the nation's diverse and exciting film, sound and broadcast heritage. From wax cylinders to MP3s, from flammable celluloid film to the latest multi-platform digital works, we capture and make accessible the nation's creative output, including a unique Indigenous collection.

THE NFSA EXISTS TO PERFORM THREE VITAL FUNCTIONS

Developing the collection

At the core of NFSA activity is developing the national audiovisual collection to the highest curatorial standards.

Preserving the collection

Preservation ensures permanent access to the national audiovisual collection and accessioning and cataloguing the collection facilitates its discoverability. We store the collection in accordance with recommended international standards (passive preservation), and actively preserve it through both analogue copying and digitisation.

Sharing the collection

Access to the collection is characterised by user expectations of being part of a two-way exchange. Audiences embrace the notion of collective ownership of their national estate. Instead of 'granting access' we wish to share the collection and engage users in its development.

OUR STRATEGIC PLAN 2015–2018

In early 2015 we released the *NFSA Strategic Plan 2015–18* highlighting our five strategic priorities. These articulate a clear set of criteria and values for our engagement with industry and the community.

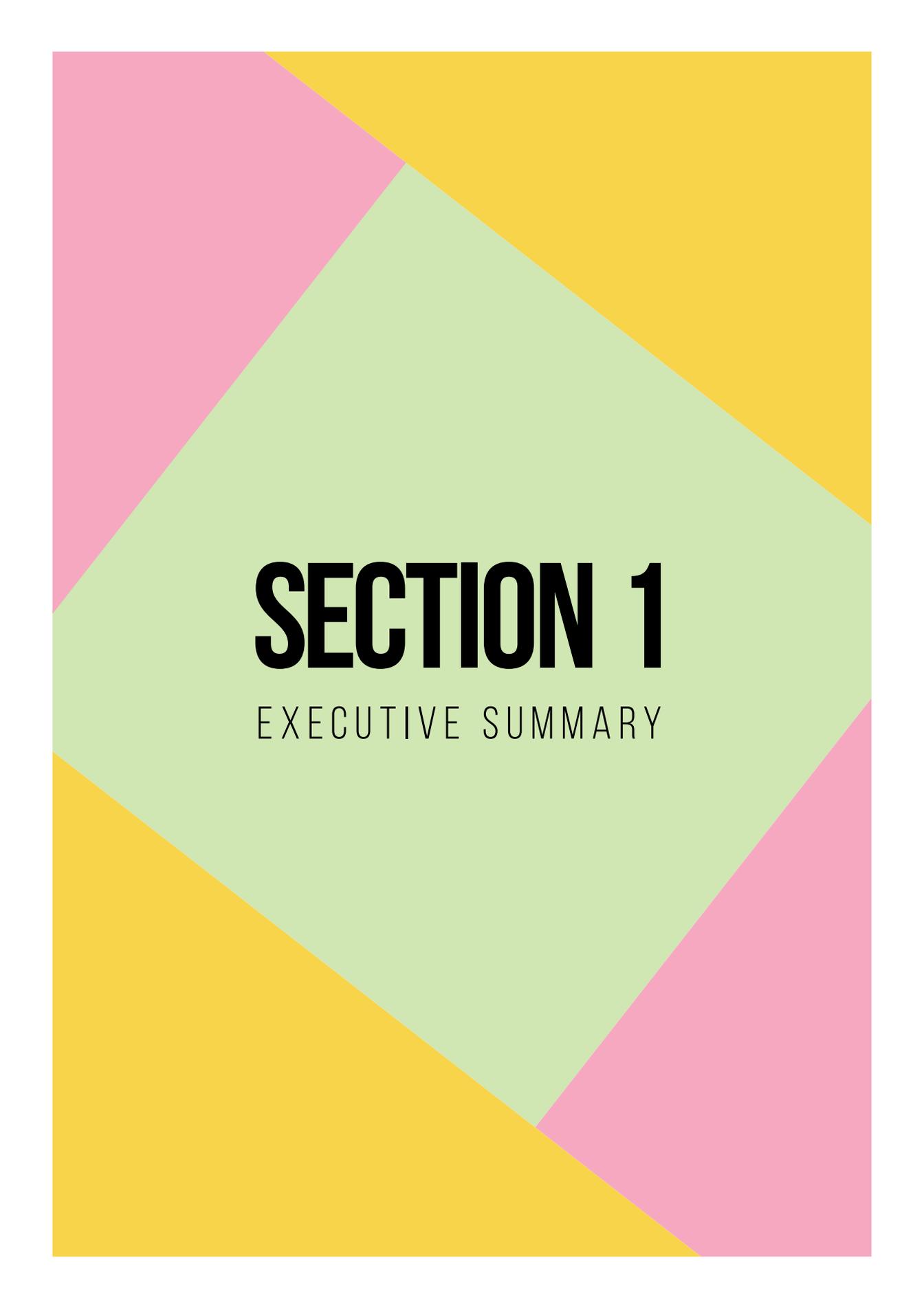
More information on the *NFSA Strategic Plan 2015–18* can be found online at nfsa.gov.au/about/corporate

OUR FIVE STRATEGIC PRIORITIES

- A 'living' archive for everyone.
- Developing leadership in the digital environment.
- The creator's archive.
- A facilitator of connections with Indigenous communities.
- Maximising and increasing our resources.

OUR HISTORY

Established in 1984, with its roots dating back to the 1930s, the NFSA has been the steward of the nation's audiovisual heritage for close to eight decades. After a series of transformations, the organisation – a statutory authority under the *National Film and Sound Archive of Australia Act 2008* – has firmly established its place among Australia's national collecting institutions.



SECTION 1

EXECUTIVE SUMMARY

CHAIR'S REPORT



NFSA Board (L-R) Gabrielle Trainor, Paul Neville, Toni Cody and Peter Rose

With film and sound as the major beneficiaries of the digital age, as Australia's 'living' archive, we are more committed than ever to sharing our collection nationally and continuing to celebrate our screen and sound heritage.

In early 2015, we released the NFSA Strategic Plan 2015–18 as a roadmap for the next three years. The Strategic Plan defines clear goals for 2018 and outlines where we will spend our energy and resources to best meet our mandate to collect, preserve and share Australia's national audiovisual collection in a contemporary, national setting.

This year, in our 30th year, we have transitioned to our new business model that reflects our new organisational focus. This transition resulted in the discontinuation of some of our Canberra public program offerings in the first half of 2014–15, while we spent time redeveloping a new suite of audience engagement programs and invested in online access and partnerships.

The transition was a big and, at times, difficult change for NFSA staff and stakeholders, and I thank you for your engagement, your passion and your support during this transition. A year on, I am confident that we are travelling in our agreed strategic direction with a new focus, renewed energy and better, deeper relationships.

As part of our new strategic direction we aim to maximise and increase our resources. To this end, we have established the NFSA Funding and Stakeholder Development Subcommittee which is working to provide advice, direction and support to work better with our stakeholders and to address our long-term sustainability. In 2014–15 the subcommittee laid important groundwork to set us on our way.

We were sorry to farewell Board members Natasha Gadd, Terry Bracks AM, the Hon Michael Lee and Patrick Donovan this financial year and we thank them for the excellent contributions they made. We also welcomed four new Board members, including the appointment of

Wayne Denning as Deputy Chair. Wayne has served a previous term on the NFSA Board and has a solid understanding of the NFSA's core business, our challenges and our focus on Indigenous Connections as part of our Strategic Plan. In addition to Wayne, I welcome Toni Cody, Paul Neville and Peter Rose to the Board. As Chair, I am extremely fortunate to have such engaged and committed Board members and I thank them for their time, their expertise and their support.

In addition, I would like to acknowledge the work of our management team, led by Michael Loebenstein, and to congratulate Meg Labrum on her appointment to the position of General Manager, Collection. I look forward to working with the NFSA team over the next three years to realise our goals.

I would like to acknowledge the ongoing support of the Ministry for the Arts staff, and express my gratitude to the boards, staff and executives of the many other cultural institutions with whom we work. I appreciate their willingness to collaborate on such a great range of projects and on other matters of mutual interest.

One such issue is the digitisation of our cultural heritage, in our case focused on film and other video material, which each day comes closer to being lost forever. Even amidst so many other social and cultural priorities, we firmly believe this is of national importance and urgency. The Honourable George Brandis QC, Attorney-General and Minister for the Arts, together with his staff, continued to support the important work of the NFSA and the wider cultural sector, for which we are very grateful.

We look forward to continuing to perform our role as the nation's living archive and delivering on our new directions, together with our supporters and partners.



GABRIELLE TRAINOR

Chair, NFSA

CHIEF EXECUTIVE OFFICER'S REPORT



NFSA Senior Executive (L-R) Meg Labrum, Michael Loebenstein and Denise Cardew-Hall

The 2014–15 year sees a newly energised and reinvigorated NFSA. I am pleased to see us well on track towards the 'new' NFSA foreshadowed in the 2013–14 annual report. We have improved our financial position through diligent and prudential managerial care, and we are on the eve of the launch of a dedicated fundraising and stakeholder development program under the strong leadership of the NFSA Board.

This journey began in July 2014 when we embarked on a series of public meetings and workshops to discuss our future and seek feedback on the draft strategic plan published in June 2014. Many months, and many conversations with hundreds of citizens, have shaped our Strategic Plan 2015–2018, which outlines our vision for the three years to come. Our Strategic Plan summarises our

purpose, our aspiration and ambition, and makes a series of commitments to who we want to be, and what we want to achieve over the next few years.

The Strategic Plan clearly establishes five key strategic priorities, to be:

- Australia's 'living' archive
- The creators' archive
- A leader in the digital environment
- A facilitator of connections with Indigenous communities
- Maximising and increasing our resources to ensure that we are a smart, efficient and sustainable organisation that looks after its people and benefits communities across the country.

The annual report is our opportunity to celebrate our achievements, our people and our constituents. Sometimes stories manage to convey a more immediate and lively image of what success looks like. What follows is a brief, personal and highly selective 'flashback' of significant moments of 2014–15:

- Archie Roach on stage in Arc Cinema during Reconciliation Week, his voice so fragile yet powerful, singing to a full house of Indigenous and non-Indigenous people.
- Two dozen colleagues from archives and libraries from all across the globe squeezed into a corner office as our Digital Collection team walked them through our 'born-digital' workflows.
- Walking through Martin Place, Sydney, late on a cool June evening during the Vivid Festival, the darkened windows of a café animated by reflections from a screen across the square showing silent archival footage of a war a century ago.
- In April 2015, for a long and exciting week, the world of film archiving focused on Sydney and Canberra. I'm very proud to see us not only as part of the community of audiovisual archives but as a thought leader in the international arena.

With the digital restoration of *Newsfront* and *Gallipoli* we rolled out our new restoration and remastering program, boosting our internal capacity and focusing on building commercial and non-commercial partnerships to bring our collection to even more Australians. And as the year ends, we embark on a major project to re-invent and relaunch our online presence, closing the gap between our growing digital archive and the multitude of internet and social media users.

All of this would not have been possible without the commitment, passion and hard work of my team at the NFSA, led by my deputies, Denise Cardew-Hall and Meg Labrum. Meg was promoted to the role of General Manager, Collection, after a long recruitment process. I thank my Leadership Team, our workers, staff representatives and the Workplace Consultative Committee for their professionalism and commitment to building a strong and inclusive corporate culture. I also thank our external constituents, clients, users, critics and friends alike for their feedback, support and involvement in getting us to where we are today. Last, but not least, I thank the Ministry for the Arts and the Chair of the Board, Gabrielle Trainor, and Board members past and present for their confidence and trust in my vision for the NFSA.



MICHAEL LOEBENSTEIN

Chief Executive Officer, NFSA



International delegates during FIAPF congress, Sydney

SNAPSHOT – THE YEAR AT A GLANCE

July

We began transitioning to the new business model, announced in April 2014.

We held the first round of nationwide stakeholder consultation sessions to discuss our future strategic direction. The series, *NFSA: Where we are Heading*, kicked off in Sydney, headed by our CEO, Michael Loebenstein.

August

Our Black Screen program presented a selection of free Indigenous films over eight days to remote Indigenous communities in the Pilbara region of Western Australia. These included short gems like *Mowarin's Ngurra Wanggagu* (Joined Up Films, 2013) and *Muster Up* (Joined Up Films, 2013). The Pilbara region Black Screen tour was supported by ScreenWest and Lotterywest to promote Indigenous films and filmmakers in Western Australia.

September

In September we hosted two separate VIP visits at our Acton Headquarters in Canberra. These visits were from the Governor-General of the Commonwealth of Australia, Sir Peter Cosgrove, and the Attorney-General and Minister for the Arts, Senator the Hon George Brandis QC.

October

We announced a partnership with Alberts to progressively archive their holdings of sound and video recordings, posters and artefacts, which will ensure the collection lives on at the NFSA. The partnership celebration was held at the Sydney Opera House, with a live performance by Megan Washington followed by a Vinyl Lounge event.

We also celebrated our 30th birthday this month. To mark the occasion, we hosted an afternoon tea in the courtyard with stakeholders and friends, followed by an 80s-themed Vinyl Lounge and a double screening in Arc cinema.



Michael Lobenstein and David Albert at the Alberts and NFSA partnership launch



Jenny Gall (curator) and Lynda House (producer)



The Attorney-General and Minister for the Arts, the Honourable George Brandis, and Michael Loebenstein, CEO at the NFSA HQ



(L-R) Austrian Ambassador, Helmut Boeck, performer Moya Simpson, NFSA CEO Michael Loebenstein and performer John Shortis

December

We celebrated the 20th anniversary of *Muriel's Wedding* with a variety of events in Canberra. The big night included a pop-up-exhibition that showcased costumes and artefacts from the movie. This was complemented by a screening of the film in Arc cinema, followed by a Vinyl Lounge and a Q&A forum with *Muriel's Wedding* Producer, Lynda House, and our own Senior Curator, Meg Labrum.

On the same night, we also launched our new Canberra visitor experience, The Front Room, a relaxed venue space at Acton where visitors can experience broadcast and sound culture.

April

In April we hosted the 71st International Federation of Film Archiving (FIAF) Congress in Australia over two locations – Sydney and Canberra. We kicked-off the congress with a two-day symposium in Sydney before hosting our international delegates in Canberra (see the snapshot on page 41).

Following straight on from the Congress, we hosted a two-day workshop, *Beyond Bytes*, in Canberra, with international guests and Australian cultural institution staff to discuss the impact of new technologies on audiovisual archiving (see the case study on page 45).

May

To mark the 60th anniversary of the Eurovision Song Contest, we held a huge Eurovision party in Canberra that involved trivia, music, karaoke, costume contests and, of course, cheering on Australia's very own Guy Sebastian! The event was held in partnership with the Austrian Embassy, Canberra, with support from SBS Television.

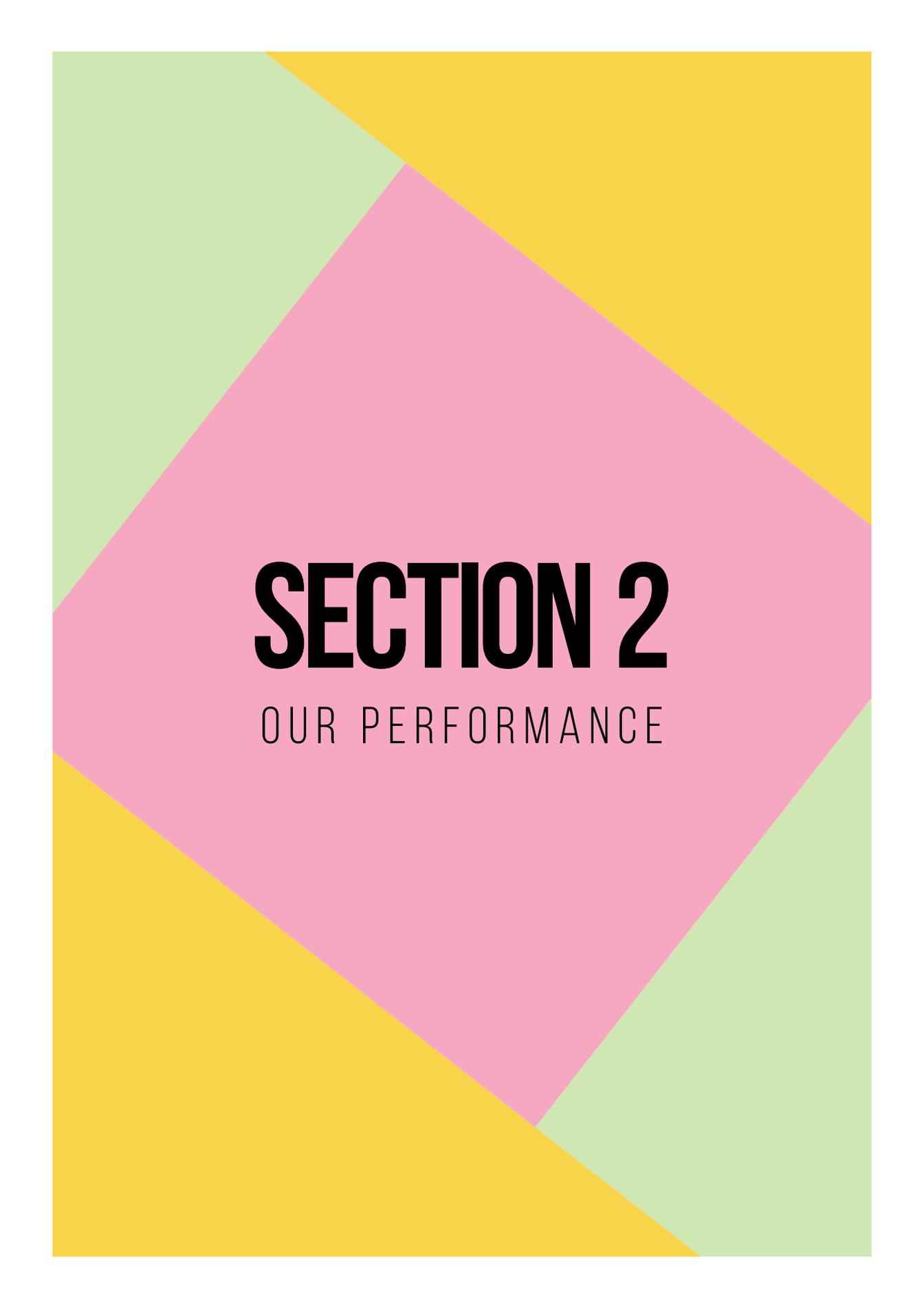
We also celebrated Reconciliation Week at NFSA headquarters in Canberra. We held a series of special screenings celebrating David Gulpilil's work, a week-long showcase of Indigenous short films, and a screening of *Big Name No Blanket* (Night Sky Films, 2013).

PERFORMANCE SUMMARY

Table 1: Performance summary

- Met deliverable/key performance indicator (KPI)
- Did not meet deliverable/KPI

PORTFOLIO BUDGET STATEMENTS 2014–15	TARGET 2014–15	RESULT 2014–15	DELIVERABLE/KPI MET/NOT MET
Developing the collection			
Number of acquisitions (made in the reporting period)	50 000	48 182	○
Total number of objects accessioned (in the reporting period)	50 000	108 490	●
Preserving the collection			
Number of titles preserved and made accessible	8 000	10 300	●
Percentage of total collection digitised	10%	12%	●
Average collection lifespan in years	275	236	○
Sharing the collection			
Percentage of the total collection available to the public	20%	22%	●
Number of people participating in public programs	10 000	48 155	●
Number of students participating in school programs	33 500	28 431	○
Number of visits to the organisation's website	1 300 000	1 334 113	●



SECTION 2

OUR PERFORMANCE

MEASURING OUR PERFORMANCE

The reports in this chapter provide quantitative measurement of our performance against targets and deliverables which are specified in our Portfolio Budget Statements (PBS) and national collecting institutions cross-cultural key performance indicators. We have also incorporated qualitative data on our performance against the following strategic objectives:

- developing the collection
- preserving the collection
- sharing the collection.

DEVELOPING THE COLLECTION

The core of our activity is developing a national audiovisual collection and associated documents and artefacts to the highest curatorial standards. Our curatorial responsibilities extend to the following records:

- feature films, documentaries, short films, experimental and audiovisual installation work produced in, by or with Australian participation or association
- sound recordings released commercially in Australia
- news broadcasts, as well as television and radio productions of all genres, including advertisements
- audiovisual works delivered online or on other digital platforms
- select unpublished audiovisual works of all genres and formats, including – but not limited to – home movies, environmental recordings, oral histories and user-generated content of cultural or historic interest
- international productions – especially sound recordings and films – that have been experienced by Australians and contribute to our understanding of Australia's audiovisual culture
- accompanying documentation (personal and production papers, scripts, posters, stills, publicity, artefacts etc) which form an essential research and illustration resource for the entire period of audiovisual production.

During the 2014–15 year we almost reached our acquisition target, collecting 48 182 works.

Table 2: Acquisitions

PBS PERFORMANCE INDICATOR	TARGET 2014–15	RESULT 2014–15
Acquisitions for 2014–15		
Number of acquisitions (made in the reporting period)	50 000	48 182

The national audiovisual collection is developed through:

- donation (that is, material received free of charge)
- deposit through agreement with the owner
- formal agreements with screen funding agencies, requiring master audiovisual materials to be lodged with the NFSA
- purchase
- internal production (that is, new items created in the preservation/access process).

FILM

We continue to acquire current film productions funded by government bodies, including Screen Australia, whereby producers are required to provide copies of productions and associated material. Offers of a substantial number of analogue films came from film distributors as this now obsolete format was discarded in favour of digital media. We have continued to streamline digital infrastructure workflows and have more robust procedures in place for managing digital components from the point of acquisition through to preservation and delivery.

During the year we acquired 361 documentaries, 276 feature length films and 315 small gauge films, significantly exceeding our targets. The 108 short films acquired was less than the projected 300, due to re-directing our focus to in-house digital management and developing workflows for born-digital materials. This work will ensure the efficient ingest of born-digital works in the future.

Figure 1: Collection growth, 2010–11 to 2014–15

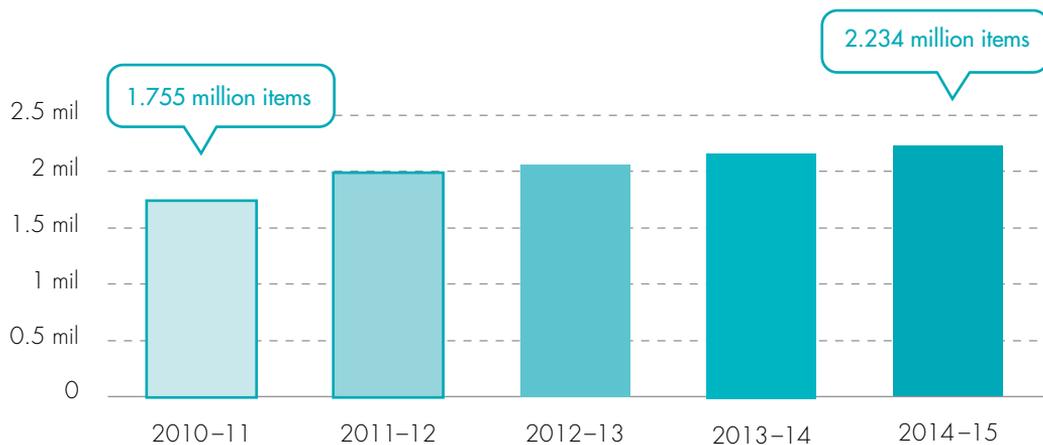


Table 3: Film deliverables

PBS PERFORMANCE INDICATOR	TARGET 2014–15	RESULT 2014–15
Number of Australian feature length films acquired	175	276
Number of Australian short films acquired	300	108
Number of Australian documentaries acquired	200	361
Number of Australian small gauge films acquired	60	315

FEATURES

Feature film acquisition highlights include:

- unencrypted Digital Cinema Packages of iconic Australian features, *Picnic at Hanging Rock*, (Peter Weir, Australia, 1975), *Muriel's Wedding* (PJ Hogan, Australia, 1994), *Crocodile Dundee* (Peter Faiman, Australia, 1986), *The Matrix* (The Wachowski Brothers, Australia/ USA, 1999), and *Red Dog* (Kriv Stenders, Australia/ USA, 2011)
- original components for Mike Edol's *Lalai Dreamtime* (Australia, 1972), *Here's My Hand: a Testimony to an Aboriginal Memorial* (Australia, 1988), *The Voyage of Bounty's Child* (Australia, 1983) and other works
- *Charlie's Country* (Rolf de Heer, Australia, 2013), a multi-award winning film starring David Gulpilil
- *Ruben Guthrie* (Brendon Cowell, Australia, 2015)
- *Strangerland* (Kim Farrant, Australia, 2015) starring Nicole Kidman and Hugo Weaving.

SMALL GAUGE

Small gauge film acquisition highlights:

- In a rare find, a standard 8mm home movie from a larger collection was recently digitised and was found to include a segment featuring The Beatles during make-up preparation at Granada TV studios, Manchester, United Kingdom. The footage was shot on 14 October 1964 before the filming of a music TV series, *Scene at 6.30* (a series presented by Michael Parkinson during the 1960s). Footage also includes the UK band, The Pretty Things, from 1965. The home movie was shot by Dawn Swane, an Australian make-up artist and dancer who worked in the UK during the 1960s.
- A collection of 16mm home movies shot by Con and Winne Colleano was donated by Mark St Leon. Con was an Australian Indigenous/Irish circus performer who specialised as a tightrope walker and was known as the 'Wizard of the Wire'. This home movie collection features Con during the period he was a principal star with the Ringling Bros circus (USA). The films cover the period from around 1927 to the 1940s.
- Nick Pappas, South Sydney Rabbitohs Club President, donated home movies showing his life growing up in Sydney's Greek community.

SHORTS

Short film acquisition highlights include:

- *Bluey* (Darlene Johnson, Australia, 2015). This short Indigenous Australian film was selected to screen at the Sydney Film Festival 2015 as part of the Dendy Awards
- *On Stage* (Benjamin Southwell, Australia, 2015), a short Indigenous Australian film about a gay Indigenous cabaret singer
- *Oscar Wilde's The Nightingale and the Rose* (Del Kathryn Barton and Brendan Fletcher, Australia, 2014). This short animation based on the classic fairy tale by Oscar Wilde features the artwork of Australian artist, Del Kathryn Barton, and the voices of Australian actors, Mia Wasikowska, Geoffrey Rush and David Wenham. The music is composed by Sarah Blasko. The short premiered at the Berlin International Film Festival 2015
- *The Last Time I saw Richard* (Nicholas Verson, Australia, 2014), which received the award for Best Short Fiction Film 2014 in the Australian Academy of Cinema and Television Arts Awards
- a collection of 56 rare 16mm films by Melbourne-based experimental filmmaker, Vernon Sundfors.

DOCUMENTARIES

Documentary acquisition highlights include:

- *Frackman* (Richard Todd, Australia, 2015), a feature-length documentary about Dayne Praxis who finds himself an accidental activist leading a battle against a Queensland gas company
- *Women He's Undressed* (Gillian Armstrong, Australia, 2015) on famed Australian designer Orry-Kelly who ended up in Hollywood designing for Bette Davis and Joan Crawford
- *Flowing Gold: Inauguration of Soldier Settlement at Dareton* (Rural Bank/Kingcroft production, Australia, 1954), a 21-minute film documenting the development of the Murray River area's Coomealla and Dareton townships. The area grew from a post-First World War soldier re-settlement to a thriving agricultural community with the advent of the Coomealla Irrigation Scheme. The film was donated to the NFA after a local resident discovered the only surviving print at the State Library of NSW. The film was scanned and supplied for screenings for the township's 90th birthday celebrations.

Our restored films from the Corrick Collection continue to be featured at film festival screenings (such as in Bologna and London) and conferences (such as at the Australian National University's *History, Cinema and Digital Archives* conference in July 2014).

TELEVISION

The exponential rise of born-digital works across the Australian broadcast industry has dramatically affected our acquisition of television works. Digital television has brought increases in both contemporary production and the offer of analogue back-catalogue material. We have harnessed the opportunities provided by digital technology in developing new workflows for the efficient acquisition and cataloguing of these works.

We have exceeded our target for television works collected in 2014–15 (see Table 4).

Table 4: Television deliverables

PBS PERFORMANCE INDICATOR	TARGET 2014–15	RESULT 2014–15
Number of television works acquired	3 000	3 589

The ongoing development of our Australian contemporary television drama collection is supported by formal agreements with the following screen funding agencies: Screen Australia, Screen NSW, Screen West, Screen Queensland and Film Victoria.

Some current television acquisition highlights include:

- *Gallipoli* (Endemol Australia, Australia, 2015), a seven-episode series starring Kodi Smit-McPhee, adapted from the bestselling novel by Les Carlyon
- *Deadline Gallipoli* (Matchbox Pictures, Australia, 2015), a two-part series starring Sam Worthington retelling the story of Gallipoli as told by the journalists stationed with the troops
- *Carlotta* (Samantha Lang, Australia, 2014), a telemovie starring Jessica Marais, nominated for several 2015 Logie Awards

- *8MMM Aboriginal Radio* (Princess Pictures, Australia, 2015), a six-episode comedy series about a fictitious Aboriginal radio station
- *Redfern Now – Promise Me* (Blackfella Films, Australia, 2014), a telemovie
- the first episode of *Screen* (FOXTEL Arts, 1 April 2015), co-hosted by film critic, Margaret Pomeranz, and actor/director/producer/journalist, Graeme Blundell, broadcast on FOXTEL's new Arts Channel (Channel132), launched on 28 March 2015
- series 2 of *Paddock to Plate* (ITV Studios Australia, 2014), winner of an Australian Subscription Television and Radio Association (ASTRA) award, hosted by celebrity chef, Matt Moran, broadcast on the Lifestyle FOOD channel

Many offers of retrospective television materials were also received throughout the year. Highlights include:

- a 16mm B&W Kinescope recording of *Go!!* episode #117 (DYT Productions, Australia, 1966), Melbourne's first nationally broadcast teenage music program. This episode, first transmitted by ATV-0 on 28 November 1966, is the only known complete surviving episode of the show
- lodgment of a selection of productions by Carbon Media, one of Australia's premier Indigenous media production companies. These include the children's series, *Handball Heroes* (2013); the documentary *I Heart My People* (2014), which gives an insight into Indigenous health issues in Australia; and works for *Sesame Street* which contained Indigenous Australian content for the program's letters and numbers segments
- ATV-0 historical compilation footage from 1963 to 1989, including the construction of the station's Nunawading facility in 1963 and 1964.

This year's news and current affairs highlights include:

- coverage of the Sydney Lindt Cafe siege, broadcast live as events unfolded in Martin Place. This includes *Inside the Siege, the Untold Story* (Seven Network, Australia, 2015); *60 Minutes: Sydney Siege* (Nine Network, Australia, 2015); and Seven News Special Coverage (Seven Network, Australia, 2014)

- coverage of Anzac 100th anniversary events commemorating the departure of the first Anzacs from Albany (Nine News, Perth STW9, Nine Network, Australia, 2014)
- Seven News coverage of Gough Whitlam's funeral, Adelaide (SAS7, Seven Network, Australia, 2014).
- *Sky News Special coverage* (Sky News Australia, Australia, 2015) of Malcolm Fraser's funeral, and coverage of Anzac Centenary dawn services from Gallipoli and Villers-Bretonneux.

RADIO

The introduction of digital radio has increased the already immense challenge of acquiring a selection of significant radio programs produced by community and commercial radio companies and networks. Our solution has been to establish a program to capture radio podcasts, thanks to the cooperation of Nova Entertainment, Southern Cross Austereo and SYN Media. In addition, exciting retrospective radio programs continue to be offered to the NFSA.

Table 5: Radio deliverables

PBS PERFORMANCE INDICATOR	TARGET 2014–15	RESULT 2014–15
Number of radio works acquired	1 800	2 326

Following are some of our radio acquisition highlights:

- *The Wolf of Woolloomooloo (Wharf)*, a Russell Crowe take-off by Nova 96.9's Fitzy and Wippa, which won the Best Station-Produced Comedy in the 2014 Commercial Radio Awards
- a podcast interview series, *The Probe*, featuring high-profile radio personalities, such as Amanda Keller, Jackie O and Kyle Sandilands
- the last news bulletin by the 2UE news team before the Fairfax/Macquarie Radio merger, and the first news bulletin after the merger
- *Better Together*, an award-winning 2012 simulcast, and an example of a rare collaboration between the commercial and community sectors

- an Indigenous-themed documentary by historian Dr Timothy Bottoms: *Inan Nayee Aurukun Wik Kath – Listening to the Aurukun Story*. This was produced in conjunction with elders and rangers for the TAFE Ranger Program and the Aurukun Shire Council and Kowanyama. It featured the history and culture of the Indigenous people of Kowanyama, on the west coast of Cape York Peninsula
- master recordings from the 1990s of various 3AW interviews with personalities such as the Duchess of York, Jeffrey Archer, Holly Johnson (of the band Frankie Goes to Hollywood), Garth Brooks, and Paul Stanley (of the band Kiss) World Radio Day pre-recorded programs by SYN Media (the youth community station)
- episodes of the *Little Dum Dum Club*, an independent comedy podcast series which includes reference to the fact that the series is going to be archived with the NFSA
- a 10-part documentary series, *National Contemporary Landscapes* – a survey of Australian contemporary classical music, including one episode devoted to Indigenous involvement in classical music.

GAYWAVES PROJECT

The *Gaywaves* radio project honours the wishes of Mr Dietmar Hollman who left part of his estate to the NFSA (see the case study on page 58 of our 2012–13 Annual Report).

Through the project we acquired 547 contemporary and retrospective LGBTI (lesbian, gay, bi-sexual, transgender and intersex) radio programs and we digitised a total of 286 analogue recordings. In 2015–16 the balance of the bequest will be spent on the digital preservation of radio productions on analogue cassette, to help increase the accessibility of Australian radio productions in our collection.

RECORDED SOUND

During the year we collected 14 812 recorded sound works, exceeding our target. This material included published and unpublished music, radio, spoken word, experimental and environmental sounds.

The growing number of born-digital sound works being produced is having a significant impact on how and what we collect. Digital productions also stretch the traditional concept of a 'published' work.

The increased digitisation of private and commercial sound collections has also led to a significant increase in offers of analogue source material to the NFSA. As public institutions, broadcasters and recording studios move to fully digital storage solutions, we have experienced a dramatic increase in the amount of analogue material being offered. At the same time, there has been an exponential increase in the number of sound recordings being produced digitally and distributed online.

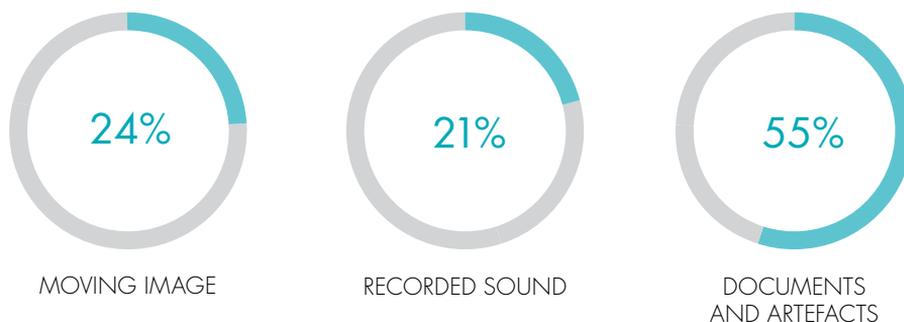
Table 6: Recorded sound deliverables

PBS PERFORMANCE INDICATOR	TARGET 2014–15	RESULT 2014–15
Number of recorded sound works acquired	6 700	14 812

Following are some of our recorded sound acquisition highlights:

- a wax cylinder recording of *Merry Widow's Waltz* (Fred Grimson, Australia, 1917), acquired from the Banjo Paterson – More Than A Poet museum in Yeoval. Grimson's piano accordion recording was made just before he left for the First World War, and he died in France in 1917. The donation includes photographs of Grimson and his final gravestone in France
- two disc pressings of advertisements featuring Leonard Teale (originally Thiele), and eight lacquer discs of home recordings
- John Stevens' *Church of Hysteria* (John Stevens, Australia, 2014)

Figure 2: percentage breakdown of the collection



- two wax cylinders by Hamilton Hill (from 1903 and 1906). Despite Hamilton Hill being an important early Australian recording artist (he was the first Australian to record with Edison), and the fact that he made hundreds of recordings, we previously held only eight of his recordings
- a record that includes tracks by early Indigenous singer/songwriter, Dempsey Knight. This is an important addition to our collection, as we did not previously hold any of his recordings.

DOCUMENTS AND ARTEFACTS

Our documents and artefacts acquisitions totalled 25 284 in 2014–15. Acquiring and developing this collection remains one of the constantly expanding aspects of our work.

Table 7: Documents and artefacts deliverables

PBS PERFORMANCE INDICATOR	TARGET 2014–15	RESULT 2014–15
Number of documents and artefacts acquired	25 000	25 284

Documents and artefacts acquisition highlights include:

- a sequined dress worn in *The Cheaters* (Paulette McDonagh, Australia, 1930)
- a collection of scripts, publicity stills and props documenting the career of radio comedian, Harry Griffiths
- a scrapbook of photographs, telegrams and newspaper articles relating to cinema hoarding and lobby designer, Sidney Murray Counsell
- an autographed still of Louise Lovely and glass negatives of her logo, set designs for *Jewelled Nights*, and portraits
- costumes and props for *Mabo* (Rachel Perkins, Australia, 2012) and *Paper Planes* (Robert Connolly, Australia, 2015)
- a rare one-sheet poster for *The Broken Melody* (Ken G Hall, Australia, 1938)
- William Travilla’s costume designs for Rachel Ward’s character in *The Thorn Birds* (Daryl Duke, USA, 1983)
- costumes and props designed by Catherine Martin for Baz Lurhmann’s *Moulin Rouge* (Australia/USA, 2001), *Australia* (Australia/USA/UK, 2008) and *The Great Gatsby* (Australia/USA, 2013)
- an extensive collection of posters, stills, papers and props relating to Australian actor, Charles ‘Bud’ Tingwell.

SNAPSHOT

COUNTRY MUSIC RECORDED FOR POSTERITY

In January 2015 some of our curators and technical staff travelled to the Tamworth Country Music Festival, accompanied by a vintage Presto 6N record cutting lathe.

A range of performers at the festival made live recordings onto 78rpm lacquer discs using techniques that go back to the 1940s. Our staff recorded songs and instrumentals from some of Australia's best-loved country artists, including Chad Morgan, Col Hardy, Graeme Connors and Roger Knox. They also made recordings of a number of the festival's newest stars, such as Golden Guitar winner, Amber Lawrence, and 2014 Starmaker winner, Jarad Porter.

The performers were intrigued and delighted by the recording process, which took place over two days in the Tamworth Community Centre. The recorded discs have been accessioned into the collection, with audio and video copies supplied to the performers.

The Indigenous Connections team also attended and filmed the week-long Aboriginal Cultural Showcase in Tamworth and recorded – among other things – headline performances from Troy Cassar Daley, Roger Knox, Buddy Knox and Col Hardy.

In-depth interviews were also recorded with several Aboriginal country artists, such as Roger Knox, Col Hardy, Billy Pitt, Reuben Andrew, Dale Huddleston, Buddy Knox and Lionel Campbell. These interviews capture the stories of these Aboriginal artists for the NFSA collection, putting them on the public record and providing a snapshot of current Aboriginal country music.

INDIGENOUS COLLECTION

During 2014–15 the Indigenous Connections team continued to strengthen a First Peoples curatorial focus built on the foundations of 'collect, protect and connect with First Peoples' culture, stories and experiences'.

In 2014–15 the Indigenous Connections team filmed a range of targeted interviews with artists who were identified through their participation in key Australian music events. These interviews focused on complementing existing collection items and covering core thematic areas. The artists who were interviewed included:

- Briggs, Catherine Sartour, Dan Sultan, the Tjintu Desert Band, and Munky Mark at the National Indigenous Music event held in Darwin in July 2014
- Radical Son, Glenn Skuthorpe and Stewart Gaykamangu at the Australasian World Music Expo held in Melbourne in November 2015
- Roger Knox, Col Hardy, Francis Peters Little, Warren Williams and Buddy Knox at the Aboriginal Cultural Showcase during the Tamworth Country Music Festival.

Aboriginal and Torres Strait Islander music continued to be the central focus of the Indigenous Connections team in 2014–15. We were successful in obtaining a grant from the National Collecting Institutions Touring and Outreach program to start developing a national touring exhibition called *Sounds Indigenous*. *Sounds Indigenous* will offer audiences a multi-faceted celebration of the significant contribution of Aboriginal and Torres Strait Islander musicians and artists to the Australian music scene and Australian society in general.

The *Sounds Indigenous* exhibition will draw on our collection of over 10 000 First Peoples music-related titles. These include extensive Indigenous radio programs, documentation and promotional materials, film clips and footage, television appearances and news items, and both published and unpublished sound recordings, including unique interviews.

With the overarching philosophy of *Sounds Indigenous* being 'First Peoples' songs – First Peoples' stories – First Peoples' voices', the existing First Peoples interview program has been expanded to ensure that the first-hand experiences continue to be recorded and shared.

ORAL HISTORY

We are building a major collection of oral histories to capture the personal histories and narratives of individuals who have been part of Australia's audiovisual history. These oral histories provide personal, first-hand recollections of careers in film, TV, radio or recorded sound that may otherwise be completely lost to future generations. This year we commissioned and recorded 72 oral history interviews, a lower number than targeted due to reduced staffing levels and budgetary constraints.

Table 8: Oral history deliverables

PBS PERFORMANCE INDICATOR	TARGET 2014–15	RESULT 2014–15
Number of oral history titles acquired	100	72

Oral history highlights include recorded interviews with:

- Greig Pickhaver aka HG Nelson (actor/comedian/writer)
- Judith Durham (jazz and folk singer from The Seekers)
- Lisa Wilkinson (journalist/TV presenter)
- Don Walker (songwriter/musician from Cold Chisel and Tex, Don and Charlie)
- Geraldine Doogue (journalist)
- Brian Nankervis (musician/comedian/writer)
- Damon Herriman (actor)
- Chris O'Doherty aka Reg Mombassa (musician from Mental As Anything and Dog Trumpet)
- Peter Carroll (actor)
- Chris Bailey (musician from The Saints)
- Tracy Mann (actor)
- Marcus Gillezeau (executive producer)
- Julie James Bailey (film producer/director/academic)
- Lee Whitmore (animator).

ACCESSIONING

During 2014–15, more than 108 000 items were catalogued into the national audiovisual collection. Improvements to the database and workflows have enabled faster and more efficient accessioning of digital collections.

Table 9: Accessions

PBS PERFORMANCE INDICATOR	TARGET 2014–15	RESULT 2014–15
Accessions for 2014–15		
Total number of objects accessioned (in the reporting period)	50 000	108 490

Highlights from the accessioning for this year include:

- the Johnny O'Keefe collection of discs, posters, scrapbooks, sheet music, photographs and costumes
- costumes from Baz Luhrmann's films, *Australia* (Bazmark Films, 2008), *Moulin Rouge* (Bazmark Films, 2000) and *The Great Gatsby* (Bazmark films, 2012)
- a collection of videos shot in occupied East Timor in the late 1990s to early 2000s
- Tony Martin's collection of the best pieces from his radio program with Mick Molloy, *Martin/Molloy* (Martin/Molloy) in the 1990s
- thousands of videos from popular Australian television series, including *The Mike Walsh Show* (Hayden Enterprises), *Home and Away* (The Seven Network), *The Young Doctors* (Reg Grundy Productions), *Sale of the Century* (Reg Grundy Productions), *Full Frontal* (The Seven Network), and many more.

PRESERVING THE COLLECTION

Passive and active preservation ensures the permanent accessibility of the national audiovisual collection.

Table 10: Preservation deliverables

PBS PERFORMANCE INDICATOR	TARGET 2014–15	RESULT 2014–15
Number of titles preserved and made accessible	8 000	10 300
Percentage of total collection digitised	10%	12%

Through our technical facilities and teams of expert preservation and conservation staff, we employ various strategies to ensure the long-term preservation of the national audiovisual collection.

- We store items in environmentally controlled vaults
- We preserve the national audiovisual collection through conservation treatment and by copying and digitising material to more stable and accessible formats.

We exceeded our preservation targets this financial year, with 10 300 titles preserved and made accessible (see table 10). In 2014–15 we increased our target from 6 250 to 8 000, reflecting the progress already made in building our capacity for preservation through strategic investment in our people, processes and facilities.

COLLECTION STEWARDSHIP

Collection security was strengthened during the year: all collection items have now been scanned and their shelf locations at our Mitchell storage sites have been entered into Mediaflex, our collection management system. This program has taken three years, and ensures all items are findable.

The *Collection Emergency Disaster and Recovery Plan* was put to the test with a significant water leak at a Mitchell site. This leak resulted in some minor facilities damage but there was minimal impact on stored collection material.

A major release of Mediaflex (v4.789h) was deployed in February 2015 with 12 key enhancements to improve collection management workflows and data security. The NFSA was the first Australian site to use Mediaflex and it was fitting that we hosted the inaugural Mediaflex Users Forum in Canberra in March 2015. The forum drew together more than 30 delegates from across the four Australian user sites to discuss future directions and development plans for Mediaflex.

This year, we have ensured that the digital collection has been safely managed, and we have introduced a series of infrastructure and technical workflow improvements to gain efficiencies – particularly in processing born-digital collection acquisitions. We have developed the Digital Lab (see the case study on this page) with specialised digital workstations that enable innovative digital acquisition and access practices.

Significant network, systems and infrastructure projects relating to server consolidation, virtual machine and back-up environment projects were completed during the year.

Drawing on international best practice, we set environmental conditions (temperature and relative humidity in our storage areas) to meet the requirements for the long-term and sustainable preservation of the national audiovisual collection.

In 2014–15 we modified the way we measure success against our indicator, 'Percentage of storage standards achieved within set parameters'. Since 2014 we have been using a figure that measures the effectiveness of the vault conditions in maintaining the collection in accordance with our preservation standards. This figure uses a combination of the effect of varying temperature and relative humidity conditions on the chemical stability of audiovisual objects.

Table 11: Passive preservation

PBS PERFORMANCE INDICATOR	TARGET 2014–15	RESULT 2014–15
Average collection lifespan (years)	275	236

In 2014–15, all collection items were maintained in agreed standard conditions throughout the year. The reported collection lifespan variance was due to the inclusion of four vaults which are currently empty, with a stable temperature of 16 degree Celsius compared to the normal 6 degree Celsius required when accommodating collection material. The associated reduction in time weighted performance indicator (TWPI) is reflected in the variance figure, with no actual impact in terms of collection care.

Providing adequate storage capacity for the growing collection remains a priority. During 2014–15 we undertook an assessment of our vault air-conditioning systems and developed a project plan for refurbishing the ageing air-conditioning plant and control systems in our Mitchell 1 preservation vault. Replacing equipment that was at the end of its economic life will enable us to maintain best practice storage conditions for the national audiovisual collection at the same time as achieving reduced energy and operating costs.

Ensuring the security and findability of our collection is always a priority. In accordance with our Collection Care Plan, 133 318 works were treated in 2014–15. Through this program we conducted packaging assessments of 7 933 items to improve the passive preservation of the collection. Other collection care activities included such projects as:

- repackaging and relabelling (a result of our review of the memorabilia collection)
- creating custom packaging for artefacts
- further investigation of films identified with vinegar syndrome
- accessioning and scanning
- developing a housekeeping schedule and statistics reporting module to enable efficient tracking and reporting of collection care activities.

SNAPSHOT

NEW DIGITAL LAB HELPS US STAY AHEAD

In late 2014 our collection acquisition stations were moved into a dedicated environment: the Digital Lab.

The Digital Lab houses high-end computer workstations to deal with the large and complex data sets associated with born-digital acquisitions. It allows our staff to view and quality-control the master files they collect for the national audiovisual collection.

The Digital Lab allows Apple and Linux-formatted hard drives to be accessed using our Windows-based environment, and handles a variety of video and audio codecs. It provides a controlled environment that allows flexibility and functionality while enabling us to comply with the mandatory requirements identified in the Australian Government Information Security Manual.

The Digital Lab has improved our capacity to efficiently handle and view born-digital acquisitions and has allowed staff training to be provided with minimal disruption to work areas. It has facilitated a new approach to digital collaboration by enabling content-editing and file-sharing across a number of work areas. In the lab environment, information exchange has increased the confidence of a broad range of staff in handling the workflows required for born-digital acquisitions.

On 1 June 2015 we reached a digital milestone when we processed 20 terabytes of collection data in one day – more data than was previously processed in a whole month. This represents an important stage in our active contribution to archival systems development in managing digital collections.

FILM PRESERVATION

We are committed to preserving film using a photochemical process for as long as it is practical to do so. At the same time, though, we are preparing for the inevitable shift to digital media-based film preservation by developing the required skills and infrastructure.

In 2014–15 we undertook the photochemical preservation of important at-risk titles and made new prints of significant Australian titles. These included:

- *Sons of Matthew* (Charles Chauvel, Australia, 1949) starring Michael Pate
- *Diggers* (Frank Thring Sr, Australia, 1931)
- *Rangle River* (Clarence Badger, Australia, 1936)
- *The Mighty Conqueror* (Paulette McDonagh, Australia, 1931), a documentary about the racehorse, Phar Lap
- *Neptune's Daughter* (Herbert Brenon, USA, 1914), an incomplete but significant early feature film featuring the Australian actor, Annette Kellerman.

Our revised film scanning workflows for 16mm and small gauge film have been implemented, and we have preserved a wide range of television, documentary and home movie material in digital form. Some of the highlights include:

- 21 home movies from the Sir Robert Menzies collection *Flowing Gold: Inauguration of Soldier Settlement at Dareton* (NSW Film Council, c1954)
- 14 home movies from the Colleano Collection (c1936)
- *Jandamarra* (c1944), Indigenous footage directed by Graham Chase
- *Message from Meggsie* (1947), a road safety campaign featuring the cartoon character, Ginger Meggs
- 15 of the Crane family home movies (1940s)
- 17 of the Price family home movies (1960s), featuring the family's travels around the world and Australia
- Seven of the Pappas family home movies (1950s and 1960s).

DIGITAL FILM RESTORATIONS AND REMASTERING

In addition to delivering *Gallipoli* (Peter Weir, Australia, 1981), current 2K digital restorations under way include:

- *Starstruck* (Gillian Armstrong, Australia, 1982)
- *Howling III: The Marsupials* (Phillipe Mora, Australia, 1987)
- the Australian classic, *Storm Boy* (Henri Safran, Australia, 1976).

We have also embarked on a high-definition telecine remastering program which has resulted in the production of digital packages of iconic works such as *The Kid Stakes* (Tal Ordell, Australia, 1927) and *The Shiralee* (Leslie Norman, Australia, 1957). Another two titles will be delivered in the next 12 months. This program will enable these classic works to be screened around the country in NFSA-supported events.

In February 2015, in collaboration with the City of Maitland, we presented the digital restoration of *Newsfront* (Phil Noyce, Australia, 1978) to a packed cinema to commemorate the 60th anniversary of the Maitland floods. Film Curator, Gayle Lake, attended and was part of a Q&A panel after the screening with actor, Chris Haywood.

VIDEOTAPE PRESERVATION

The obsolescence of analogue video formats and our ability to digitise them before content is lost remains a challenge. We estimate that more than 60 000 hours of video recordings will need to be digitised before 2025 to avoid irretrievable loss of important parts of the television history in the national collection. Over the past year we have completed extensive restoration of obsolete video equipment to mitigate the risk of playback obsolescence. We have also carried out research into ingest and encoding systems to be commissioned in 2015–16 that will increase our capacity for videotape digitisation.

Highlights from our television preservation program include episodes from popular Australian TV series, such as:

- *Ask The Leyland Brothers* (Nine Network Australia, 1976–1980)
- *Cop Shop* (Crawford Productions, 1977–1984)
- *Class of '74* (Reg Grundy Productions, 1974–1975)
- *Sons and Daughters* (Seven Network/Grundy Organisation, 1982–1987)
- *The Comedy Company* (Media Arts, 1988–1990)
- *The Mike Walsh Show* (Haydn Enterprises, 1973–1984)
- *The Young Doctors* (Grundy Organisation, 1976–1982)
- *Number 96* (Cash-Harmon Television, 1972–1977)
- *Neighbours* (Grundy Television Pty Ltd, 1985–present)
- *Division 4* (Crawford Productions, 1969–1975)
- *Personality Squares* (1967–1969)
- *Young Talent Time* (ATV 10, 1971–1988)
- TV news broadcasts from numerous stations, including TVW 7, WIN 4, ADS10, BTV 6, NBN 3, SAS 7, NEW 10, ECN 8, TV 8, NQTV, HSV 7, GMV 6, GTV 9, TNQ 7, NEN 8, TCN 9, ATV 10, QTQ 9, NRTV, NTD 8, and the ABC.

In addition, we undertook the restoration and reconstruction of the only complete surviving episode of Melbourne's first nationally broadcast teenage music program, *Go!!* (aka *The Go!! Show*). Originally transmitted on 28 November 1966, *Go!! episode #117* had its big screen premiere at the 2015 St Kilda Film Festival on 25 May at the St Kilda Town Hall.

We also created packages of newsreels, short films and theatre slides from the First World War to commemorate the centenary of the Gallipoli landing. These packages include *Enlistment* (NFSA, 2015), *Gallipoli* (NFSA, 2015), *Home Front* (NFSA, 2015), and *Remembering Anzac* (NFSA, 2015).

RECORDED SOUND PRESERVATION

Our audio preservation program prioritises the preservation of recordings on high-risk formats, including:

- wax cylinder records and lacquer instantaneous disc recordings
- obsolete digital formats, such as R-DAT tapes
- fragile items, such as recordable compact discs
- materials subject to chemical deterioration, such as open-reel and cassette magnetic tape recordings.

We are also able to preserve a wide range of other formats, as required, to support our curatorial and public programs.

In 2014–15 we completed a major procurement to replace end-of-life digital audio workstations. This will increase our capacity to digitise multi-track audio, at the same time as helping us manage the digitisation of multiple audio streams for more efficient preservation of straightforward media. The final phase included the purchase of a server-based restoration system: this will increase our capacity through a more efficient approach to audio restoration using batch processing. Installation of the new equipment started in late 2014–15 and will be completed before the end of the 2015 calendar year.

Highlights from our recorded sound preservation program included:

- *Unpublished Recordings* (Percy Grainger, dates unknown)
- *Caltex Theatre* (Macquarie Broadcasting Service, 1948–1960)
- *Royal Australian Navy March* (Alexander Frame Lithgow, 1914)
- *Wrestling from Leichardt Stadium* (c1940s)
- *Women's Status in the United Nations* (Lady Jessie Street, c1945)
- *Global Countdown* (2SM, 1980)
- *The Last Question Time from Old Parliament House* (1988).

Figure 3: Preservation of audiovisual titles, 2010–11 to 2014–15



DOCUMENTS AND ARTEFACTS PRESERVATION

Through the introduction of streamlined workflows, and improved equipment and facilities, our Paper and Stills team maintained very good preservation figures in 2014–15. At the same time, the team took on a growing volume of work in support of virtual exhibitions for our website.

Following are some highlights from our documents and artefacts preservation program:

- posters and artefacts from the film, *Muriel's Wedding* (PJ Hogan, Australia, 1994)
- still images from *Storm Boy* (Henri Safran, Australia, 1976)
- publicity photographs of the band, Icehouse
- posters promoting the band, The Divinyls
- photographs from the *Taussig Collection* (Austria, 1895–1938)
- still images from *My Brilliant Career* (Gillian Armstrong, Australia, 1979)
- costume sketches from *The Thorn Birds* (Daryl Duke, USA, 1983)
- still images from *The Johnny O'Keefe Collection*.

SHARING THE COLLECTION

Our objective is to make the national audiovisual collection available to the widest possible cross-section of the Australian public. A key priority for 2014–15 has been the development and delivery of a renewed approach to audience engagement and access with an emphasis on online sharing and Indigenous Connections.

Table 12: Collection availability and visitor information

PBS PERFORMANCE INDICATOR/ CROSS-CULTURAL PERFORMANCE INDICATOR	TARGET 2014–15	RESULT 2014–15
Number of offsite visits to the organisation	50 000	92 216
Number of paid onsite visits	20 000	5 986
Number of unpaid onsite visits	86 000	59 730
Percentage of the total collection available to the public	20%	22%
Percentage of the total collection available to the public on display	<1%	<1%
Percentage of the total collection available to the public on tour	<1%	<1%

NFSA ONLINE

Through our website and social media channels, we continue to publish collection items, content to support our programs and events, blogs, and general interest and educational material. We also create opportunities for two-way engagement with the collection.

In 2014–15 there were 1 334 113 visits to our website and 6 677 704 page views. We almost reached our target of 1% in relation to the percentage of the total collection available to the public online, with a total of 0.86%. This includes 17 544 collection items available through our Search the Collection database and 2 192 on *australianscreen online*.

Table 13: Online visits

PBS PERFORMANCE INDICATOR	TARGET 2014–15	RESULT 2014–15
Number of visits to the organisation's website	1 300 000	1 334 113
Percentage of the total collection available to the public online	<1%	<1%

Reach of our social media sites totalled 2 334 571 and included our channels on Facebook (1 177 587), YouTube (929 115), Flickr (198 631) and SoundCloud (29 238). We partnered with Twitter to promote Australia's oldest surviving recorded sounds, as part of their new 'sound card' launch (243 035 impressions). Our NFSA Films channel on YouTube reached a lifetime total of more than 4 000 000 views, delivering the equivalent of 3.8 million minutes of content in 2014–15 alone.



First World War fundraising and recruitment activities shot from outside the General Post Office in Martin Place, Sydney (NFA title: 45988)

CASE STUDY

CELEBRATING THE ANZAC CENTENARY

Over the course of 2014–15, we delivered programs and content commemorating the Anzac Centenary and a century of service.

In anticipation, many key films relating to the First World War have been fully preserved as part of our ongoing photochemical preservation and copying program. The original 35mm components have been preserved, copied and progressively transferred to digital files through an interpolated high-definition telecine workflow. This has provided a solid basis for the delivery of relevant high-quality vision material in many circumstances, along with popular musical recordings of the time.

Some of the Anzac projects that were undertaken during the year are described here.

SIGHTS & SOUNDS – A REGIONAL WEBSITE COLLABORATION

We partnered with Ngā Taonga Sound & Vision, New Zealand, to develop a new website, Sights & Sounds of the First World War (anzacsightsound.org), with the first phase launched in April 2015 during the FIAF Congress in Sydney.

The site commemorates the centenary of Australia's and New Zealand's involvement in the First World War, showcasing collection material held by both archives, with a balance between active duty activities and a focus on life at home during the 1914–1919 period. Military action, newsreels and popular music of the day which folk at home were seeing and hearing is part of that focus. Footage of departing troops for Gallipoli is a particularly poignant introduction to our unique holdings.

The first phase of the project involved curators, preservation technicians and our communications team identifying, preserving, digitising, describing and promoting the website and content.

An initial selection of more than 25 Australian film and sound titles was published in collaboration with an equal number of New Zealand titles. In the first 52 days after its official April launch, the website was visited by almost 9 000 users, with 46% of the sessions accessed via mobile devices. Video content was played 15 443 times in that period.

Sights & Sounds received funding from the Lottery World War One Commemorations and the Environment and Heritage Committee (New Zealand), as well as support from the New Zealand Ministry for Culture and Heritage. The website will grow progressively over the next four years, with substantially more curated contemporary Australian and New Zealand images and sound still to be presented.

COLLABORATING WITH THE NATIONAL MUSEUM OF AUSTRALIA

We have committed to a four-year collaboration with the National Museum of Australia which will see regular compilations from the national audiovisual collection produced in curatorial partnership. This collaboration will illustrate the phases of the First World War and Australia's home front experience.

The opportunity to promote the national collection and the NFSA to the massive number of visitors to the National Museum of Australia meets the needs of both organisations in terms of creative and contextual engagement. It also provides a fitting platform for the in-house expertise of both our curators and our technical producers.



Australian gun crew operating their weapon beneath a canvas shelter in the Greek port town of Salonika (now Thessaloniki), 1915 (NFA title: 20923)

PRESENTING TO OUR WIDER PUBLIC

We have ongoing relationships with many film festivals. In 2015 our Film, Documents and Artefacts team contributed three compiles of content relating to the First World War for screening at Martin Place as part of the Sydney Film Festival. This collaboration provided another excellent opportunity to screen the rarely seen footage to a broad public. Content ranged from newsreel propaganda animation, to the first footage of Red Cross supplies leaving Melbourne for Egypt in 1915, to well-known contemporary stage stars fundraising for the war effort in Martin Place. There were also glimpses into day-to-day life, with reports of a fire in Newtown or surfing at Coogee Beach in Sydney.

In the lead-up to the First World War centenary, our Collection Reference team was engaged in numerous commemorative exhibitions and commercial documentaries, dramas and interstitial programs. A number of exhibitions used significant amounts of newly digitised First World War material from our collection. These included *War at Sea* for the Australian National Maritime Museum travelling exhibition; *Before Sunset: the Bank & WWI* for the Reserve Bank of Australia; and a First World War exhibition at the New South Wales Parliament House.

Consultation with specialists from the Australian National Maritime Museum and other institutions led to more accurate identification of significant silent footage in the collection, such as the assembly of the first Australian convoy bound for the front, from Albany, WA, in October 1914.

PRODUCTS CELEBRATING THE CENTENARY

During the year, underlying footage and music rights were renewed for *The Colour of War – the Anzacs* (Film Australia Ltd, 2004). This was assisted by a fee waiver by Ngā Taonga Sound & Vision and a minimum guarantee from Roadshow for home DVD rights. The series, which is narrated by Russell Crowe, will be distributed in Australia and New Zealand for the next 10 years.

We also released a DVD of *The Hero of the Dardanelles* (Alfred Rolfe, Australia, 1915) to commemorate the Anzac Centenary. This DVD is also available for television and video-on-demand licensing.

EVERYTHING OLD IS NEW AGAIN

Our curators worked with director, Peter Weir, and cinematographer, Russell Boyd, to create a new digital master for Peter's 1981 classic, *Gallipoli*. Through negotiation, the production was funded by NewsCorp and has already resulted in screenings in many cinemas from Anzac Day 2015 onward. We now hold master digital components for this key title for future use.

We also provided essential support to a DVD release relating to the First World War in collaboration with the Filmmuseum Potsdam which produced a DVD, *Kreuzer Edmen [Cruiser Emden]*. It curates the entire surviving footage relating to the original German film, *Unsere Emden [Our Emden]* (Louis Ralph, Germany, 1926) and its various adaptations using the original footage in later years. This included two Australian efforts: *The Exploits of the Emden* (Ken G Hall, Australia, 1928) and *Sea Raider* (Ken G Hall, Australia, 1931). High-quality digitised files were provided by our video team, and an Australian promotional glass slide is included in the accompanying booklet.

ONLINE HIGHLIGHTS

Following are some online highlights for 2014–15:

- We celebrated 30 years as the National Film and Sound Archive with an online interactive timeline (see timeline.nfsa.gov.au). The timeline featured highlights from the past 30 years, beginning with footage of then Prime Minister Bob Hawke officially opening the NFSA building on 3 October 1984.
- We launched separate online exhibitions to mark 20 years since the release of Australian film classics, *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliot, Australia, 1994) and *Muriel's Wedding* (PJ Hogan, Australia, 1994). These exhibitions highlighted NFSA collection materials for each film, including a previously unseen deleted scene from *Muriel's Wedding*, and 360-degree photography of the Oscar-winning costumes from *Priscilla* (see the case study on page 36).
- In collaboration with Gotye and The Basics, we released via our SoundCloud channel a free download of their wax cylinder recording of *I Don't Need Another*. We also shared video footage of them recording the song at the NFSA.
- We proudly hosted the online installation, *Still Our Country*, a poetic celebration of the Yolngu people of north-east Arnhem Land, directed by Molly Reynolds. It is part of the *Country* suite of projects, including *Charlie's Country* (Rolf de Heer, Australia, 2013) and the associated documentary, *Another Country* (Molly Reynolds, Australia, 2015).
- Following an online and publicity campaign, the 2014 edition of *Sounds of Australia* saw a ten-fold increase in nominations of sounds from the public. Media coverage for the announcement included press across the entire Fairfax and News Limited networks (with a reach of 25 million people), plus ABC and SBS radio/television/online, resulting in the biggest audience yet for the program since its launch in 2007.
- Filmmaker Philippe Mora recorded narration over home movies of his childhood for our YouTube channel. The intimate footage, shot by Gerty Ansel, showed key members of the Melbourne art scene of the 1950s, including Arthur Boyd, John Perceval and Joy Hester.
- Over five consecutive days, we shared on our SoundCloud channel 15 recent full-length oral history interviews with notable actors, musicians, journalists, directors and behind-the-scenes crew, including Leigh Sales, Tex Perkins, Graeme Blundell and Sandra Sully.
- We published clips and curatorial perspectives on *australianscreen online* about significant Australian film and television titles, including *Bran Nue Dae* (Rachel Perkins, Australia, 2009), *McLeod's Daughters* (Millennium Television, Australia, 1996 and 2001), *The Henderson Kids* (Crawford Productions, Australia, 1985), *Sale of the Century* (Grundy Organisation, Australia, 1980), *Reg Grundy's Wheel of Fortune* (Reg Grundy Enterprises, Australia, 1959), *The Man from Kangaroo* (Wilfred Lucas, Australia, 1919) and *Sunshine Sally* (Lawson Harris, Australia, 1922).
- A 'lost' Baz Luhrmann project from the 1980s came to light when we published behind-the-scenes images and amateur video from *Crocodile Creek*, a community musical that he directed in Rockhampton, Queensland. The musical's composer performed excerpts from the score at an event at the NFSA.



Molly Reynolds at the launch of *Still Our Country* at NFSA

CASE STUDY

TAKING OUR EXHIBITIONS ONLINE



Muriel's wedding dress being photographed for the NFSA online exhibition

Online exhibitions represent a new way to share our collection with audiences. To launch this project, we selected two of Australia's most popular films, which both celebrated their 20th anniversary in 2014: *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliott, Australia, 1994) and *Muriel's Wedding* (PJ Hogan, Australia, 1994).

Our exhibitions tell the story of the films through the costumes, props, scripts, posters, deleted scenes, interviews and other materials we hold in our collection. Curating online exhibitions requires the collaboration of many different areas of the NFSA and presents some unique challenges, such as marrying the video and audio soundtrack of the deleted scene (which had been donated separately).

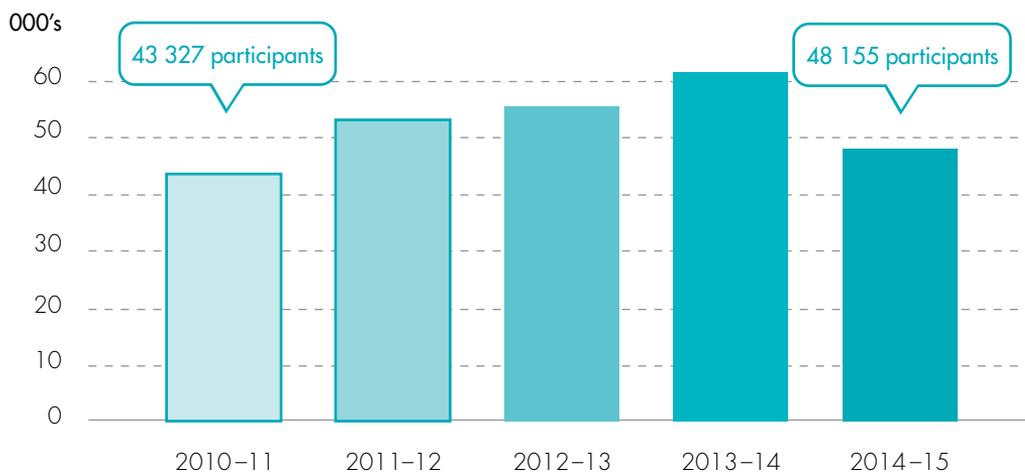
In order to showcase the Oscar-winning costumes from *Priscilla* and *Muriel's* iconic wedding dress in their full glory, we needed 3D images that would rotate 360 degrees.

Each costume was photographed 20 times, with the mannequins rotated by 18 degrees each shot, taking care to correctly align the subjects to produce smooth and straight transitions. The final images were refined in post-production to digitally remove any movement anomalies or extraneous background material.

Online exhibitions also allow us to highlight the role of documents such as posters, scripts and photographs in the filmmaking process. Posters show how specific images and slogans are designed to appeal to audiences, for example, you can see at a glance how *Muriel's Wedding* attracted viewers in Australia, the US and Europe through different poster designs.

Exhibiting fragile collection items like costumes, posters and scripts online limits their exposure to excessive wear and tear. It allows them to be on display for a longer period of time, and to be seen by more people. During their first year online, over 9 000 people around the world have viewed these exhibitions. In addition to traffic to the exhibition pages, content was highlighted via our social media platforms, increasing the exposure of the materials curated and digitised for this project.

Figure 4: People participating in public program, 2010–11 to 2014–15



PUBLIC PROGRAMS

In 2014–15 a total of 48 155 people participated in our public programs. Our public programs are an exciting mix of screenings, presentations, exhibitions, performances and events that reach audiences throughout Australia, including regional and remote communities, and internationally.

Table 14: Public and school programs

PBS PERFORMANCE INDICATOR	TARGET 2014–15	RESULT 2014–15
Number of people participating in public programs	10 000	48 155
Number of students participating in school programs	33 500	28 431

ENGAGING WITH REGIONAL AUDIENCES

The Art of Sound

Following on from successful exhibitions in Grafton (NSW), Cowaramup (WA), Caboolture (QLD) and Burnie (TAS), our National Collection Institutions Touring and Outreach (NCITO) funded Art of Sound exhibition enjoyed one final show in Broken Hill (NSW) in November 2014. *A Taste of Sound* was made in collaboration with the Broken Hill Regional Art Gallery and shared six sounds from 1936 to 2008 with visitors to the gallery’s library space.

Big Screen pop-up

As the Big Screen program drew to a close, we honoured existing commitments to present the touring Big Screen program to regional towns, with an audience of 7 047 attending 13 events in New South Wales (Broken Hill and Maitland), Queensland (Babinda, Cairns, Malanda, Mission Beach and Nanango), Victoria (Mildura and Traralgon), Tasmania (Burnie) and Western Australia (Kununurra and Broome).

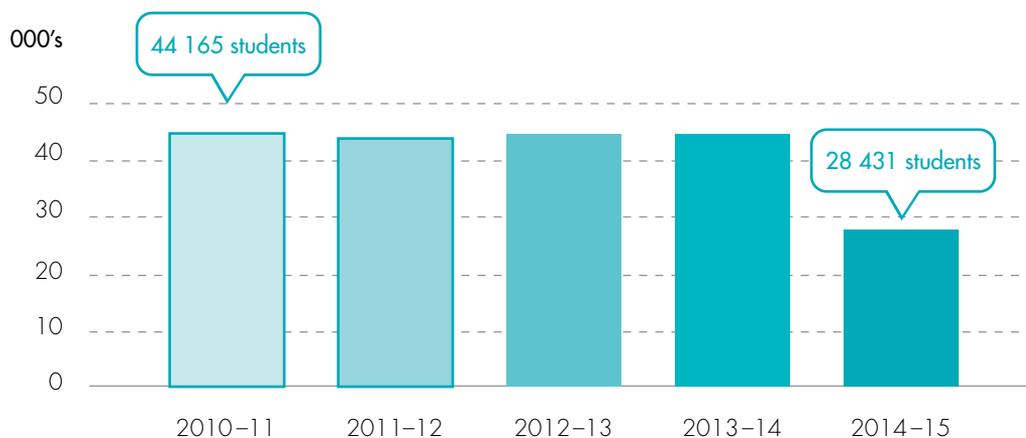
These pop-up events shared recent Australian feature films and NFSA restorations of classic films with audiences who might not otherwise have the chance to see local Australian content on the big screen.

ENGAGING WITH THE TERTIARY SECTOR

We continued our relationship with the tertiary sector through the Image in Transition project. Over the course of eight weeks, our staff worked with 140 Australian National University (ANU) students to create new animated media, drawings, paintings and objects, and we acquired a selection of the final works for our collection. We also provided an induction for students from the ANU’s Research School of Humanities and the Arts, and the College of Arts and Social Sciences.

SCHOOL PROGRAMS

Figure 5: Students participating in school programs, 2010–11 to 2014–15



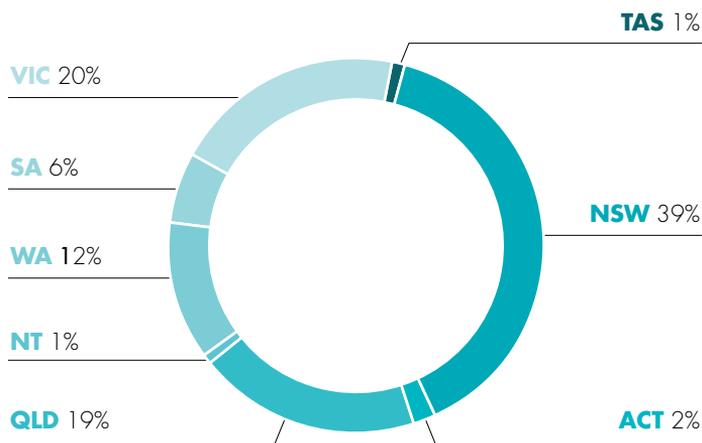
Canberra educational program

This year a total of 28 431 students participated in our school programs (see figure 5). This figure is much lower than previous years due to the closure at the end of June 2014 of the travelling schools program, School Screen, and the digital engagement program, NFSA Connects.

Table 15: Onsite student visits and feedback

PBS PERFORMANCE INDICATOR/CROSS-CULTURAL PERFORMANCE INDICATORS	TARGET 2014–15	RESULT 2014–15
Number of onsite visits by pre-school students	50	92
Number of onsite visits by primary school students	25 000	21 656
Number of onsite visits by secondary school students	4 800	4 760
Number of onsite visits by post-secondary education students	150	111
Total number of onsite visits by students as part of an organised educational group	30 000	26 619
Percentage of teachers reporting overall positive experience	90%	99%
Percentage of teachers reporting relevance to the classroom curriculum	90%	89%

Figure 6: Percentage of school bookings per state 2014–15



CANBERRA PUBLIC PROGRAMS AND EVENTS

In January 2015 we invested in refocusing our community engagement activity and front-of-house spaces at the Acton site, including a new vibrant café, The Bench Room.

With Australia competing in *Eurovision* for the first time, we partnered with SBS Television and the Austrian Embassy to present a screening of the final of *Eurovision 2015*. With 650 guests enjoying the festivities and competing in karaoke and costume competitions, we were able to profile to a diverse audience the work we do in collecting Australian television and music heritage.

We introduced a regular series, *Black Chat*, where the unique insights into the cultural layers existing within our Indigenous collections are explored through the voices of Australia’s First Peoples. Audiences enjoyed stories about the real-life, all-female Aboriginal singing group that inspired the hit Australian film, *The Sapphires*. They also heard commentary from Australian music icon, Bart Willoughby, on the Aboriginal and Torres Strait Island anthems that have shaped this nation.

In May 2015 we undertook a massive National Reconciliation Week celebration. Audiences were offered a wide-ranging program that included screenings of three significant films featuring David Gulpilil.

There were also engaging insights from award-winning director, Rolf de Heer, and film critic/writer, Jane Freebury, on de Heer’s 2002 feature, *The Tracker*. We also hosted a special 25th anniversary celebration of *Charcoal Lane*, the

ground-breaking album from legendary singer/songwriter, Archie Roach. The album introduced the haunting, *Took the Children Away*, and the audience was treated to a live rendition of this classic track.

Other highlights of community engagement events across 2014–15 included:

- contributions to the Anzac centenary celebrations in the NFSA theatrette: discussions titled *Persistent Memories*, *New Discoveries*, which highlighted the fascinating and varying experience of Australian actuality film and music and recording during the First World War
- the presentation, *Actors In Your Living Room*, given by our 2013 Scholars and Artists in Residence Fellow, Associate Professor Anne Pender, illustrating the extraordinary contribution various actors made to television in its first 20 years
- we worked with the Friends of the NFSA to develop a regular program of talks and events, beginning with an illustrated lecture in June 2015 on cinema advertising in the 1940s and 50s
- a Ghost Tour created and delivered together with local Canberra personality, Tim the Yowie Man, that explored the heritage of the NFSA building
- joint hosting of the Australian Premiere of the local Canberra ensemble film, *Locks of Love* (Jane Barrett, Morgan Gardiner, 2014), with ScreenACT and Palace Electric Cinemas
- a monthly Vinyl Lounge event, curated by our Sound and Broadcast team, which continued to be a favourite with Canberra audiences.

Arc cinema

Our Canberra headquarters hosts Australia's finest archival film theatre – Arc Cinema – where we present the diversity of Australian and international screen heritage and contemporary cinema. We are developing a fresh approach that will best exploit the unique resource that Arc represents.

Highlights from the Arc cinema program in 2014–15 included:

- AnArchie cinema – a series of free micro-screenings exploring both highbrow and lowbrow filmmaking from avant-garde to video and digital
- an exploration of allegory in 1960s science fiction film
- the *Little Big Shots Film Festival* (July 2014), *The Arab Film Festival* (August 2014) and a season of *Silver Screenings*, sponsored by the ACT Government through the Office for Ageing
- a panel marking the centenary of Charlie Chaplin's tramp character, Chaplinitis, in August 2014, with Chaplin scholar, David Robinson (via Skype from London); manager of the Chaplin archive at the Cineteca di Bologna, Cecilia Cenciarelli (via Skype from Italy); and filmmaker and Professor of Film and Creative Arts at Macquarie University, Kathryn Millard
- Cult of Arc, featuring the less familiar titles held in our collection
- retrospective seasons of the later career of remarkable Swedish actress, Liv Ullmann; the early films of Austrian filmmaker, Michael Haneke; as well as digital restorations of the final four films from Japanese director, Ozu Yasujiro
- a celebration of the career of maverick Australian documentary filmmaker, Dennis O'Rourke (1945 to 2013)
- seasons of the *Banff Mountain Film Festival*, the *Radical Reels Film Festival*, and the *Mindscapes Film Festival* for the Mental Health Community Coalition
- a film event to celebrate the International Day of People with Disability, with a free film festival hosted by ACT Disability Services
- a series of children's films for the school holidays highlighting 35mm titles in the NFSA Collection, including Disney Classics and Australian animated films a special *100 Seats* event profiling the career of Canberra singer-songwriter, Fred Smith
- a partnership with the Sydney Film Festival and the Australian Centre for the Moving Image on David Stratton's curated season, *Essential Bergman*, which played in Sydney and to strong audiences at our Arc cinema in Canberra in June 2015
- a presentation by Jan Preston of her new score to the 1927 Tal Ordell film, *The Kid Stakes*, in June 2015.

AUSTRALIAN MEDIATHEQUE

The Australian Mediatheque is our collaboration with the Australian Centre for the Moving Image (ACMI) and is popular with patrons, drawing 17 604 visitors during 2014–15.

The Australian Mediatheque provides a portal to the nation's audiovisual collections, including the diverse NFSA collection, ACMI's moving image collection, and material from content partners such as Australia's television networks, screen culture bodies and film schools.

The Australian Mediatheque is located at ACMI in Federation Square, Melbourne, and online at acmi.net.au/australian-mediatheque

HOSTING THE 71ST FIAF CONGRESS

From 12–18 April 2015 we hosted the International Federation of Film Archives (FIAF) 71st Annual Congress – the first time since 1985 that the FIAF Congress has been held in Australia. This event provided an invaluable opportunity for debate, discussion and professional engagement with the 221 international archivists and thought-leaders who attended from 47 countries.

The congress started in Sydney with a two-day symposium titled, *Fairly legal – intellectual property, content regulation and film archiving: where are we heading*. The symposium centred around four main topics: AV collections in the digital environment; politics and ethics; copyright and the competitive environment; and legal deposit.

The regional workshops, special screenings and the annual FIAF General Assembly were hosted at the NFSA's Canberra headquarters. This proved an excellent opportunity to introduce as many staff as possible to our international network and to showcase our world-class equipment and expertise.

Three special curated archival screenings were presented in Canberra:

- The British Film Institute's carefully restored and researched 1944–45 *German Concentration Camp Factual Survey* was presented at Australian Parliament House in commemoration of the 70th anniversary of the liberation of the Nazi concentration camps by Allied Forces.
- The International Olympic Committee's full digital restoration of *Melbourne Rendezvous* (René Lucot, France 1957) celebrated the 1956 Australian Olympics.
- We presented a unique print of Errol Flynn's final film, *Assault of the Rebel Girls* (Barry Mahon, USA, 1959).

ACCESSING THE COLLECTION

One of the outcomes of our July 2014 business review was the integration of our Collection Access team and the Film Australia Collection Library team. On 1 October 2014 a new fee structure was introduced under Collection Reference services, enabling a single rate card for all Film Australia and NFSA Collection licences, access and other services we provide.

The 2014–15 year was another busy one for footage and sound services from the NFSA collection. The First World War centenary triggered many requests for collection material for use in Australian and international documentaries, exhibitions, and news/current affairs programs. The Collection Reference team received over 4 540 access enquiries and provided access services for 554 clients, comprising 247 industry productions and 307 cultural activities during 2014–15.

We provided footage and sound to diverse clients, including the Museum of Sydney, the Museum of Australian Democracy and the Burnie Museum. Productions serviced ranged from *Who Do You Think You Are?* (Artemis, Australia, 2014), *Howard on Menzies* (Howard on Menzies, Australia, 2015) and *Waves of Anzac Cove* (Essential Media and Entertainment, Australia, 2015).

Table 16: Service delivery and feedback

PBS PERFORMANCE INDICATOR	TARGET 2014–15	RESULT 2014–15
Feedback records a high level of satisfaction regarding the quality of service delivery to researchers, donors and clients	95%	95%

We manage the worldwide distribution of titles from the Film Australia Collection (FAC). We also manage licensing to broadcasters and other media platforms worldwide, home viewers, retail outlets, educational institutions, public libraries, and community groups. Some examples are given here.

- A total of 667 titles have been digitised for DVD release and are available for retail sales from the NFSA or appointed DVD distributors.
- Bestselling DVDs and popular FAC titles sought by the education and non-theatrical sectors included *Hidden Treasures – Inside the National Gallery* (John Hughes, Australia, 2006), *Wildness* (Scott Millwood, Australia, 2002), *Just Australian Trains* (Greg Reading, Antonio Colacino, John Heyer, Eric Thompson, Curtis Levy, Malcolm Otton, David Haythornthwaite, Australia, 1986) and *Australia at War 1914–1918* (Barrie Pattison, Australia, 1967).
- Niche FAC titles are licensed for distribution on DVD by ABC Content Sales, Icon Films, SBS Distribution, Umbrella Entertainment, BFS Entertainment (USA), Universal Pictures (USA), Films for the Humanities (USA), and Images en Bibliothèques (France).
- Domestic and international non-theatrical and festival screening highlights included *Unfolding Florence* (Gillian Armstrong, Australia, 2005) for the Illawarra Film Society; *Sadness* (Tony Ayres, Australia, 1999) at the Queensland Art Gallery; *Leisure* (Bruce Petty, Australia, 1976) at the International Children and Youth Animation Film Festival in Varaszdin, Croatia; and *Cane Toads – An Unnatural History* (Mark Lewis, Australia, 1999) at the Maine Film Center, USA.
- ABC Content Sales distribution arrangements generated 12 worldwide broadcast deals for 44 FAC titles. Domestic and international television and new media interest came from the FOXTEL History Channel, National Indigenous TV, Australia Plus, Digicel (Papua New Guinea) and VTC Digital Television (Vietnam).

SCREENING LOANS

Our Screening Loans service provides access to often rare prints of Australian and non-Australian titles for theatrical screenings to national and international organisations.

During 2014–15 many international organisations borrowed NFSA titles, ranging from Indiana State University, USA, to Busan Cinematheque, South Korea, reaching audiences of 1 750 people.

Nationally, we loaned 127 titles on film to 22 organisations, including the Gallery of Modern Art at the Queensland Art Gallery, the Australian Centre for the Moving Image in Melbourne and the Art Gallery of New South Wales.

During the year we undertook a review of the video, 16mm and DVD Screen Lending Collection which included a survey of stakeholders, many of whom attended strategic planning workshops across the country. The review contributed to the decision to continue the service with a more tightly focused delivery, including offering titles from other archives, Australian titles, and those not available through commercial distributors.

Another outcome was the decision to review the 10 000 16mm films in the collection and preserve those titles not available elsewhere.

PRODUCT DEVELOPMENT

In late 2014 we started a Product Development Program to produce DVD and CD products for sale and distribution. Through this program, significant Australian films from our vast collection – covering a range of periods and genres – are mastered and produced in-house. They are then released for sale – often for the first time. This program aims to release previously unavailable titles, giving the public access to Australia's rich film and sound heritage.

New film products include Australia's first Gallipoli film, *The Hero of the Dardanelles* (Alfred Rolfe, Australia, 1915), which was released only 12 weeks after the landings at Gallipoli. Another film now available for purchase is the Second World War naval drama, *Always Another Dawn* (Tom McCreadie, Australia, 1948), which features Charles 'Bud' Tingwell in his first lead role.

New sound products include another edition of the Dick Barton radio play series, and a re-issue of our popular *Nellie Melba: Aria and Song* double CD (NFSA, 2002), for which we received 200 pre-orders. Audio releases in CD format include jazz and radio serials. In many cases, we will digitise the NFSA-held master material for these works to high-definition standard, resulting in additional preservation outcomes for the NFSA and the best possible quality releases for the public to enjoy.

Other products still in progress include a series of early works by established film directors, silent film classics with commissioned music scores, and feature films from the 1930s to the 1990s.

Our intention is to partner with production and distribution companies to release new titles. Through an expression of interest process, we now have eight potential companies with whom we can develop product development partnerships.

ONLINE SHOP

Our Online Shop sells Australian documentary, television and feature films from the earliest films to the most recent releases on DVD and blu-ray.

The shop's catalogue of over 1 200 titles includes documentaries and many hard-to-find titles released by specialist and educational distributors. The shop also offers Australian radio serials, poetry CDs and specialist film books. It will soon include selected Australian film soundtracks and music CDs, plus a new range of NFSA-produced titles that are under development.

SHARING OUR KNOWLEDGE AND EXPERTISE

One of our priorities is to share our curatorial knowledge and technical expertise, nationally and internationally. Over the course of the year, we have been busy presenting at seminars, workshops, conferences and festivals, as well as hosting delegations.

Table 17: Strengthening ties with other countries

CROSS-CULTURAL PERFORMANCE INDICATOR	TARGET 2014–15	RESULT 2014–15
Number of formal initiatives	12	14
Number of other initiatives	10	26

During the year we provided preservation advice and training to a large number of organisations in Australia, including the Indigenous Remote Communications Association, the State Library of South Australia, and the State Library of New South Wales.

Our staff also provided advice to overseas institutions, including the National Film Archive of Iran and DIASTOR in Switzerland. We were also successful in obtaining UNESCO funding for a preservation needs analysis of Pacific audiovisual collections to be carried out in 2015–16.

For over two decades we have provided consultancies and training in technical services and management of audiovisual collections to a broad range of organisations in Australia and overseas. We are active with the global community through membership of the Executive of the FIAF and the South East Asia Pacific Audio-Visual Archives Association (SEAPAVAA). We also have representatives on technical and other committees for the International Sound and Audiovisual Archives and the Association of Moving Image Archives.

Our staff have also contributed to the development of standards for the International Organization for Standardization in relation to audiovisual materials.

This financial year, at the request of the Australian Consul-General in Chennai, we carried out a preservation needs analysis of the Tamil Film Industry in Southern India. We hope that the delivery of a set of preservation strategies for the industry will develop closer ties between stakeholders in the Tamil and Australian film industries.



Remote Archiving Workshop participants at the NFSA, Canberra

Peter White, Senior Manager, Programs and Indigenous Connections, and Mick Newnham, Manager, Conservation, represented the NFSA at the 16th Remote Indigenous Media Festival held in the Northern Peninsula area. This representation ensured broad engagement with the remote media sector and reinforced the national leadership role we play in preserving and managing audiovisual collections.

Continuing our support for the remote media sector, we hosted a number of archivists at our Canberra headquarters at the 2014 *Introduction to Collection Basics* workshop. This workshop was developed and delivered in partnership with the Indigenous Remote Communications Association (IRCA) and supported by the Australian Institute of Aboriginal and Torres Strait Studies and the Northern Territory Library.

The workshop showed participants the first steps in preserving and protecting some of the significant Indigenous audiovisual collections held in remote communities. Participants travelled from many

parts of the country, including Warmun, Broome, Lajamanu, Anangu Pitjantjatjara Yankunytjatjara lands, Kalkarindji, Alice Springs, Yuendumu and Darwin. They gained awareness of the basics of managing their community-based collections in areas such as cataloguing and metadata, storage requirements, disaster management, digital formats and digitisation.

Other knowledge-sharing highlights include:

- an ongoing partnership with, and tutoring through, the Charles Sturt University Graduate Certificate Audiovisual Archiving Course
- a week-long lecture and tutorial program for students undertaking the Masters in Cultural Materials Conservation course in conjunction with the University of Melbourne
- the International Federation of Film Archives (FIAP) Congress in April 2015 and the associated two-day symposium (see the snapshot on page 41)
- the *Beyond Bytes* workshop in Canberra (see the case study on page 45).

CASE STUDY

BEYOND BYTES – TRANSFORMING AUDIOVISUAL ARCHIVING

Beyond Bytes, Canberra



Immediately following the FIAF Congress in April 2015, we hosted the *Beyond Bytes* workshop in Canberra, supported by a grant from the Ministry for the Arts.

This event brought together key NFSA staff and distinguished international experts for a series of presentations and discussions about the impact of new technologies on audiovisual archiving. Seventy delegates attended, representing arts portfolio collecting agencies, other national cultural institutions and external cultural agencies.

The workshop program included:

- consideration of cultural and environmental changes
- discussion of collection data models and using collection information beyond the catalogue record
- a series of presentations focused on technology and workflows for digital collections
- a panel session which called on a group of young audiovisual archivists, technical experts and creative thinkers to articulate the expectations of the next generation.

The British Film Institute, the Swedish Film Institute, and two USA-based institutions – the Academy of

Motion Picture Arts and Sciences, and the Pacific Film Archive – all contributed. The workshop provided an opportunity for this international group and their Australian audiovisual colleagues to share experiences of innovations in film archiving and restoration, metadata management and mass digitisation projects, and to debate key challenges faced by all.

Hot topics included:

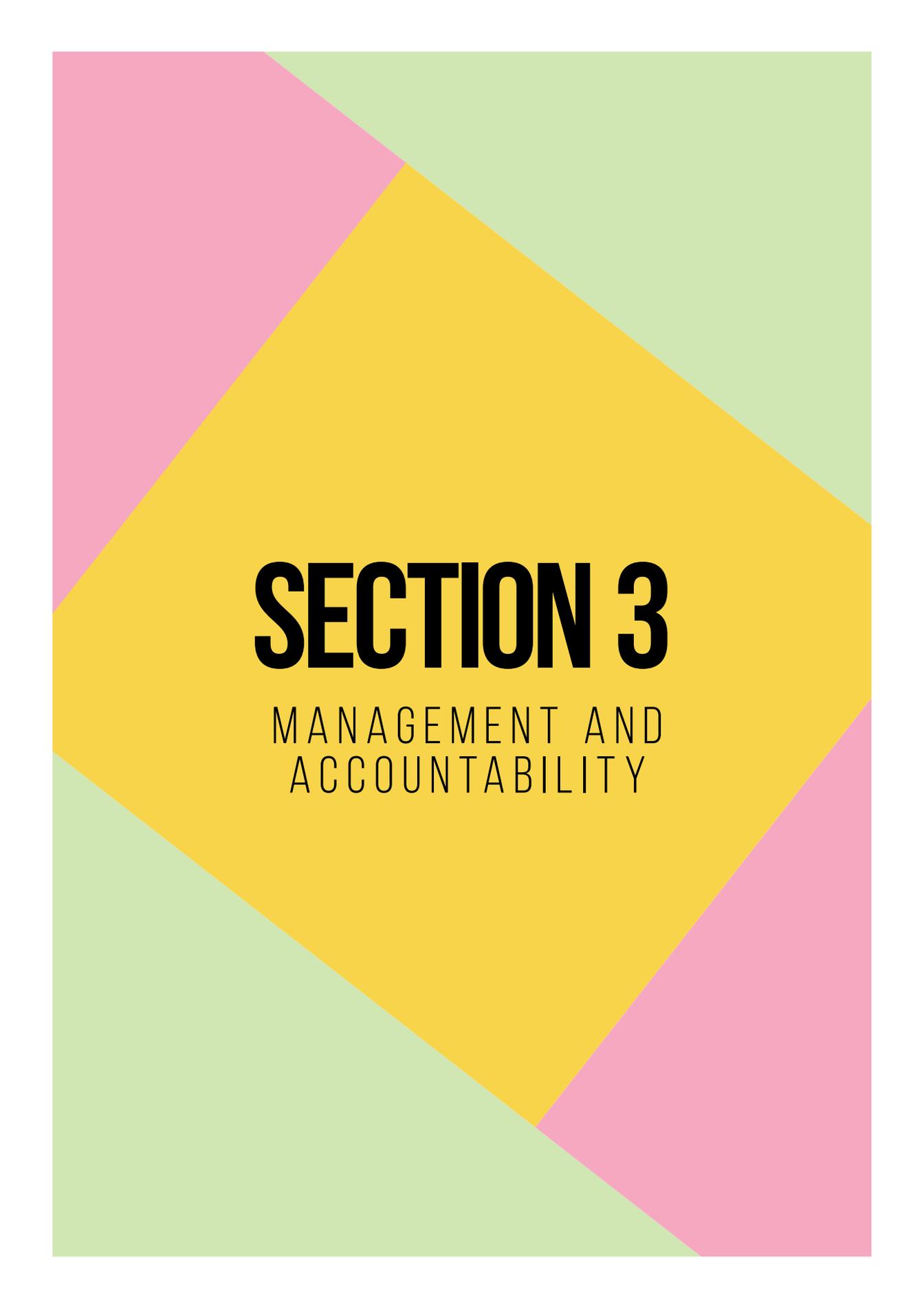
- how new approaches to cataloguing and metadata management are transforming the management and discovery of audiovisual collections
- the challenges of maintaining skills in analogue media while developing new skill-sets to support digital media workflows
- how media convergence is blurring the lines of responsibility between institutions.

The workshop outcomes included personal development for the attending delegates, informal benchmarking against international best practice, and strengthening ties between media archiving institutions.

A blog with audio highlights from the workshop is available on our website.

Table 18: Presentations at conferences and workshops

CONFERENCE	PRESENTATION GIVEN BY
History, Cinema, Digital Archives Conference, Canberra, July 2014	Bronwyn Dowdall presented, <i>'Have you got permission for that?' The copyright challenges of digitising and sharing archival film collections</i> Meg Labrum presented <i>Tit for Tat! The saga of the restoration of The Corrick Collection of films and how early 20th century 'refined entertainment' has become a dynamic source for creative 21st century archival thinking</i>
International Association of Sound and Audiovisual Archives Conference, Cape Town, South Africa, September 2014	Matthew Davies presented <i>Sound in the Spotlight</i>
Association of Moving Image Archives Conference, Savannah, Georgia, USA, October 2014	Rodney Butler presented <i>On the Road, Inside the Classroom and Out of the Archives: Advocacy Campaigns in Southeast Asia and the Pacific</i>
Indigenous Remote Communications Association, Canberra, November 2014	Preservation basics workshop delivered by Mick Newnham. An introductory workshop for Indigenous communities' media units on the basic principles and ethics of the preservation of audiovisual materials
Australasian Sound Recordings Association Conference, Canberra, November 2014	Matthew Davies presented <i>Youth on the Air</i> Ian Gilmour presented <i>Audio Technology in War</i> Thorsten Kaeding presented <i>Over There</i>
Memory! Heritage International Film Festival, Yangon, Myanmar, May 2015	Gayle Lake, presented <i>A Girl from the Bush</i> (Franklyn Barrett, Australia, 1921)
International symposium and film series, <i>Liberation Footage – Atrocity Pictures</i> , Vienna, Austria, May 2015	Michael Loebenstein chaired the first day of the symposium and a film panel discussion on the lasting impact of the documentary films produced during the liberation of the Nazi concentration camps in 1945.
International Federation of Film Archives Congress, Sydney, April 2015	Bronwyn Dowdall and Shevaun O'Neill presented, <i>Towards a Level Playing Field: Copyright, Archival Collections and the Attention Economy</i> Michael Loebenstein presented, <i>Do the Right Thing!</i> This was a presentation on striking a balance between the professional standards of the archive (articulated, for example, in FIAF's Code of Ethics) and the requirements of the broader marketplace for cultural products. This formed part of the panel debate at the end of the symposium
Beyond Bytes workshop, Canberra, April 2015	Session 1: <i>Cultural Shifts</i> chaired by Rodney Butler Session 2: <i>Hard Core Data</i> chaired by Sonia Gherdevich Patricia Downes presented <i>Complex Simplicity: A Case Study of Coded Data</i> Session 3: <i>Keeping Up</i> chaired by Matthew Davies. Trevor Carter presented <i>Are We There Yet?</i> Session 4: <i>Gen Next</i> chaired by Belinda Hunt Panel members: Ross Garrett, Tessa Elieff, Chris Arneil and Michael Smith
National Folklore Conference, Canberra, April 2015	Graham McDonald gave a presentation on Australian popular music in the decade after the Second World War
South East Asia Pacific Audio-Visual Archive Association Conference, Singapore, April 2015	Mick Newnham facilitated <i>Succession Planning – A Step to Building a Sustainable Archive</i> . This was a workshop on what succession planning is, why it is important and how to go about building a feasible succession plan for an audiovisual archive
Indigenous Remote Communications Association, Darwin and Alice Springs, May 2015	Mick Newnham, <i>Digitisation of audiovisual collections for remote Indigenous archives</i> . This was a series of three workshops, each of one week's duration, held in Darwin and Alice Springs, covering the basics of the preservation and digitisation of moving image and recorded sound collections
The Nitrate Picture Show, Rochester, USA, May 2015	Meg Labrum participated in a panel including silent film expert Kevin Brownlow, Museum of Modern Art curator, Katie Trainor, and George Eastman House Senior Curator, Paolo Cherchi Usai, discussing <i>The future of film projection, the digital cinema world and what cinema audiences want</i>

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SECTION 3

MANAGEMENT AND
ACCOUNTABILITY

MANAGEMENT AND ACCOUNTABILITY

OUR BOARD

The Board and our Senior Executive work together to develop, implement and monitor key strategies that enable us to meet the government's objectives, as outlined in the *National Film and Sound Archive of Australia Act 2008* (the NFSA Act) and the Portfolio Budget Statements (PBS).

The NFSA Board provides policy leadership to the NFSA, oversees our performance, and sets our strategic direction. It also plays a key role in ensuring good corporate governance by making sure effective and appropriate systems of control, reporting and accountability are in place.

Board members are appointed by the Minister for the Arts under section 11 of the NFSA Act.

In 2014–15 there were a number of changes to the membership of the NFSA Board. The terms of Ms Bracks, Ms Gadd and Mr Donovan expired in August 2014. The term of the Hon Michael Lee expired in June 2015.

Mr Rose and Ms Cody were appointed to the NFSA Board in July 2014, and Mr Neville in December 2014.

Ms Trainor was re-appointed as Chair of the NFSA Board for a further three years from 24 June 2015. Mr Denning was appointed as Deputy Chair for a period of three years from 24 June 2015.

MEMBERS

GABRIELLE TRAINOR NON-EXECUTIVE CHAIR

LL B (University of Melbourne),
FAICD (Fellow of the Australian Institute of Company Directors)
Hon Associate, Graduate School of Government (University of Sydney)

Ms Trainor is a non-executive director and advisor whose experience covers over 20 years on boards in the public and private sectors ranging from infrastructure, urban development, public transport, tourism, hospitality, sports, arts and culture and Indigenous advancement and welfare. She co-chaired a Federal Government review of the Australia Council for the Arts in 2012 and is a former member of the board of the Sydney Symphony Orchestra. She is the Chair of the Barangaroo Arts and Culture Panel.

Ms Trainor is a member of the Board of Infrastructure Australia, a former member of the advisory Board of Leighton Contractors, and she has been a member of the Barangaroo Delivery Authority since 2009. Her background is as a lawyer, newspaper journalist, public sector executive, and consultant in issues management, public policy and corporate affairs.

WAYNE DENNING NON-EXECUTIVE DEPUTY CHAIR

BA (Sociology, Psychology, Political Geography) (Central Queensland University)
Master of Business Administration (Corporate Governance, Strategy, Entrepreneurship) (Queensland University of Technology)

Mr Denning is the Managing Director/Executive Producer of Carbon Media, a multimedia production company based in Brisbane, Australia. Carbon Media offers both creative and corporate services. Mr Denning also served as a non-executive member of the NFSA Board for a period of three years from December 2011 to December 2014.

MICHAEL LEE

NON-EXECUTIVE MEMBER (until 30 June 2015)

BSc (University of New South Wales)

BE (Hons) (University of New South Wales)

FIEAust (Fellow of the Institution of Engineers Australia)

The Hon Michael Lee served in the Australian Parliament from 1984 until 2001. He was appointed Minister for Communications and the Arts by Paul Keating in 1994. In Opposition, he also served as Shadow Minister for Health and Education.

TONI CODY

NON-EXECUTIVE MEMBER

BEc (Monash University)

MAICD (Member of the Australian Institute of Company Directors)

Ms Cody is a marketing and business consultant with more than 20 years of industry expertise. She has a respected reputation in the corporate sector for working with some of Australia's leading brands within the arts, manufacturing, retail and property sectors, helping to guide many businesses through key periods of change and growth.

As a consultant, Toni has advised a range of established and emerging companies as well as not-for-profit organisations, predominantly on strategic business planning, branding, funding initiatives and cultural change.

Ms Cody is currently a Director of the Sydney Theatre Company and a member of its Finance Committee. She was a Director of the Australian Ballet from 1999 until 2010, Chair of the Australian Ballet's Audit Committee, and Chair of its Future Education Fund Committee. She is a past Director and Vice Chair of the Kambala Girls' School Foundation, and a Member of the Australian Institute of Company Directors.

PETER ROSE

NON-EXECUTIVE MEMBER

BEc (Hons) (University of Adelaide)

Mr Rose is a senior executive with FOXTEL and is currently the Director of Foxtel Movies.

He initiated the introduction of a number of successful and award-winning Australian television drama series, including *Love My Way*, *Tangle*, *Satisfaction* and *Cloudstreet*.

He has held a number of high-level industry positions, including as Marketing Director of the South Australian Film Corporation; Head of Marketing and Distribution for Hoyts Theatres; Managing Director of Roadshow, Cootes and Carroll; and Executive Vice President of International Marketing for United International Pictures.

PAUL NEVILLE

NON-EXECUTIVE MEMBER (from December 2014)

Mr Neville has a keen interest in Australian cinema, and experience in the governance of a collecting institution.

Mr Neville was the Federal Member for Hinkler from 1993 to 2013, and was Chair of the Coalition's Communications Committee and the All Party Standing Committee on Transport, Communications and the Arts. He is on the board of Hinkler House Memorial Museum and Research Association. He was a former area manager for Birch Carroll and Coyle, a subsidiary of Greater Union Theatres, and a freelance journalist and camera operator.

NATASHA GADD

NON-EXECUTIVE MEMBER (until 4 August 2014)

Filmmaker, writer and curator

BA Media Studies (Royal Melbourne Institute of Technology)

Ms Gadd is a documentary filmmaker. In 2005, with Rhys Graham, she co-founded Daybreak Films for which she has produced, edited and directed numerous short and long-form works for theatrical distribution, broadcast and for the cultural and exhibition sector.

TERRY BRACKS AM

NON-EXECUTIVE MEMBER (until 4 August 2014)

BEd (Rusden State College)

Graduate Diploma of Applied Science (Librarianship) (Western Australian Institute of Technology)

Graduate, Australian Institute of Company Directors

Mrs Bracks is the Deputy Chair of the Breast Cancer Network Australia, a former board member of the Australian Children's Television Foundation, and a trustee of the Victorian Arts Centre Trust. She is a highly regarded supporter of the arts and is Patron of the Heide Museum of Modern Art.

PATRICK DONOVAN

NON-EXECUTIVE MEMBER (until 28 August 2014)

BEc (Monash University)

Mr Donovan is the inaugural Chief Executive Officer of Music Victoria, the peak body for contemporary music. This followed a 15-year career at *The Age* newspaper, where he was Chief Music Writer for 12 years.

Table 19: Board meeting attendance

MEMBER	31 JUL 2014	25 SEP 2014	7 NOV 2014	5 DEC 2014	5 MAR 2015	5 JUN 2015
Gabrielle Trainor (Chair)	✓	✓	✓	✓	✓	✓
Michael Lee	✓	✓	✓	✓	✓	x
Toni Cody		✓	✓	✓	✓	✓
Peter Rose		✓	✓	✓	✓	✓
Paul Neville					✓	✓
Wayne Denning	✓	✓	✓	x		
Terry Bracks AM	✓					
Natasha Gadd	✓					
Patrick Donovan	✓					

MEETINGS

The Board met six times during 2014–15. A senior officer from the Ministry for the Arts in the Attorney-General's Department attends Board meetings as an observer.

Board members are paid remuneration and allowances as determined by the Remuneration Tribunal.

The *Public Governance, Performance and Accountability Act 2013* requires members to notify other members of any material personal interest when a real and/or perceived conflict arises. A conflict register is maintained by the NFSA and is reviewed and updated at each Board meeting.

BOARD DEVELOPMENT

The Board recognises that robust governance arrangements are critical to the successful operation of the Board and its stewardship of the NFSA. To this end, the Board regularly discusses the principles of good governance, responsibilities of the Board members, the NFSA's governance framework and structures, and the risks of poor governance.

BOARD CHARTER

The Board is responsible to the Minister for the Arts for the performance of the NFSA. The Board's role, responsibilities and powers are set out in the *National Film and Sound Archive of Australia Act 2008* and the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act). Under the PGPA Act, the NFSA Board is the Accountable Authority.

The Board sets the strategic directions and objectives of the NFSA, as represented in the Corporate Plan and other strategic documents. The Board's responsibilities include the governance practices of the NFSA.

The Board reserves the following matters:

- endorsing expenditure of funds outside the current financial authorisations
- endorsing collecting policies
- endorsing all submissions to inquiries and reviews and policy positions advocated by the NFSA
- endorsing the Annual Report
- approving the Corporate Plan (including the Strategic Plan and overall strategic directions)
- endorsing significant corporate policies that are of a high level and may have an impact or be of interest externally
- appointing the Chief Executive Officer
- endorsing the annual budget and departures from the budget
- reviewing monthly financial reports
- endorsing organisational restructuring of a material nature
- agreeing membership of the Audit Committee and other committees
- undertaking risk management, and monitoring operational and financial risks
- undertaking periodic Board performance assessment.

The Board may decide on other matters as necessary and at its discretion.

BOARD CODE OF CONDUCT

The Code of Conduct sets out the standards of personal and professional conduct required of Board members. The standards concern personal integrity, honesty, self-discipline, diligence and professional competence.

Board members have an obligation to accept and abide by this code in spirit as well as by the letter of the law. Board members must, at all times:

- understand and uphold the values and objectives of the NFSA
- be familiar with the *National Film and Sound Archive of Australia Act 2008*, its policies and procedures, and the duties of directors as defined in the relevant legislation, including the PGPA Act
- prepare for, attend and participate actively in Board meetings, and make decisions in a timely, fair and efficient manner
- ensure decisions of the Board are based on the best evidence and information available
- maintain good relations with other government agencies and have regard to stakeholders
- conduct themselves with regard to the reputation, purpose, objectives and interests of the NFSA, and not do, say, or omit to do anything which might bring the NFSA into disrepute, be inconsistent with or detrimental to its objectives and interests, or cast doubt on members' own professional integrity
- not claim or give the impression that they are representing the official views of the NFSA, unless they have been expressly authorised to do so
- perform their duties diligently, conscientiously and without favour to themselves or another person
- not allow their judgment or conduct to be influenced or compromised by commercial considerations
- ensure that the Chief Executive Officer (CEO) is aware of business interactions with NFSA management and staff
- not improperly use information they have obtained as a result of their position, and ensure that confidential information is not disclosed improperly, or only as required by law.

BOARD COMMITTEES

Following is information about the active committees and working groups responsible to the Board, including information about membership, dates of meetings and who attended. The CEO, relevant General Managers and key NFSA staff also attend committee and working group meetings.

The committee structure accommodates changes to our operating environment, and committees are formed where necessary or folded when no longer required. The exception is the Audit Committee which is required by the PGPA Act.

Committees meet as needed and report to the Board on their deliberations and work plans.

AUDIT COMMITTEE

The Audit Committee provides independent assurance and assistance to the Board and senior management on the NFSA's financial data, control processes, risk and compliance framework, and responsibilities for external accountability. The Audit Committee also provides advice to the Board on the preparation and review of the Certificate of Compliance before the Board's signing each year, and monitors and reports to the Board on the NFSA's legislative compliance.

Table 20: Audit Committee composition

TITLE	MEMBER
CHAIR	Jenny Morison (independent Chair until 30 September 2014)
	Carol Lilley (independent Chair from 1 October 2014)
MEMBERS	Jeff Lamond (independent member)
	Wayne Denning (until December 2014)
	Michael Lee

The Audit Committee charter guides the work of the committee. The committee is involved in the development of the strategic three-year and annual internal audit programs, and reviews all reports from these programs.

Table 21: Audit Committee attendance

MEMBER	8 SEPT 2014	23 SEPT 2014	27 NOV 2014	29 APRIL 2015
Jenny Morison	✓	✓		
Carol Lilley			✓	✓
Jeff Lamond	✓	✓	✓	✓
Wayne Denning	✓	✓		
Michael Lee	✓	✓	✓	✓

FINANCE SUBCOMMITTEE

The Finance Subcommittee was established in September 2014 as an advisory committee to provide independent assurance and make recommendations to the Board on the preparation and adoption of the annual internal budget.

The Subcommittee met twice in 2014–15 to review the internal budget.

Table 22: Finance Subcommittee attendance

MEMBER	19 FEBRUARY 2015	30 JUNE 2015
Peter Rose (Chair)	✓	✓
Michael Lee	✓	✓
Carol Lilley	✓	x
Jeff Lamond	✓	✓
Paul Neville		✓

NFSA FUNDING AND STAKEHOLDER DEVELOPMENT SUBCOMMITTEE

The Funding and Stakeholder Development Subcommittee was established in January 2015 as an advisory subcommittee to the NFSA Board. The Subcommittee provides advice, direction and support to address a key strategic priority for the NFSA's long-term sustainability: increasing self-generated income.

The subcommittee met three times in 2014–15.

Table 23: Funding and Stakeholder Development Subcommittee attendance

MEMBER	18 FEBRUARY 2015	19 MAY 2015	30 JUNE 2015
Toni Cody (Chair)	✓	✓	✓
Gabrielle Trainor	x	✓	✓
Michael Loebenstein	✓	✓	x
Meg Labrum	✓	✓	✓
Nina Frykberg	✓	✓	✓
Victoria Ramshaw	✓	✓	✓

OUR MANAGEMENT STRUCTURE

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

OUR SENIOR EXECUTIVE

The Senior Executive is responsible for high-level corporate strategy, senior staffing arrangements, resourcing decisions, planning priorities and leadership. This is achieved with the input from and support of senior managers and NFSA committees. The Senior Executive Group has a weekly decision-making meeting where executives consider business cases on key matters, performance and other reports.

Composition:

Chief Executive Officer and General Manager,
Strategy and Engagement
General Manager, Collection
Chief Financial Officer and General Manager, Corporate
and Business Affairs

OUR LEADERSHIP TEAM

The Leadership Team is a forum that enables all senior managers to play a proactive role in developing and implementing our strategic and operational direction. The Leadership Team is an advisory team that meets when necessary. Composition is as shown in figure 7 and below.

Composition:

Chief Executive Officer
General Managers
Branch Managers
Office Managers (Melbourne and Sydney)
Manager, Governance

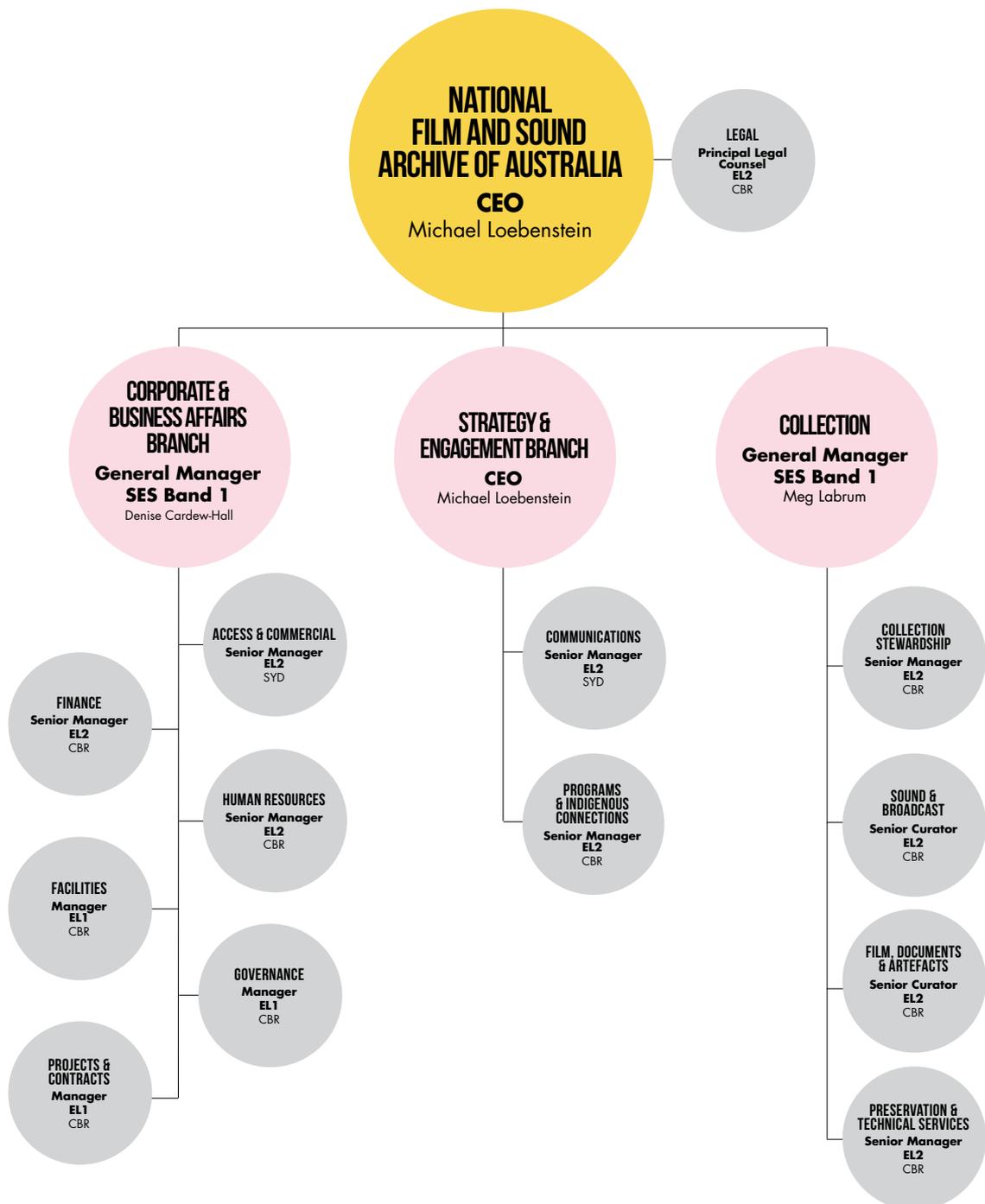
NFSA COMMITTEES

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

Committees active during 2014–15 included the:

- Workplace Consultative Committee
- Workplace Health and Safety Committee
- Security Committee
- Media Asset Management Systems Governance Team
- NFSA/ACMI Steering Group.

Figure 7: NFSA Leadership Group



GOVERNANCE AND LEGISLATIVE FRAMEWORK

The NFSA is accountable to the Australian Parliament through the Minister for the Arts, Senator the Hon George Brandis QC.

We are governed by three pieces of legislation:

- the *National Film and Sound Archive of Australia Act 2008* (the NFSA Act), which sets out our broad functions and activities (see appendix 3 for our functions and powers)
- the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act) which sets out the use and management of public resources by the Commonwealth and Commonwealth entities, and the accountability of Commonwealth companies
- the *Public Service Act 1999* which sets out the CEO's powers in relation to staffing.

This framework is supplemented by a comprehensive business planning framework that ensures we achieve high standards of governance and accountability.

Key corporate documents include:

- the Strategic Plan 2014–18
- our Guiding Principles
- our Collection Policy
- a number of key business strategies and implementation plans.

INTERNAL AND EXTERNAL SCRUTINY

We continue to ensure the NFSA has a sound governance framework that includes components of internal and external scrutiny.

A number of performance and compliance reviews were undertaken during the year as part of the Internal Audit Plan for 2014–15. The audit of our financial statements for 2014–15 was undertaken by the Australian National Audit Office. The financial statements are included in this Annual Report from page 83.

Audit activity is monitored by the Audit Committee (see page 51). During 2014–15 the Audit Committee:

- reviewed the annual financial statements and compliance reporting process (required by the Department of Finance)
- endorsed and reviewed the annual internal audit program conducted by Synergy (our appointed internal audit service provider)
- reviewed the practices and procedures for effective fraud control to ensure continued alignment and compliance with the Commonwealth Fraud Control Guidelines. This also included review and endorsement of the NFSA Fraud Control Framework and Plan, and annual fraud reporting to the Australian Institute of Criminology
- reviewed the NFSA's risk management policy and plan
- reviewed the business continuity arrangements in place
- monitored the implementation of outstanding recommendations from previous audit activity.

Internal audit activity for 2014–15 focused reviews of our:

- project management framework
- collection preservation workflows
- facilities management structure.

PERFORMANCE MANAGEMENT FRAMEWORK

Business planning and performance reporting are fundamental to our delivery of the outcomes, programs and key performance indicators identified by government, and to the achievement of our strategic objectives.

BUSINESS PLANNING PROCESSES

We have an integrated business planning process for the development of the corporate plan, the annual business plan, annual branch plans and the annual budget, with links to other key business processes. These include priority setting, workforce planning, risk assessment, resource allocation, and development of individual work plans and development plans.

POLICIES AND CORPORATE PROCEDURES

We have a range of policies and procedures in place covering employment, workplace health and safety, procurement, contract management, information services, emergency, business continuity and disaster recovery.

Other key policies relate to management of the collection and include our:

- Collection Policy
- Collection Development Strategy
- Preservation Strategy
- Accessioning Policy.

Policies are developed by the branch responsible, considered by the relevant internal committee and, where appropriate, a Board committee, with final approval by the Board if necessary.

RISK MANAGEMENT

Formalised risk management is a central element of our operations and promotes a culture that supports the identification, mitigation and review of all strategic, operational and financial risks. Risk identification occurs at several levels:

- strategic risks are identified by the management team through our business planning processes
- corporate or operational-level risks are identified through business planning, project planning and operational processes.

Monitoring of risk management occurs through:

- regular monitoring of outcomes by management
- audit and review of our activities by audit bodies
- contract management by specialist NFSA contract managers and line managers.

The Board receives regular risk analysis and mitigation reports.

OUR SERVICE STANDARDS

Our Service Charter requires us to report on any formal complaints received during the year. In 2014–15 we received nine complaints relating to:

- parking arrangements at the Acton site
- confusion over disability access at the Acton site
- exhibition content
- the lack of a school holiday program
- difficulty with navigating the website.

There were also stakeholder concerns regarding the implementation of the business review which were handled in the context of the stakeholder consultation workshops.

All complaints were responded to in writing (where possible) and action was taken to ensure performance against our service standards remained high.

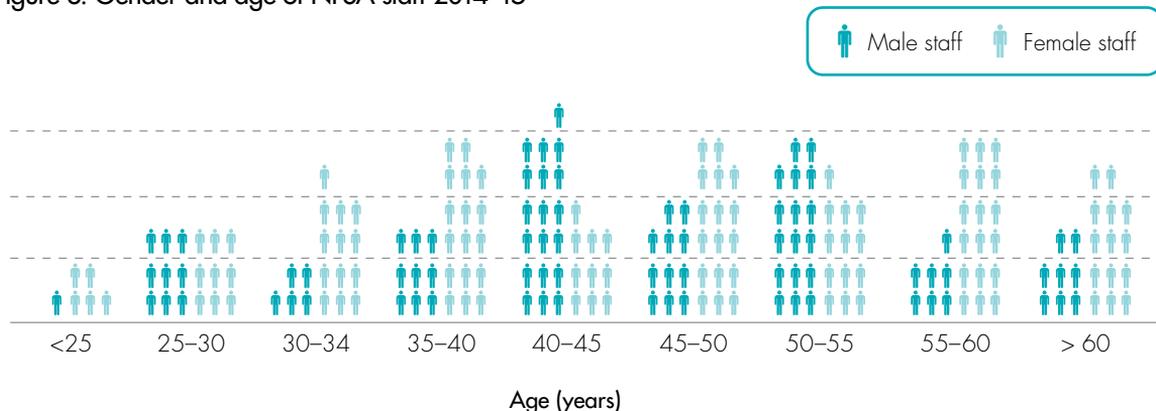
CORPORATE SERVICES AND A SUSTAINABLE NFSA

MANAGEMENT OF HUMAN RESOURCES

In 2014–15 we focused on the implementation of the organisational business review conducted early in 2014. The objectives of the Business Review were to assess all aspects of NFSA program activities, organisational structures, capability and capacity, including systems and processes. This resulted in changes to the business functions and strategic priorities, organisational structure and service delivery methodologies, and a more efficient alignment of budget resources with the current and forward estimate years.

As part of the government's 2014–15 budget measures, our payroll and records management functions were transferred to the Attorney-General's Department's Shared Services Centre during the year.

Figure 8: Gender and age of NFSA staff 2014–15



OUR PEOPLE

At 30 June 2015 we had 206 employees (or 173 full-time equivalent staff) compared with 225 staff (or 194 full-time equivalent staff) in 2013–14. The staff turnover rate was 14% this year compared to 7.5% in 2013–14. The lower staffing numbers and higher turnover rate are a result of implementing an affordable staffing structure over the current year and forward estimates.

The average length of service in the Australian Public Service (APS) for our ongoing staff is 11.57 years, with 28% having between 10 and 20 years of service, and 14.7% having been with the NFSA for more than 20 years.

We continue to employ a diverse workforce, with a higher representation of female staff (56%). This is also reflected in our senior management team (at the EL2 level and above) where 64% of females are represented. Employees from non-English speaking backgrounds represent 7% of the workforce, while staff identifying as Indigenous represent 2.4% and people with disabilities 2.4%.

Our employment conditions and policy comply with government policy and meet legal requirements in Australia. Our SES staff are employed under individual employment contracts, while APS1 to EL2 staff are employed under the NFSA Enterprise Agreement 2012–2014. This agreement has a nominal expiry date of 30 June 2014 but the existing agreement will remain in place until a new one is agreed by staff and approved by the Fair Work Commission.

The Workplace Consultative Committee, which represents our APS1 to EL2 staff, met five times during the year for consultations between management and employee representatives on workplace matters. The committee’s consultations covered a range of workplace issues, including our implementation of shared services, discussion on the business review implementation, and updates on HR policies.

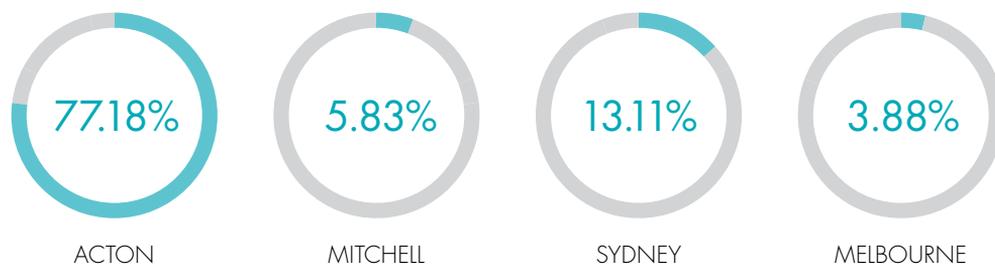
Table 24: NFSA staff – gender and classification level

LEVEL	FEMALE	MALE	TOTAL
Cadet	1		1
APS2	8	5	13
APS3	32	15	47
APS4	17	17	34
APS5	20	18	38
APS6	17	18	35
EL1	12	12	24
EL2	7	4	11
SES1	2		2
CEO		1	1
Total	116	90	206

Table 25: NFSA staff – diversity groups

GROUP	%
Female	56.31
Non-English speaking background people	6.80
Aboriginal and Torres Strait Islander people	2.43
People with a disability	2.43

Figure 9: Percentage of NFSA staff across our offices



DEVELOPING OUR PEOPLE

Building a productive workforce with the highly specialist skill-sets required to maintain the national audiovisual collection is one of our main priorities. Attracting, engaging, developing and retaining our people with the skills and capability to foster a culture of genuine collaboration, innovation and excellence will continue to be a key focus.

Our people have a deep understanding of the collection and a range of skills and knowledge that they share with other staff members and the public, nationally and internationally. To further develop our staff, we have adopted the 70:20:10 model of learning, recognising that most learning (around 70%) is through on-the-job experience and mentoring, in-house seminars, all-staff meetings and higher duties. Further learning (about 20%) is gained through networking, attendance at conferences and external forums, and cross-agency projects. The last 10% of learning is achieved through more formal training or education, such as attending courses or undertaking studies.

More than a third of our staff had the opportunity to act in higher level roles this year, on 51 separate occasions. Staff also attended a range of external courses covering technical skills and staff management. In addition, they attended or presented at conferences, and undertook external studies with financial and other support provided under our Studies Assistance Scheme. We supported five staff members to participate in the Graduate Certificate in Audiovisual Archiving, run by Charles Sturt University, as part of a focused initiative to help build internal archiving capability.

During the year we focused on developing our leadership capability, with our Leadership Team commencing a three-month development program. Other leadership training was also provided to our new supervisors who attended management training provided through the Australian Public Service Commission. We plan to expand the leadership development program to our EL1 managers later in 2015–16.

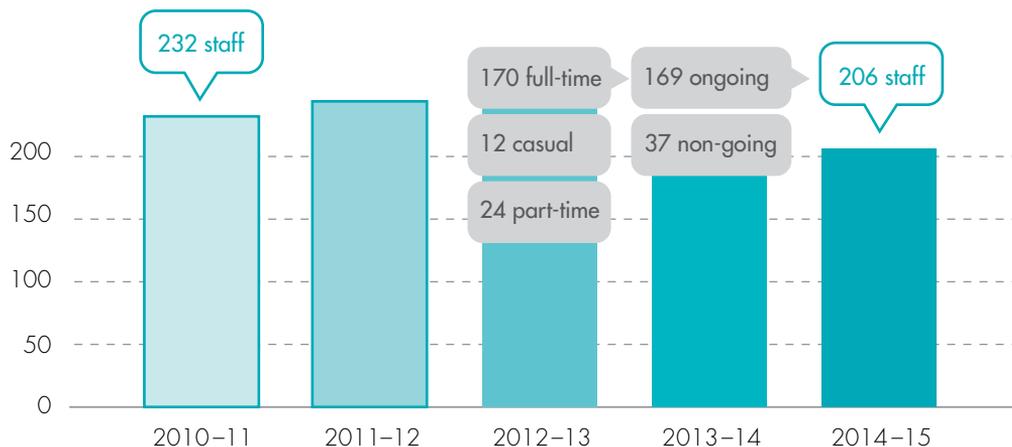
INDIGENOUS CADETSHIP SUPPORT PROGRAM

An Australian Government initiative, the Indigenous Cadetship Support Program (ICS) improves the professional employment prospects of Aboriginal and Torres Strait Islander peoples. It links Aboriginal and Torres Strait Islander tertiary students with employers in a cadetship arrangement involving full-time study and negotiated work placements.

The program helps Aboriginal and Torres Strait Islander university students to gain the professional qualifications and experience needed for a range of jobs in the private, public and community sectors, and assists them to move into employment on completion of their studies.

The NFSA supported two ICS work placements in 2014–2015, and one of our Indigenous cadets has been successfully placed in a full-time role within the NFSA.

Figure 10: Total number of staff, 2010–11 to 2014–15



KEEPING OUR PEOPLE SAFE AND HEALTHY

We are committed to ensuring a safe and healthy work environment. We are also committed to providing return-to-work opportunities for staff who are ill or injured, consistent with legislative obligations of the *Work Health and Safety Act 2011* and the *Safety, Rehabilitation and Compensation Act 1988*.

We continue to promote health and safety within the workplace by providing, influenza vaccinations, workstation assessments and ergonomic equipment, reimbursements for visual aids, and quit smoking support. We also maintain our Employee Assistance Program for staff and their families needing counselling or support services. Our workplace is supported by appointed and qualified First Aid Officers, Harassment Contact Officers, and Emergency Wardens.

Our workplace safety is monitored by our Health and Safety Representatives and regular Work Health and Safety Committee meetings. There are systems in place for staff to quickly and easily report any hazards or incidents and accidents, and we act on these in a timely manner. We supply our staff with personal protective equipment as required (such as safety boots, heavy duty gloves and clothing) and we provide ongoing education about safe work practices, including regular manual handling training and management refresher training.

In August 2014, we engaged an independent external Work Health and Safety (WHS) auditor to review our WHS processes and systems at the Acton and Mitchell sites. Onsite inspections were conducted and reviews undertaken of documentation and WHS processes. As a result of the audit, we have implemented new initiatives to improve our WHS processes and raise staff awareness of their obligations under the WHS legislation.

In October 2014 the NFSA had one notifiable incident to Comcare involving a superficial injury. Procedures were updated and action was taken to ensure that the problem would not occur again.

PROTECTING THE ENVIRONMENT

The NFSA, with our various storage vaults, laboratories and office space, is a moderate-sized energy user. We recognise that our business activities have an impact on the environment. We are committed to reducing this impact across all of our sites through a range of sustainable and ever-improving business practices. We strive to reduce our environmental impact while complying with environment-related legislation and participating in government initiatives.

Our continual commitment to environmental sustainability can be demonstrated through the following initiatives.

Collection storage conditions

- All of our environmental storage conditions are managed in line with international curatorial standards and, where possible, electronically monitored to ensure the maintenance of a stable, cost-effective climate.

Electricity

- Of the electricity purchased across all NFSA sites, 10% is green power.
- We maintain sub-metering on all electrical distribution boards to help identify anomalies and high-usage areas.
- We have actively participated in Earth Hour for the last eight years and have encouraged staff to participate as well.
- Our procurement policy continues to ensure we purchase low emission and power consumption items by preference.

Heating ventilation and air-conditioning

- The scheduling of our boilers, chillers and air handlers is constantly monitored and readjusted seasonally to provide savings where possible.

Gas

- Our ongoing boiler maintenance and good building management continue to maintain reduced gas consumption levels.

Waste and recycling

- We employ a segregated waste management policy to correctly handle paper, cardboard, mixed recyclables, toners, chemicals, metals and waste to landfill.
- If we cannot re-purpose surplus furniture internally, we recycle or we provide it to community groups for their use.

Lighting

- We are using energy-efficient LED lighting whenever light fittings are being replaced.
- The Headquarters' centralised lighting computer system is monitored to provide savings where possible.
- Our theatre boasts Australia's first all-LED performance and house lighting system.

Water

- We continue to closely monitor water usage at all sites, laboratories and for landscaping use to introduce efficiencies where possible.

Cleaning

- We insist on using environmentally friendly cleaning products where we can and advocate reductions in chemical use and developing alternative methods.

PROCUREMENT AND CONTRACT MANAGEMENT

Our procurement activities are consistent with the Commonwealth Procurement Rules and best practice principles.

Our procurement helps us to achieve our goals by securing the external resources we need. When procuring goods or services, the CEO expects staff to:

- seek best value for money outcomes in all transactions
- use methods that are open, transparent, cost-effective, professional, and foster effective competition among potential suppliers
- act in an ethical manner
- appropriately manage risks
- be accountable for outcomes.

CONSULTANCY SERVICES EXPENDITURE

The NFSA utilises consultants to provide specialist skills to assist with key projects and tasks. Total expenditure on consultants during 2014–15 was \$435,600 (GST inclusive). Consultancy contracts with expenditure over \$10,000 resulted in six contracts.

Table 26: Consultancy contracts over \$10 000

SUPPLIER	TYPE OF SERVICES PROVIDED	2014–15 \$ INCL. GST
Ashurst Australia	Legal Services	11 850
Australian Government Solicitors	Legal Services	50 744
Graeme O'Neill Consulting Pty Ltd	Specialised Engineering Services	37 400
HBA Consulting	HR Services	12 375
Holding Redlich	Legal Services	102 222
Synergy Group Australia Limited	Internal Audit Services	85 795

LEGISLATIVE COMPLIANCE REPORTS

NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA ACT 2008

Section 41 of the NFSA Act requires us to report the particulars of all disposals of significant collection items. We did not dispose of any items that we considered to be significant during the year.

Section 42 of the Act provides that the Minister may, by legislative instrument:

- give written directions to the Board in relation to the performance of the functions and exercise of its powers, or
- require the provision of a report or advice on a matter that relates to any of the NFSA's functions or powers.

No ministerial directions were received during the year.

PUBLIC POLICY ENGAGEMENT

We did not participate in any public consultations in 2014–15.

Our written submissions are available for viewing on the Information Publication Scheme page of our website at nfsa.gov.au/about/information-publication-scheme and on the websites of the relevant review bodies.

ADVERTISING AND MARKET RESEARCH

In accordance with reporting requirements contained in Section 311A of the Commonwealth Electoral Act 1918, we annually report our total expenditure on advertising and marketing research. The total payment to advertising and market research organisations in 2014–15 was \$148,500 (GST inclusive), comprising payments to advertising agencies and/or media outlets.

There was one supplier whose advertising and/or market research services cost over \$10,000, as shown in table 27.

Table 27: Advertising and marketing research services over \$10 000

SUPPLIER	TYPE OF SERVICES PROVIDED	2014–15 \$ INCL. GST
Fairfax Media Ltd	Advertising	14 910

FREEDOM OF INFORMATION

Under the *Freedom of Information Act 1982* the NFSA has annual reporting obligations in relation to freedom of information (FOI) applications.

We received two FOI applications in 2014–15. One was transferred to us from another agency and was ultimately granted in full. The other application was refused and an internal review decision upheld an initial access refusal decision.

INFORMATION PUBLICATION SCHEME

Since 1 May 2011 agencies subject to the *Freedom of Information Act 1982* (including the NFSA) have been required to publish information to the public as part of the Information Publication Scheme. This scheme is managed by the Office of the Australian Information Commissioner. The publishing requirement is set out in Part II of the Act and replaced the requirement to publish a section 8 statement in an Annual Report.

In line with this requirement, we have developed a plan showing the information we publish. This plan is published on our website at nfsa.gov.au/about/information-publication-scheme

JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

In relation to clause 17 of the *Commonwealth Authorities (Annual Reporting) Orders 2011*, we confirm there were:

- no judicial decisions or decisions of administrative tribunals that have had, or may have, a significant effect on the operations of the NFSA
- no reports about the NFSA made by the Auditor-General, a parliamentary committee, the Commonwealth Ombudsman or the Office of the Australian Information Commissioner.

The Commonwealth Ombudsman is continuing an investigation which began in 2013–14 arising from one complaint about the NFSA.

LEGAL SERVICES EXPENDITURE

Total expenditure on legal services during the 2014–15 financial year and reported to the Office of Legal Services Coordination was \$332,163 (GST inclusive).

Table 28: Legal services expenditure

TYPE OF SERVICES PROVIDED	2014–15 \$ INCL. GST
Internal legal services	170 000
External legal services	162 163

MANAGING OUR FINANCES

Even with reduced income for the year, as at 30 June 2015 our cash reserves had increased – placing the NFSA in an improved financial position for future years. This was due to prudent expenditure and strong financial management.

OPERATING RESULT

The total income for the year was \$33.7m compared to total expenses of \$30.6m. The resulting surplus attributable to the Australian Government was \$3.1m, which included gains as donations to the collection of \$5.9m.

Table 29: Share of funding by source

PERFORMANCE INDICATOR (% OF TOTAL FUNDS)	TARGET 2014–15	RESULT 2014–15
Share of funding from government	79%	91%
Capital funding from government	11%	3%
Cash sponsorship income	1%	–
Other cash fundraising income	2%	–
Other income	7%	7%

Income analysis

Income received comprised mainly of revenue from government (\$25.9m), gains from non-cash collection donations (\$5.9m), and sales of goods and rendering of services, including interest, royalties and other revenue (\$1.9m).

Expenditure analysis

Table 30: Expenditure

PERFORMANCE INDICATOR (% OF TOTAL EXPENDITURE)	TARGET 2014–15	RESULT 2014–15
Expenditure on collection development	45%	33%
Expenditure on other capital items	25%	24%
Expenditure on other (ie non-collection development) labour costs	15%	28%
Other expenses	15%	15%

Expenditure incurred in 2014–15 comprised:

- employee-related expenses of \$15.2m. This included payments for salaries, wages, separation and superannuation.
- supplier expenses and other expenses of \$7.0m. Supplier expenses included payments for property operating and maintenance, consultants and contracts, travel, information technology services and other general supplier expenditure.
- depreciation and amortisation of \$8.4m. Amortisation expenditure included amounts incurred on computer software and licences. Depreciation expenditure was incurred on buildings, infrastructure, plant and equipment, and heritage and cultural assets. Although other depreciation is funded through revenue from government, depreciation expense incurred on the national collection is not funded under the government appropriation.

FINANCIAL POSITION

Cash

During the year the overall underlying cash position increased by \$2.3m. The opening cash and deposits balance at 1 July 2014 was \$4.4m this had increased to \$6.7m by 30 June 2015.

Analysis of assets

The value of the total assets increased from \$281.8m at 30 June 2014 to \$284.5m at 30 June 2015. This increase was largely due to an increase in cash, cash equivalents and investments and an increase in the valuation of the collection through donations.

The national collection was valued at \$230.6m (after allowing for depreciation) with the valuation being based on an independent valuation undertaken in 2013–14 and reviewed during 2014–15 and found to still be appropriate at 30 June 2015.

In addition to the heritage and cultural assets shown at valuation in the financial statements a significant number of items on deposit on behalf of the owners, and items which are yet to be accessioned into the collection are also held. These items that are yet to be accessioned are not recognised as assets in the financial statements, as the cost of these items cannot be reliably measured until they are evaluated by curators and accessioned into the collection.

Non-financial assets (excluding heritage and cultural assets) shown in the statements comprised:

- \$37.2m of land and buildings. These include collection storage accommodation, heritage buildings and staff accommodation. The value also includes leasehold improvements made to lease properties, particularly the Melbourne and Sydney offices.
- \$6.3m of property, plant and equipment. No indications of impairment were identified for these assets.
- \$2.2m of intangibles. These include both internally developed and purchased software and non-theatrical screening licences.
- \$0.5m of inventories. These include finished goods held by the on-line shop for resale and packaging and distribution materials held for consumption.
- \$0.8m of other non-financial assets, representing pre-payments made.

Analysis of liabilities

Liabilities are maintained at a relatively low level (\$6.0m), consisting mainly of provisions (\$3.9m) which include employee leave provisions and provisions for restoration obligations for leased properties. Apart from provisions, the remaining liabilities are supplier payables of \$1.3m including trade creditors and accruals, and other payables of \$0.9m, including accrued salaries and wages, superannuation, separations and redundancies and unearned income.

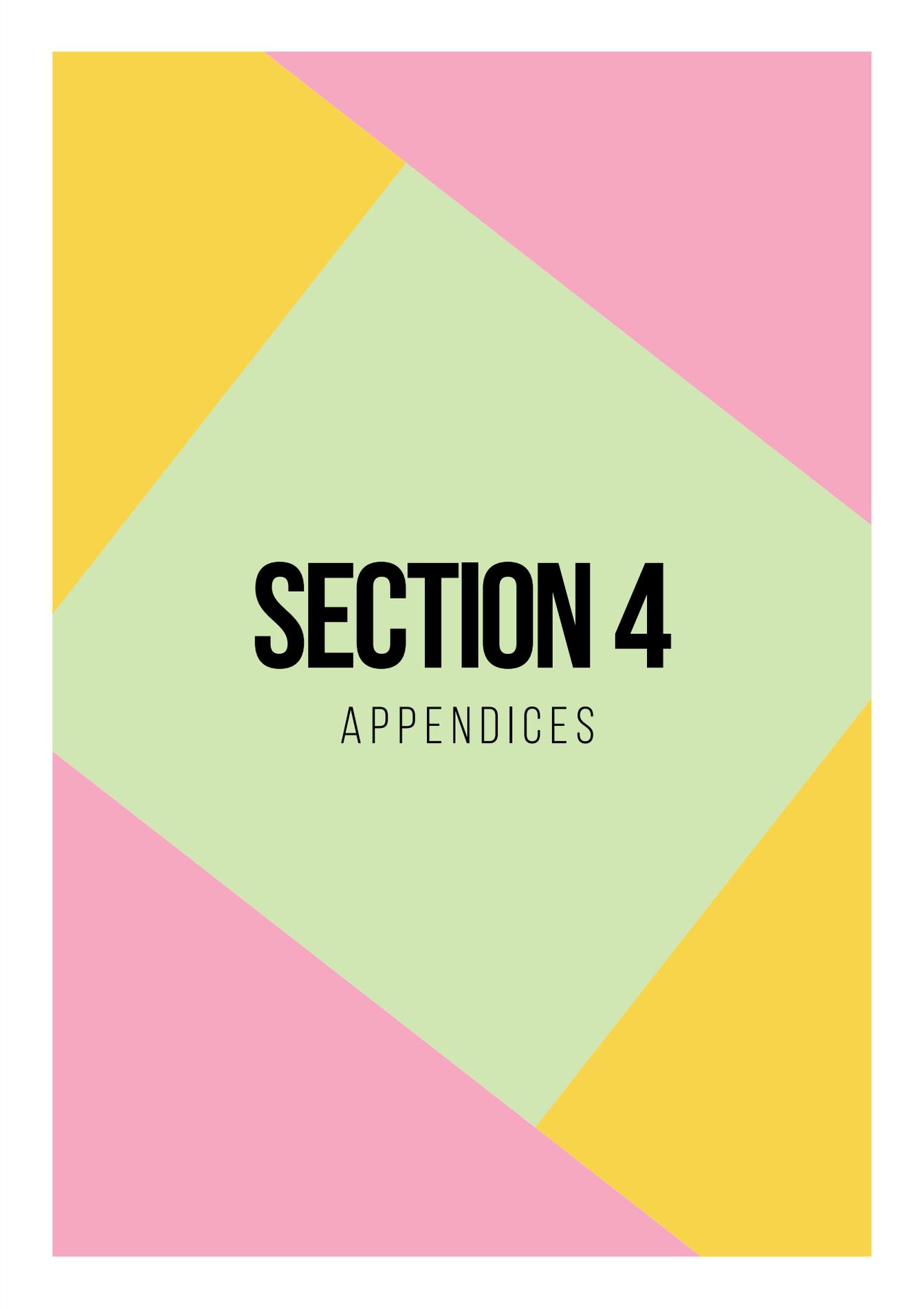
Commitments analysis

At 30 June 2015 we had:

- \$0.4m of commitments relating to GST recoverable were receivable; and
- \$4.2m of commitments were payable. These were made up of:
 - \$1.3m of capital commitments
 - \$1.9m of operating lease commitments, and
 - \$1.0m of other commitments (such as purchase orders and other contracts for maintenance, security and other non-capital items).

EXTERNAL AUDIT

Under Section 43 of the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act) the Auditor-General is the external auditor of the NFSA. The Auditor-General, through the Australian National Audit Office, has audited the financial statements to ensure that they have been prepared in accordance with the Australian Accounting Standards and other requirements prescribed by the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*.



SECTION 4

APPENDICES

APPENDIX 1

FREEDOM OF INFORMATION

This statement is provided in accordance with section 8 of the *Freedom of Information Act 1982* (the FOI Act) and is correct to 30 June 2015.

ESTABLISHMENT AND ORGANISATION

We were established as a statutory authority under the *National Film and Sound Archive of Australia Act 2008* (the NFSA Act). The legal framework for our corporate governance practices is set out in our governance statement (see page 48).

FUNCTIONS

Our functions are described in section 6 of the NFSA Act and are reprinted in full in appendix 3.

DECISION-MAKING POWERS

Our decision-making powers that may affect members of the public are exercised under the:

- *National Film and Sound Archive of Australia Act 2008 Public Governance, Performance and Accountability Act 2013*
- *Public Service Act 1999*.

ARRANGEMENTS FOR OUTSIDE PARTICIPATION

We are open to the views of others on policy and administrative matters and we provide opportunities for the community and industry to comment on a range of issues.

We liaise with numerous bodies with links to the community and industry, including state film agencies, cultural agencies, industry groups, public broadcasters, the sound constituency, and public forums, such as the Friends of the NFSA group.

The enquiries service on our website at nfsa.gov.au/about/contact allows the public and other stakeholders to comment on a range of our functions and programs.

Information about consultation arrangements is available on our Information Publication Scheme web page at nfsa.gov.au/about/information-publication-scheme

CATEGORIES OF DOCUMENTS

The categories of documents we hold include:

- minutes, reports and submissions associated with our Board and its committees
- general records, including correspondence, reports and minutes of internal meetings in relation to our activities and functions
- administrative documents, such as management, staffing, finance and personnel records
- documents relating to our collection of audiovisual and related items.

Audiovisual and related products are available for purchase from our online shop. Documents available to the public free of charge include brochures describing our services and programs, film study guides and educational notes related to our public programs, such as *australianscreen online*. There is also a range of fact sheets and technical guides and papers on preserving and caring for audiovisual and related items. These are available free of charge on our website at nfsa.gov.au/preservation

More information about the documents we hold is available on our Information Publication Scheme web page at nfsa.gov.au/about/information-publication-scheme

INFORMATION REQUESTS AND CONTACTS

If you are seeking information in relation to the NFSA, we recommend that you check whether the information is available in the Information Publication Scheme section of our website at nfsa.gov.au/about/information-publication-scheme

This section includes a disclosure log for information released in response to requests since 1 May 2011. If you cannot find the information you want there, you can seek access under the FOI Act to documents we hold. Please apply in writing to:

FOI Contact Officer
Legal
National Film and Sound Archive
GPO Box 2002
CANBERRA ACT 2601

If you need help with your request, please phone the FOI Contact Officer on (02) 6248 2056 or send an email to foi@nfsa.gov.au

More information about our FOI procedures is available on our FOI web page at nfsa.gov.au/about/freedom-information

FEES AND CHARGES

There is no application fee for making an FOI request or a request for internal review.

There are no processing charges for requests for access to documents containing only personal information about you. However, processing charges may apply to other requests. These charges may include:

- time of search and retrieval
- decision-making time
- transcript preparation from a sound recording
- photocopying
- supervision by an NFSA officer of your onsite inspection of documents, including sound or audiovisual recordings
- posting or delivering documents to you at your request.

If we decide to impose a charge, we will give you a written estimate and the basis of our calculation.

FACILITIES FOR ACCESS

We will provide copies of the documents you have requested once access has been approved and after we have received any applicable fees. Alternatively, you may arrange to inspect documents at our offices in Canberra, Sydney or Melbourne.

Generally, documents released to you under the FOI Act will also be published online in our disclosure log.

APPENDIX 2

OUR SERVICE CHARTER AND CONTACT DETAILS

WHO WE ARE

The National Film and Sound Archive of Australia (NFSA) is a statutory authority, established by the *National Film and Sound Archive of Australia Act 2008*, operating to ensure the availability and preservation of Australian audiovisual content.

The NFSA aims to enrich Australia's cultural identity by developing and preserving a national collection of recorded historic and contemporary sound, moving image and artefact works, and making Australia's audiovisual heritage available to all.

WHY DO WE HAVE A SERVICE CHARTER?

We are committed to improving the provision of our services to you. This charter describes the values that guide our activities, the services we provide, the service standards you can expect, and how you can help us improve our services and uphold our values.

WHAT ARE OUR VALUES?

All our staff are committed to upholding and embodying the following values in their work.

- **We are professional** – We will collect, preserve, manage and share the collection to the highest professional standards.
- **We are accountable** – We uphold good governance and financial rigour and we are an authoritative source of information about Australia's audiovisual heritage.

- **We creatively engage** – We actively create pathways to the national audiovisual collection for communities and individuals across Australia and overseas.
- **We value diversity** – We embrace diversity in all its forms, especially our Indigenous cultures.
- **We embrace innovation** – We seek to constantly improve our service delivery and encourage creative ideas, research and skills development.
- **We seek collaboration** – We work with the heritage sector, our industry stakeholders and private sector supporters to open our collection to more Australians and to increase our footprint.
- **We are agile** – We are an organisation that is responsive, adaptable and flexible.

WHAT YOU CAN EXPECT FROM US

Our staff are dedicated to assisting you. We do this by making our national audiovisual collection and services accessible to you via:

- offices in Canberra, Sydney and Melbourne, which offer research and audition services. You can also access and preview collection materials via our Access Centres in other capital cities, which are listed at the end of this charter
- online access to collection information and services available at nfsa.gov.au
- public programs, such as exhibitions, presentations, performance works, screenings, events and products
- phone and email enquiry services
- a range of quality merchandise in our online shop
- research services and support.

SERVICE STANDARDS

We will:

- provide a prompt, courteous general enquiry service accessible by phone, fax, email or letter
- provide a toll-free number for interstate callers to Sydney, Melbourne and Canberra locations
- respond to initial enquiries made through our general enquiry service during business hours within 24 hours for phone enquiries and within 5–10 working days for written enquiries
- negotiate and agree delivery deadlines on a case-by-case basis, depending on the type of service requested
- maintain a website containing accurate, up-to-date information that is well organised and reflects the full spectrum of our services to onsite and offsite users, and that is available at least 98% of the time
- adhere to legal obligations and observe clients' and stakeholders' rights of privacy and confidentiality.

REPORTING ON OUR SERVICE STANDARDS

We will monitor our performance against our service standards and will report on performance against them in the Annual Report, including the number and nature of complaints received and action taken.

HELP US SERVE YOU BETTER

You can assist us in serving you better by:

- providing us with the information relevant to your enquiry in an accurate and concise manner
- requesting items you want to access before your visit via our online collection access facilities at nfsa.gov.au
- handling all collection items with care to ensure that the material will be preserved for future generations
- acknowledging the NFSA and citing sources accurately in your work
- treating our staff courteously and respecting the rights of other visitors to the NFSA
- letting us know how we can improve our services.

TELL US WHAT YOU THINK

We welcome your views about our services, as they help us maintain our high standards.

If we have met or exceeded the service standards, tell us about it and we will pass it on to the staff concerned.

If you have a complaint, talk to the person who provided the service in the first instance so that he or she is aware of your concerns and can try to improve the situation for you.

If you believe the complaint cannot be resolved by that person, or your approach is unsuccessful, the manager responsible for the service will welcome you contacting them.

If you feel that the issue remains unresolved, contact the General Manager, Corporate and Business Affairs, at:

National Film And Sound Archive
Reply Paid 2002
CANBERRA ACT 2601
Tel: +61 2 6248 2043
Fax: +61 2 6248 2165
Email: enquiries@nfsa.gov.au

If you remain dissatisfied with our handling of the complaint, or you still feel that the proper process of assessment was not followed, you may contact the Commonwealth Ombudsman at:

Commonwealth Ombudsman
GPO Box 442
CANBERRA ACT 2601
Tel: 1300 362 072 (toll free)

We are committed to protecting the privacy of your personal information in accordance with the *Privacy Act 1988*. If you have any concerns about the use of your personal information, you may wish to contact the NFSA's Privacy Officer on +61 2 6248 2056 or the Commonwealth Privacy Commissioner on (local call) 1300 363 992.

NFSA LOCATIONS AND CONTACT DETAILS

CANBERRA HEADQUARTERS

STREET ADDRESS:

McCoy Circuit
ACTON ACT 2601

POSTAL ADDRESS:

GPO Box 2002
CANBERRA ACT 2601

GENERAL ENQUIRIES:

Tel: +61 2 6248 2000
Fax: +61 2 6248 2222
Toll-free: 1800 067 274
(within Australia only)
Email: enquiries@nfsa.gov.au

VISITOR INFORMATION:

Monday – Friday: 9.00am – 5.00pm
Open Friday nights for advertised events
Weekends and public holidays: closed

NFSA ONLINE SHOP

Toll-free: 1800 677 609
Email: sales@nfsa.gov.au

MELBOURNE OFFICE

STREET ADDRESS:

Level 3, 114 Flinders St
MELBOURNE VIC 3000

POSTAL ADDRESS:

GPO Box 4317
MELBOURNE VIC 3001

GENERAL ENQUIRIES:

Toll-free: 1800 067 274
(within Australia only)

SYDNEY OFFICE

STREET ADDRESS:

Level1, 45 Murray Street
PYRMONT NSW 2009

POSTAL ADDRESS:

PO Box 397
PYRMONT NSW 2009

GENERAL ENQUIRIES:

Tel: +61 2 8202 0100
Fax: +61 2 8202 0101
Toll-free: 1800 067 274
(within Australia only)

ACCESS CENTRES

ADELAIDE

NFSA ADELAIDE ACCESS CENTRE

State Library of South Australia
North Terrace
ADELAIDE SA 5000
Tel: +61 8 8207 7231
Fax: +61 8 8207 7247

BRISBANE

NFSA BRISBANE ACCESS CENTRE

State Library of Queensland
Cnr Stanley and Peel St
SOUTH BRISBANE QLD 4101
Tel: + 61 7 3840 7810

DARWIN

NFSA DARWIN ACCESS CENTRE

Northern Territory Library
Parliament House
State Square
DARWIN NT 0801
Tel: + 61 8 8999 7177

HOBART

NFSA HOBART ACCESS CENTRE

State Library of Tasmania
91 Murray Street
HOBART TAS 7000
Tel: +61 3 6233 7498
Fax: +61 3 6233 7902

MELBOURNE

AUSTRALIAN MEDIATHEQUE

Level1, Australian Centre for the
Moving Image
Federation Square
MELBOURNE VIC 3000
Tel: +61 3 8663 2255

PERTH

NFSA PERTH ACCESS CENTRE

State Library of Western Australia
15 Francis Street
NORTHBRIDGE WA 6000
Tel: +61 8 9427 3242
Fax: +61 8 9427 3212

APPENDIX 3

OUR FUNCTIONS AND POWERS

The functions and powers of the NFSA are set out in sections 6 and 7 of the *National Film and Sound Archive of Australia Act 2008*, as follows.

SECTION 6. FUNCTIONS

- (1) The functions of the National Film and Sound Archive of Australia are to:
- (a) develop, preserve, maintain, promote and provide access to a national collection of programs and related material; and
 - (b) support and promote the collection by others of programs and related material in Australia; and
 - (c) support, promote or engage in:
 - (i) the preservation and maintenance of programs and related material that are not in the national collection; and
 - (ii) the provision of access to programs and related material that are not in the national collection; and
 - (d) support and promote greater understanding and awareness in Australia of programs; and
 - (e) undertake any other function conferred on it by any other law of the Commonwealth.

WAYS IN WHICH SUPPORT MAY BE PROVIDED

- (2) The ways in which the National Film and Sound Archive of Australia may provide support as mentioned in subsection (1) include (but are not limited to) doing any of the following:
- (a) providing financial assistance (whether by way of loan, grant, investment or otherwise and whether on commercial terms or otherwise);
 - (b) commissioning or sponsoring programs or other activities;
 - (c) providing services, facilities, programs or equipment;
 - (d) but does not include providing guarantees.

CONSIDERATIONS GOVERNING THE PERFORMANCE OF FUNCTIONS

- (3) In performing its functions, the National Film and Sound Archive of Australia is, as far as practical, to:
- (a) place an emphasis on the historical and cultural significance of programs and related material; and
 - (b) use every endeavour to make the most advantageous use of the national collection in the national interest; and
 - (c) apply the highest curatorial standards; and
 - (d) promote the efficient, effective and ethical use of public resources.

NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA MAY CHARGE FEES

- (4) The National Film and Sound Archive of Australia may charge fees for things done in performing its functions.

NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA MAY COOPERATE WITH OTHERS

- (5) The National Film and Sound Archive of Australia may perform its functions alone or together with other persons.

SEVERABILITY

- (6) Without limiting its effect apart from this subsection, this Act also has the effect it would have if the powers and functions of the National Film and Sound Archive of Australia were confined to powers and functions that were to be exercised and performed:
- (a) in so far as it is appropriate for those powers and functions to be exercised and performed by the National Film and Sound Archive of Australia on behalf of the Government of the Commonwealth as the national Government of Australia; and
 - (b) for purposes for which it is appropriate for the Parliament, as the national Parliament of Australia, to authorise the National Film and Sound Archive of Australia to exercise powers and perform functions; and
 - (c) in relation to expenditure of money that is available for the purposes of the National Film and Sound Archive of Australia in accordance with an appropriation made by the Parliament; and
 - (d) in relation to trade and commerce with other countries, among the States, between Territories or between a Territory and a State; and
 - (e) in relation to postal, telegraphic, telephonic, and other like services; and
 - (f) in relation to the collection of statistics; and
 - (g) in relation to external affairs; and
 - (h) in relation to a Territory; and
 - (i) in relation to the executive power of the Commonwealth; and
 - (j) in relation to matters incidental to the execution of any of the legislative powers of the Parliament or the executive power of the Commonwealth.

SECTION 7. POWERS

- (1) The National Film and Sound Archive of Australia has power to do all things necessary or convenient to be done for or in connection with the performance of its functions.
- (2) The National Film and Sound Archive of Australia's powers include, but are not limited to, the following powers:
 - (a) to accept gifts, devises, bequests and assignments (whether on trust or otherwise);
 - (b) to act as trustee of money, programs or other property vested in the National Film and Sound Archive of Australia on trust;
 - (c) to act on behalf of the Commonwealth or an authority of the Commonwealth in the administration of a trust relating to programs or to matters connected with programs;
 - (d) to do anything incidental to any of its functions.
- (3) Despite anything contained in this Act, any money, programs or other property held by the National Film and Sound Archive of Australia on trust must be dealt with in accordance with the obligations of the National Film and Sound Archive of Australia as trustee of the trust.

APPENDIX 4

DELIVERABLES/KEY PERFORMANCE INDICATORS

We measure our performance against Portfolio Budget Statement deliverables/key performance indicators and a standard set of key performance indicators that are applied across national collecting institutions within the Attorney-General's portfolio.

- Met Performance Budget Statements (PBS) deliverable/key performance indicator (KPI)
- Did not meet deliverable/KPI

PBS DELIVERABLE/KPI	TARGET 2014–15	RESULT 2014–15	TARGET MET/ NOT MET
Developing the collection			
Number of acquisitions (made in the reporting period)	50 000	48 182	○
Total number of objects accessioned (in the reporting period)	50 000	108 490	●
Total number of objects awaiting accessioning at the end of the reporting period	<250 000	242 774	●
Percentage of total objects accessioned	45%	42.35%	●
Number of Australian feature length films acquired	175	276	●
Number of Australian short films acquired	300	108	○
Number of Australian small gauge films acquired	60	315	●
Number of Australian documentaries acquired	200	361	●
Number of television works acquired	3 000	3 589	●
Number of recorded sound works acquired	6 700	14 812	●
Number of Australian radio works acquired	1 800	2 326	●
Number of Australian documents and artefacts acquired	25 000	25 284	●
Number of oral history titles acquired	100	72	○

PBS DELIVERABLE/KPI	TARGET 2014-15	RESULT 2014-15	TARGET MET/ NOT MET
Preserving the collection			
Average collection lifespan	275	236	○
Number of titles preserved and made accessible	8 000	10 300	●
Percentage of total collection digitised	10%	12%	●
Percentage of total objects assessed/condition checked (in the reporting period)	<2%	<2%	●
Percentage of total objects conserved (in the reporting period) for preparation for display or digitisation	<1%	<1%	●
Percentage of total objects treated for preservation purposes only (in the reporting period)	99%	100%	●
Sharing the collection			
Total number of visits to the organisation	156 000	157 932	●
Number of paid onsite visits	20 000	5 986	○
Number of unpaid onsite visits	86 000	59 730	○
Number of offsite visits to the organisation	50 000	92 216	●
Number of people participating in public programs	10 000	48 155	●
Number of students participating in school programs	33 500	28 431	○
Total number of onsite visits by students as part of an organised educational visit	30 000	26 619	○
Number of onsite visits by pre-school students	50	92	●
Number of onsite visits by primary school students	25 000	21 656	○
Number of onsite visits by secondary school students	4 800	4 760	○
Number of onsite visits by post-secondary education students	150	111	○
Number of organised school learning programs delivered onsite	500	540	●
Number of school learning program packages available online	1 000	1076	●
Number of educational institutions participating in organised school learning programs	400	476	●
Percentage of teachers reporting overall positive experience	90%	99%	●
Percentage of teachers reporting relevance to the classroom curriculum	90%	89%	○
Number of visits to the organisation's website	1 300 000	1334 114	●
Number of page views on the organisation's website	5 000 000	6 677 704	●
Percentage of the total collection available to the public	20%	22%	●

PBS DELIVERABLE/KPI	TARGET 2014–15	RESULT 2014–15	TARGET MET/ NOT MET
Percentage of the total collection available to the public online	<1%	<1%	●
Percentage of the total collection available to the public on display	<1%	<1%	●
Percentage of the total collection available to the public on tour	<1%	<1%	●
Percentage of visitors who were satisfied or very satisfied with their visit	90%	91.6%	●
Percentage of feedback that records a high level of satisfaction regarding the quality of service delivery to researchers, donors and clients	95%	93%	○
Number of initiatives that strengthen ties with other countries			
Number of formal initiatives	12	14	●
Number of other initiatives	10	26	●
Professional Development			
Number of participant hours of professional development delivered to external stakeholders	1 000	50	○
Funding provided for professional development to external stakeholders	25 000	24 000	○
Number of external stakeholders funded/supported	50	41	○
Research			
Number of commissioned research projects	10	6	○
Number of published (commissioned) research pieces	10	19	●
Number of research presentations at key academic and industry conferences/seminars and other public fora	20	21	●
Share of funding by source			
Share of funding from government (as a % of total funds)	79%	91%	●
Capital funding from government (as a % of total funds)	11%	3%	●
Cash sponsorship income (as a % of total funds)	1%	–	○
Other cash fundraising income (as a % of total funds)	2%	–	○
Other income (as a % of total funds)	7%	7%	●
Expenditure mix			
Expenditure on collection development (as a % of total expenditure)	45%	33%	○
Expenditure on other capital items (as a % of total expenditure)	25%	24%	○
Expenditure on other (ie non-collection development) labour costs (as a % of total expenditure)	15%	28%	●
Other expenses (as a % of total expenditure)	15%	15%	●

LIST OF REQUIREMENTS

The index below shows compliance with information requirements contained in the *Commonwealth Authorities and Companies Act 1997* and, in particular, the *Commonwealth Authorities (Annual Reporting) Orders 2011*.

REQUIREMENTS	REFERENCE	PAGE
Summary of contents	CAC ACT, Schedule 1	83
Audited financial statements		
Approval by directors	Clause 6	10
Enabling legislation	Clause 10	48, 55, 73
Responsible Minister	Clause 11	7
Ministerial directions and other statutory requirements	Clause 12	61
Information about directors	Clause 13	48
Outline of organisational structure and statement of governance	Clause 14	54, 48
Related entity transactions	Clause 15	NA
Key activities and changes affecting the authority	Clause 16	10, 12
Judicial decisions and reviews by outside bodies	Clause 17	62
Indemnities and insurance premiums for officers	Clause 19	61
Index of annual report requirements	Clause 21	78

While not required of corporate Commonwealth entities, this report also complies with many of the Department of the Prime Minister and Cabinet's *Requirements for Annual Reports*.

REQUIREMENTS	REFERENCE	PAGE
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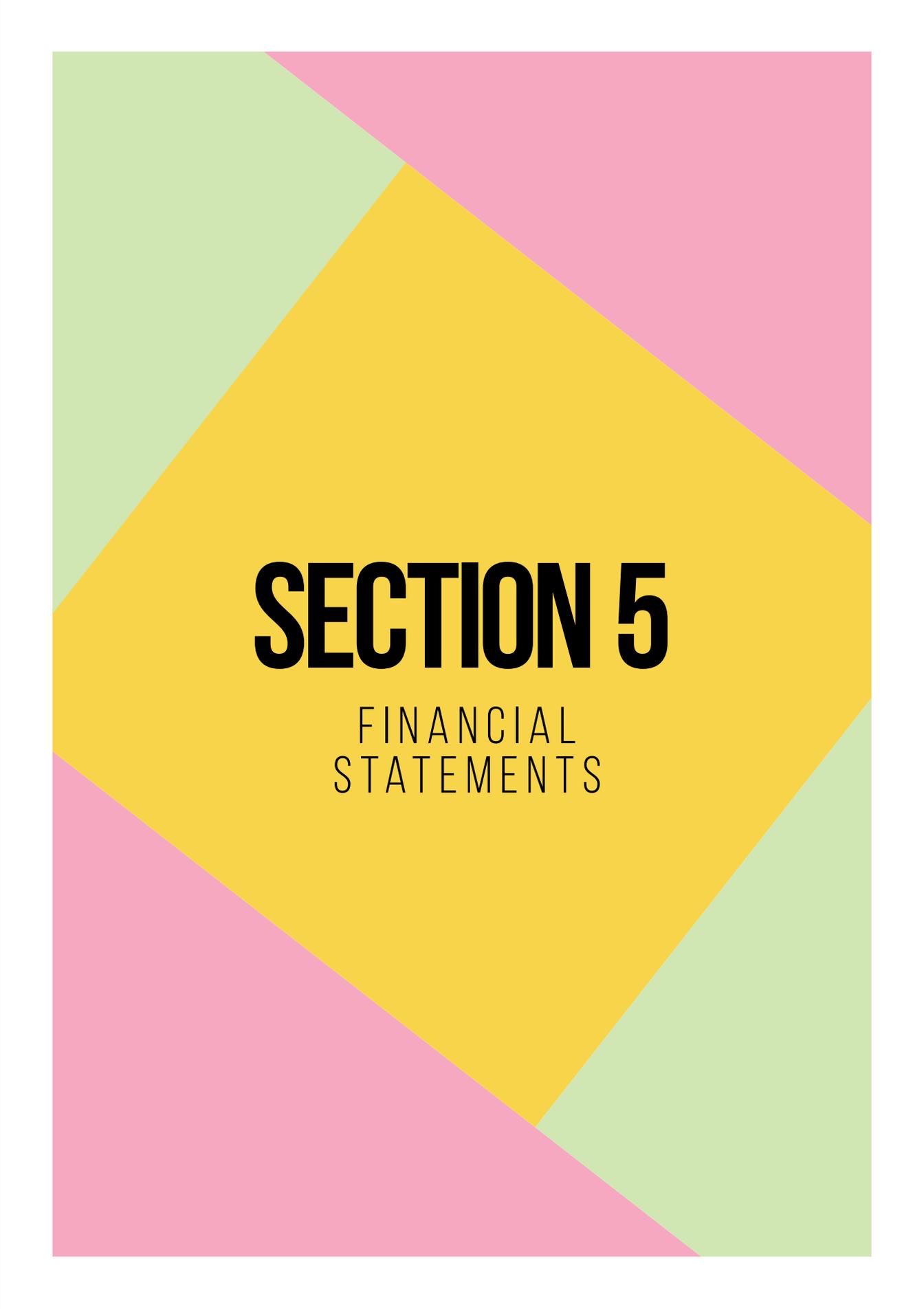
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ABBREVIATIONS

ABBREVIATION	
ABC	Australian Broadcasting Corporation
ACMI	Australian Centre for the Moving Image
ACT	Australian Capital Territory
aka	also known as
AM	Member of the Order of Australia
ANMM	Australian National Maritime Museum
ANU	Australian National University
APS	Australian Public Service
ASTRA	Australian Subscription Television and Radio Association Awards
BA	Bachelor of Arts
BBC	British Broadcasting Corporation
BE	Bachelor of Engineering
BEc	Bachelor of Economics
BEd	Bachelor of Education
BSc	Bachelor of Science
CAC Act	<i>Commonwealth Authorities and Companies Act 1997</i>
CD	compact disc
CEO	Chief Executive Officer
DVD	digital versatile disc
EL1, EL2	Executive level1, Executive level2
FAC	Film Australia Collection
FAICD	Fellow of the Australian Institute of Company Directors
FIAF	International Federation of Film Archives
FOI	freedom of information
GST	goods and services tax
HD	high definition

ABBREVIATION	
KPI	key performance indicator
LGBTI	lesbian, gay, bisexual, transgender and intersex people
NAIDOC	National Aboriginal and Islander Day Observance Committee
NFSA	National Film and Sound Archive of Australia
NSW	New South Wales
NT	Northern Territory
OAM	Medal of the Order of Australia
PAES	Portfolio Additional Estimates Statements
PBS	Portfolio Budget Statements
PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
Q&A	question-and-answer forum/session
QLD	Queensland
SA	South Australia
SAR	Scholars and Artists in Residence
SBS	Special Broadcasting Service
SEAPAVAA	South East Asia-Pacific Audio Visual Archive Association
TAS	Tasmania
TV	television
UK	United Kingdom
UNESCO	United Nations Educational, Scientific and Cultural Organisation
USA	United States of America
VIC	Victoria
VIP	very important person
WA	Western Australia
WHS	work health and safety



SECTION 5

FINANCIAL
STATEMENTS

INDEPENDENT AUDIT REPORT



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying annual financial statements of the National Film and Sound Archive of Australia for the year ended 30 June 2015, which comprise:

- Statement by the Director, Chief Executive Officer and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement;
- Schedule of Commitments; and
- Notes comprising a Summary of Significant Accounting Policies and other explanatory information.

Directors' Responsibility for the Financial Statements

The Directors' of the National Film and Sound Archive of Australia are responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards and the rules made under that Act. The Directors' are also responsible for such internal control as is necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the

reasonableness of accounting estimates made by the Directors' of the entity, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Opinion

In my opinion, the financial statements of the National Film and Sound Archive of Australia:

- (a) comply with Australian Accounting Standards and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the National Film and Sound Archive of Australia as at 30 June 2015 and its financial performance and cash flows for the year then ended.

Australian National Audit Office



John Jones
Executive Director

Delegate of the Auditor-General
Canberra

25 September 2015

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

FOR THE PERIOD ENDED 30 JUNE 2015

In our opinion, the attached financial statements for the year ended 30 June 2015 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2014* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the National Film and Sound Archive of Australia will be able to pay its debts as and when they fall due.

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



GABRIELLE TRAINOR
Chairperson
24 September 2015



MICHAEL LOEBENSTEIN
Chief Executive Officer
24 September 2015



DENISE CARDEW-HALL FCA
Chief Financial Officer
24 September 2015

STATEMENT OF COMPREHENSIVE INCOME

FOR THE PERIOD ENDED 30 JUNE 2015

		2015	2014
	Notes	\$'000	\$'000
Net Cost Of Services			
Expenses			
Employee benefits	4A	15,190	18,780
Suppliers	4B	6,982	7,122
Depreciation and amortisation	4C	8,370	7,615
Finance costs	4D	7	7
Write-down and impairment of assets	4E	24	3
Total expenses		30,573	33,527
Less: Own-source income			
Own-source revenue			
Sale of goods and rendering of services	5A	940	1,041
Interest	5B	157	466
Royalties	5C	516	288
Other revenue	5D	264	242
Total own-source revenue		1,877	2,037
Gains			
Donations of gifted collection		5,893	9,713
Total gains		5,893	9,713
Total own-source income		7,770	11,750
Net cost of services		22,803	21,777
Revenue from Government	5E	25,929	27,074
Surplus on continuing operations		3,126	5,297
Surplus attributable to the Australian Government		3,126	5,297
Other Comprehensive Income			
Changes in asset revaluation surplus		-	(925)
Total comprehensive income attributable to the Australian Government		3,126	4,372

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

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2015

		2015	2014
	Notes	\$'000	\$'000
Assets			
Financial assets			
Cash and cash equivalents	7A	1,247	2,447
Trade and other receivables	7B	225	183
Other investments	7C	5,500	2,000
Total financial assets		6,972	4,630
Non-financial assets			
Land and buildings	8A	37,185	38,460
Property, plant and equipment	8B	6,282	6,788
Heritage and cultural	8C	230,569	228,206
Intangibles	8E	2,212	2,300
Inventories	8G	542	641
Other non-financial assets	8H	776	751
Total non-financial assets		277,566	277,146
Total assets		284,538	281,776
Liabilities			
Payables			
Suppliers	9A	1,281	990
Other payables	9B	876	1,614
Total payables		2,157	2,604
Provisions			
Employee provisions	10A	3,680	4,402
Other provisions	10B	173	192
Total provisions		3,853	4,594
Total liabilities		6,010	7,198
Net assets		278,528	274,578
Equity			
Contributed equity		215,939	215,115
Reserves		48,256	48,256
Retained surplus		14,333	11,207
Total equity		278,528	274,578

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

STATEMENT OF CHANGES IN EQUITY

FOR THE PERIOD ENDED 30 JUNE 2015

	Retained earnings		Asset revaluation surplus		Contributed equity/capital		Total equity	
	2015	2014	2015	2014	2015	2014	2015	2014
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Opening balance								
Balance carried forward from previous period	11,207	5,907	48,256	49,555	215,115	214,292	274,578	269,754
Adjustment to prior year ¹	–	–	–	(374)	–	–	–	(374)
Adjustment for errors	–	3	–	–	–	(5)	–	(2)
Adjusted opening balance	11,207	5,910	48,256	49,181	215,115	214,287	274,578	269,378
Comprehensive income								
Other comprehensive income	–	–	–	(925)	–	–	–	(925)
Surplus for the period	3,126	5,297	–	–	–	–	3,126	5,297
Total comprehensive income	3,126	5,297	–	(925)	–	–	3,126	4,372
Contributions by owners								
Equity Injection – Appropriation	–	–	–	–	824	828	824	828
Total transactions with owners	–	–	–	–	824	828	824	828
Closing balance as at 30 June	14,333	11,207	48,256	48,256	215,939	215,115	278,528	274,578

¹ Adjustment relating to correction in the comparative opening balance for heritage and cultural assets. Refer Note 8D comparatives for further information.

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

CASH FLOW STATEMENT

FOR THE PERIOD ENDED 30 JUNE 2015

		2015	2014
	Notes	\$'000	\$'000
Operating activities			
Cash received			
Receipts from Government		25,929	27,074
Sales of goods and rendering of services		1,016	1,000
Interest		135	472
Donations		–	129
Royalties		792	288
Net GST received		698	1,462
Other		–	114
Total cash received		28,570	30,539
Cash used			
Employees		18,354	19,465
Suppliers		6,545	8,631
Total cash used		24,899	28,096
Net cash from operating activities	11	3,671	2,443
Investing activities			
Cash received			
Other investments		–	2,000
Cash used			
Purchase of property, plant and equipment, software and heritage and cultural assets		2,195	4,863
Other investments		3,500	–
Total cash used		5,695	4,863
Net cash used by investing activities		5,695	2,863
Financing activities			
Cash received			
Contributed equity		824	828
Total cash received		824	828
Net cash from financing activities		824	828
Net increase (decrease) in cash held		(1,200)	408
Cash and cash equivalents at the beginning of the reporting period		2,447	2,039
Cash and cash equivalents at the end of the reporting period	7A	1,247	2,447

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

SCHEDULE OF COMMITMENTS

AS AT 30 JUNE 2015

	2015	2014
	\$'000	\$'000
By type		
Commitments receivable		
Net GST recoverable on commitments	378	402
Total commitments receivable	378	402
Commitments payable		
<i>Capital commitments</i>		
Land and buildings	20	173
Property, plant and equipment	681	626
Intangibles	557	135
Heritage and cultural	49	–
Other	–	40
Total capital commitments	1,307	974
<i>Other commitments</i>		
Operating leases	1,888	2,142
Other	957	1,330
Total other commitments	2,845	3,472
Total commitments payable	4,152	4,446
Net commitments by type	3,774	4,044
By maturity		
Commitments receivable		
Within 1 year	275	287
Between 1 to 5 years	101	112
More than 5 years	2	3
Total commitments receivable	378	402
Commitments payable		
<i>Capital commitments</i>		
Within 1 year	1,307	974
Total capital commitments	1,307	974

SCHEDULE OF COMMITMENTS (CONTINUED)

AS AT 30 JUNE 2015

	2015	2014
	\$'000	\$'000
Operating lease commitments		
Within 1 year	880	1,040
Between 1 to 5 years	989	1,071
More than 5 years	19	31
Total operating lease commitments	1,888	2,142
Other commitments		
Within 1 year	831	1,161
Between 1 to 5 years	100	169
More than 5 years	26	–
Total other commitments	957	1,330
Total commitments payable	4,152	4,446
Net commitments by maturity	3,774	4,044

Note: Commitments are GST inclusive where relevant.

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

GENERAL DESCRIPTION OF ALL LEASING ARRANGEMENTS (NFSA IS THE LESSEE)**Leases for office accommodation and collection storage**

Lease payments are subject to fixed annual increases in accordance with lease agreements. Leases for office accommodation and collection storage may each be renewed for various periods at the NFSA's option.

Lease for motor vehicles

Lease payments are fixed over the life of the lease. Lease agreements provide motor vehicles for the use of NFSA employees for work purposes only. Motor vehicle leases are for a period of 3 years.

Lease for fibre link connection

Lease payments are subject to annual review with the percentage increase not to exceed the increase of the CPI in the preceding twelve months.

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

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NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

1.1 Objectives of the National Film and Sound Archive of Australia

The NFSA is an Australian Government controlled entity. It is a not for profit entity. The objective of the NFSA is to develop, preserve and present Australia's national audio-visual collection and other related collections and make them available to all Australians.

The NFSA is structured to meet the following outcome:

Outcome 1: Increased understanding and appreciation of Australia's audio-visual history by developing, preserving, maintaining and promoting the national audio-visual collection and providing access to audio-visual material of historic and cultural significance.

The continued existence of the NFSA in its present form and with its present programs is dependent on Government policy and on continuing funding by Parliament for the NFSA's administration and programs.

1.2 Basis of Preparation of the Financial Statements

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act 2013*.

The financial statements have been prepared in accordance with:

- (a) Financial Reporting Rule (FRR) for reporting periods ending on or after 1 July 2014; and
- (b) Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply to the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the result of the financial position.

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

Unless an alternative treatment is specifically required by an accounting standard or the FRR, assets and liabilities are recognised in the balance sheet when and only when it is probable that future economic benefits will flow to the NFSA or a future sacrifice of economic benefits will be required and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising

under executor contracts are not recognised unless required by an accounting standard. Liabilities and assets that are unrecognised are reported in the schedule of commitments or the schedule of contingencies.

Unless alternative treatment is specifically required by an accounting standard or FRR, income and expenses are recognised in the Statement of Comprehensive Income when and only when the flow, consumption or loss of economic benefits has occurred and can be reliably measured.

1.3 Significant Accounting Judgements and Estimates

In the process of applying the accounting policies listed in this note, the NFSA has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

- (a) the fair value of land has been taken to be the market value of similar properties as determined by an independent valuer;
- (b) the fair value of buildings and property, plant and equipment has been taken to be the depreciated replacement cost as determined by an independent valuer; and
- (c) the fair value of heritage and cultural assets has been taken to be either the market value of similar items or the depreciated replacement cost as determined by an independent valuer.

Expected useful lives are estimated in the calculation of accumulated depreciation and amortisation and the associated expense.

1.4 New Australian Accounting Standards

ADOPTION OF NEW AUSTRALIAN ACCOUNTING STANDARD REQUIREMENTS

The following new accounting standard was issued prior to the signing of the statement by the Chairperson, Chief Executive Officer and Chief Financial Officer and was applicable to the current reporting period and is expected to have a material effect on the NFSA's financial statements:

AASB 1055 Budgetary Reporting (applicable from 1 July 2014)

This new Standard requires reporting of budgetary information and explanation of significant variance between actual and budgeted amounts by not-for-profit entities within the Government Sector.

The application of this accounting standard is reported in Note 19: Budgetary Reports and Explanations of Major Variances.

All other new standards, revised standards, interpretations and amending standards that were issued prior to the sign-off date and are applicable to the current reporting period did not have a financial impact, and are not expected to have a future financial impact on the NFSA's financial statements.

1.5 Revenue

Revenue from the sale of goods is recognised when:

- (a) the risks and rewards of ownership have been transferred to the buyer;
- (b) the NFSA retains no managerial involvement or effective control over the goods;
- (c) the revenue and transaction costs incurred can be reliably measured; and
- (d) it is probable that the economic benefits associated with the transaction will flow to the NFSA.

Revenue from rendering of services and royalties is recognised by reference to the stage of completion of contracts at the reporting date. The revenue is recognised when:

- (a) the amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- (b) the probable economic benefits associated with the transaction will flow to the NFSA.

The stage of completion of contracts at the reporting date is determined by reference to the proportion that costs incurred to date bear to the estimated total costs of the transaction.

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at the end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

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

REVENUE FROM GOVERNMENT

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

PARENTAL LEAVE PAYMENTS SCHEME

Amounts received under the Parental Leave Payments Scheme by the NFSA not yet paid to employees are presented gross as cash and a liability (payable).

1.6 Gains

Donations/contributions of assets at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition.

Heritage and cultural items yet to be formally accepted into the collection are not recognised as assets in the financial statements as the cost of these items cannot be reliably measured until they are evaluated and accepted into the collection.

From 2013–14, purchased heritage and cultural items that are accessioned are valued at the values determined by the valuer for the same category. The increase (or decrease) attributable is taken to the asset revaluation reserve.

SALE OF ASSETS

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

1.7 Transactions with the Government as Owner

EQUITY INJECTIONS

Amounts that are designated as equity injections for a year are recognised directly in contributed equity in that year.

1.8 Employee Benefits

Liabilities for 'short-term employee benefits' (as defined in AASB 119 *Employee Benefits*) and termination benefits due within twelve months of the end of reporting period are measured at their nominal amounts.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

Other long-term employee benefits are measured at the net total of the present value of the estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

LEAVE

The liability for employee benefits includes provision for annual leave and long service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees of the NFSA is estimated to be less than the annual entitlement for sick leave.

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including the NFSA's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined by reference to the Department of Finance (Finance) shorthand method. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

SEPARATION AND REDUNDANCY

Provision is made for separation and redundancy benefit payments. The NFSA recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

SUPERANNUATION

Staff of the NFSA are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS) and the PSS accumulation plan (PSSap).

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

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in Finance's administered schedules and notes.

The NFSA makes employer contributions to the employees' superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. The NFSA accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June represents outstanding contributions for the final fortnight of the year.

1.9 Leases

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

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

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

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

1.10 Cash

Cash is recognised at its nominal amount. Cash and cash equivalents includes:

- (a) cash on hand; and
- (b) demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

1.11 Financial Assets

The NFSA classifies its financial assets in the following categories:

- (a) held-to-maturity investments; and
- (b) loans and receivables.

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition. Financial assets are recognised and derecognised upon trade date.

EFFECTIVE INTEREST METHOD

The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset, or, where appropriate, a shorter period.

Income is recognised on an effective interest rate basis except for financial assets that are recognised at fair value through profit or loss.

HELD-TO-MATURITY INVESTMENTS

Non-derivative financial assets with fixed or determinable payments and fixed maturity dates that the group has the positive intent and ability to hold to maturity are classified as held-to-maturity investments. Held-to-maturity investments are recorded at amortised cost using the effective interest method less impairment, with revenue recognised on an effective yield basis.

LOANS AND RECEIVABLES

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as 'loans and receivables'. Loans and receivables are measured at amortised cost using the effective interest method less impairment. Interest is recognised by applying the effective interest rate.

IMPAIRMENT OF FINANCIAL ASSETS

Financial assets are assessed for impairment at the end of each reporting period.

Financial assets held at amortised cost – if there is objective evidence that an impairment loss has been incurred for loans and receivables or held to maturity investments held at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in the Statement of Comprehensive Income.

1.12 Contingent Liabilities and Contingent Assets

Contingent liabilities and contingent assets are not recognised in the balance sheet but are reported in the relevant schedules and notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

Refer Note 12.

1.13 Acquisition of Assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs were appropriate.

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

1.14 Land and Buildings; Property, Plant and Equipment; and Heritage and Cultural Assets

ASSET RECOGNITION THRESHOLD

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

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

REVALUATIONS

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

Asset Class	Fair value measured at
Land	Market selling price
Buildings	Depreciated replacement cost
Leasehold improvements	Depreciated replacement cost
Property, plant and equipment	Depreciated replacement cost
Heritage and cultural assets	Market selling price or depreciated replacement cost

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

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets are recognised directly in the surplus/deficit except to the extent that they reverse a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

At 30 June 2013, buildings, property, plant and equipment; and heritage and cultural assets were valued by an independent valuer to determine their fair values and useful lives. These values were reviewed by the independent valuer at 30 June 2015 and found to still represent the fair values and useful lives.

Purchased heritage and cultural assets were previously valued at their acquisition cost and only revalued at the time revaluations are undertaken. From 2013–14, this was changed so that purchased items that are accessioned are valued at the values determined by the valuer for the same category. The increase (or decrease) attributable is taken to the asset revaluation reserve.

HERITAGE AND CULTURAL ASSETS

The NFSA has a historic and culturally significant collection. The collection includes the first film images and sounds recorded in Australia in the 1890s right through to the most recent high profile film and sound and recordings. The collection is spread across the broad range of audio-visual material and includes Australia feature length films and select commercial sound recordings, a selection of short films, television works, radio program, associated documents and artefacts.

In addition to the heritage and cultural assets disclosed in the financial statements, the NFSA also holds items on deposit on behalf of the owners and items which have yet to be accepted into the collection (registered items). The items held on deposit are not recognised as assets in the financial statements as the NFSA does not control these items. The items yet to be formally accepted into the collection are not recognised as assets in the financial statements as the cost of these items cannot be reliably measured until they are evaluated and accepted into the collection.

The Non-Theatrical Screening Licences collection (NTLC) is valued by title rather than by carrier (the remainder of the collection is valued by carrier). If the number of carriers is used to value the NTLC collection, there would be a potential for the collection to increase by \$4.9 million (2014: \$4.9m). The collection is to be reviewed as part of the integration of the collection records into the main cataloguing database. This integration was to be undertaken in 2014–15 and counted using the number of carriers to provide a more accurate count for valuation purposes. However, this has been deferred until 2015–16.

DEPRECIATION

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to the NFSA using the straight-line method of depreciation.

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate.

Land is not depreciated.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

Asset Class	2015	2014
Buildings on freehold land	33 to 69 years	33 to 69 years
Leasehold improvements	Lease term	Lease term
Property, plant and equipment	1 to 10 years	1 to 10 years
Heritage and cultural assets	10 to 126 years	10 to 126 years

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

IMPAIRMENT

All assets were assessed for impairment at 30 June 2015 and no impairment was identified. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs to sell and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the NFSA were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

DERECOGNITION

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

1.15 Intangibles

The NFSA's intangibles comprise internally developed software for internal use. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the NFSA's software are 3 to 5 years (2014: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2015 and no impairment was identified.

1.16 Inventories

Inventories held for sale are valued at the lower of cost and net realisable value.

Inventories held for distribution are valued at cost, adjusted for any loss of service potential.

Costs incurred in bringing each item of inventory to its present location and condition are assigned as follows:

- (a) raw materials and stores – purchase cost on a first-in-first-out basis; and
- (b) finished goods and work-in-progress – cost of direct materials and labour plus attributable costs that can be allocated on a reasonable basis.

Inventories acquired at no cost or nominal consideration are initially measured at current replacement cost at the date of acquisition.

Inventories include finished goods held by the online shop for resale, and packaging and distribution materials held for consumption.

1.17 Taxation

The NFSA is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and the Goods and Services Tax (GST).

Revenues, expenses and assets are recognised net of GST except:

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

1.18 Fair Value Measurement

The NFSA deems transfers between levels of the fair value hierarchy to have occurred at the end of the reporting period.

NOTE 2: EVENTS AFTER THE REPORTING PERIOD

There was no subsequent event that had the potential to significantly affect the ongoing structure and financial activities of the NFSA.

NOTE 3: NET CASH APPROPRIATION ARRANGEMENTS

	2015	2014
	\$'000	\$'000
Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations¹	7,869	9,535
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(4,743)	(4,238)
Total comprehensive income – as per the Statement of Comprehensive Income	3,126	5,297

¹ From 2010–11, the Government introduced net cash appropriation arrangements, where revenue appropriations for depreciation/amortisation expenses ceased. Entities now receive a separate capital budget provided through equity appropriations. Capital budgets are to be appropriated in the period when cash payment for capital expenditure is required.

NOTE 4: EXPENSES

	2015	2014
	\$'000	\$'000
Note 4A: Employee Benefits		
Wages and salaries	11,777	13,954
Superannuation:		
Defined contribution plans	1,081	1,191
Defined benefit plans	1,131	1,473
Leave and other entitlements	996	1,063
Separation and redundancies	143	1,030
Other employee benefits	62	69
Total employee benefits	15,190	18,780
Note 4B: Suppliers		
<i>Goods and services supplied or rendered</i>		
Consultants	396	432
Contractors	198	362
Travel	346	389
IT services	1,038	1,013
Advertising and marketing	135	161
Property operating expenses	2,822	2,962
Other	850	538
Total goods and services supplied or rendered	5,785	5,857
<i>Goods supplied in connection with</i>		
Related parties	-	1
External parties	423	299
Total goods supplied	423	300
<i>Services rendered in connection with</i>		
Related parties	368	382
External parties	4,994	5,175
Total services rendered	5,362	5,557
Total goods and services supplied or rendered	5,785	5,857
<i>Other suppliers</i>		
Related entities: Operating lease rentals – Minimum lease payments	28	28
External parties: Operating lease rentals – Minimum lease payments	897	965
Workers compensation expenses	272	272
Total other suppliers	1,197	1,265
Total suppliers	6,982	7,122

NOTE 4: EXPENSES (CONTINUED)

	2015	2014
	\$'000	\$'000
Note 4C: Depreciation and Amortisation		
Depreciation		
Property, plant and equipment	1,810	1,784
Buildings	1,403	1,203
Heritage and cultural	4,705	4,200
Total depreciation	7,918	7,187
Amortisation		
Intangibles	452	428
Total amortisation	452	428
Total depreciation and amortisation	8,370	7,615
Note 4D: Finance Costs		
Unwinding of discount	7	7
Total finance costs	7	7
Note 4E: Write-Down and Impairment of Assets		
Write-down of receivables	–	3
Write-down of property, plant and equipment	24	–
Total write-down and impairment of assets	24	3

NOTE 5: OWN-SOURCE INCOME

	2015	2014
	\$'000	\$'000
OWN-SOURCE REVENUE		
Note 5A: Sale of Goods and Rendering of Services		
Sale of goods in connection with		
Related parties	–	3
External parties	121	263
Total sale of goods	121	266
Rendering of services in connection with		
Related parties	7	52
External parties	812	723
Total rendering of services	819	775
Total sale of goods and rendering of services	940	1,041
Note 5B: Interest		
Deposits	157	466
Total interest	157	466
Note 5C: Royalties		
Royalties	516	288
Total royalties	516	288
Note 5D: Other Revenue		
Grants and sponsorships	150	183
Other	114	59
Total other revenue	264	242
Note 5E: Revenue from Government		
Former Department of Regional Australia, Local Government, Arts & Sports		
Corporate entity payment item	–	25,814
Attorney General's Department		
Corporate entity payment item	25,929	1,260
Total revenue from Government	25,929	27,074

NOTE 6: FAIR VALUE MEASUREMENTS

The following tables provide an analysis of assets and liabilities that are measured at fair value. The different levels of the fair value hierarchy are defined below.

- Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at measurement date.
- Level 2: Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.
- Level 3: Unobservable inputs for the asset or liability.

		Fair value measurements at the end of the reporting period		Valuation technique(s)		For Levels 2 and 3 fair value measurements		Sensitivity of the fair value measurement to changes in unobservable inputs	
		2015	2014	Category (Lvl 1, 2 or 3)	Inputs used	Range (weighted average)			
		\$'000	\$'000						
Note 6A: Fair Value Measurements, Valuation Techniques and Inputs Used									
Non-financial assets									
Land	6,050	6,050	Level 2	Sales comparison (or Market) approach	Sale prices of comparable land, land size, long-term land appreciation rate, and that the land is subject to limitations due to designated zoning.	\$0.62m to \$4.6m	N/A		
Buildings on leasehold land	29,191	30,159	Level 3	Depreciated replacement cost	The NFSA buildings are considered specialised purpose built buildings. Cost based on the construction costs using professional appraisals and reflecting the heritage nature of the building.	\$2,200 to \$2.24m	Refer to footnote 5		
Leasehold improvements	1,944	2,251	Level 3	Depreciated replacement cost	Considered specialised equipment.	\$1,200 to \$1.97m	Refer to footnote 5		
Heritage and cultural	203,113	200,750	Level 3	Depreciated replacement cost	Cost based on replacement costs using professional appraisals. Considered specialised equipment. Cost based on replacement costs using professional appraisals.	\$5 to \$0.79m	Refer to footnote 5		

NOTE 6: FAIR VALUE MEASUREMENTS (CONTINUED)

Fair value measurements at the end of the reporting period		Valuation technique(s)		For Levels 2 and 3 fair value measurements		Sensitivity of the fair value measurement to changes in unobservable inputs
2015	2014	Category	Inputs used	Range (weighted average)		
\$'000	\$'000	(Lvl 1, 2 or 3)				
Heritage and cultural	27,456	Level 2	Sales Comparison (or Market) approach	Assets valued reflect commonly traded items and the recent sales of similar items.	\$5 to \$0.25m	N/A
Other property, plant and equipment	6,282	Level 3	Depreciated replacement cost	Considered specialised and unique. Cost based on replacement costs using professional appraisals.	\$5 to \$1,120	Refer to footnote 5
Total non-financial assets	274,036					
Total fair value measurements of assets in the Statement of Financial Position	274,036					

The NFSA has a number of assets and liabilities not measured at fair value in the Statement of Financial Position.

The carrying amounts of these assets and liabilities are considered to be a reasonable approximation of their fair value.

- The NFSA did not measure any non-financial assets at fair value on a non-recurring basis as at 30 June 2015.
- There was no change in valuation technique during the period.
- Fair value measurements - highest and best use differs from current use for non-financial assets
All non-financial assets values reflect the highest and best use that is physically possible, legally permissible and financially feasible. It should be noted that the:
 - land in Acton is subject to zoning limitations as designated under the National Capital Plan, and
 - the building on Acton Land is listed on the Commonwealth Heritage List. These limitations will apply to all market participants.
 The highest and best use do not differ from current use of the asset. The highest and best use of all other non-financial assets are the same as their current use.
- Recurring and non-recurring Level 3 fair value measurements - valuation processes
The NFSA procured valuation services from CBRE and Pickles and relied on valuation models provided by these valuers. The valuers provided written assurance to the NFSA that the model developed is in compliance with AASB 13.
- Recurring Level 3 fair value measurements - sensitivity analysis for financial assets and liabilities
The significant unobservable inputs used in the fair value measurement of the NFSA's heritage and cultural assets, buildings on leasehold land, leasehold improvements and other property, plant and equipment are the underlying costs for the production and replacement of similar items and professional appraisals of similar items. Significant increases (decreases) in any of those inputs in isolation would result in a significantly lower (higher) fair value measurement. Generally, a change in the assumption used for professional appraisals is accompanied by a directionally similar change in the assumption used for costs of production and replacement of similar items.

NOTE 6: FAIR VALUE MEASUREMENTS (CONTINUED)

Note 6B: Level 1 and Level 2 Transfers for Recurring Fair Value Measurements

There were no asset or liabilities transferred between Level 1 and Level 2 during 2014–15. The NFA's policy for determining when transfers between levels are deemed to have occurred can be found in Note 1.18

Note 6C: Reconciliation for Recurring Level 3 Fair Value Measurements

Recurring Level 3 fair value measurements – reconciliation for assets

	Non-financial assets									
	Other property, plant and equipment		Buildings on leasehold land		Leasehold improvements		Heritage and cultural		Total	
	2015	2014	2015	2014	2015	2014	2015	2014	2015	2014
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July	6,788	5,224	30,159	30,842	2,251	1,684	200,750	194,611	239,948	232,361
Depreciation	(1,810)	(1,784)	(976)	(941)	(427)	(262)	(4,705)	(4,200)	(7,918)	(7,187)
Donations	–	–	–	–	–	–	5,893	9,584	5,893	9,584
Write-down of property, plant and equipment	(24)	–	–	–	–	–	–	–	(24)	–
Asset revaluation	–	–	–	–	–	–	–	(925)	–	(925)
Purchases	1,324	3,348	8	258	120	829	396	280	1,848	4,715
Internally generated	–	–	–	–	–	–	779	1,400	779	1,400
Total as at 30 June	6,278	6,788	29,191	30,159	1,944	2,251	203,113	200,750	240,526	239,948

There were no unrealised gains/(losses) recognised in net cost of services for assets held at the end of the reporting period. The NFA's policy for determining when transfers between levels are deemed to have occurred can be found in Note 1.18

NOTE 7: FINANCIAL ASSETS

	2015	2014
	\$'000	\$'000
Note 7A: Cash and Cash Equivalents		
Cash on hand or on deposit	1,247	2,447
Total cash and cash equivalents	1,247	2,447
Note 7B: Trade and Other Receivables		
Goods and Services receivables in connection with		
Related parties	7	5
External parties	34	68
Total receivables for goods and services	41	73
Other receivables:		
GST receivable from the Australian Taxation Office (net)	163	53
Interest	21	–
Other	–	57
Total other receivables	184	110
Total trade and other receivables (gross)	225	183
Total trade and other receivables (net)	225	183
Trade and other receivables (net) expected to be recovered		
No more than 12 months	225	183
Total trade and other receivables (net)	225	183
Trade and other receivables are aged as follows		
Not overdue	206	109
Overdue by:		
0 to 30 days	12	52
31 to 60 days	3	19
61 to 90 days	4	1
More than 90 days	–	2
Total trade and other receivables (gross)	225	183

Credit terms for goods and services were within 30 days (2014: 30 days).

Note 7C: Other Investments			
Deposits	i	5,500	5,500
Total other investments		5,500	5,500
Other investments are expected to be recovered in:			
No more than 12 months		5,500	5,500
Total other investments		5,500	5,500

i Term deposits are currently held with IMB for various balances with varying maturities greater than 30 days.

NOTE 8: NON-FINANCIAL ASSETS

	2015	2014
	\$'000	\$'000
Note 8A: Land and Buildings		
Land:		
Fair value	6,050	6,050
Total land	6,050	6,050
Buildings on freehold land		
Work in progress	70	182
Fair value	31,037	30,918
Accumulated depreciation	(1,916)	(941)
Total buildings on freehold land	29,191	30,159
Leasehold improvements		
Work in progress	–	5
Fair value	2,633	2,508
Accumulated depreciation	(689)	(262)
Total leasehold improvements	1,944	2,251
Total land and buildings	37,185	38,460

No indicators of impairment were found for land and buildings.
No land or buildings are expected to be sold or disposed of within the next 12 months.

Note 8B: Property, Plant and Equipment

Property, plant and equipment

Work in progress	325	172
Fair value	9,533	8,400
Accumulated depreciation	(3,576)	(1,784)
Total property, plant and equipment	6,282	6,788

No indicators of impairment were found for property, plant and equipment.
No property, plant or equipment are expected to be sold or disposed of within the next 12 months.

Note 8C: Heritage and Cultural

Heritage and cultural

Fair value	239,474	232,406
Accumulated depreciation	(8,905)	(4,200)
Total heritage and cultural	230,569	228,206

No indicators of impairment were found for heritage and cultural assets.
No heritage and cultural assets are expected to be sold or disposed of within the next 12 months.

Revaluation of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated in Note 1. On 30 June 2013, an independent valuer conducted the revaluations and no revaluation adjustment was made to non-financial assets during the year ended 30 June 2015 (\$0.925m decrease 2014).

NOTE 8: NON-FINANCIAL ASSETS (CONTINUED)

Note 8D: Reconciliation of the opening and closing balances of Property, Plant and Equipment 2015

Reconciliation of the opening and closing balances of property, plant and equipment for 2015

	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Heritage and Cultural ¹ \$'000	Other property, plant & equipment \$'000	Total \$'000
As at 1 July 2014						
Gross book value	6,050	33,613	39,663	232,406	8,572	280,641
Accumulated depreciation and impairment	-	(1,203)	(1,203)	(4,200)	(1,784)	(7,187)
Net book value at 1 July 2014	6,050	32,410	38,460	228,206	6,788	273,454
Additions						
By purchase	-	244	244	396	1,151	1,791
Work in progress	-	(116)	(116)	-	155	39
By donation/gift	-	-	-	5,893	-	5,893
Internally developed	-	-	-	779	-	779
Revaluations and impairments recognised in other comprehensive income	-	-	-	-	(24)	(24)
Other	-	-	-	-	18	18
Depreciation	-	(1,403)	(1,403)	(4,705)	(1,810)	(7,918)
Net book value 30 June 2015	6,050	31,135	37,185	230,569	6,278	274,032

**Net book value at 30 June 2015
represented by**

Gross book value	6,050	33,741	39,791	239,474	9,854	289,119
Accumulated depreciation and impairment	-	(2,606)	(2,606)	(8,905)	(3,576)	(15,087)
Net book value at 30 June 2015	6,050	31,135	37,185	230,569	6,278	274,032

¹ Land, buildings and other property, plant and equipment that met the definition of a heritage and cultural item were disclosed in the heritage and cultural asset class.

NOTE 8: NON-FINANCIAL ASSETS (CONTINUED)

Note 8D: Reconciliation of the opening and closing balances of Property, Plant and Equipment 2015 (continued)

Reconciliation of the opening and closing balances of property, plant and equipment for 2014

	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Heritage and Cultural ¹ \$'000	Other property, plant & equipment \$'000	Total \$'000
As at 1 July 2013						
Gross book value	6,050	32,526	38,576	222,441	5,224	266,241
Adjustment to prior year closing gross book value ²	-	-	-	(374)	-	(374)
Accumulated depreciation and impairment	-	-	-	-	-	-
Net book value at 1 July 2013	6,050	32,526	38,576	222,067	5,224	265,867
Additions						
By purchase	-	3,107	3,107	280	3,242	6,629
Work in progress	-	(2,020)	(2,020)	-	106	(1,914)
By donation/gift	-	-	-	9,584	-	9,584
Internally developed	-	-	-	1,400	-	1,400
Revaluations and impairments recognised in other comprehensive income	-	-	-	(925)	-	(925)
Depreciation	-	(1,203)	(1,203)	(4,200)	(1,784)	(7,187)
Net book value at 30 June 2014	6,050	32,410	38,460	228,206	6,788	273,454
Net book value at 30 June 2014 represented by						
Gross book value	6,050	33,613	39,663	232,406	8,572	280,641
Accumulated depreciation and impairment	-	(1,203)	(1,203)	(4,200)	(1,784)	(7,187)
Net book value at 30 June 2014	6,050	32,410	38,460	228,206	6,788	273,454

¹ Land, buildings and other property, plant and equipment that met the definition of a heritage and cultural item were disclosed in the heritage and cultural asset class.

² As a result of corrections to the quantity used to calculate the closing balance as at 30 June 2013 in relation to the heritage and cultural assets, the balance as at 30 June 2013 was found to be overstated. The opening balance was adjusted and the asset revaluation reserve was debited \$0.374m.

NOTE 8: NON-FINANCIAL ASSETS (CONTINUED)

	2015	2014
	\$'000	\$'000
Note 8E: Intangibles		
Computer software		
Internally developed – in use	2,270	2,088
Purchased	1,898	1,716
Accumulated amortisation	(1,998)	(1,584)
Total computer software	2,170	2,220
Heritage and cultural intangibles – Non-Theatrical Screening Licences		
Purchased	277	277
Accumulated amortisation	(235)	(197)
Total heritage and cultural intangibles	42	80
Total intangibles	2,212	2,300

No indicators of impairment were found for intangible assets.

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

Note 8F: Reconciliation of the opening and closing balances of Intangibles

Reconciliation of the opening and closing balances of intangibles for 2015

	Computer software internally developed	Computer software purchased	Non- Theatrical Screening Licences	Total
	\$'000	\$'000	\$'000	\$'000
As at 1 July 2014				
Gross book value	2,088	1,716	277	4,081
Accumulated amortisation and impairment	(627)	(957)	(197)	(1,781)
Net book value 1 July 2014	1,461	759	80	2,300
Additions				
By purchase	182	182	–	364
Amortisation	(218)	(196)	(38)	(452)
Net book value 30 June 2015	1,425	745	42	2,212
Net book value as of 30 June 2015 represented by				
Gross book value	2,270	1,898	277	4,445
Accumulated amortisation and impairment	(845)	(1,153)	(235)	(2,233)
Net book value 30 June 2015	1,425	745	42	2,212

NOTE 8: NON-FINANCIAL ASSETS (CONTINUED)

Note 8F: Reconciliation of the opening and closing balances of Intangibles for 2015 (continued)

Reconciliation of the opening and closing balances of intangibles for 2014

	Computer software internally developed	Computer software purchased	Non- Theatrical Screening Licences	Total
	\$'000	\$'000	\$'000	\$'000
As at 1 July 2013				
Gross book value	2,072	1,475	273	3,820
Accumulated amortisation and impairment	(416)	(779)	(159)	(1,354)
Net book value 1 July 2013	1,656	696	114	2,466
Additions				
By purchase	16	241	4	261
Amortisation	(211)	(178)	(38)	(427)
Net book value 30 June 2014	1,461	759	80	2,300
Net book value as of 30 June 2014 represented by				
Gross book value	2,088	1,716	277	4,081
Accumulated amortisation and impairment	(627)	(957)	(197)	(1,781)
Net book value 30 June 2014	1,461	759	80	2,300
			2015	2014
			\$'000	\$'000

Note 8G: Inventories

Inventories

Inventories held for sale: finished goods	34	60
Inventories held for distribution	508	581
Total inventories	542	641

During 2015 \$66,468 of inventory held for sale was recognised as an expense (2014: \$89,668).

During 2015 \$313,445 of inventory held for distribution was recognised as an expense (2014: \$248,665).

No items of inventory were recognised at fair value less cost to sell.

All inventories are expected to be sold or distributed in the next 12 months.

Note 8H: Other Non-Financial Assets

Prepayments	673	604
Operating lease prepayments	103	147
Total other non-financial assets	776	751

Other non-financial assets expected to be recovered

No more than 12 months	776	751
Total other non-financial assets	776	751

No indicators of impairment were found for other non-financial assets.

NOTE 9: PAYABLES

	2015	2014
	\$'000	\$'000
Note 9A: Suppliers		
Trade creditors and accruals	1,255	971
Operating lease rentals	26	19
Total suppliers	1,281	990
Suppliers expected to be settled		
No more than 12 months	1,281	990
Total suppliers	1,281	990
Suppliers in connection with		
Related parties	762	60
External parties	519	930
Total suppliers	1,281	990

Settlement of payables is usually made within 30 days.

Note 9B: Other Payables		
Wages and salaries	608	736
Superannuation	75	77
Separations and redundancies	92	733
Unearned revenue	38	–
Other liabilities	–	5
Lease incentives	63	63
Total other payables	876	1,614
Other payables are expected to be settled		
No more than 12 months	813	1,551
More than 12 months	63	63
Total other payables	876	1,614

NOTE 10: PROVISIONS

	2015	2014
	\$'000	\$'000
Note 10A: Employee Provisions		
Leave	3,680	4,402
Total employee provisions	3,680	4,402

Employee provisions are expected to be settled

No more than 12 months	1,325	3,271
More than 12 months	2,355	1,131
Total employee provisions	3,680	4,402

Note 10B: Other Provisions

Provision for restoration obligations	173	192
Total other provisions	173	192

Other provisions are expected to be settled

More than 12 months	173	192
Total other provisions	173	192

	Provision for restoration	Total
	\$'000	\$'000
Carrying amount 1 July 2014	192	185
Additional provisions made	(19)	7
Closing balance 30 June 2015	173	192

NFSA currently has lease agreements for the leasing of premises which have provisions requiring the NFSA to restore the premises to their original condition at the conclusion of the lease. The NFSA has made a provision to reflect the present value of this obligation.

NOTE 11: CASH FLOW RECONCILIATION

	2015	2014
	\$'000	\$'000
Reconciliation of cash and cash equivalents as per Statement of Financial Position to Cash Flow Statement		
Cash and cash equivalents as per		
Cash flow statement	1,247	2,447
Statement of financial position	1,247	2,447
Discrepancy	–	–
Reconciliation of net cost of services to net cash from operating activities		
Net cost of services	(22,803)	(21,777)
Revenue from Government	25,929	27,074
Adjustments for non-cash items		
Depreciation/amortisation	8,370	7,615
Net write down of non-financial assets	24	–
Unwinding of discount	7	7
Non-cash heritage and cultural asset additions	(779)	(1,400)
Non-cash collection donations	(5,893)	(9,584)
Other cost	(28)	(80)
Movements in assets and liabilities		
Assets		
(Increase) / decrease in net receivables	(42)	126
(Increase) / decrease in inventories	99	15
(Increase) / decrease in prepayments	(25)	(110)
Liabilities		
Increase / (decrease) in employee provisions	(722)	(507)
Increase / (decrease) in supplier payables	291	160
Increase / (decrease) in other payable	(738)	897
Increase / (decrease) in other provisions	(19)	7
Net cash from operating activities	3,671	2,443

NOTE 12: CONTINGENT ASSETS AND LIABILITIES

Quantifiable Contingencies

The NFSA has no quantifiable contingent assets or liabilities as at 30 June 2015.

Unquantifiable Contingencies

At 30 June 2015, the NFSA has one legal claim against it. The NFSA has denied liability and is defending the claim. It is not possible to estimate the amount of any eventual payment that may be required in relation to this claim.

Significant Remote Contingencies

The NFSA has no significant remote contingencies.

NOTE 13: SENIOR MANAGEMENT PERSONNEL REMUNERATION

	2015	2014
	\$	\$
Short-term employee benefits		
Salary	569,330	444,369
Performance bonuses	–	750
Motor vehicle and other allowances	3,932	3,623
Total short-term employee benefits	573,262	448,742
Post-employment benefits		
Superannuation	70,343	58,009
Total post-employment benefits	70,343	58,009
Other long-term employee benefits		
Annual leave	14,648	27,991
Long-service leave	50,849	8,997
Total other long-term employee benefits	65,497	36,988
Termination benefits		
Voluntary redundancy payments	–	286,057
Total termination benefits	–	286,057
Total senior management personnel remuneration expenses	709,102	829,796

Notes:

The total number of senior management personnel includes 3 NFSA Executives and 7 Non-Executive Board members (2014: 2 Executives and 7 Non-Executive Board members).

NOTE 14: RELATED PARTY DISCLOSURES

Loans to Directors and Director-Related Entities

There were no loans to directors or director-related entities.

Other Transactions with Directors or Director-Related Entities

In the ordinary course of business, payments (and entitlements to receive payments) totalling \$nil (2014: \$4,050) were made. The 2013–14 payments were made to Elaine Loebenstein. These payments were made on normal commercial terms. Elaine Loebenstein is enrolled in the NFSA Musical Accompanists Register and is a related party (spouse) of the Chief Executive Officer.

NOTE 15: REMUNERATION OF AUDITORS

	2015	2014
	\$'000	\$'000
<i>Fair value of the services provided</i>		
Financial statement audit services	60	60
Total	60	60

No other services were provided by the auditors of the financial statements.

NOTE 16: FINANCIAL INSTRUMENTS

	2015	2014
	\$'000	\$'000
Note 16A: Categories of Financial Instruments		
<i>Financial Assets</i>		
<i>Held-to-maturity investments</i>		
Deposits	5,500	2,000
Total held-to-maturity investments	5,500	2,000
<i>Loans and receivables</i>		
Cash and cash equivalents	1,247	2,447
Trade and other receivables (net)	41	130
Accrued interest	21	–
Total loans and receivables	1,309	2,577
Total financial assets	6,809	4,577
<i>Financial Liabilities</i>		
<i>Financial liabilities measured at amortised cost</i>		
Supplier payables	1,255	971
Unearned revenue	38	–
Total financial liabilities measured at amortised cost	1,293	971
Total financial liabilities	1,293	971

The carrying amount of financial instruments is a reasonable approximation of fair value.

NOTE 16: FINANCIAL INSTRUMENTS (CONTINUED)

	2015	2014
	\$'000	\$'000
Note 16B: Net Income or Losses from Financial Assets		
Held-to-maturity investments		
Interest revenue	157	466
Net gains on held-to-maturity investments	157	466
Net gains from financial assets	157	466

There was no interest income from financial assets not at fair value through profit or loss in the year ending 2015 (2014 nil).

Note 16C: Credit Risk

The NFSA is exposed to minimal credit risk as the majority of its financial assets are cash, deposits and receivables. The maximum exposure to credit risk was the risk that arises from potential default of a debtor. This amount was equal to the total net amount of trade receivables and other receivables (2015: \$41,332 / 2014: \$130,212).

The NFSA assessed the risk of default on payment and did not allocate any value in 2015 (2014: \$nil) to an impairment allowance account. The NFSA has a credit policy and management of accounts guidelines to manage its credit risk.

The NFSA held no collateral to mitigate against credit risk.

Gross exposure to credit risk, excluding any collateral or credit enhancements

	2015	2014
	\$'000	\$'000
Financial assets		
Cash and cash equivalents	1,247	2,447
Trade and other receivables	41	130
Deposits	5,500	2,000
Total	6,788	4,577
Financial liabilities		
Suppliers payables	1,255	971
Unearned revenue	38	–
Total	1,293	971

Ageing of financial assets that were past due but not impaired for 2015

	0-30 days	31-60 days	61-90 days	90+ days	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade and other receivables	12	3	4	–	19
Total	12	3	4	–	19

NOTE 16: FINANCIAL INSTRUMENTS (CONTINUED)

Note 16C: Credit Risk

Ageing of financial assets that were past due but not impaired for 2014

	0-30 days	31-60 days	61-90 days	90+ days	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade and other receivables	52	19	1	2	74
Total	52	19	1	2	74

Note 16D: Liquidity Risk

The NFSA's financial liabilities are trade creditors and accruals. The exposure to liquidity risk is based on the notion that the NFSA will encounter difficulty in meeting its obligations associated with its financial liabilities. This is highly unlikely due to appropriation funding and other funding mechanisms available and internal policies and procedures to ensure there are appropriate resources to meet its financial obligations.

Note 16E: Market Risk

The NFSA holds basic financial instruments that do not expose the NFSA to certain market risks. The NFSA is not exposed to 'currency risk', 'interest rate risk' or 'other price risk'.

NOTE 17: FINANCIAL ASSETS RECONCILIATION

	2015	2014
	\$'000	\$'000
Total financial assets as per Statement of Financial Position	6,972	4,630
Less: non-financial instrument components	(163)	(53)
Total financial assets as per financial instruments note	6,809	4,577

NOTE 18: REPORTING OF OUTCOMES

	Outcome 1	
	2015	2014
	\$'000	\$'000

Note 18A: Net Cost of Outcome Delivery

Departmental

Expenses	30,573	33,527
Own-source income	7,770	11,750
Net cost of outcome delivery	22,803	21,777

Outcome 1 is described in Note 1.1. Net costs shown include intra-government costs that are eliminated in calculating the actual Budget outcome.

Note 18B: Major Classes of Departmental Expense, Income, Assets and Liabilities by Outcome

The NFSA has a single Outcome. Major classes of Departmental expenses, income, assets and liabilities are shown in the Statement of Comprehensive Income and Statement of Financial Position.

NOTE 19: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES

The following tables provide a comparison of the original budget as presented in the 2014–15 Portfolio Budget Statements (PBS) to the 2014–15 final outcome as presented in accordance with Australian Accounting Standards for the NFSA. The Budget is not audited.

Note 19A: Departmental Budgetary Reports

Statement of Comprehensive Income

for the period ended 30 June 2015

	Actual	Budget estimate	
	2015	Original ¹ 2015	Variance ² 2015
	\$'000	\$'000	\$'000
NET COST OF SERVICES			
Expenses			
Employee benefits	15,190	18,052	(2,862)
Suppliers	6,982	7,036	(54)
Depreciation and amortisation	8,370	8,155	215
Finance costs	7	–	7
Write-down and impairment of assets	24	–	24
Total expenses	30,573	33,243	(2,670)
Own-Source Income			
Own-source revenue			
Sale of goods and rendering of services	940	1,250	(310)
Interest	157	400	(243)
Royalties	516	300	216
Other revenue	264	229	35
Total own-source revenue	1,877	2,179	(302)
Gains			
Donations of gifted collection	5,893	3,200	2,693
Total gains	5,893	3,200	2,693
Total own-source income	7,770	5,379	2,391
Net cost of services	22,803	27,864	(5,061)
Revenue from Government	25,929	25,929	–
Surplus/(Deficit) attributable to the Australian Government	3,126	(1,935)	5,061

¹ The NFSA's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the NFSA's 2014–15 Portfolio Budget Statements (PBS)).

² Variance between the actual and original budgeted amounts for 2014–15. Explanations of major variances are provided at Note 19B.

NOTE 19: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES (CONTINUED)

Note 19A: Departmental Budgetary Reports (continued)

Statement of Financial Position

as at 30 June 2015

	Actual	Budget estimate	
	2015	Original ¹ 2015	Variance ² 2015
	\$'000	\$'000	\$'000
ASSETS			
Financial assets			
Cash and cash equivalents	1,247	2,616	(1,369)
Trade and other receivables	225	309	(84)
Other investments	5,500	–	5,500
Total financial assets	6,972	2,925	4,047
Non-financial assets			
Land and buildings	37,185	39,651	(2,466)
Property, plant and equipment	6,282	2,701	3,581
Heritage and cultural assets	230,569	222,411	8,158
Intangibles	2,212	3,343	(1,131)
Inventories	542	656	(114)
Other non-financial assets	776	680	96
Total non-financial assets	277,566	269,442	8,124
Total assets	284,538	272,367	12,171

¹ The NFSA's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the NFSA's 2014–15 Portfolio Budget Statements (PBS)).

² Variance between the actual and original budgeted amounts for 2014–15. Explanations of major variances are provided at Note 19B.

NOTE 19: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES (CONTINUED)

Note 19A: Departmental Budgetary Reports (continued)

Statement of Financial Position (continued) as at 30 June 2015

	Actual	Budget estimate	
	2015	Original ¹ 2015	Variance ² 2015
	\$'000	\$'000	\$'000
LIABILITIES			
Payables			
Suppliers	1,281	777	504
Other payables	876	596	280
Total payables	2,157	1,373	784
Provisions			
Employee provisions	3,680	3,778	(98)
Other provisions	173	185	(12)
Total provisions	3,853	3,963	(110)
Total liabilities	6,010	5,336	674
Net assets	278,528	279,202	11,497
EQUITY			
Contributed equity	215,939	215,944	(5)
Reserves	48,256	49,555	(1,299)
Retained surplus/(Accumulated deficit)	14,333	1,532	12,801
Total equity	278,528	267,031	11,497

¹ The NFSAs original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the NFSAs 2014–15 Portfolio Budget Statements (PBS)).

² Variance between the actual and original budgeted amounts for 2014–15. Explanations of major variances are provided at Note 19B.

NOTE 19: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES (CONTINUED)

Note 19A: Departmental Budgetary Reports (continued)

Statement of Changes in Equity for the period ended 30 June 2015

	Retained earnings		Asset revaluation surplus		Contributed equity/capital		Total equity							
	Actual	Budget estimate	Actual	Budget estimate	Actual	Budget estimate	Actual	Budget estimate						
	2015	2015	2015	2015	2015	2015	2015	2015						
Opening balance	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000					
Balance carried forward from previous period	11,207	3,467	7,740	7,740	48,256	49,555	(1,299)	215,115	215,120	(5)	274,578	268,142	6,436	
Adjusted opening balance	11,207	3,467	7,740	7,740	48,256	49,555	(1,299)	215,115	215,120	(5)	274,578	268,142	6,436	
Comprehensive income	3,126	(1,935)	5,061									3,126	(1,935)	5,061
Surplus/(Deficit) for the period	3,126	(1,935)	5,061									3,126	(1,935)	5,061
Total comprehensive income														
Transactions with owners														
Contributions by owners														
Equity injection	-	-	-	-	-	-	-	824	824	-	824	824	-	-
Total transactions with owners														
Closing balance as at 30 June	14,333	1,532	12,801	12,801	48,256	49,555	(1,299)	215,939	215,944	(5)	278,528	267,031	11,497	
Closing balance attributable to Australian Government	14,333	1,532	12,801	12,801	48,256	49,555	(1,299)	215,939	215,944	(5)	278,528	267,031	11,497	

¹ The NFSAs original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the NFSAs 2014-15 Portfolio Budget Statements (PBS)).

² Variance between the actual and original budgeted amounts for 2014-15. Explanations of major variances are provided at Note 19B.

NOTE 19: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES (CONTINUED)

Note 19A: Departmental Budgetary Reports (continued)

Cash Flow Statement

for the period ended 30 June 2015

	Actual	Budget estimate	
	2015	Original ¹ 2015	Variance ² 2015
	\$'000	\$'000	\$'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government	25,929	25,929	–
Sale of goods and rendering of services	1,016	1,241	(225)
Interest	135	400	(265)
Royalties	792	529	263
Net GST received	698	779	(81)
Total cash received	28,570	28,878	(308)
Cash used			
Employees	18,354	18,527	(173)
Suppliers	6,545	7,794	(1,249)
Total cash used	24,899	26,321	(1,422)
Net cash from/(used by) operating activities	3,671	2,557	1,114
INVESTING ACTIVITIES			
Cash used			
Purchase of property, plant and equipment	2,195	1,621	574
Investments	3,500	–	3,500
Total cash received	5,695	1,621	4,074
Net cash from/(used by) investing activities	(5,695)	(1,621)	(4,074)
FINANCING ACTIVITIES			
Cash received			
Contributed equity	824	824	–
Total cash received	824	824	–
Net cash from/(used by) financing activities	824	824	–
Net increase/(decrease) in cash held	(1,200)	1,760	(2,960)
Cash and cash equivalents at the beginning of the reporting period	2,447	856	1,591
Cash and cash equivalents at the end of the reporting period	1,247	2,616	(1,369)

¹ The NFSAs original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the NFSAs 2014–15 Portfolio Budget Statements (PBS)).

² Variance between the actual and original budgeted amounts for 2014–15. Explanations of major variances are provided at Note 19B.

NOTE 19: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES (CONTINUED)

Note 19B: Departmental Major Budget Variances for 2014-15

Explanations of major variances

Affected line items (and statement)

Employee benefits

The variance in wages and salaries was caused by the successful early placement of excess staff into positions outside the NFSA and the slow filling of any vacant positions due to the impacts of the recruitment freeze. The employee provisions reduction is a result of a management initiative to encourage staff to take leave and reduce the leave liabilities.

The cash flow variance was less than the expense variance due to the payout of redundancies and the leave liabilities that had been accrued as at 30 June 2014 but not paid until after 30 June 2014.

Employee benefits expense (Statement of Comprehensive Income), Employee provisions (Statement of Financial Position), Operating cash used – employees (Cash Flow Statement)

Own-source income

Sale of goods and rendering of services income was reduced as programs were changed and a community engagement strategy was developed. The interest income was lower than anticipated with the budget being based on receiving the full appropriation at the beginning of the year, as had been previous practice, rather than as a monthly allocation. Royalty income generated was higher than budget as a result of increased royalties relating to interest in the 100th anniversary of ANZAC.

Sale of goods and rendering of services, interest and royalties (Statement of Comprehensive Income), Operating cash received – sale of goods and rendering of services, interest and royalties (Cash Flow Statement)

Donations of gifted collection

Donations of gifted collection represents the value of the heritage and cultural assets that are donated to the NFSA for inclusion in the collection. The value is difficult to forecast as it is dependent on the nature of the items received. Accordingly a notional \$3.2m was included in the budget and the actual value, in accordance with the valuation policy, was determined as the items were received into the collection.

Donations of gifted collection (Statement of Comprehensive Income), Heritage and cultural assets (Statement of Financial Position)

Cash and cash equivalents and Other investments

Cash and cash equivalents was below budget as surplus funds were transferred to other investments – term deposits.

Cash and cash equivalents and other investments (Statement of Financial Position) and cash used – investments (Cash Flow Statement)

Payables – suppliers and cash used – suppliers

Year end payable suppliers was higher than budget due to the timing of payments around year end. This was reflected in cash used on suppliers being lower than budget.

Payables – suppliers (Statement of Financial Position) and cash used – suppliers (Cash Flow Statement)

Non-financial assets - property, plant and equipment

The level of property, plant and equipment is higher than budget as, net book values of property, plant and equipment at 1 July 2014, were higher than anticipated due to high capital expenditure during the 2013-14 financial year.

Property, plant and equipment (Statement of Financial Position)

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