



Australian Government

NATIONAL
FILM
& SOUND
ARCHIVE

australia's
living
archive

NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA

ANNUAL REPORT 2013-14

Our vision

to be Australia's premier
audiovisual archive.

Our mission

to develop, preserve
and share Australia's
audiovisual collection.

**NATIONAL
FILM AND
SOUND
ARCHIVE
OF AUSTRALIA**

Annual Report
2013–14

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IMAGE ACKNOWLEDGEMENTS

Front cover: The thong dress from *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliott, Australia, 1994). See the case study on page 33.

Section One (page 7): HMAS Sydney gun crew in action from *The Exploits of the Emden* (Ken G Hall, Australia, 1928). See the case studies on pages 14 and 47.

Section Two (page 17): Actress Wendy Hughes (1952–2014), from *Newsfront* (Phillip Noyce, Australia, 1978). The NFSA acknowledges and remembers the significant contribution made by Wendy Hughes to the Australian film and television industry (NFSA title 639101).

Section Three (page 55): The new seating design in the refurbished theatre at the NFSA (see the snapshot on page 45).

Section Four (page 73): The wattle dress from *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliott, Australia, 1994) (NFSA title 606783). See the case study on page 33.

Section Five (page 89): Spinning record on a turntable from the national audiovisual collection.

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Letter of transmittal

Senator the Honourable George Brandis QC
Attorney-General
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 2014. I present the report in accordance with section 9 and Schedule 1 of the *Commonwealth Authorities and Companies Act 1997*, section 41 of the *National Film and Sound Archive of Australia Act 2008*, and the *Commonwealth Authorities (Annual Reporting) Orders 2011*. 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 29 May 2014.

The Board of the NFSA is confident that the NFSA's performance in 2013–14 achieves the government's expectation of enhanced access to the national audiovisual collection.

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 my fellow Board members and all the staff who have worked most diligently and with dedication throughout the year to ensure the NFSA achieved its goals in 2013–14.

Yours sincerely



GABRIELLE TRAINOR

Board Chair
National Film and Sound Archive of Australia

28 October 2014

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.

OUR MISSION

Our mission is to develop and to preserve a collection of significant Australian film, recorded sound, broadcast and new and networked media works, and to share this collection with audiences across Australia and overseas.

OUR KEY PRIORITIES

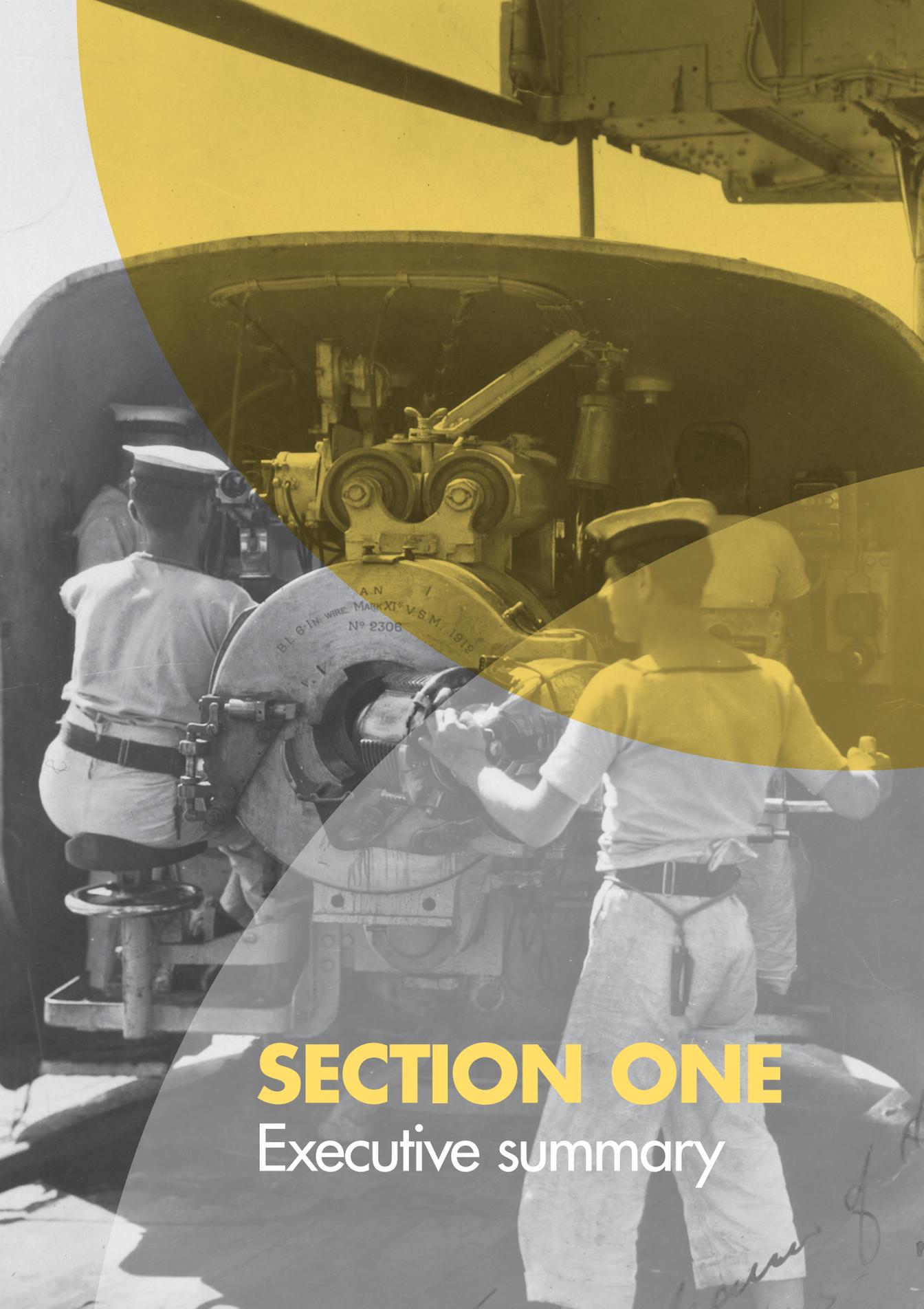
The key priorities for the NFSA are:

- **developing the collection** – at the core of activity is developing a national audiovisual collection to the highest curatorial standards
- **preserving the collection** – ensuring permanent access to the national audiovisual collection
- **sharing the collection** – making the national audiovisual collection available to the widest possible cross-section of the Australian public.

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 – now a statutory authority under the *National Film and Sound Archive of Australia Act 2008* (the NFSA Act) – has firmly established its place among Australia's national collecting institutions.

As Australia's 'living' archive of more than two million collection items, the NFSA not only collects and preserves, but shares the nation's diverse and exciting film, sound, broadcast and new media 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.



SECTION ONE

Executive summary

Chair's report

In 1982, the *196th Report of the Joint Committee of Public Accounts* drew the attention of Parliament to what it described as the 'crisis in conservation' in the institutions housing the National Collection.

In the speech which accompanied the tabling of the 1982 report, Senator Lajovic said, 'Preventive conservation methods such as the use of long-life inks, typewriter ribbons, paper, et cetera, must be encouraged if further compounding of the conservation crisis is to be prevented'.

Of particular relevance to the National Film and Sound Archive (at that time, two years away from becoming an independent organisation) was the fragility of the media it principally dealt with. Cellulose nitrate (the main professional film stock used before 1953) posed particular concerns. Highly flammable and with a limited lifespan, nitrate films needed to be copied onto the more stable acetate or polyester stocks to ensure the survival of their content.

Skip forward thirty years and we still face a conservation crisis, but of a different nature and magnitude.

Today, the preventative means are considerably more high-tech than hardier typewriter ribbons. Digitisation of archival collections provides both preservation and access and is at the same time a challenge for the organisations entrusted to undertake this endeavour.

Unless large-scale digitisation of the national audiovisual collection is addressed, the majority of our collection will be rendered inaccessible in a digital environment. At the current pace of in-house digitisation, and based on the collection size, the timeframes for comprehensive digitisation range from 67 years for audio, to 93 years for moving image and more than 260 years for documents and artefacts.

The clear challenge for the NFSA in 2013–14 was to move definitively to ensure our long-term sustainability and relevance in an increasingly challenging environment. In a time of increasing technological change, public sector changes and budget pressures, it was imperative that we developed a clear direction to guide our activities and priorities, centred on our mission to preserve, develop and share our national audiovisual collection.

To this end, we conducted a rigorous business review which examined every aspect of our operations. The review led to an internal restructure and external consultations with key stakeholders to develop our new three-year strategic plan which will be finalised by the end of the 2014 calendar year.

The strategic plan recognises the importance of building on our capacity – principally staff, technology and storage – to address the complex issues of digitisation of the national audiovisual collection. At the same time, the strategic plan celebrates Australia's film and recorded sound cultures and their continuing creativity.



L-R: Gabrielle Trainor, Patricia Amphlett OAM and Patrick Donovan (NFSA Board), Ray Edmondson (Curator Emeritus), Michael Loebenstein (CEO) and Greater Western Sydney Giants players at the NFSA

The next 12 months will see us redevelop our suite of audience engagement programs to more effectively meet the needs of our audience. Our approach to 'sharing' the collection must meet users' expectations of a two-way exchange. We will review the place of our programs in the various markets, making increased use of contemporary technology and establishing partnerships to meet the needs and expectations of our audiences.

A strategic commitment to build a more sustainable financial position underpins our future, as does closer collaborations with industry partners and supporters. Together, we can achieve much to broaden our reach and enrich Australia's cultural life.

We were sorry to farewell Patricia Amphlett from the Board at the end of the 2013–14 year. Patricia was instrumental in building connections for the NFSA in the music industry, contributing to, for example, an oral history with the late Chrissy Amphlett. Patricia was a strong public advocate for the NFSA in her role as a national pop icon and spokesperson for performing artists, including during media and public appearances.

I would particularly like to acknowledge the dedication of the members of our management team, led by Michael Loebenstein, in their efforts throughout the business review, the internal restructure and the development of the strategic plan. These processes are never easy. We regret a number of positions were, of necessity, lost to the organisation and we thank the advocates for our organisation and the

industries with which we are aligned who engaged with us during this time of change.

Following the September 2013 election, the NFSA and the other major cultural collecting institutions were transferred to the Ministry for the Arts in the Attorney-General's portfolio. I would like to acknowledge the ongoing support of the ministry staff, and express my gratitude to the boards, staff and executive of the other cultural institutions for their willingness to work collaboratively over a range of issues, most significantly the push for expanded legal deposit.

The Honourable George Brandis QC, Attorney-General and Minister for the Arts, continues to support the important work of the NFSA and the wider cultural sector, for which we are 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 of Board, NFSA

Chief Executive Officer's report

The 2013–14 year was a year of change for our organisation. The challenge, in our 30th year, is to ensure our long-term sustainability and relevance in an increasingly challenging environment. To become the vibrant and connected NFSA that we envisage, a realignment of our operations is necessary to ensure our relevance and effectiveness within a continuously changing and challenging environment. Technological change, changes in the public sector and budgetary pressures have made us reconsider the way we do our business. To this end the Board endorsed management to undertake an internal review of all our strategic plans, business activities and organisational structure.

The business review undertaken between October 2013 and March 2014 produced a series of recommended changes to our business model, to allow us to work within our means and inherent constraints, and to conduct our activities smartly and in innovative ways. It clearly established that to deliver on our vision, we need to accelerate the pace of modernisation and innovation in our activities. It also highlighted the need to build capacity and capabilities in order to address the challenges and opportunities offered by the digital economy.

Between April and the end of June 2014 we implemented a range of changes to our business to operate more efficiently and to focus our valuable resources on key activities. As part of a major restructure of our operations, we have:

- implemented a set of Key Principles of Engagement 2014–17 to establish a clear set of criteria and values for our engagement with industry and the community
- implemented a centralised strategy, planning and stakeholder engagement section, to establish and manage organisational and private-sector partnerships
- invested in additional capabilities and capacity in the Collection Branch (Curatorial, Collection Stewardship and Preservation) to drive the transition to an increasingly digital archive
- invested in consolidating the dispersed collection databases
- re-cast our audience engagement programs under a consolidated and centralised NFSA Programs section
- undertook strategic investment in, and consolidation of, our online platforms, with a clear commitment to sharing a critical mass of collections online
- applied a re-invigorated focus on sustainable resource management, including strategic workforce planning, and re-cast our budget processes
- strived to achieve digital excellence in a highly competitive and fast-paced environment.

In June 2014 we released a draft NFSA Strategic Plan 2014–15 to 2016–17 that articulates our vision, our key principles, and our three-year strategic focus. It will ensure that we can sustain our operations into the future, and maintain our position as an innovative and agile organisation.



Urthboy, Countbounc and our CEO, Michael Loebenstein, at the launch of our new theatrette

The next step in 2014–15 is the development of our new business model, based on our draft strategic plan. In June 2014 we began a series of feedback sessions in capital cities around the country, to share our vision, to hear from our stakeholders in person and in detail, and to deepen our relationships. This engagement period will continue throughout winter and into spring 2014, and the final NFSA Strategic Plan 2014–15 to 2016–17 will be released before the end of 2014.

I can say with confidence that our organisation is embarking on a journey towards a more sustainable business model, as well as greater and more effective stakeholder engagement. We have the rare opportunity to re-imagine the way we meet and exceed our audiences' expectations – albeit in a challenging financial environment.

However, accelerated change comes at a price, and I had to make hard decisions to wind back and cease a number of our programs and activities. That includes the departure of 30 of our staff whose positions will not continue after 30 June 2014. On the eve of the re-invention of our National Film and Sound Archive of Australia and continuing down the path of transformation, I want to acknowledge the work of our colleagues who left us, and the contribution they have made. My thanks also go to my Executive Office, my Leadership Team, and to our Chair and the Board for their critical scrutiny and unwavering support. In addition, I want to thank the Ministry for the Arts, the Attorney-General's Department, and my peers in the National Collecting Institutions for their solidarity, intellectual rigour, and friendship.

MICHAEL LOEBENSTEIN

Chief Executive Officer, NFSA

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Snapshot – the year at a glance

July

The *Treasures of Canberra* book was published as part of the Centenary of Canberra celebrations. It features essays by Betty Churcher AO and co-author Lucy Quinn about key items in the national collections, including a remarkable chapter on our holdings.

[1] Australia's first Academy Award for *Kokoda Front Line* (Cinesound Productions, Australia, 1942)

August

The 'Digitise or perish' discussion forum was held at Parliament House in August 2013 where we, along with ABC Arts, explored the challenges and opportunities that cultural institutions face in the digital age (see the case study on page 41).

Russell Morris' Molly Meldrum-produced single, *The Real Thing*, Peter Allen's iconic *I Still Call Australia Home* and Archie Roach's powerful song about the stolen generations, *Took the Children Away*, were among the 10 recordings added to the Sounds of Australia national registry of recorded sound this year.

[2] Archie Roach, courtesy of Archie Roach

October

Urthboy, one of Australia's most eminent hip-hop artists, launched our new theatre with a talk, presentation and performance around his conceptual approach to music (see the snapshot on page 45).

[3] Urthboy and Countbounce

November

Our NFSA Connects event this year featured Professor Chris Turney just before he set out on his Australasian Antarctic Expedition. A total of 1 077 primary and high school students participated via video-conference across Australia, learning why scientists continue to explore a part of our planet that is so remote and hostile.

[4] Professor Chris Turney

December

Our new collection storage facility opened in the ACT suburb of Mitchell. Mitchell 5 is purpose-built within the shell of an existing warehouse, and features state-of-the-art climate-controlled storage that will ensure the long-term preservation of the national audiovisual collection (see snapshot on page 30).

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January

A condensed version of the photographic exhibition 'From A Sunday Too Far Away: South Australian Film Corporation 40th Anniversary' of the opened in our Canberra headquarters. This exhibition of production photographs was a collaboration between the South Australian Film Corporation and the NFSA to mark the milestone.

February

'Priscilla: 20 Years Young', a sold-out evening of presentations, cabaret and an open-air screening with special guest, Academy Award-winning costume designer, Tim Chappel, celebrated the 20th anniversary of *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliott, Australia, 1994). See the case study on page 33

[5] Rebel Penfold-Russell (Executive Producer), Minnie Cooper, Tim Chappel (Costume Designer), Michael Loebenstein (CEO) and Penny Traction celebrate the event

March

David Bridie, one of the most distinctive voices in Australian music, launched our 100 Seats program – a unique, intimate session with renowned performers exploring their ideas and their art, limited to 100 tickets in our new theatrette.

April

A panel discussion on *Persistent Memories – New Discoveries: Remembering Anzac*, in our theatrette, saw our Senior Curators of Film, Sound and Indigenous Collections highlight some of the interesting Anzac film and sound recordings in the national audiovisual collection.

[6] Flyer promoting the event

Saturday 5 April 2014 marked the 30th anniversary of the announcement in Parliament by Barry Cohen, Minister for Home Affairs and Environment, that the government would establish an autonomous National Film and Sound Archive.

May

Our second *The Art of Sound* touring exhibition for 2013–14 opened at the Burnie Regional Art Gallery (TAS). The first exhibition was at the Caboolture Regional Art Gallery (QLD) in October. *The Art of Sound* examined the intersections between sound and the visual arts.

June

The 2014 CEO Sleepout marked the fifth sleepout in Canberra and was held in the courtyard of the NFSA.

[7] Michael Loebenstein, Keith Cantlie, Katherine Campbell, Mirko Milic, Glenda Stevens and Graham Durant promote the CEO Sleepout at the NFSA

We celebrated the 50th anniversary of The Beatles' tour of Australia with the launch of Binny Lum's unedited interview with three of The Beatles recorded in London in April 1964, a couple of months before they arrived in Australia (see the case study on page 23).

[8] Binny Lum at Radio 3XY



Hand-coloured glass slide of Brigadier Macarthur Onslow at Anzac Cove, 1915, from the Alan Anderson collection (NFSA Title 1030351)

World War I brought to life

During 2013 we completed a comprehensive 543-page document describing our World War I holdings. Titled *1914–1920 NFSA Anzac Collection Profile*, it focuses on films, sound recordings and related documents and artefacts produced during those years. It lists materials relating to Australia's experience of World War I from a military, domestic and international perspective, with the aim of providing a central source of information for our participation in, and contribution to, the Anzac Centenary.

The profile revealed the strength of our national audiovisual collection's newsreel and documentary film record of World War I at home, with 142 titles showing Australia's civilian war effort. It featured images of women and men making munitions, community fundraising, and Red Cross activities that included women sewing and knitting clothes for 'comfort parcels' destined for the troops.

A total of 116 titles show the nation's armed forces being recruited, trained and embarking on overseas service. Notable documentaries include coverage of Australia's general strike of 1917; an Australian-made film in support of Irish independence; and coverage of the Prince of Wales' three-month post-war tour to thank Australia for its war effort. Australia at war is also captured in five NFSA-held Australian feature films of the period, with highlights

including re-enactments of the Gallipoli campaign and of *HMAS Sydney's* battle with the German cruiser, *Emden*.

The profile identifies 81 international sound recordings that include war-themed music, classical music, spoken word recordings and popular music recordings by Australian performers. This audio collection is considered to be unique in its size and variety, and in the way it reflects Australian musical tastes of the period. Portions of our piano roll and sheet music collections also contain songs relating to World War I and other patriotic songs.

We hold more than 1 000 documents and artefacts for 1914–1920 that relate mostly to Australia's audiovisual industries. Items include posters, still images, glass slides, scrapbooks, scripts, personal memorabilia and business records. Our holdings of glass slides include 'song slides' for Australian community singing during World War I. There is also a set of 138 images assembled for Australian public lectures about the war; 86 slides showing armed forces activity; and 52 slides (10 in colour) covering the Gallipoli campaign.

In the course of the commemoration of World War I, and starting in early 2015, we will successively release material from our holdings online, and make them available through partnerships with other cultural organisations.

Performance summary

Table 1: Performance summary

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

Portfolio Budget Statements 2013–14	Target 2013–14	Result 2013–14	Deliverable/ KPI met/not met
Developing the collection			
Number of acquisitions (made in the reporting period)	36 625	71 318	●
Total number of objects accessioned (in the reporting period)	30 000	154 441	●
Preserving the collection			
Number of titles preserved and made accessible	6 250	12 328	●
Percentage of total collection digitised	10%	12%	●
Percentage of storage standards achieved within set parameters	95%	100%	●
Sharing the collection			
Percentage of the total collection available to the public	12%	22%	●
Number of people participating in public programs	36 000	61 217	●
Number of students participating in school programs	44 500	43 905	○
Number of visits to the organisation's website	1 100 000	1 573 461	●



SECTION TWO

Our performance

Measuring our performance

The reports that follow provide quantitative measurement of our performance against performance targets and deliverables which are specified in the annual Portfolio Budget Statements (PBS). 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 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
- sound recordings released commercially in Australia
- news broadcasts, as well as television and radio productions of all genres, including advertisements
- websites relevant to the audiovisual industry, and 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.

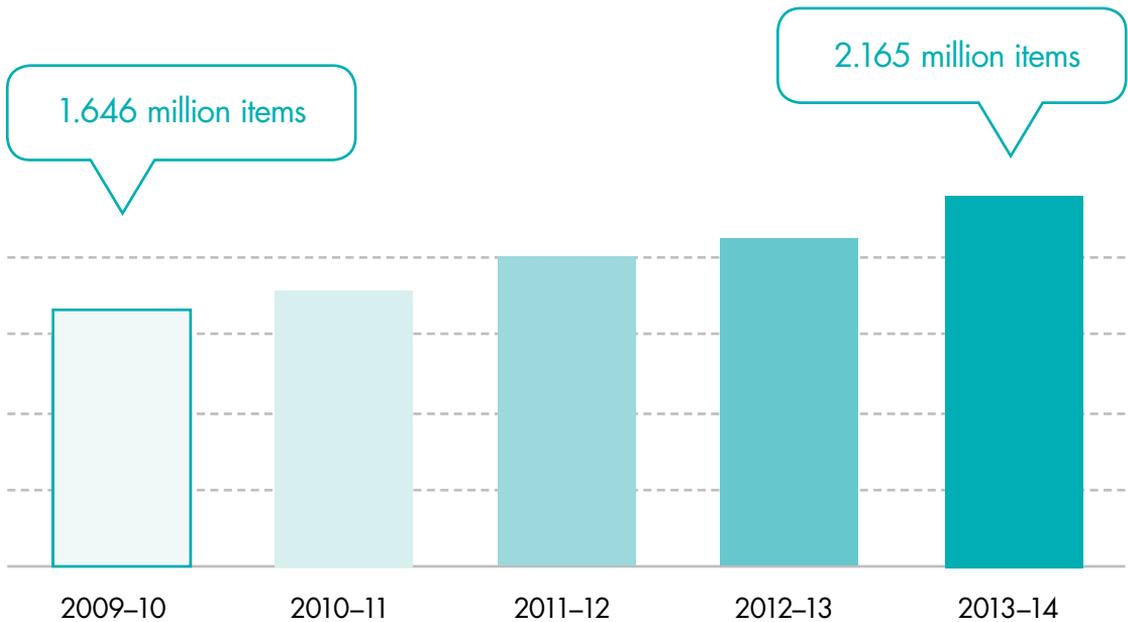
Table 2: Acquisitions and accessions

PBS performance indicator	Target 2013–14	Result 2013–14
Acquisitions for 2013–14		
Number of acquisitions (made in the reporting period)	36 625	71 318
Accessions for 2013–14		
Total number of objects accessioned (in the reporting period)	30 000	154 441
Total number of objects awaiting accessioning at the end of the reporting period	<300 000	229 758
Percentage of total objects (acquired in the reporting period) accessioned	45%	50%

The national audiovisual collection is developed through:

- donation (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 (new items created in the preservation/access process).

Figure 1: Collection growth, 2009–10 to 2013–14



During the 2013–14 year we exceeded our overall acquisition target, collecting 71 318 works. A total of 154 441 works have been accessioned (catalogued) into our Media Asset Management system and packaged for storage according to established standards, again exceeding our target for this year. Our target was exceeded due to our Media Asset Management system automatically generating several copies of each digital file accessioned for preservation purposes.

In 2013–14 we continued to respond and adapt to the ever-evolving digital environment where the increased convergence of media and platforms presents an array of implications and opportunities. The growing number of born-digital works being produced is having a significant impact on how and what we collect.

FILM

The past year has been busy in terms of the continuous receipt of current film productions (features, documentaries and shorts) via our various screen funding body collaborations. We have also experienced the opportunistic and substantial acquisition of legacy collections of relevant international film prints as distributors systematically discard the analogue format in favour of digital formats.

Work continues on developing effective internal digital infrastructure and end-to-end management of digital components from preservation to delivery.

During the year we acquired 355 documentaries (significantly exceeding our target), 124 feature length films, and 140 short films (both below our targets for this year). Our focus has been very much directed on in-house digital management and development of workflows for born-digital materials. The excellent results produced have been at the expense of our immediate active and reactive acquisitions.

Table 3: Film deliverables

PBS performance indicator	Target 2013–14	Result 2013–14
Number of Australian feature length films acquired	175	124
Number of Australian short films acquired	300	140
Number of Australian documentaries acquired	200	355

Acquisition highlights include:

- out-takes, final mix, music promos and trailers from a range of documentaries by well-known artist and director George Gittoes, including *Rainbow Way* (1977), *Visions in the Making* (1987), *Soundtrack to War* (2005) and *Rampage* (2006)
- 16mm print of rarely seen dramatised documentary on the Leyland P76: *The Carmakers* (Terry Ohlsson, Australia, 1973)
- 35mm prints of Australian feature films, *Jindabyne* (Ray Lawrence, Australia, 2006) and *Animal Kingdom* (David Michod, Australia, 2010)
- a unique home movie collection documenting the family life of Australian director, Philippe Mora, filmed in the USA between 1967 and 1978
- a reel of missing feature film, *The Great Jewel Robbery* (John Ince, USA, 1924)
- purchase of two Janet Merryweather award-winning documentaries, *Jabe Babe: a Heightened Life* (2005) and *Maverick Mother* (2008)
- donation of several documentaries by Mark Stiles, including his collaborative works with partner Lee Whitmore, *Prisoners* (1977), *Nagasaki Journey* (1986), *Universal Provider* (1988) and *Ada* (2001)
- a significant acquisition of 35mm international releases from Twentieth Century Fox, Walt Disney Studios, Paramount Pictures and Madman Entertainment. Titles include *Bambi* (Walt Disney Productions, USA, 1942), *Aladdin* (Ron Clements, John Musker, USA, 1992), *The Hunchback of Notre Dame* (Gary Trousdale, Kirk Wise, USA, 1996), *The Avengers* (Jeremiah Chechick, USA, 1998), *Mulan* (Tony Bancroft, Barry Cook, USA, 1998), *The Horse Whisperer* (Robert Redford, USA, 1998) and *Memento* (Christopher Nolan, USA, 2000).

TELEVISION

The ongoing transition to a digital television production and delivery environment, and the increase in the number of digital channels, is reflected in the volume and nature of television material being lodged with the NFSA. The ongoing digitisation of commercial television holdings has also led to a significant increase in offers of analogue material. As a result, we have exceeded our target, with 2 852 television works collected in 2013–14.

Table 4: Television deliverables

PBS performance indicator	Target 2013–14	Result 2013–14
Number of television works acquired	2 000	2 852

Our acquisition of contemporary television programs has been supported through formal agreements with a number of screen funding agencies, such as Screen Australia and Film Victoria. This has ensured that master material and supporting documentation from Australia's most popular and acclaimed drama series from 2013–14 have been acquired for preservation, including:

- *Wentworth* (FremantleMedia Australia, 2013)
- *Janet King* (Screentime, 2013)
- *Mako: Island of Secrets* (Jonathan M Shiff Productions, 2013)
- *Love Child* (Playmaker Media, 2013)
- *Jack Irish: Deadpoint* (Essential Media, 2013)
- *Serangoon Road* (Great Western Entertainment, 2013)
- *Power Games: the Packer–Murdoch Story* (Southern Star Entertainment, 2013)
- *The Doctor Blake Mysteries, Series 2* (December Media, 2013)
- *Underbelly: Badness* (Screentime, 2012)
- *Miss Fisher's Murder Mysteries, Series 2* (Every Cloud, 2013).

Retrospective television acquisition highlights included:

- The *Alex Stitt Collection* – highlights from Australian animator Alex Stitt from his early work for the Christian Television Association through to the *Life. Be In It* campaigns

- a selection of Seven Network productions: *Port Arthur Memorial Service* (2000); *Sydney 2000 – the Journey Begins* (2000); *Rock the Millennium – a Celebration of Australian Music* (1999); *Journey of a Nation – the Federation Parade* (2001); *Ash Wednesday – 20 Years On* (2003); *Made in Adelaide – 40 Years of Television* (2005) and *Good Morning Perth* (1990–93)
- surviving episodes of ATV 0 music programs, *Happening 71* and *Happening 72* (Lewis Young, 1971–72) and *Musical Cashbox* (LKN, 1969–72)
- a collection of early community television productions, including *The Loft Live*, *Studio A*, *Salam Café* and *Newsline* (RMITV, 1995–2000). These RMITV television programs were among the earliest productions broadcast on Channel 31 Melbourne.
- Tasmanian and South Australian election coverage (WIN TV Tasmania, Nine Network Adelaide) and the Tasmanian Election People’s Forum (Sky News Australia, 2014)
- news stories on the Royal Tour of Australia (Seven Network, 2014)
- the obituary and funeral for former Prime7 Chairman, Paul Ramsay, including an excerpt of the eulogy given by Prime Minister Tony Abbott (Prime7 Albury, WIN TV Wollongong, 2014).

We also have an agreement with FOXTEL and FOX SPORTS which ensures the preservation of productions across their channels, including:

- a collection of productions for the Lifestyle Channels: the award winning *Selling Houses Australia* (2012–13), *Meet the Frockers* (2013), *River Cottage Australia* (2013), *Embarrassing Bodies Down Under* (2013), *Marion’s Thailand* (2013) and *Grand Designs Australia* (2012)
- *Kalgoorlie Cops* and *Crime Investigation Australia, Series 3* (Crime and Investigation, 2011) and *The Contenders* (Fox 8, 2009)
- the Australian Subscription Television and Radio Association Conference Chief Executive Officer addresses, 2011–2013
- FOX SPORTS News and episodes of *Full Time* (FOX SPORTS, 2013).

Our ongoing ability to acquire broadcast industry productions and ensure that Australia’s key moments are recorded for the nation has begun to be impacted by our lack of digital infrastructure. Investment in additional capabilities and capacity in our Curatorial, Collection Stewardship and Preservation areas in 2014–15 will help to drive the transition to an increasingly digital archive.

Television news and current affairs programs are central to our television collecting activities and are supported by 38 regional, metropolitan, government and subscription stations around Australia. These stations include Network Ten, Nine Network, Seven Network, Sky News, Premier Media Group (FOX SPORTS News), Prime Network, WIN Network, Southern Cross Media, ABC, SBS, National Indigenous Television and Imparja. The stations provide copies of major Australian and international events reported on evening news bulletins.

This year’s highlights included:

- analogue television signal switch-offs across Australia, including the final switch-off in Melbourne on 10 December 2013 (Nine Network Melbourne, 2013)
- the Labor leadership challenge between Julia Gillard and Kevin Rudd, the aftermath and swearing in of Kevin Rudd (Seven Network, 2013)
- Federal Election 2013 coverage: Sky News, PM Agenda, The Nation, The People’s Forums, Press Club addresses by Tony Abbott and Kevin Rudd, and election day coverage (Sky News Australia, 2013)
- a tribute to journalist Paul Bongiorno for 25 years of work in the Canberra Press Gallery (Ten Network Melbourne, 2013)
- the State Memorial Service for Dr Yunupingu (Ten Network Melbourne, 2013) and the State funeral of former NSW Premier, Neville Wran (Sky News, 2014)
- the launch of Larrakia TV (ABC Darwin, 2013)
- NSW Bushfires (Nine Network, Seven Network, WIN TV, 2013)
- the parole of Schapelle Corby (Nine Network, 2014)

RECORDED SOUND

We collected 9 849 recorded sound works and 53 international sound recordings this year, exceeding our targets. This material included published and unpublished music, radio, spoken word, experimental and environmental sounds.

Table 5: Recorded sound deliverables

PBS performance indicator	Target 2013–14	Result 2013–14
Number of recorded sound works acquired	8 500	9 849
Number of international sound recordings acquired	50	53

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.

Following are some of our recorded sound acquisition highlights:

- a significant collection relating to the career of Johnny O'Keefe, including recordings, costumes, artefacts, periodicals and two scrapbooks created by his mother from 1954–65. This collection was donated by his family and forms possibly the most complete collection of Johnny O'Keefe-related material. He was one of the pioneers of Australian rock and roll and has come to represent this transformational period in Australian music
- a donation of master audio material from Paul Kelly spanning his career from the 1970s to the present. One of Australia's foremost singer-songwriters of the last 30 years, this collection is invaluable and represents an outstanding career
- more than 700 sound recordings from online music store, Bandcamp, featuring predominantly independent artists. Many of the songs and albums are only available for digital download and were never released in physical form
- a collection of film clips by filmmaker Bart Borghesi, representing the cutting edge of song film clip production in Australia

- a collection of digital file recordings from Vicki Powys of environmental and wildlife sounds. She has been recording wildlife sounds since the 1980s and is currently sound editor for the Australian Wildlife Sound Recording Group
- a significant collection of research and reference material (including field recordings) relating to the career of noted Monash University musicologist, Professor Trevor Alan Jones
- the radio series, *Countdown to the Ring*, was acquired from the Fine Music Network. The staging of Wagner's *Ring Cycle* by Opera Australia in November 2013 was a major cultural event which this 10-part series celebrates
- a disc of rock journalist Lillian Roxon's *Discotique*, featuring daily newscasts from the world of music. Syndicated to 250 American radio stations, this disc contains 20 short news segments on rock artists written and presented by Roxon for broadcast in June and July 1971
- as part of the *Gaywaves* project, we acquired a broadcast of the 2014 Sydney Gay and Lesbian Mardi Gras. This was broadcast live on JOY 94.9, 2SER and Star Observer Digital in Sydney, as well as across the Community Radio Network
- inspired by the large collection of Binny Lum interviews acquired by the NFSA in 2012–13, the Australian Eddy Nelson Fan Club donated a special disc (exclusively released for the Club) of radio interviews that Binny Lum had conducted with Eddy and Gale Sherwood during their 1962 Australian tour
- we acquired 500 digitised recordings of live-to-air concerts of Australian and international artists broadcast on 3RRR between 1978 and 2013.



Binny Lum with The Beatles at the Southern Cross Hotel, Melbourne on 14 June 1964. Courtesy Bauer Media Pty Limited (NFSA title 1219634)

Binny Lum's long legacy

Australian radio and television personality, Binny Lum, passed away in 2012 at the age of 97. A popular figure in Melbourne and country Victoria for many years, Lum worked in radio from 1934 to 1984, initially as an actor, accompanist, scriptwriter and compere of fashion shows. She also became known for her children's sessions (she co-hosted the 3KZ Children's Session as 'Cousin Binnie') and magazine-format programs. She was one of the pioneers of the small screen, as host of the first daytime television program on Channel Nine, *Thursday at One with Binnie Lum* (GTV9, 1957).

Binny Lum was known for her friendly, conversational style, and her programs were popular for their interviews with diverse Australian and international personalities. Lum talked to people who were visiting Melbourne but she also interviewed people overseas, travelling with her trusty Uher portable reel-to-reel tape recorder to record sought-after interviewees.

Thanks to the donation of Binny Lum's surviving recordings by her daughter, Sharon Terry, we have been able to preserve and make available this important part of Australia's radio history.

More than 100 of these interviews with people including Richard Attenborough, Jack Benny, Arthur Calwell, Tom Lehrer and Vera Lynn are available for listening on our soundcloud.com/nfsaaustralia page. Most of these interviews have not been heard since they went to air around 60 years ago, and the unedited versions that were made available in November 2013 have never been publicly released.

In June 2014 we celebrated the 50th anniversary of The Beatles' tour of Australia with the launch of Binny Lum's unedited interview with three of The Beatles recorded in London in April 1964, a couple of months before they arrived in Australia. Previously heard in edited versions only, release of the complete interview on our soundcloud.com/nfsaaustralia page marks the first time the unedited recording has been made available.

INDIGENOUS COLLECTION

In 2013–14 we continued to strengthen our curatorial focus to ensure that we maintained appropriate and significant representation of Indigenous culture, stories and experiences in the national audiovisual collection.

This focus endeavours to build a strong Indigenous perspective around collection items, allowing the Indigenous voice to share all elements of its stories. This helps to reinforce the central role Indigenous cultures play within the uniqueness of Australian identity.

This year attention has again been centred on Indigenous music and, in particular, female Indigenous artists.

In September 2013 we undertook an oral history project through the Centre for Aboriginal Studies in Music which highlighted the critical role the centre played in the development of Indigenous musicians during the 1970–80s. Twenty interviews were conducted over several days, with a highlight being the interviews in *Pitjantjatjara* language.

In November 2013, at the Australasian World Music Expo in Melbourne, a number of oral history interviews were undertaken with Indigenous artists and musicians, including Roger Knox, Joe Geia and Peter Rotumah. A highlight was the interview with Aboriginal singer, songwriter and musician, Stephen Pigram, from Australia's far northwest Kimberley region. He is best known for his work with his family, The Pigram Brothers band, and the 'saltwater country' style of music they deliver.

In early 2014 we launched the 'Black and Deadly' exhibition showcase at the NFTA which featured the talented black women of Australian music – from Fanny Cochrane Smith in the 1890s to Jessica Mauboy in the 21st century. The music business has always been a tough road to travel and the success of these women is even more significant when you consider the obstacles they overcame. These included enduring negative perceptions of Indigenous people in post-colonial society and the limited marketability of women's music. As Georgia Lee told the press in her heyday, 'It's hard to be a woman, but harder still if you are a woman and black.'

In February 2014 we assisted with the recording of the *We Still Live On* performance by Bart Willoughby on the Melbourne Town Hall grand organ. Willoughby is a pioneer of Aboriginal reggae rock and his performance was believed to be the first time an Aboriginal musician had performed on the Melbourne Town Hall grand organ. We captured this event by recording the live performance and undertaking a series of interviews which have been added to the national audiovisual collection. The project provided a great opportunity to document this unique musical event.

We have increased our work with the Indigenous Remote Communications Association which represents the remote Indigenous broadcasting sector. The aim was to increase the association's understanding of our work and to identify opportunities for us to work more closely together. As a result of this collaboration, we have agreed that a key priority is the need for a greater holistic approach to the preservation and digitisation of Indigenous cultural materials, with particular reference to remote communities. This has led to the development of a working group in which we are the lead partner with the Indigenous Remote Communications Association to look at the development of a Remote Indigenous Archives strategy.

Other significant acquisitions included:

- *The Darkside* (Warwick Thornton, Australia, 2013)
- *Redfern Now*, Series 2 (Blackfella Films, 2013)
- The Black Arm Band's, *Dirtsong*, 2012
- the radio series, *Deadly Sounds* (Vibe Australia, Australia, 2013–14)
- television programs from National Indigenous Television (NITV) and Imparja.

DOCUMENTS AND ARTEFACTS

Our documents and artefacts acquisitions totalled 56 393 in 2013–14, significantly exceeding our target due to the acquisition of a number of large current and retrospective collections. Acquiring and developing this collection remains one of the constantly expanding aspects of our work.

Table 6: Document and artefact deliverables

PBS performance indicator	Target 2013–14	Result 2013–14
Number of documents and artefacts acquired	25 000	56 393

Documents and artefacts acquisition highlights included:

- the screenplay of *Dark Victory* (Edmund Goulding, USA, 1939)
- signed posters of *The King’s Speech* (Tom Hooper, UK/USA/Australia, 2010); *Dead Europe* (Tony Krawitz, Australia/UK/Greece, 2012); and *Oranges and Sunshine* (Jim Loach, UK/Australia, 2010)
- a rare one-sheet poster of *Forty Thousand Horsemen* (Charles Chauvel, Australia, 1941)
- assorted annotated scripts, production papers and correspondence of writer and actor Esben Storm’s realised and unfinished productions
- a significant collection relating to Stuart Booty, an early Australian cinematographer, inventor and the owner of one of Australia’s earliest record companies, Vitavox Records. He is a forgotten pioneer in both the film industry (active from 1910–18) and the sound recording industry (active from 1921–52) in Australia. The collection includes letters, diaries, patents, tax returns and other paperwork associated with Vitavox Records
- posters and publicity materials for *Muriel’s Wedding* (PJ Hogan, Australia, 1994), including a rare poster and associated media for the Cannes Film Festival release
- the donation of personal and professional papers belonging to Curator Emeritus and former Deputy Director of the NFSA, Ray Edmondson
- the purchase of rare Australian daybill posters for 1920s silent feature films
- the purchase at auction of a bathrobe, slippers and costume jewellery worn by Jacki Weaver in her Oscar-nominated performance in *Silver Linings Playbook* (David O Russell, USA, 2013).

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 be otherwise completely lost to future generations. We commissioned and recorded 202 oral history interviews, more than doubling our target for this year. The relocation of the Oral History Archivist position from Canberra to Sydney has helped to increase the number of interviews.

Table 7: Oral history deliverables

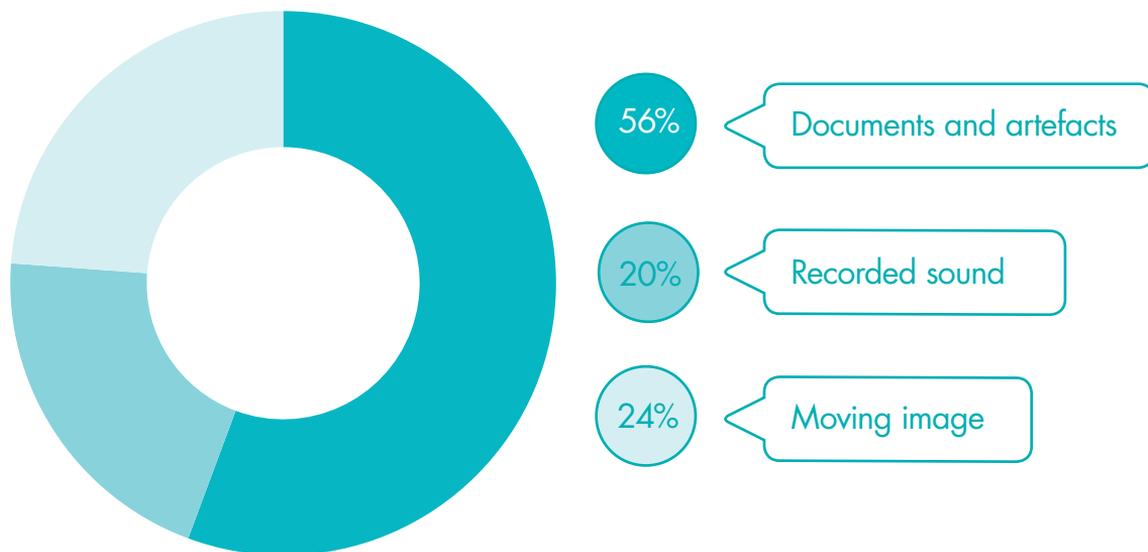
PBS performance indicator	Target 2013–14	Result 2013–14
Number of oral history titles acquired	100	202

Oral history highlights included recorded interviews with:

- Emile Sherman (film producer)
- Alan Jones (radio broadcaster)
- Andrew Denton (broadcaster/interviewer)
- Harold Mitchell (media executive)
- Fifa Riccobono (Alberts Music executive)
- Doc Neeson (rock vocalist)
- Martin Bengé (recording engineer/producer)
- George Negus (media journalist)
- Diana Trask (vocalist/recording artist)
- Michael Caton (actor)
- Leigh Sales (journalist/presenter)
- Peter Faiman (producer/director)
- Dennis Cometti (sports commentator)
- John Pilger (journalist/documentary director)
- Elizabeth Hayes (media journalist)
- Errol Sullivan (film/television producer).

FOXTEL have also provided career interviews with key personnel, including Patrick Delaney, Kym Niblock, Peter Rose and Peter Tonagh, and an interview with the former head of the ABC and the SBS, Andy Lloyd Jam.

Figure 2: Percentage breakdown of the collection 2013–14



HEATH LEDGER YOUNG ARTISTS ORAL HISTORY PROJECT

We filmed a further 12 interviews with graduating students from partner institutions for our Heath Ledger Young Artists Oral History Project. This project records interviews with young and emerging artists who will be followed throughout their careers at regular intervals. This project continues to include interviews with Heath Ledger Scholarship winners.

NEW MEDIA

During the financial year we discontinued our partnership with PANDORA, Australia's Web Archive developed by the National Library of Australia. As a result of this re-focus of resources, we acquired just 68 items, falling short of our target. In 2014–15 we will not report specifically against new media in the Portfolio Budget Statements, as it is an outdated term. Complex digital objects are now seen as a normal part of production rather than 'new' media and these acquisitions will be reported under their relevant audiovisual category (such as short film or television).

Table 8: New media deliverables

PBS performance indicator	Target 2013–14	Result 2013–14
Number of new media works acquired	100	68

Website acquisition highlights included a range of online publicity and promotion resources related to Australia's audiovisual industries.

ACCESSIONING

During 2013–14 more than 150 000 items were catalogued into the national audiovisual collection (see table 2). We introduced templates into the cataloguing process which enabled faster and more efficient accessioning of large collections of similar materials, such as 2 000 35mm distribution feature film prints.

Our accessioning this year focused on:

- master audiotapes from Paul Kelly's collection of works
- the *Lee Whitmore Animation Collection* encompassing her work from 1975 to 2012, which included storyboards, 3D models of sets, animation cels, artwork and digital content

- costumes for the character of Eddie Mabo from the telemovie *Mabo* (ABC, 2012)
- Betty Bryant’s scrapbook, which was presented to her at the time of the premiere screening of the film, *Forty Thousand Horsemen* (Charles Chauvel, Australia, 1940) in Singapore in 1941
- a selection of memorabilia from the popular television series, *Miss Fisher’s Murder Mysteries* (Every Cloud Productions, 2013), including a Cluedo board game, a promotional mug, postcards, notebooks and magnets.

PRESERVING THE COLLECTION

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

Table 9: Preservation deliverables

PBS performance indicator	Target 2013–14	Result 2013–14
Number of titles preserved and made accessible	6 250	12 328
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 (passive preservation).
- We preserve the national audiovisual collection through conservation treatment and by copying and digitising material to more stable and accessible formats (active preservation).

PASSIVE PRESERVATION

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 2013–14 we modified the way we measure success against our indicator, ‘Percentage of storage standards achieved within set parameters’. Formerly, we measured success against temperature and humidity readings. From 2014, we have been using the Time-Weighted Preservation Index (developed by the Image Permanence Institute, Rochester Institute of Technology, USA), by which we can estimate the current lifespan of collection items, based on meeting a set of criteria and more precisely conveying the long-term impact of our storage facilities.

Table 10: Passive preservation

PBS performance indicator	Target 2013–14	Result 2013–14
Percentage of storage standards achieved within set parameters	95%	100%
Number of works relocated to improved storage conditions	25 000	69 438

During 2013–14 we took action to ensure we consistently achieved desired standards across all our collection storage facilities. 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.

Providing adequate storage capacity for the growing collection remains a priority. In December 2014 we completed a storage project which provides an additional 8 400 linear metres of storage. This facility, known as Mitchell 5, is now fully operational and currently houses over 65 000 cans of film (see the snapshot on page 30).

In accordance with our Collection Relocation Master Plan, 69 438 works were relocated to improved storage in 2013–14, significantly exceeding the target for the number of works relocated. Through our Collection Care program we conducted packaging assessments of 12 256 items and manually treated 9 216 objects to improve the passive preservation of the collection. This involved activities such as re-winding at-risk film; creating custom packaging for textiles, iconic works and memorabilia; and assessing and treating chemical deterioration using acid detection strips and molecular sieves.

ACTIVE PRESERVATION

We exceeded our preservation targets this financial year, with 12 328 titles preserved and made accessible (see table 9). In part, this has been due to the use of new technology and implemented automated duplication workflows. To complement these new technologies, we have continued research and development into the use of historical recording techniques, including creating new wax cylinder and lacquer disc recordings.

During the year we provided preservation advice and training to a large number of organisations in Australia and in countries such as Laos, Cambodia and the Solomon Islands. We also conducted a survey of the Tamil Film Industry on behalf of the Australian Consulate in Chennai, India.

Table 11: Active preservation

PBS performance indicator	Target 2013–14	Result 2013–14
Percentage of total objects assessed/condition checked in the reporting period	<2%	0.15%
Percentage of total objects conserved in the reporting period for preparation for display or digitisation	<1%	1.50%
Percentage of total objects treated for preservation purposes only in the reporting period	99%	100%

FILM PRESERVATION

We are committed to preserving film using a photochemical process for as long as it is practical to do so. Ongoing concerns about the future supply of film stock have led to an increased number of film prints being created this year, including the docu-drama, *Phantom Gold* (Rupert Kathner, Australia, 1937); *A Stranger in His Own Land* (Neville Macken, Australia, 1931); and the silent French drama, *La Passerelle Tragique* (Rene des Touches, France, 1914).

At the same time, we devoted significant resources to commissioning our new 16mm film scanner, and to developing the necessary skills, workflows and standards to accompany this new equipment. Digital technology offers many restoration options that the photochemical process cannot match. Scanning is also faster and gentler on original material than photochemical printing.

Research is under way regarding the additional equipment and skills we will need in order to create Digital Cinema Initiative compliant Digital Cinema Packages – the standard format used by most cinemas with digital projection facilities.

Other film preservation highlights included:

- *The Opening of Federal Parliament* (Bert Iwe, Australia, 1927), a silent documentary depicting the opening of Federal Parliament by the Duke and Duchess of York. Dame Nellie Melba is also shown, leading the choir of the Philharmonic Society in singing the national anthem
- *Australian Gazette* newsreel footage of Australian cricketers, Warren Bardsley, WM Woodfull and Arthur Richardson, playing cricket while on tour with the Australian cricket team in England in 1926
- war-related titles, including:
 - » a documentary from 1916 showing the NSW Expeditionary Forces conducting physical training and machine gun and bayonet drills
 - » a cinema advertisement for Treasury Bonds titled *Whose War Is It?* (1942)
 - » *Cartoons of the Moment* (Harry Julius, Australia, 1915) urging women to stop buying German-made clothing and outlining the advantages of compulsory National Service
 - » *Movietone News A0638* (Australia, 1945), newsreel footage of Australian troops landing on Nauru Island to regain it from Japanese forces
- a documentary, *Tasmania the Wonderland* (Australia, 1934), which depicts Hobart and the surrounding region, including footage of Mount Wellington and the Derwent River
- a collection of 1920s home movies from the Wirth Family, one of Australia's most well-known circus families, featuring footage from Australia and various overseas locations such as New Zealand, Panama, Hawaii and the Rocky Mountains
- a home movie of the Sydney Harbour Bridge from 1932, taken from the deck of the ship *The New Holland*, the second boat to pass beneath the bridge on the day it opened
- newsreel footage of Sir Charles Kingsford Smith's historic flight from USA to Australia in 1928, including footage of the Southern Cross in flight and crowds greeting the pilot in Brisbane and Sydney.



Jacqui Jackson prepares to inspect the Intercine

Instructions not included

Jacqui Jackson is studying Mechanical Engineering at RMIT University, Melbourne, and working as a cadet with the NFSA. Her focus is on incorporating her academic and technical knowledge to improve the functionality of machinery and legacy equipment.

Jacqui said, 'Being an engineer at the NFSA is challenging when some of the equipment used to preserve and restore materials in the collection is as old as the materials themselves.'

Frequently, staff find that legacy equipment either does not have a manual or it is hard to find. Online information about these machines is limited, or non-existent, and the company that originally produced them may no longer exist. Spare parts are rare, so it requires ingenuity and innovation to fix any issues using available and equivalent parts in place of defunct ones.

As Jacqui said, 'Without legacy equipment, how are future generations going to play back the original medium, let alone continue with preservation work'

'I am lucky to have colleagues with a wealth of knowledge about the collection and this equipment. Documenting this information and sharing it with the next generation is becoming more critical as time passes.'

In 2013 Jacqui was asked to do some maintenance work on the Intercine, a four-reel flatbed film viewer that we purchased in 1980. We wanted to be able to resume using the Intercine to examine film, but the machine was not transporting the film properly, so we were not confident using it.

A thorough internet search for information about the machine yielded minimal results, and a fellow engineer advised Jacqui that it was unlikely there would be a manual; it was his understanding that each viewer was unique. This was the extent of the knowledge Jacqui was armed with, and she was understandably nervous!

However, her nerves settled after spending some time with the Intercine. She laced a disposable piece of film to see how the machine ran. Without knowing exactly what was wrong with the equipment, or without prior knowledge of its faults and maintenance, Jacqui discovered potential issues simply by listening for unusual sounds, or feeling resistance where there should be little or none.

The Intercine's fault was not immediately obvious from a quick look under the hood. Luckily, there turned out not to be anything critically wrong with it. A few bearings in the guide rollers sounded dry, but that was nothing that a good clean and grease wouldn't fix. An on/off switch and a potentiometer used to control the bass level in the audio control box had broken levers, but the whole component was easily replaced. A final run-through of a junk film showed the Intercine to run like a dream, smoothly transporting the film, and sounding clearer than before. Throughout the process, Jacqui made a point of documenting what she had done, and explaining the function of each button, switch and lever.

However, preserving legacy equipment is not always as easy as replacing a few readily available parts. More often than not, it is the surprise or intermittent failure that requires the most attention and ingenuity. Decades ago, the information was readily available. A manual came with the machine upon purchase, and problem-solving was as simple as contacting a company representative for advice or parts.

Now we are the experts – or, in Jacqui's case, working hard to become an expert. We are using our knowledge base to understand the equipment, being aware of which parts are becoming hard to find and stockpiling accordingly. Documenting and sharing our knowledge will ensure that future generations will be able to use the equipment properly and continue to preserve our audiovisual history.

Snapshot

Shelving for miles!

Our new collection storage facility opened in the ACT suburb of Mitchell in December 2013. Mitchell Five (M5) is purpose-built within the shell of an existing warehouse, and features state-of-the-art climate-controlled storage that will ensure the long-term preservation of the national audiovisual collection. Collection material housed in M5 is stored exclusively in compactus-style shelving to ensure available space is used to the fullest extent possible.

The M5 facility was designed to specifications developed by us, and the design and construction was project-managed by an external partner, APP Corporation. The new facility provides 776m² of collection storage space over four vaults which contain a total of 8.4km of shelving. It will primarily be used to store original and/or best quality colour preservation film material that requires stable storage temperatures of 4°C or less to protect it from colour-fade. Humidity is also controlled at approximately 35% to protect film material from mould growth.

Following the completion of the facility, work immediately began to relocate the entire preservation colour film collection to the new site. In less than four months, more than 50 000 film cans were transported and re-shelved at the new facility. Following this relocation work, a total of 463m² of storage space remains for future collection growth. The facility also contains a server room which will provide backup for the main computer servers at our headquarters building in Acton.

The successful completion of the M5 project was a tribute to the ability of our staff to work collaboratively – both internally and with external partners – to achieve a major goal. This new facility should enable us to continue to collect and store collection material to best-practice standards for many years to come.

TELEVISION PRESERVATION

The obsolescence of analogue video formats and our ability to digitise them before content is lost remains a challenge. We continue to investigate opportunities to use external duplication facilities to accelerate this preservation effort.

Following are highlights of our television preservation efforts:

- *The Young Doctors*, episodes from 1976, 1978 and 1983 (Reg Grundy Productions)
- *Class of 74*, episodes from 1974 (Grundy Television)
- *The Comedy Company*, episodes from 1988 (Network Ten)
- *You've Got to be Joking*, episodes from 1987 (Network Ten)
- *Good Morning Australia*, episodes from 1981 (Network Ten)
- *Wheel of Fortune*, episodes from the 1980s (Grundy Television)
- *Number 96*, episodes from 1975 (Cash Harmon Television)
- *Totally Wild*, episodes from 1992 (Network Ten)
- *Young Talent Time*, episodes from 1986 (Lewis Young Productions)
- *The Movie Show*, episodes from 1991 (SBS)
- *Penguin Awards* (Nine Network, 1983–85)
- *Women in Australian Rock and Roll* (Metro Screen, 1984)
- *The Sullivans*, episodes from 1982 (Crawford Productions)
- *Neighbours*, episodes from 1985 (Grundy Television)
- *The Don Lane Show*, episodes from 1982 (Nine Network)
- video clips for *Mental as Anything*, *Midnight Oil*, *Split Enz*, *Skyhooks* and *Jo Jo Zep and the Falcons*.

RECORDED SOUND PRESERVATION

We preserve a wide variety of audio formats, from very early sound recordings on cylinders to contemporary born-digital media and everything in between, such as wire recordings, vinyl records and reel-to-reel tape.

The deployment of new equipment, automated workflows and the diversification of preservation across the NFSA has led to the preservation of a significant number of recorded sound titles this financial year.

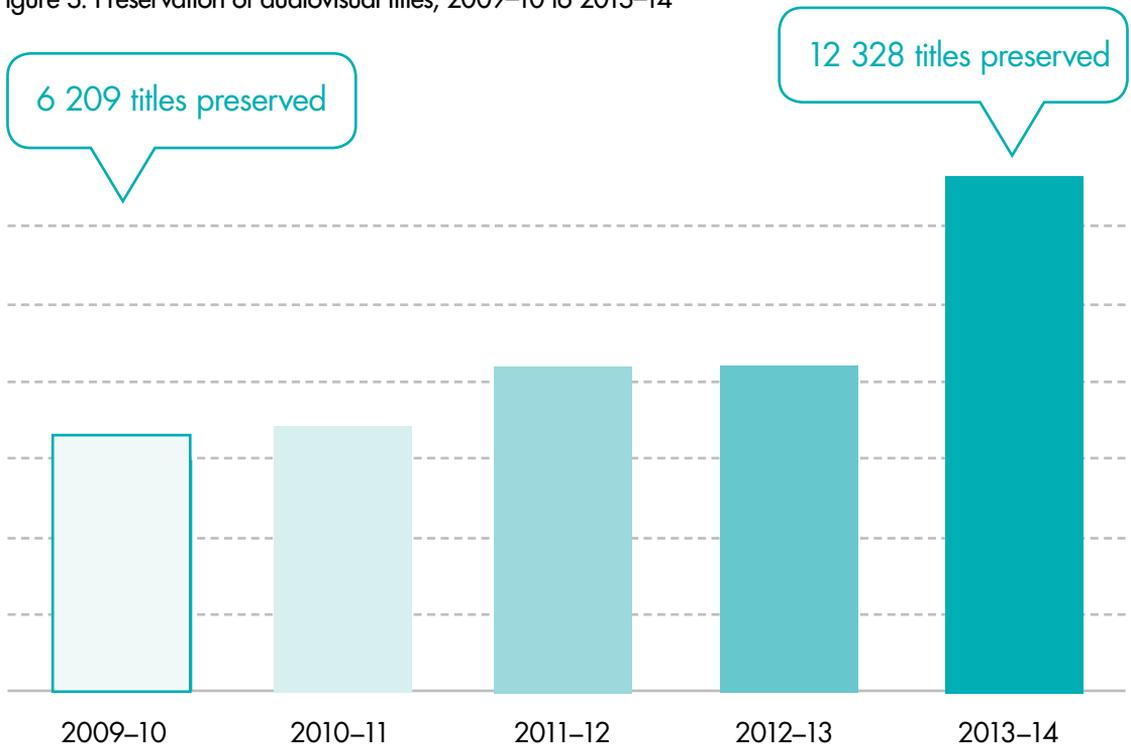
Our digital audio workstations are now at the end of their life so a lot of effort has been put into designing an upgrade of these preservation studios. Some of the items for this solution have already been purchased and it is expected that the remaining equipment and software will be purchased next financial year. This will not only protect us from the equipment failures that we have been experiencing but will also provide an opportunity for the multiple ingest of audio content.

Our audio specialists have also revived wax cylinder and lacquer disc recorders. This involved sourcing a range of ancillary items from our collection and from around the world.

Highlights for recorded sound involved preserving:

- a house recording of Axiom containing music by Brian Cadd and Glen Shorrock, two of Australia's most acknowledged songwriters. This tape holds the home recordings for what would become the band's second and final album, released in September 1971. The tape proved to be a complex job as it was recorded out of sync and required re-synchronisation
- 2SM Radio Station compilation tapes recorded on eight-track 1-inch tape. Each track holds almost an hour of news bulletins and interviews from Australia and around the world. News items include Cyclone Tracy, the NASA space program and the assassinations of John F Kennedy and Bobby Kennedy. This job was the first project to test a multiple track ingest workflow using Pro Tools, allowing all eight tracks to be recorded simultaneously
- a tribute to Gallipoli's last Anzac, Alec Campbell, who died in 2002 aged 103. Actor Bud Tingwell and Sir Peter Cosgrove pay tribute on this recording
- the 2SM *Concert of the Decade* series (1970–1985) which featured international and local artists such as Joe Cocker, Elton John, Rod Stewart, Little River Band, Dragon, Cold Chisel and Daddy Cool. Many of the tapes suffered from severe hydrolysis (deterioration of the magnetic tape binders due to the absorption of moisture) and spent several weeks in the environmental chamber to make playback possible
- completed tapes from the *16th International Ornithological Congress* (1974) series. The tapes consist of field recordings of Australian birds and were of great interest to visiting delegates from CSIRO attending the Australasian Sound Recordings Association conference in October 2013
- the *Pied Piper* (1950) radio series, recorded in front of a live audience. The presenter, Keith Smith, travelled the Australian countryside interviewing families (predominately children)
- Peter Sullivan's *Kelvin Condren* (1984), a remake of Bob Dylan's *Hurricane* (1975). Kelvin Condren was a young Aboriginal man wrongly imprisoned for the murder of a woman in Mt Isa in 1984. He was found to be not guilty and released in 1990
- late 1990s episodes of the *Gaywaves* (1979–2005) radio series, including *Give Your Love to a Cowboy Man*, *Only Heaven Knows* and *Gays in the Media*
- *Deadly Sounds*, episode 228, featuring an interview with the Aboriginal band Tiddas about their experiences touring the United States
- a series of interviews by Melbourne radio and television presenter, Binny Lum (see the case study on page 23)
- *Cinesound Review 1704. Special. That Mersey Sound: Beatles at the Stadium* (Cinesound Movietone Productions, Australia, 1964), restored for digital screening
- *Australian Made* (John McLean, Australia, 1987), featuring live performances by INXS, Jimmy Barnes and The Divinyls
- a 12-inch disc of The Beatles' Australian tour interviews, *The Beatles Talk Downunder* (1981)
- 10-inch shellac discs containing war-related themes and songs, including *Somewhere a Voice is Calling*, *Australia will be There*, *Boys of the Dardanelles* and *Turkish Patrol*
- black wax cylinders of Billy Williams songs, including *If I Could Only Find a Key*, *It Jolly Well Serves You Right*, *I've Got a Lover up in Scotland*, *My Girl from London Town*, *I Must Go Home Tonight*, *I Wish You Were You* and *I Wish it Were Sunday Night*
- a series of shellac discs containing Winston Churchill's speech, *This Was Their Finest Hour*, in which he outlines the duties and sacrifices of all the armed forces and allied commitment during World War II
- wire recordings, including parts of *The Asca Show* (1954) featuring performances by Josephine Hall and Walter Kingsley
- a commentary by the film director, Philippe Mora, about his donated home movies.

Figure 3: Preservation of audiovisual titles, 2009–10 to 2013–14

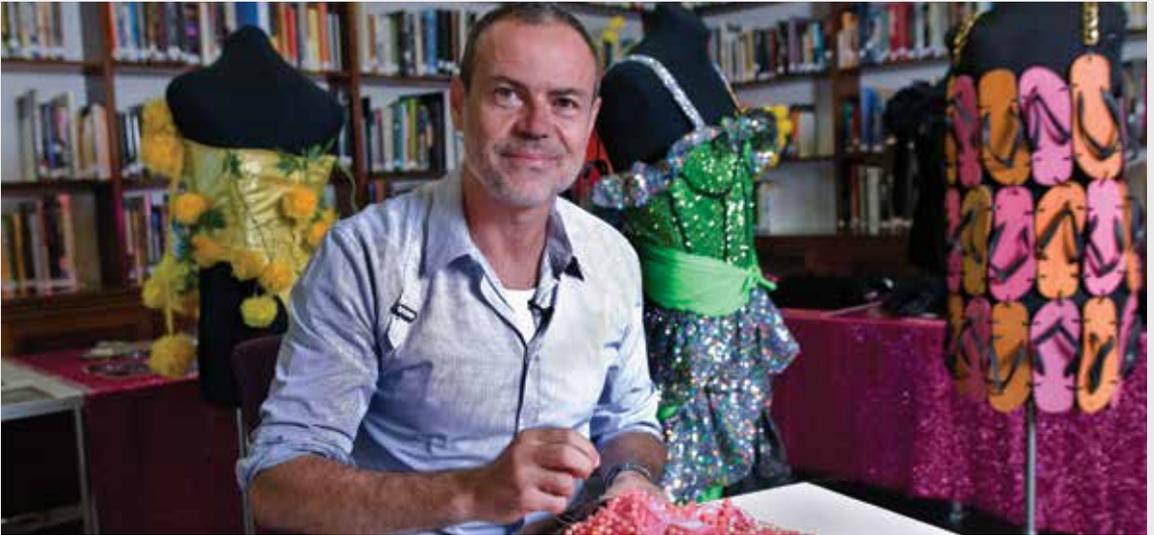


DOCUMENTS AND ARTEFACTS PRESERVATION

New equipment and systems have had an impressive impact on the speed of still image preservation, with output this year almost double the expected target. We have also increased the permanent staffing base in the Still Image Preservation team in response to growing demand. This has led to the preservation of an increased number of posters, scrapbooks, costumes, glass slides and production images that have subsequently been used for a variety of exhibitions, online presentation and publications.

Following are highlights of documents and artefacts preservation:

- eleven costumes from *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliott, Australia, 1994) were prepared and photographed to celebrate the film's 20th anniversary. The costumes were displayed at the NFSA as part of a presentation by the film's costume designer, Tim Chappel. Images of the costumes were also widely used by the media to promote the event and we have used one of these images for the cover of this Annual Report
- Midnight Oil stage banners and Sorry Suits were prepared for an exhibition about the band at the Manly Art Gallery
- memorabilia of Smoky Dawson was digitised and accessioned
- glass slides of John Bunyan and scenes from *The Pilgrim's Progress* (1915) were digitised. *The Pilgrim's Progress from this World to that which is to Come; Delivered under the Similitude of a Dream* is a Christian allegory written by John Bunyan and published in February 1678. It is regarded as one of the most significant works of religious English literature. The slides produced to illustrate this were used in an evangelist lecture tour by David Peden, c1915
- ten images were digitally manipulated to simulate hand-colouring from the film, *Melbourne Cup 1896* (Marius Sestier, Australia, 1896). The images were used in an NFSA blog illustrating Melbourne Cup fashions
- glass slides from the Alan Anderson collection featuring scenes from Gallipoli and Egypt taken during World War I were digitised, including several that were intricately hand-coloured. (see the case study on page 14)



Tim Chappel doing minor repairs to the Priscilla costumes

Priscilla turns 20

The Adventures of Priscilla, Queen of the Desert (Stephan Elliott, Australia, 1994) erupted onto the screen 20 years ago, its style and substance setting the world abuzz. In the intervening years, we have built up a notable collection of not only the preserved film itself, along with formal documentation, but also examples of the amazing costumes and props. There are many wonderful items to be celebrated as part of our unique cinema presence.

In what became a labour of love for us, the idea of a 20th birthday celebration took shape as the new year unfolded. Staff from across the archive became involved in sourcing display items from the national audiovisual collection, ensuring they were conserved and exhibition-ready. Other staff engaged with producer, Rebel Penfold-Russell, and costume designer, Tim Chappel, to develop the idea of turning a screening and an exhibition into a fully-fledged special event.

The celebration, which took place in February 2014, eventually included Tranny Bingo in the courtyard, a live conversation with special guest, Tim Chappel (with his costumes), and the opportunity to get up close (but not too close!) to some of the iconic costumes themselves. Staff who hosted the event and the exhibit were met with a rapturous audience of Priscilla devotees from all walks of life.

The experience for us highlighted a number of key points, including dynamic ways to engage with an increasingly diverse audience. The fundamental magic and attraction of the national audiovisual collection is clear, and there are so many ways (old and new) to deliver it to the content-hungry and the curious at local, national and international levels.

We have created an online Priscilla presence to capitalise on all the work done to pull together the original event, and this will hopefully form a prototype for future multi-layered projects relating to many more aspects of the national audiovisual collection. The opportunity to consolidate a close relationship with the film's producer and costume designer was an enormous bonus and has already led to new connections and ideas for future events. All of this helps us to be relevant and dynamic in an ever-changing audiovisual environment.

SHARING EXPERTISE

For over two decades we have provided consultancies and training in technical 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 International Federation of Film Archives and the South East Asia Pacific Audio-Visual Archives Association. We also have representatives on technical and other committees for the International Sound and Audiovisual Archives and Association of Moving Image Archives. Our staff have also contributed to the development of standards for the International Organization for Standardization (ISO) regarding 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. It is hoped the delivery of a set of preservation strategies for the industry will develop closer ties between stakeholders in the Tamil and Australian film industries.

Other knowledge-sharing highlights included:

- providing a one-month internship at the NFSA for Kedsuda Jina of the Thai Film Archive
- providing advice to the Preus Museum in Norway regarding conservation treatments for a collection of pre-1900 nitrate negatives. Over the years the sheet film negatives had become tightly rolled and could not be unrolled for duplication without severe damage
- providing advice to the Wangka Maya Pilbara Aboriginal Language Centre regarding a preservation needs assessment for their audiovisual collection
- conducting the annual Community Heritage Grants program workshop which was held at the NFSA in October 2013. Participants from across Australia visited us for a morning workshop to discuss and observe audiovisual preservation
- providing ongoing support for Charles Sturt University's audiovisual archiving course
- providing advice to Walt Disney Studios regarding strategies to manage mould on films as part of their planned move into a new storage facility
- presenting a webinar on the use of case studies for audiovisual preservation training. The webinar was hosted by PrestoCentre, a membership-driven organisation that brings together a global community of stakeholders in the field of audiovisual digitisation and digital preservation.

SHARING THE COLLECTION

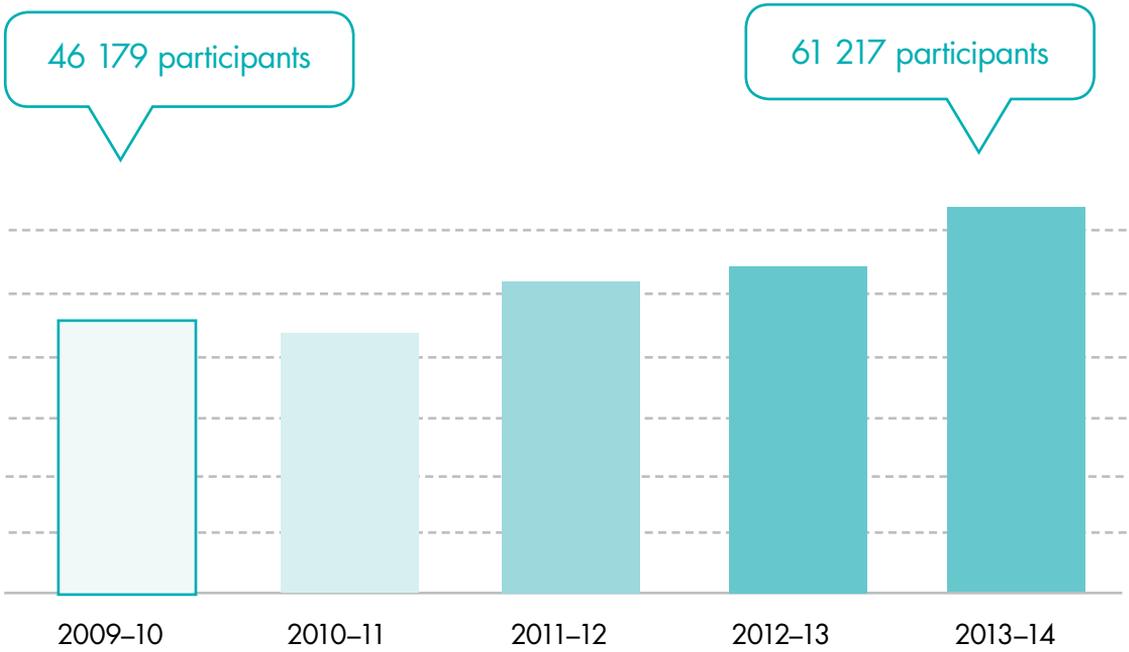
Our objective is to make the national audiovisual collection available to the widest possible cross-section of the Australian public. We provide an extensive range of interactive, meaningful, exciting and engaging experiences through:

- curating exhibitions and presentation of works and items from the national audiovisual collection onsite, on tour, and online
- interpreting works, documents and artefacts from the national audiovisual collection, and creating resources to share this information
- actively supporting the cultural sector, the education sector and the creative industries in the creation of new works and knowledge resources.

Our touring programs reach audiences of tens of thousands across the nation, from state capitals to the most remote communities. We have state access centres based in the state libraries and at the Australian Mediatheque at the Australian Centre for the Moving Image in Melbourne. Through these centres and our online resources we support access to the collection for all Australians, and for researchers, creatives and enthusiasts worldwide.

A key priority for 2014–15 is the development and delivery of a renewed suite of NFSA audience engagement programs, including technology-enabled education and outreach models.

Figure 4: People participating in public programs, 2009–10 to 2013–14

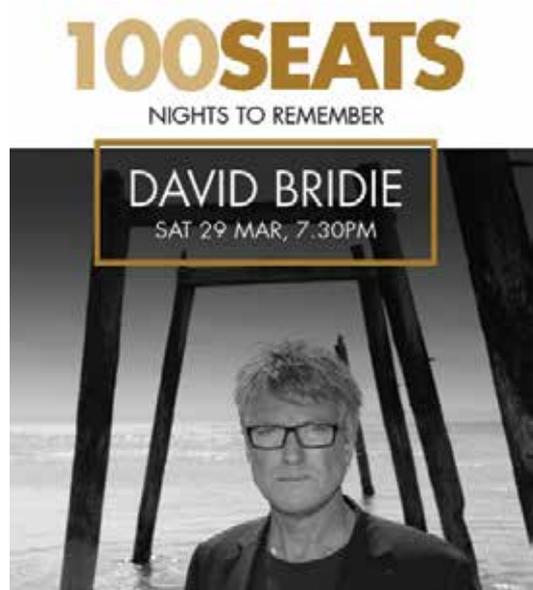


PUBLIC PROGRAMS

In 2013–14 a total of 61 217 people participated in our public programs, exceeding our target. 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. The Art of Sound events helped us achieve high audience numbers for our public programs this year (see page 37)

Table 12: Public and school programs

PBS performance indicator	Target 2013–14	Result 2013–14
Number of people participating in public programs	36 000	61 217
Number of students participating in school programs	44 500	43 905



100 Seats, David Bridie event, March 2014

ENGAGING WITH REGIONAL AUDIENCES

Big Screen

Now running for 13 years, our Big Screen program tours contemporary, classic and archival Australian films and shares the national audiovisual collection with regional communities. In 2013–14 Big Screen toured to 30 locations with films seen by 13 616 people across Australia. As in previous years, Big Screen festivals occurred in every state and territory in Australia, except the ACT. Appendix 5 has the full listing, but locations included:

- Cairns, Bundaberg, Mission Beach, Babinda, Longreach and Tully (QLD)
- Kununurra, Broome and Burringurrah and Gascoyne River (WA)
- Mount Gambier (SA)
- Mildura, Charlton, Traralgon, Ouyen, Cann River and Mallacoota (VIC)
- Burnie (TAS)
- Darwin (NT)
- Murwillumbah, Tarcutta, Broken Hill, and Leeton (NSW).

Special guests at festivals and screenings add value and sparkle to the Big Screen experience and a buzz to festival opening nights. Our guests also provide regional audiences with the opportunity to engage and speak with screen industry professionals, as they conduct question-and-answer sessions, introduce films and mingle with audiences.

Special guests this year included:

- Aaron Pederson, television, stage and screen actor, who introduced *Mystery Road* (Ivan Sen, Australia, 2013) to an opening night audience in Broken Hill
- John Wood, stage and screen actor, who thrilled Queensland audiences in Nanango and Blackbutt when he introduced *Backyard Ashes* (Mark Greentell, Australia, 2013) and short film *Waiting for Robbo* (Simon Weaving, Australia, 2011)
- Hunter Page-Lochard, Indigenous actor and dancer, who introduced new film *Around the Block* (Sarah Spillane, Australia, 2013) to Deckchair Cinema audiences in Darwin
- Kath Shelper, producer of *The Darkside* (Warwick Thornton, Australia, 2013) who introduced the film in Murwillumbah in February

- Paul Mercurio, television and screen actor, who introduced *Strictly Ballroom* (Baz Luhrmann, Australia, 1992) and conducted an engaging Q&A session at the historic Sun Pictures cinema in Broome in September (which led to the recording of an NFSA oral history with Paul).

In 2013–14, Big Screen continued showcasing beautifully restored films from the Corrick Collection at many festivals. These early silent films were designed to be accompanied by live music, giving us the opportunity to work with local musicians to provide original scores to these silent gems. The Corrick Collection delighted audiences in locations such as Mildura and Cairns.

Big Screen continued to screen new and award-winning Australian films such as *Tracks* (John Curran, Australia, 2013), *The Rocket* (Kim Mordaunt, Australia/Laos/Thailand, 2013), *The Railway Man* (Jonathan Teplitzky, Australia/UK/Switzerland, 2013), *The Darkside* (Warwick Thornton, Australia, 2013) and *The Turning* (Australia, 2013). Earlier films also featured, such as Australian cinema advertisements from the 1920s, and restored footage from *The Naming of the Federal Capital of Australia* (Raymond Longford, Australia, 1913), in celebration of the centenary of Canberra.

Our programs this year included films from some of the regions we visited, such as home movies shot in Mallacoota in the 1960s and several clips from the Gippsland area from the 1920s onwards. These can now be seen in the Australian Mediatheque. Finally, Big Screen screened several short film packages in various locations.

Big Screen will tour regional Australia for the rest of 2014, winding up its festivals and screenings at the end of the year. In 2015 we will roll out new programs and activities in regional and rural Australia, showcasing the national audiovisual collection.

Black Screen

Our Black Screen program continues to provide free community access to contemporary short films and documentaries by Indigenous directors, producers and screenwriters, and special screenings in locations around Australia. We received many requests from around the country each month, and the service is in high demand as part of an ever-increasing awareness and demand for Indigenous stories and films.

Screenings of Black Screen films are often held as part of community events, celebrations and festivals in regional and remote areas, such as NAIDOC Week, Sorry Day and National Reconciliation Week. Attendances at Black Screen for 2013–14 were 11 161 people at 211 events.

During NAIDOC Week 2013, Black Screen provided content for 69 locations to a combined audience of 5 593 people. *The Sapphires* (Warwick Thornton, Australia, 2012) continued to be a popular feature choice to accompany Black Screen shorts this year, as well as *Satellite Boy* (Catriona McKenzie, Australia, 2012) and John Pilger's latest documentary, *Utopia* (John Pilger, UK, 2014).

Black Screen also delivered a screening tour of remote communities in northern WA, visiting Marble Bar, Newman, Roebourne and South Hedland, in partnership and with funding from ScreenWest. We screened features *Satellite Boy* (Catriona McKenzie, Australia, 2012) and *The Sapphires* (Warwick Thornton, Australia, 2012), as well as shorts *Blackbuster* (SF Tusa, Australia, 2012) and *Ace of Spades* (Dennis Simmons, Australia, 2012). We held barbeques before each screening, and the tour provided invaluable opportunities to build connections with Indigenous communities.

Festival screenings of restored films

Once we have preserved and restored a film, we develop a focused campaign to ensure that it reaches the widest possible audiences, nationally and internationally.

Following are some of this year's highlights:

- Restored films from the Corrick Collection have featured at the Pordenone Silent Film Festival, Italy, for the past six years. In October 2013 the Festival presented us with the Jean Mitry Film Preservation Award in recognition of our long-standing and successful preservation and restoration achievements. Films from the Corrick Collection were also screened at the National Folk Festival in Canberra in April 2014, and our new documentary, *The Marvellous Corricks* (NFSA, 2014), had a soft launch at the Museums Australia Conference in Launceston in May 2014.
- Highlights of the 2014 St Kilda Film Festival included two sessions presented by the NFSA at the Astor Theatre, St Kilda. *Ernest Singer Presents* was a tribute to pioneering home movie enthusiast, Ernest Singer, while *Back to the Sixties* featured two documentaries about the 1960s Australian pop scene.

The Art of Sound

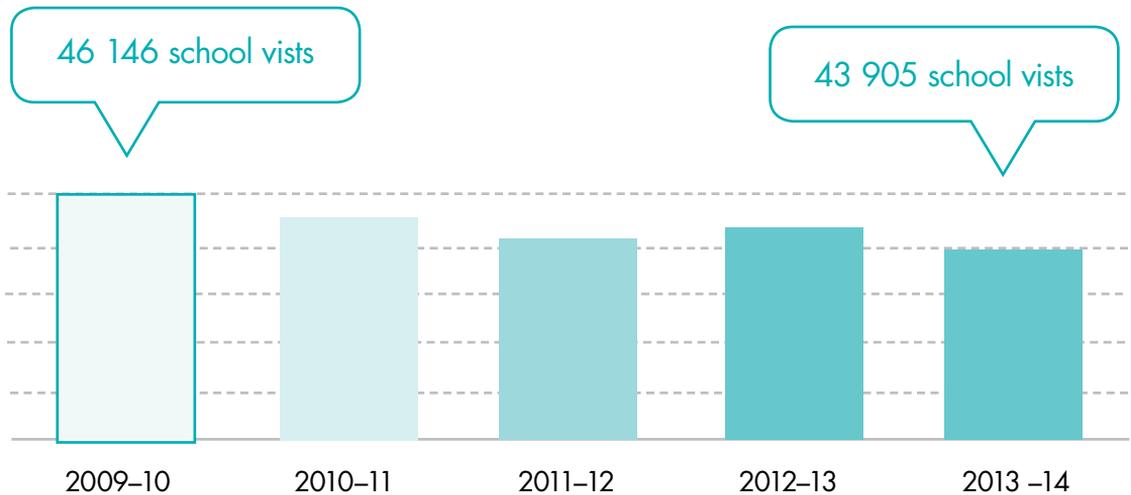
In 2013 we developed and piloted a new regional exhibition project – *The Art of Sound* – that curatorially combines sound recordings from the national audiovisual collection and artworks from regional gallery collections. The pilot exhibition was held in Grafton (NSW) in January 2013 and a follow-up was held in Cowaramup (WA) in collaboration with the Janet Holmes à Court collection and gallery. After the success of this pilot, we continued this project in 2013–14 with two more exhibitions. The first was at the Caboolture Regional Art Gallery (QLD) from October to December 2013, and the second was at the Burnie Regional Art Gallery (TAS) from May to June 2014.

The exhibitions are based on a 'sound palette' of 50 sound recordings selected from the national audiovisual collection. The palette represents the breadth and depth of the collection over 100 years of recorded sound in Australia: music of many genres, speeches and other spoken word recordings, and environmental and orchestral works. One of the key elements of the project is to increase awareness of – and access to – the collection in regional communities. For each exhibition, specialist sound equipment – sound 'dome' and ultrasonic speakers – are installed into the galleries. The curated sound recordings are then triggered and experienced in front of each curated artwork by visitors to the exhibitions, creating unique 'soundscapes' in each participating gallery.



Senior Curator Meg Labrum receiving the Jean Mitry Film Preservation Award on behalf of the NFSA in Pordenone, Italy

Figure 5: Students participating in school programs, 2009–10 to 2013–14



In June 2014 the total audiences for all four *The Art of Sound* exhibitions were approximately 14 350. There have also been a number of public programs and activities over the course of the exhibitions, including:

- four public curators' forums (one at each location)
- a number of schools programs and artist talks/presentations at Grafton, Caboolture and Burnie
- a creative collaboration with award-winning sound artist, Heinz Riegler, as part of the Caboolture exhibition, resulting in a new sound work for the collection – a re-imagining of one of the 'sound palette' works, *Billie Peach Parts 1 & 2* (1939).

We also delivered an additional forum in Burnie – *Sounds Intriguing* – in June, with a presentation by Heinz Riegler about his new work and live wax cylinder recordings, showcasing archival technology from the 19th century. In this way, *The Art of Sound* project and its associated public programs truly share the collection with regional audiences through the gallery partners, and help brand the NFSA as a 'living' archive.

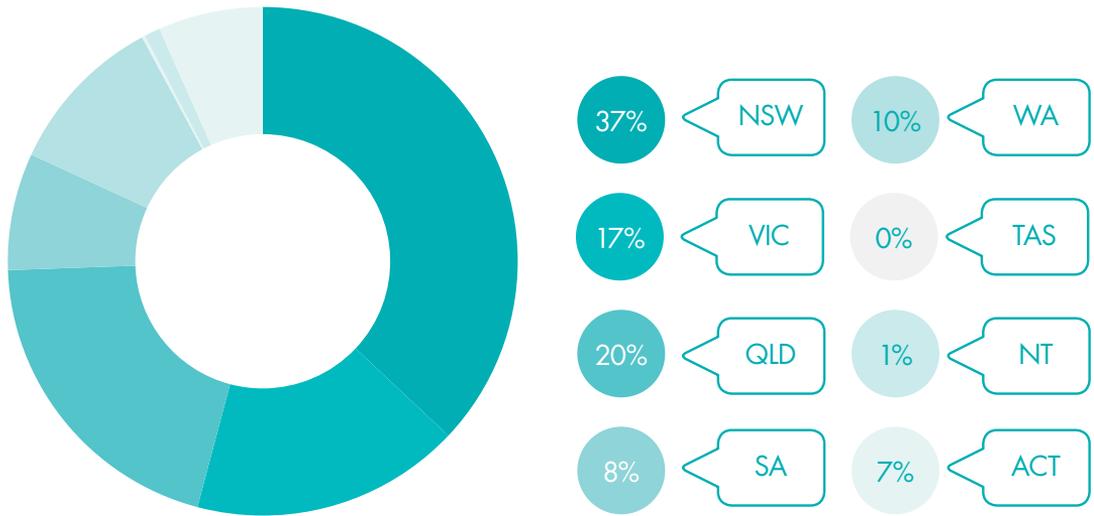
ENGAGING WITH STUDENTS

This year a total of 43 905 students participated in our school programs (see table 12), slightly below target. School Screen and NFSA Connects take the national audiovisual collection to urban, regional and remote students, and our Canberra-based schools program provides onsite programs to visiting students.

Table 13: Student visits

PBS performance indicator	Target 2013–14	Result 2013–14
Number of onsite visits by pre-school students	50	0
Number of onsite visits by primary school students	25 000	21 692
Number of onsite visits by secondary school students	4 800	6 898
Number of onsite visits by post-secondary education students	150	566
Total number of onsite visits by students as part of an organised educational group	30 000	29 156

Figure 6: Percentage of school bookings per state 2013–14



School Screen

In 2013–14 School Screen programs were attended by 13 456 students from schools in 29 locations around the country.

School Screen provides free screenings of Australian feature films, shorts and documentaries for school students and their teachers in local cinemas and other venues around Australia. The program is a dynamic resource for teachers to entertain and engage students in a range of curriculum and learning areas. For localities where there is no local cinema, the program offers a comprehensive DVD library of Australian film for teachers to use in the classroom. School Screen liaises closely with schools, teachers and state Departments of Education in areas all around Australia to provide access to engaging and relevant screen content for students.

After nine years and over 180 000 students participating in its screenings, the School Screen program wound up its regional screenings at the end of June 2014. In 2015 new education programs in regional and rural Australia and Canberra will be introduced, showcasing the national audiovisual collection and engaging with the new Australian Curriculum.

NFSA Connects

Aligned with School Screen is the NFSA Connects program, a video-conference-based initiative that delivers live Q&A-style events to students all over the country. Students nationally connect directly with screen and sound industry professionals – directors, producers, actors and musicians – and ask questions of them that are immediately relevant to their studies and the Australian Curriculum.

In November 2013, Professor Chris Turney connected with 1 077 primary and high school students over two days. Chris is a Professor of Climate Change at the University of New South Wales, an explorer and writer who has been to Antarctica three times. He led an Australian Antarctic Expedition which aimed to follow Sir Douglas Mawson’s 1912 route and document the changes in the environment since that time.

Four sessions were held, in association with our technology partner, Electroboard. Chris sparked the interest of students who have been studying Antarctica, offering his personal experience of the environment, telling the history of the expeditions to date, and explaining why scientists continue to explore a part of our planet that is so remote and hostile.

Canberra educational programs

Our popular Canberra-based schools program interprets Australia's rich and diverse audiovisual history and the social, political, environmental and cultural heritage it reflects. This program also introduces students to the essential work we do to develop, preserve and share the national audiovisual collection.

A total of 29 156 students from across Australia enjoyed live presentations in our newly refurbished theatrette and tours of our permanent gallery. This number is only marginally under our target for visits by students for 2013–14.

We continued to develop our video-conferencing program in partnership with Questacon. Our co-developed presentation *Let's get animated...with science!* examined animation from the perspectives of film history and the science behind animation. We delivered 18 sessions to 536 students and 24 teachers from eight NSW and Victorian schools during the year.

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. We acquired a selection of the final works for the national audiovisual collection. We also provided an induction for students from the ANU Research School of Humanities and the Arts, and the College of Arts and Social Sciences.

We continue to support the NFSA/Charles Sturt University post-graduate audiovisual archiving course through direct tutoring by senior curatorial and preservation staff.

CANBERRA PUBLIC PROGRAMS AND EVENTS

In August 2013, and in partnership with ABC Arts, we hosted a major workshop and forum in Canberra examining the opportunities and implications of digital technologies on cultural and collecting institutions. The 'Digitise or perish' workshop (see the case study on page 41) was attended by a number of directors and executive staff from the national cultural institutions. A public forum was attended by more than 100 people at Parliament House. Our invited guests, Rick Prelinger (Prelinger Archives, United States) and Paula Le Dieu (Senior Director, Mozilla), facilitated the workshop and participated as panelists in the forum, along with a number of heads of national collecting institutions.



Our CEO, Michael Loebenstein, at the 'Digitise or perish' workshop



Paula Le Dieu and Rick Prelinger

Digitise or perish

In the ‘Digitise or perish’ discussion forum held at Parliament House in August 2013 we, along with ABC Arts, explored the challenges and opportunities that cultural institutions face in the digital age.

The discussion was led by our Chief Executive Officer, Michael Loebenstein; ABC Television Head of Arts, Katrina Sedgwick; and two international guests: Rick Prelinger, from San Francisco, USA – curator, director and co-founder of the Prelinger Library and the Internet Archive (archive.org) – and Paula Le Dieu from London, UK, former Director of the BBC’s Creative Archive project, now Digital Director at Mozilla.

For many years, our national collective memory – preserved in archive, museum and library collections – has largely been unavailable to the public due to its fragility and sheer volume. Now, the digital economy promises to unlock these treasures.

At the forum, Rick Prelinger said, “If we see archives as a birthplace rather than a mortuary, we can imagine a new lifecycle for archival material that begins on accessioning”. He said an accessible archive would need to:

- treat access as a key part of its mission, not an afterthought, and reconfigure its workflows to expand access and use

- limit access to collections only as required by law, respect, custom and unavoidable constraint
- make materials available before they are requested
- measure value by consumptive use
- collaborate with museums, libraries, non-traditional institutions and individuals
- carefully assess commercial partnerships
- seek out new users
- bring archives into the community and the community into the archives
- see archival activity as a civic function
- build transactional spaces.

Paula Le Dieu said that the question of relevance is key to how we think about public cultural and media organisations. “If they aren’t online”, she said, “then young people aren’t just ignoring them – they simply don’t know they exist.”

The panel discussed how our cultural institutions can harness this digital potential and what models can best maximise access in this new transactional world. The panel also explored the sector’s financial constraints and copyright restrictions, the role it plays in the national curriculum, and the potential offered by partnerships with private entities.

Table 14: Onsite and offsite visits

PBS performance indicator	Target 2013–14	Result 2013–14
Number of paid onsite visits	20 000	20 084
Number of unpaid onsite visits	86 000	106 783
Percentage of the total collection available to the public on display	<1%	0.04%
Percentage of the total collection available to the public on tour	<1%	0.01%
Number of off-site visits to the organisation	36 000	119 169

Other events included:

- *Confronting the Act of Killing* (3 August 2013): a post-screening panel from the fields of modern Indonesian history, culture, film and genocide studies, as well as those with memories of the events of 1965
- *Urthboy* (25 October 2013): performance and public conversation with one of Australia's pre-eminent hip-hop artists
- Markus Popp (9 November 2013): performance by this renowned German electronic musician
- Tony Buckley (9 December 2013): presentation by one of Australia's foremost feature producers and editors at a 'Friends of the NFSA' event
- *Now Hear This* (10 December 2013): an evening of storytelling in partnership with 666 ABC Canberra
- *Priscilla: 20 Years Young* (28 February 2014): sold-out evening of presentations, cabaret and an open-air screening with special guest, Academy Award-winning costume designer, Tim Chappel, to celebrate the 20th anniversary of *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliott, Australia, 1994)
- *Indigenous Voices – Stiff Gins* (21 March 2014): performance and public conversation with one of Australia's pre-eminent Indigenous musical duos
- *100 Seats – David Bridie* (29 March 2014): performance and public conversation with one of Australia's esteemed songwriters and performers

- regular Vinyl Lounge sessions where members of the public are encouraged to bring along their LPs to be played in our theatrette alongside vinyl classics from the national audiovisual collection
- a diverse suite of occasional talks by participants in the NFSA's scholars and artists research fellowship program
- our popular school holiday program enjoyed by children, parents and carers who engage with activities that interpret the NFSA collection.

We continued to develop and present exhibitions and displays in our permanent gallery, our temporary spaces, for events and in interstate locations. These included:

- 'CineCity Canberra: 1913–2013' (March – November 2013), our Centenary of Canberra exhibition
- 'On Location: Canberra' (May – August 2013), exploring Canberra's local film industry
- 'Sound Check' (September – January 2014), celebrating the live music scene in Canberra
- 'From A Sunday Too Far Away: 40th Anniversary of the South Australian Film Corporation' (January – December 2014), a condensed reproduction of the photographic exhibition first seen at the Flinders University Art Museum City Gallery
- 'Telling the World: Bert Ives – Pioneer of Australia's Documentary Heritage' (February – March 2014), a travelling exhibition to the State Library of South Australia
- 'Black and Deadly' and 'The Sapphires' (March – December 2014), about Indigenous women in music
- 'Praxinoscope' (March – December 2014), an early 'living pictures' animation device made by the German toy manufacturer, Ernst Plank.



Audio Operator, Gerry O'Neill, preparing to record Stiff Gins onto a wax cylinder

Bringing wax back

In early 2013 the Indigenous musical duo Stiff Gins (Nardi Simpson and Kaleena Briggs) approached our Senior Curator of Indigenous Collections, Peter White, asking about the possibility of recording a wax cylinder. The Stiff Gins had come across the cylinder recordings made in the early 20th century by Tasmanian Aboriginal woman, Fanny Cochrane Smith. They were intrigued by the idea of making such a recording as part of their developmental work for a new show.

The NFSA archives equipment as well as recordings, and after some research it was decided that one of our Edison Standard D model phonographs could be used as a recording machine. This machine dates from around 1908, has a clockwork spring-powered motor, and was fitted with a reproducer head that could play back both two- and four-minute cylinders. However, we did not have a recorder head. Luckily, an international search uncovered a two-minute version which was purchased from the United States, and blank cylinders were sourced from the United Kingdom.

Recording on this kind of equipment is a purely mechanical process, with no electricity involved. The performer sings or plays down a metal horn and the energy of that sound is concentrated onto a thin circular mica disc in the recorder head. The vibrations of the disc move a thin glass rod which cuts the spiral groove in the cylinder.

On 4 September 2013 the Stiff Gins arrived at the NFSA to record their song. We had advised them of the two-minute time limit and they had composed a brand new song that was written in both Wiradjuri and Yuwaalaraay languages.

The Stiff Gins returned to the NFSA in March 2014 to celebrate their 15th 'birthday' with a special free performance in our theatrette. They joined Peter White as part of our new *Black Chat* program and looked back at the band's history, their own personal career highlights and what lies ahead. They also performed favourites from their discography, and recorded a brand new song using 19th century wax cylinder technology.

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. Arc is the centre of Canberra screen culture, and one of the major screen culture venues nationally. This past year marked the sixth year of Arc's operation, presenting an average of seven sessions per week to an audience of more than 20 000 people for 2013–14.

Arc continued to present many key national touring film festivals, including the:

- *Iranian Film Festival Australia*
- Jewish Film Foundation of Australia's *You Don't Have to be Jewish! Film Festival*
- *Human Rights Arts and Film Festival*
- *Australian Polish Film Festival*
- *Arab Film Festival* (in association with ICE Parramatta)
- *Canberra International Film Festival*.

Highlights included the:

- *Regional Intersections* festival of contemporary Southeast Asian cinema which returned in September 2013, continuing our partnership with the Australian National University
- Utopian Cinema series of programs, marking the Centenary of Canberra by exploring cinema that reflects and connects the social, political, aesthetic and idealistic foundations on which Canberra was made
- *What were we Thinking?* screenings of television and films from the 1970s–80s. This event was held as part of the *Enlighten* festival, in collaboration with the National Museum of Australia
- *Boulevard of Shadows* season, featuring French cinema of the 1930s and the origins of film noir, in collaboration with the Melbourne Cinematheque Inc
- *American Movie Treasure* series, in collaboration with the Embassy of the United States
- *Sounds on Sight* series, featuring the best in music documentaries and sound cinema
- Canberra premieres of new Australian features, including *Patrick* (Mark Hartley, Australia, 2013), *Fallout* (Lawrence Johnston, Australia, 2013), *Brindabellas* (Glen Ryan, Australia, 2014) and *The Darkside* (Warwick Thornton, Australia, 2013)

- first-release and classic re-release seasons of acclaimed international feature films, including *To The Wonder* (Terrence Malick, USA, 2012), *Wings* (William A Wellman, USA, 1927), *The Wicker Man* (Robin Hardy, UK, 1973), *Tess* (Roman Polanski, UK/US/France, 1980), *A Touch of Sin* (Jia Zhangke, China, 2013) and the 10-hour long *Decalogue* (Krzysztof Kieslowski, Poland, 1989)
- new programming initiative, *AnArchie Cinema*, a series of monthly micro-screenings that celebrate the cutting edges of moving image experimentation and the eccentric moments that lurk in sponsored, educational and industrial documentaries
- *Cult of Arc*, featuring the less familiar titles held in our collection
- *spArc*, a monthly family screening program.

The Arc cinema program will wind back its regular programming in September 2014. As part of an extensive redevelopment of our public programs and Acton facilities, we will be developing a new curatorial model and program schedule for our Acton headquarters venues in 2014–15.

Our decision to re-imagine our suite of visitor engagement activities will also lead to the closure of our shop and public access to our library from August 2014. We will consider alternative uses for these heritage spaces, as well as for the current exhibition gallery, which will be closed down for redevelopment later in 2014. In line with our key principles for engagement, and considering the diversity of visitor experience programs available to audiences in the ACT, we seek to formulate a sustainable and unique visitor experience over the forward years.

Our online shop (shop.nfsa.gov.au) will continue to sell a large range of Australian films, documentaries and educational titles as well as a selection of international films on DVD. It also sells CDs, books, posters, t-shirts and gift items.

Australian Mediatheque

The Australian Mediatheque is our collaboration with the Australian Centre for the Moving Image (ACMI). It provides a doorway into the nation's audiovisual collections: the richly diverse collection held by the NFSA, and ACMI's collection which explores the moving image in all its forms. The Australian Mediatheque also showcases work from content partners, including Australia's television networks, screen culture bodies and film schools. The Australian Mediatheque continues to draw high visitor numbers, with 22 788 people visiting the centre in 2013–14.

The Australian Mediatheque is located at ACMI in Federation Square, Melbourne, and also online at acmi.net.au/australian_mediatheque.

NFSA Online

Through our website and social media channels we continue to publish collection items, research papers, 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 2013–14 there were 1 573 461 visits to our website and 7 365 633 page views. We have also reached our target in relation to the percentage of the total collection available to the public online, with a total of 23 537 items now online. This includes 16 435 collection items available through our Search the Collection database and 2 180 on *australianscreen online*.

Table 15: Online visits

PBS performance indicator	Target 2013–14	Result 2013–14
Number of visits to the organisation's website	1 100 000	1 573 461
Number of page views on the organisation's website	3 000 000	7 365 633
Percentage of the total collection available to the public online	<1%	1.14%

Page views of our social media sites totalled 1 783 578 and included our channels on Facebook, YouTube, Flickr and SoundCloud. We successfully crowd-sourced information from our blog, Facebook and Flickr audiences to help us identify 60 photographic 'waifs and strays' from the national audiovisual collection, including *The Wedding of Lili Marlene* (Arthur Crabtree, UK, 1953),

Snapshot

Refurbished theatrette wins award



In October 2013 one of Australia's most eminent hip-hop artists – Urthboy – made a very special appearance at our headquarters in Canberra to launch our newly refurbished theatrette. Urthboy gave a talk, a presentation and a performance around his conceptual approach to music, supported by his collaborator and producer, Countbounce.

The theatrette is located in our heritage-listed art deco building. In 2013 it underwent a major refurbishment, including a larger stage, new seating design and new audiovisual technology. The refurbished 114-seat theatrette is now an intimate option for screenings, live performances, conferences, lectures and break-out sessions. It also allows us to stream high-definition content to any venue in the world.

In June 2014 the Master Builders and Cbus Excellence in Building Awards were held in Canberra. It was very rewarding for the staff involved in the refurbishment to discover that our theatrette was the winner in the Commercial Heritage Restoration or Refurbishment category.

The Heart Within (David Eady, UK, 1957) and Australian locations used in the McDonagh sisters' films of the 1920s and 30s.

Following are some online highlights for 2013–14:

- 140 recordings made by television and radio personality Binny Lum in the 1950s and 60s were shared via our SoundCloud channel. They included Binny's interviews with The Beatles, Barbra Streisand, Fred Astaire, Dame Joan Sutherland and many more. These recordings had not been heard for 60 years and had never before been made available in full (see the case study on page 23)
- sports fans rejoiced when we preserved and shared on YouTube rare colour footage of AFL legend, John Coleman, shot only months before his untimely retirement in 1954
- in collaboration with the Australian National Maritime Museum, we invited young musicians to score a silent film clip about Australia's first naval victory – *HMAS Sydney's* sinking of the German raider, *SMS Emden*, in 1914. We announced Shana Tiang to be the winner of the *Test of War* competition on 27 June 2014 and her winning entry will be included in the museum's touring exhibition, *War at Sea – the Navy in World War I*. See the case study on page 47
- we marked the passing of industry figures Wendy Hughes, Doc Neeson and David Hannay, with the publication of their full oral history interviews. We also produced short oral history interviews with some of this year's high-profile personalities (including Liz Hayes, George Negus, Sandra Sully, John Jarratt, Andrew Denton, Emile Sherman) for publication on YouTube
- we profiled Australian filmmakers on *australianscreen online*, including Jane Campion, Rob Connolly, Frank Hurley, Jan Chapman and the McDonagh sisters. We also profiled the Indigenous actor, David Gulpilil, and published essays on Australian Ethnographic Film, Prisons on Film and 75 years of Australian Film Comedy
- new voices brought 19th century sound recording technology to life when Stiff Gins, The Basics and Keith Potger of The Seekers all recorded wax cylinders at the NFSA

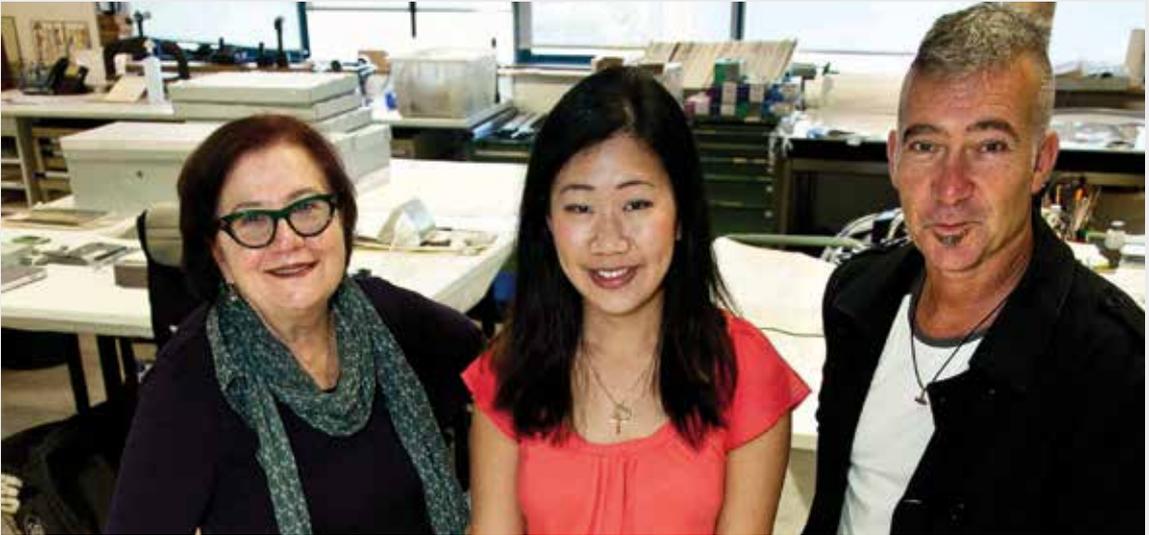
- to coincide with the Australian Cinematographers' Society awards, we talked with the 2010–2013 winners of the NFSA–ACS John Leake OAM ACS Award for Emerging Cinematographer, and profiled the 2014 honouree
- fifty years after the 1963–64 summer of surf music, we published newsreels, videos, images and audio recordings of the hits of the era
- we published clips and curatorial perspectives about significant Australian film and television titles on *australianscreen online*, including *Go Back to Where You Came From* (Cordell Jigsaw Productions, 2011), *Mao's Last Dancer* (Bruce Beresford, Australia, 2009), *Mr Squiggle and Friends* (ABC, 1959–2001), *Play School* (ABC, 1966–current), *Rats in the Ranks* (Robin Anderson and Bob Connolly, 1996), *Razorback* (Russell Mulcahy, Australia, 1984), *Snowtown* (Justin Kurzel, Australia, 2010) and *Wheel of Fortune* (Grundy Entertainment, 1981–2006)
- our commemorative blog to mark the centenary of Hector Crawford's birth featured audio and video oral history interviews, galleries of images and documents, and attracted many reminiscences from his associates at Crawford Productions.

Research papers published online during the year included:

- 'Women and Leadership in a Century of Australian Democracy', by Chris Arneil, Bronwyn Coupe, Tenille Hands, Jennifer Coombes, Frances Baldwin, Maryanne Doyle, Helen Tully and Gayle Lake
- 'West Australian Performing Arts in the NFSA Collection', by Professor Anna Haebich.



Keith Potger, of The Seekers, records a wax cylinder



'Test of War' competition winner, Shana Tiang, with NFSA Acting General Manager, Jane Cruickshank, and Australian National Maritime Museum Curator, Stephen Gapps

Naval battle inspires young composers

In March 2014, in association with the Australian National Maritime Museum (ANMM), we invited young composers to create a soundtrack for a 1928 silent film directed by Ken G Hall. The subject of the film was Australia's first naval battle in World War I: the battle of *HMAS Sydney* and German raider *SMS Emden*. Young composers aged 18–26 were asked to find inspiration in Australia's naval history and create a composition for a five-minute clip of the film, reflecting the mood and drama of the original cinematography.

We were impressed by the response to this competition, as well as the talent and potential demonstrated by all participants. It is very rewarding to see that the national audiovisual collection continues to inspire young generations to interpret its stories and create new artistic works.

Eighteen entries were received and assessed by three judges: ANMM exhibition curator, Dr Stephen Gapps; NFSA Sound Archivist, Bronwyn Murphy; and award-winning screen composer, Antony Partos. The winner of the 'Test of War' young composers national competition, announced in June 2014, was Shana Tiang.

Antony Partos said, 'Shana's work stood out, as it best engaged with the emotion and drama of the images. It did so in a way that was contemporary, but simultaneously did not draw undue attention to itself.

'Her score helped frame and pace the storytelling – highlighting sections without being overt. It was a joy to listen to how every composer distinctly interpreted the film, but Shana's score was the one that seemed to best gel, leaving an emotional imprint.'

Shana's soundtrack, together with the clip, will feature in the ANMM's exhibition, 'War at Sea – the Navy in WWI', when it opens at the museum in September 2014. The exhibition will tour nationally until 2018, taking Shana's work to hundreds of thousands of people across Australia. As the winner of the competition, Shana also received a Toshiba Portégé Ultrabook Tablet, valued at \$1 499.

We congratulate Shana and look forward to hearing her work at the exhibition.

ACCESSING THE NATIONAL AUDIOVISUAL COLLECTION

The 2013–14 year was another busy one, with more than 5 000 access enquiries received. In May 2014 we launched the Australian Women in Leadership online encyclopedia, the culmination of a partnership with the Australian Research Council and the University of Melbourne. We researched and contributed entries on significant women who shaped Australian film, music, television and radio, plus audio and moving image clips for our YouTube channel.

Table 16: Service delivery and feedback

PBS performance indicator	Target 2013–14	Result 2013–14
Service delivery requests responded to in accordance with the Service Charter obligations	90%	99%
Feedback records a high level of satisfaction regarding the quality of service delivery to researchers, donors and clients	95%	98%

We continue to provide access services for a number of industry productions and cultural activities. During the year we supplied:

- *Spirit of Green and Gold* (Trevor Knight and Alan Caswell, Australia, 1985) to the Melbourne Cricket Ground's National Sports Museum
- *The Nurses Story* (Ted Halliday, Australia, 1962) to the *7pm Project* (Roving Productions, 2013)
- *Ask an Australian* (Kay Roberts, Australia, 1972) to *Tractor Monkeys* (ABC Productions, 2013)
- a segment of *King of the Coral Sea* (Lee Robinson, Australia, 1954) to Bangarra Dance Company for screening during a live performance
- *Two Men of Fiji* (Brett Porter, Australia, 1959) to Fijian Week Celebrations in Wellington, New Zealand
- *Donald Bradman: How I Play Cricket* (Paulette McDonagh, Australia, 1932) to Google for an advertisement
- a Holden car cinema advertisement: *A New Star, The New Holden* (Litchfield Film Productions, Australia, 1956) to the National Portrait Gallery for their exhibition, 'Elvis at 21'

- *The Austin Hospital at Heidelberg, Victoria* (W Turner, Australia, 1929) to *Who Do You Think You Are?* (Artemis Pictures, 2013)
- multiple ethnographic films made by Howard Hughes to the Australian Museum for repatriation to communities in Torres Strait and Cape York
- Fanny Cochrane Smith's *Extinct Tasmanian Aboriginal Songs* (1899) to the Canadian Museum for Human Rights
- *Opening of the Controlled Environment Research Laboratory* (CSIRO Film and Video Unit, 1962) to the CSIRO Education Centre
- multiple titles to Southern Star Productions for *Power Games: the Packer–Murdoch Story* (Southern Star Productions, 2013)
- multiple titles for *The War that Changed Us* (Electric Pictures, Australia, 2013).

SCREENING LOANS

Through our screening loan services we provide national and international access to often rare prints of Australian and non-Australian titles.

During the year we provided 24 different films to international organisations, reaching total audiences of 2 458 people. Organisations included:

- the American Film Institute in Washington, which screened three Australian films from the 1970s and 80s as part of a wider program of 'Ozploitation' films
- the British Film Institute, which screened eight significant Australian Indigenous films as part of a retrospective program curated by Clare Stewart, former director of the Sydney Film Festival
- Colgate University in New York and the British Film Institute, both of which screened our restored 35mm print of *The Piano* (Jane Campion, Australia/NZ, 1993)
- the *Camerimage International Film Festival of the Art of Cinematography* (this year held in Poland), which screened *Lillian's Story* (Jerzy Domaradzki, Australia, 1996)
- Cineteca di Bologna in Italy, which hosted a conference and screening program celebrating Charlie Chaplin. Our restored 35mm print of *Living London* (Charles Urban, UK, 1904), from the Corrick Collection, was screened as a contextualising piece.

Nationally, we loaned 94 titles on 35mm film for 140 theatrical screenings by 26 organisations. Total audiences for theatrical screenings nationally exceeded 14 500 people.

Highlights of the national screening loans program were:

- *Brisbane International Film Festival's* program of Fred Schepisi films for which we supplied 35mm prints of four features and a video compilation of Schepisi's early sponsored films and advertising work
- the *Vision Splendid Outback Film Festival's* inaugural week-long program in Winton (QLD) for which we supplied six feature films
- the Gallery of Modern Art at the Queensland Art Gallery which borrowed 28 film titles during the year for their Australian Cinematheque programs, including our newly acquired print of *Citizen Kane* (Orson Welles, USA, 1941) plus two other Welles titles, to support an extensive retrospective of the director's work
- the Australian Centre for the Moving Image in Melbourne which borrowed 10 films that were screened mostly under their Australian Perspectives program
- the loan of 15 titles to the Art Gallery of NSW to support their art exhibitions, resulting in total audiences of approximately 7 000 people over 38 sessions.

Our Screen Lending Collection provides a low-cost loans service to film societies, community groups, public libraries, cultural institutions, schools and universities.

This collection of 18 310 titles, built over six decades, represents significant Australian and world cinema. It comprises feature, short, documentary, educational and experimental films on consumer access formats, including DVD, blu-ray and 16mm film. In 2013–14 more than 1 600 film titles were borrowed from the Screen Lending Collection and screened by 211 organisations across Australia to a total audience of 46 555 people.

In 2014–15 we will be reviewing the terms and conditions, fees and delivery platforms for screening loans, including for the Screen Lending Collection (and non-theatrical loans in general). This will lead to the redevelopment of our screening loans program, particularly for the non-profit and non-theatrical sectors.

FILM AUSTRALIA COLLECTION

The Film Australia Collection (FAC) documentary titles and related archival stock footage and stills are available for public viewing and commercial licensing. This year 70 domestic and six international screen producers licensed FAC materials.

Highlights for the year included research and footage/stills licensed for:

- feature film, *Paper Planes* (Paper Plane Production, Australia, 2014)
- television drama, *Power Games: the Packer–Murdoch Story* (Southern Star, 2013)
- the NFSA partnership production, *Girt by Sea* (Re Angle Pictures, 2014)
- ABC TV's dramas, *Carlotta* (Story Ark, 2013) and *Parer's War* (Parer's War, 2014)
- the National Museum of Australia's exhibitions, 'Old Masters' and 'Freewheeling: Cycling in Australia'
- television documentary, *Wales in Australia with Huw Edwards* (BBC Cymru Wales, UK, 2013)
- an article on the Film Australia Collection centenary in ICON Magazine.

This year 28 documentaries accessed materials under our Zero Fee Licence scheme, ensuring increased exposure of the collection to broadcast, cinema and online audiences. Documentaries approved for the Zero Fee Licence included:

- *The War that Changed Us* (Electric Pictures, Australia, 2013)
- *Black Panther Woman* (Blackfella Films, Australia, 2014)
- *Australia's Secret Heroes* (Joined Up Films, Australia, 2014)
- *Shark Girl* (Kaufmann Productions, Australia, 2013)
- *The Redfern Story* (Samson Productions, Australia, 2014)
- *When the Queen Came to Town* (Wildbear, Australia, 2014)
- *Once Upon a Time in Punchbowl* (Once Upon a Time, Punchbowl, Australia, 2014).

We also manage worldwide distribution for FAC titles. These are sold to broadcasters and other media platforms in Australia and overseas, home viewers, retail outlets, educational institutions, public libraries and community groups. Following are some examples:

- we produced the FAC Education and Documentary Catalogue and released it to the educational and retail DVD markets
- a total of 634 titles from the FAC are currently digitised for DVD release and available for direct purchase from the NFSA or appointed DVD distributor
- bestselling DVDs and popular FAC titles sought by the education and non-theatrical sectors included *Pearlers of the Coral Sea* (NFSA, 1960), *The Islanders* (NFSA, 1968), *Open House* (NFSA, 1979) and *Kakadu Man* (NFSA, 1989)
- ABC Commercial continues to license 22 FAC titles for DVD sales via the ABC online shop and ABC retail outlets. We continue to maintain domestic and international retail DVD agreements for niche FAC titles with 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 *Tomorrow's Canberra* (NFSA, 1969) for the Fred Schepisi Retrospective at the *Brisbane International Film Festival*; *Muddy Waters – Life and Death on the Great Barrier Reef* (NFSA, 2002) at the *International Scientific Film Festival*, Szolnok, Hungary; *Rare Chicken Rescue* (NFSA, 2008) at the *St Tropez International Film Festival*, France; and *The Diplomat* (NFSA, 1999) at the *Human Rights in Film International Film Festival*, Warsaw, Poland
- ABC Commercial's distribution arrangements generated 12 worldwide broadcast deals. Domestic and international television and new media interest came from the FOXTEL History Channel, ABC iView, NITV, BBC, Topaz Media (South Korea), Phoenix Satellite Television (Hong Kong) and GBC Television Gibraltar
- negotiations continue for a non-exclusive educational video-on-demand distribution agreement with educational streaming video provider, Alexander Street Press, to stream up to 300 FAC titles to educational institutions worldwide.

RESEARCH PROGRAMS

We offer a range of research programs to Australian and international researchers, scholars, artists, students, and to NFSA staff and international colleagues.

Our Scholars and Artists in Residence (SAR) program provides a residential placement for researchers and artists to undertake projects based on the national audiovisual collection. As part of the transition to the new NFSA Business Model for 2014–15, the number of SAR fellows was reduced from the 2013 intake of eight to an intake of five for 2014.

The five SAR fellows who completed projects at the NFSA in 2013–14 were as follows:

- Dr Marshall Clark (Australian National University) researched representations of pearl divers, trepangers and illegal fishers in Australian film in order to unearth the cultural history and heritage of labour migration, from the mid-19th century to the present. He presented a public lecture at the NFSA.
- Dr Ian Cook (University of Newcastle) examined the significance of the historically informed performance practice movement of the late 20th century in how it influenced performances of Mozart in Australia. He presented a public lecture recital at the 2013 Australasian Sound Recordings Association conference and presented his research findings at an international conference in Israel.
- Ramesh Kumar (New York University) conducted a study of NFSA Indigenous collection policies for future publication.
- Dr Adam Broinowski (writer and researcher) investigated how the mainstream contemporary Australian perception of the landscape has been informed and shaped by a legacy of mining culture since 1945. His research will inform a journal article and public lecture.
- Deirdre Feeney (visual artist) explored the optical mechanisms of pre-cinematic devices held in the national audiovisual collection, to inform the development of new prototype sculptural moving image works in glass. Deirdre and Elliott Schultz (who was the recipient of the Emerging Artist Support Scheme organised in conjunction with the Australian National University) presented the artistic outcomes of their research in a public talk.

We also placed three interns in the NFSA. Pei Qian Chow, from the Australian National University, compiled a database of all South East Asian sound recordings in the national audiovisual collection, helping us to identify gaps in our holdings. Edouard Benichou-Samson from the École Nationale des Chartes, Paris, conducted research into L’Oiseau Lyre sound recordings. And Kedsuda Jina, a film archivist at the Thai Film Archive, worked across different areas of the NFSA to experience our workflows.

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

PBS performance indicator	Target 2013–14	Result 2013–14
Number of formal initiatives	12	9
Number of other initiatives	10	32

VIP VISITS

During the year we hosted visits from a number of organisations, professional associations and individuals, as follows:

- the President of Timor-Leste, His Excellency Taur Matan Ruak
- an official delegation from the Democratic Republic of Timor-Leste and the Australian Department of Defence
- Rick Prelinger, US archivist, writer and filmmaker
- representatives from Screen Producers Australia
- representatives from Screen Australia
- Mark Sweeney, Sarah Davey, Diane Pivac and James Taylor from the New Zealand Film Archive, Wellington
- staff from the National Gallery of Australia’s research library
- Thom Andersen, US director, and Lawrence Weschler, US culture critic
- Chicco Baru from the Papua New Guinea Film Institute, Goroka

- musicians Bart Willoughby, David Bridie, Urthboy, Countbounc, Keith Potger of The Seekers and The Basics
- a delegation of Martu people of the Great Western Desert
- Fiona Egger, television producer
- Hitomi Toki from the Australian Embassy in Tokyo, Japan
- Belinda Gourley, conservator at the Museum of Victoria
- Dr Samantha Bennett, Senior Lecturer at the ANU School of Music.

NFSA AWARDS

In 2013–14 we recognised achievement in the audiovisual industries through various awards we sponsor.

National Folk Recording Award

The NFSA National Folk Recording Award was established in 2001 to encourage and reward excellence in Australian folk music recording. Award entrants are selected from recordings submitted each year to the National Folk Festival in Canberra.

The recipient was the Mae Trio for their album, *Housewarming* (2013).

NFSA-ACS John Leake OAM Award for an Emerging Cinematographer

First presented in 2010, this award is designed to enable emerging cinematographers to develop their craft. It is presented annually at the Australian Cinematographers Society Awards – the only Australian event which celebrates Australians who have excelled in the field of cinematography.

The recipient was Thom Neal, cinematographer, from Victoria.

Table 18: Presentations at conferences

Conference	Presentation given by
Pacific Regional Branch International Council on Archives conference, Honiara, Solomon Islands, August 2013	Mick Newnham liaised with archivists from the Pacific region, examined local collections and organisations, and provided preservation advice about deteriorated video tapes
Sound and Image Collections Conservation, Nairobi, Kenya, September 2013	Mick Newnham participated in the Sound and Image Collections Conservation program that covers all aspects of managing an audiovisual collection, from policy, through preservation and conservation, to digitisation and access
Women's International Film Conference, Melbourne, September 2013	Meg Labrum and Jennifer Coombes contributed to a panel discussion on the representation and accessibility of women in early 20th century film
International Association of Sound and Audiovisual Archives Conference, Vilnius, Lithuania, October 2013	Matthew Davies and Somaya Langley presented a joint paper, 'A Foot in the Door – Collecting Complex Networked Media and Multi-Platform Works at the NFSA'
What Canberra is that? The Role of Artists in Revealing the Experience of Place Conference, Canberra, October 2013	Jennifer Gall presented a paper, 'Mr Dedman's Victory Suit: Intimate Stories of Make-do and Mend' regarding the 2012 SAR Fellowship of UK scholar, Amanda Ravetz, and artist, Antonia Riviere
Australasian Sound Recordings Association, Canberra, October 2013	Various staff gave presentations at the conference, hosted at the NFSA
Australian Institute for the Conservation of Cultural Material Conference, Adelaide, October 2013	Shingo Ishikawa presented 'Filling the Niche: Supporting the Preservation of Audiovisual Collections in Southeast Asia and the Pacific Region'
Community Broadcasting Association of Australia Conference, Sydney, November 2013	Maryanne Doyle and Chris Arneil presented a workshop on determining the kinds of documents, artefacts and audio radio stations should be archiving
Shaping Canberra Conference, Canberra, December 2013	Jennifer Gall presented 'An Orchestral Voice for Canberra' about the Canberra Symphony Orchestra sound recordings in the national audiovisual collection
Australian International Documentary Conference, Adelaide, March 2014	Jennifer Coombes and Gayle Lake gave a joint paper on digital deliverables and new expectations around an increasingly born digital collection
International Federation of Film Archives, Skopje, Macedonia, April 2014	Meg Labrum and Michael Loebenstein, representing both the NFSA and the New Zealand Film Archive, presented a brief summary paper about the planned collaborative website, 'Sights and Sounds of the Great War', which will feature film, documents and sound recordings relevant to World War I
National Folk Festival, Canberra, April 2014	Tenille Hands and Graham McDonald introduced a new program of Corrick Collection films curated for the festival
Centre for Cultural Materials Conservation, Melbourne, April 2014	Mick Newnham presented an elective unit to students of the University of Melbourne's Centre for Cultural Materials Conservation on the duplication of motion picture film

Table 18: Presentations at conferences (continued)

Conference	Presentation given by
Museums Australia Conference, Launceston, May 2014	Jennifer Coombes, Gayle Lake and Meg Labrum gave papers about the changing audience and stakeholder expectations around digital moving image and the history and use of the Corrick Collection of early 20th century films
South East Asia Pacific Audio-Visual Archive Association conference, Vientiane, Laos, May 2014	Mick Newnham presented a Disaster Recovery Workshop and a paper written by Rod Butler on the 'Preservation of Original Experiences'
MEMORY! International Film Heritage Festival, Phnom Penh, Cambodia, June 2014	Two film titles were presented by Mick Newnham: <i>Let George Do It</i> (Ken G Hall, Australia, 1938) and <i>They're A Weird Mob</i> (Michael Powell, Australia, 1966)
Melbourne International Animation Festival, Melbourne, June 2014	Meg Labrum gave a brief summary paper on animator and artist Harry Julius, pending a major presentation in 2015



SECTION THREE

Management and
accountability

Management and accountability

OUR BOARD

The Board and our Senior Executive Group 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* and the Portfolio Budget Statements.

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.

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 an advisory board member of Leighton Contractors, a director of the Barangaroo Delivery Authority, a trustee of the University of Western Sydney, Chair of Barnardo's Australia and a director of Cape York Partnership. Among a number of other community organisations, she is also a director of the GWS Giants Australian Football Club. She co-chaired a review of the Australia Council for the Arts in 2012.

PATRICIA AMPHLETT OAM NON-EXECUTIVE MEMBER

President, Media, Entertainment and Arts Alliance

Ms Amphlett is an accomplished recording artist. She received the Medal of the Order of Australia in 2003 for her services in this role and was inducted into the ARIA Hall of Fame in 2009.

TERRY BRACKS AM
NON-EXECUTIVE MEMBER

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 the Heide Museum of Modern Art.

WAYNE DENNING
NON-EXECUTIVE MEMBER

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.

PATRICK DONOVAN
NON-EXECUTIVE MEMBER

BEd (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.

NATASHA GADD
NON-EXECUTIVE MEMBER

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.

MICHAEL LEE
NON-EXECUTIVE MEMBER

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.

Table 19: Board meeting attendance

Member	15 Aug 2013 Brisbane	27 Sept 2013 Canberra	6 Nov 2013 Canberra	2–5 Dec 2013 Canberra	17 Mar 2014 Canberra	26 May 2014 Sydney
Gabrielle Trainor	✓	✓	✓	✓	✓	✓
Patricia Amphlett OAM	✓	✓	✓	✓	✗	✓
Terry Bracks AM	✓	✗	✓	✓	✓	✗
Wayne Denning	✓	✗	✓	✗	✗	✓
Patrick Donovan	✗	✓	✓	✓	✓	✓
Natasha Gadd	✓	✓	✓	✗	✗	✓
Michael Lee	✓	✓	✓	✓	✓	✓

MEETINGS

The Board met six times during 2013–14. 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 *Commonwealth Authorities and Companies Act 1997* 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, people's responsibilities as 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 *Commonwealth Authorities and Companies Act 1997*.

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. An Audit Committee has been established to help the Board discharge its responsibilities, and its role is contained in a charter established by the Board. Other committees of the Board are established as needed.

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 *Commonwealth Authorities and Companies Act 1997*
- 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
- report to the NFSA – immediately – any personal conflicts of interest (whether perceived or real) or serious breaches of the law
- 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

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

Our 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 *Commonwealth Authorities and Companies Act 1997*.

Following is 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.

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)
MEMBERS	Jeff Lamond (independent member)
	Wayne Denning
	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	31 July 2013 Canberra	19 Sept 2013 Canberra	23 Sept 2013 Canberra	2 Oct 2013 Canberra	25 Nov 2013 Canberra	17 Feb 2014 Canberra	22 Apr 2014 Canberra
Jenny Morison	✓	✓	✓	✓	✓	✓	✓
Jeff Lamond	✓	x	x	x	✓	✓	✓
Wayne Denning	✓	✓	✓	✓	x	x	✓
Michael Lee	✓	✓	✓	✓	✓	✓	✓

OUR MANAGEMENT STRUCTURE

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

OUR SENIOR EXECUTIVE

The Senior Executive Group is responsible for high-level corporate strategy, senior staffing arrangements, resourcing decisions, planning priorities and leadership. This is achieved with the advice 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
General Manager, Collection Development
General Manager, Access, Outreach and
Communications
General Manager, Organisational Development
and Corporate

OUR LEADERSHIP GROUP

The Leadership Group is a forum that enables all senior managers to play a proactive role in developing and implementing our strategic and operational direction. The Leadership Group 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 of Governance

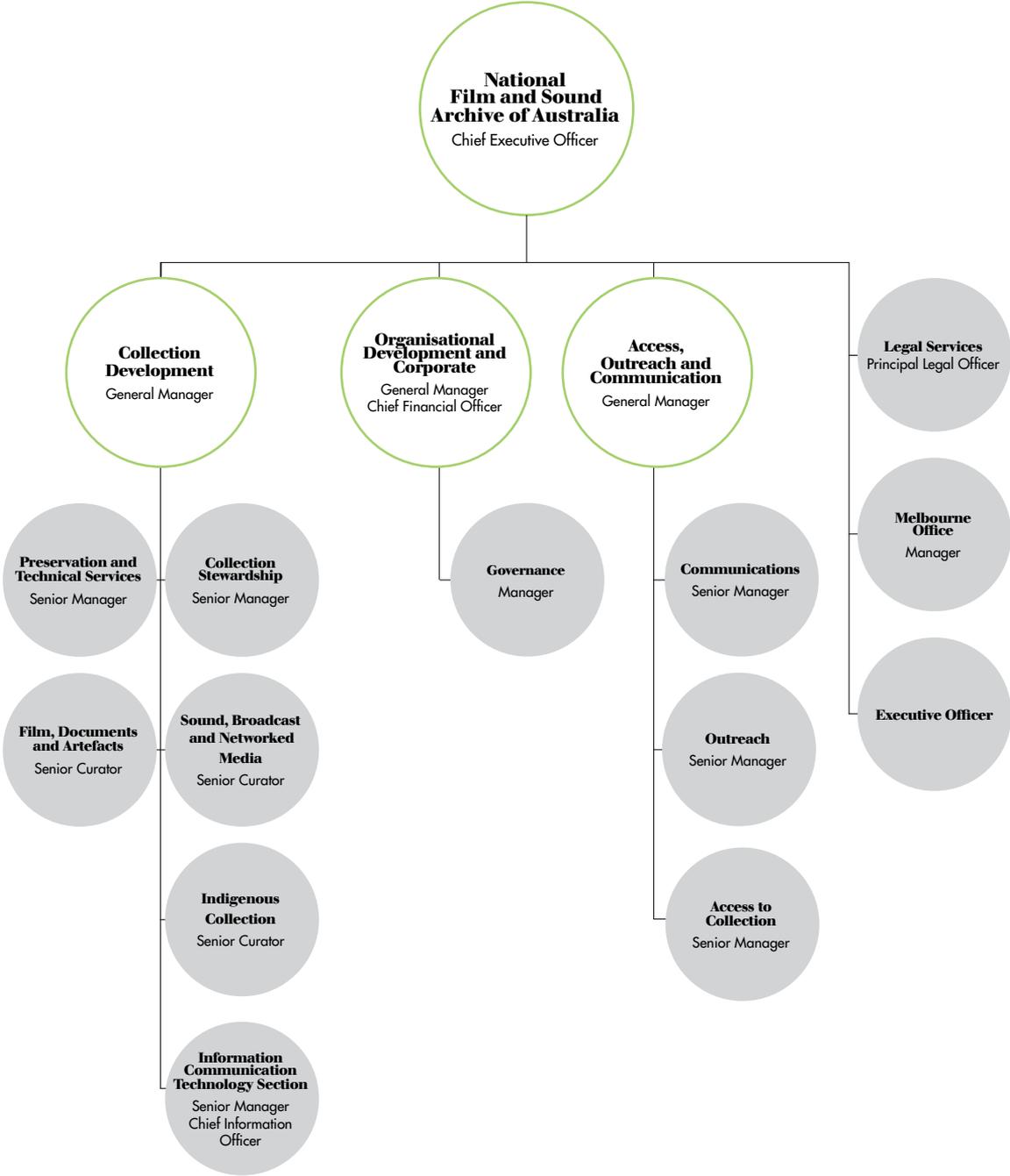
NFSA COMMITTEES

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 2013–14 included the:

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

Figure 7: NFSA Leadership Group



GOVERNANCE AND LEGISLATIVE FRAMEWORK

The NFSA is accountable to the Australian Parliament through the Minister for the Arts. The former Minister for Regional Australia, Regional Development and Local Government and Minister for the Arts, the Hon Tony Burke MP, had responsibility for the NFSA until September 2013. His successor, appointed Minister for the Arts on 18 September 2013, is Senator the Hon George Brandis QC.

We are governed by four pieces of legislation:

- the *National Film and Sound Archive of Australia 2008* (the NFSA Act) which sets out our broad functions and activities (see appendix 3 for our functions and powers)
- the *Commonwealth Authorities and Companies Act 1997* (the CAC Act) which sets out our financial management, accountability, reporting and audit obligations, including the standards of conduct for directors and the requirements for ensuring that ministers and Parliament are kept informed
- 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 CAC Act was repealed on 30 June 2014 and replaced by the PGPA Act from 1 July 2014, becoming the key Commonwealth legislative instrument relating to the management of the NFSA
- 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 Corporate Plan 2013–16
- 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 Strategic Internal Audit Plan for 2013–14. The audit of our financial statements for 2013–14 was undertaken by the Australian National Audit Office. The financial statements are included in this Annual Report on pages 89–128.

Audit activity is monitored by the Audit Committee (see page 59).

During 2013–14 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.

Internal audit activity for 2013–14 focused on:

- our information communication technology risk management
- a review of employee entitlements
- a review of our rights management framework, policies and procedures.

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 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.

PROJECT MANAGEMENT GUIDELINES

Our Project Management Guidelines are a collection of guides, logs, reports and templates that articulate and support our project management methodology. They provide governance and a consistent approach to managing projects across the organisation.

In addition to providing support to project managers and contributors, the guidelines also document reporting obligations and the approval procedure for initiating projects and change control for projects. Senior management can monitor all projects via the project register.

The Project Management Guidelines dovetail with our Procurement and Risk Management Guidelines and ensure projects align with our strategic objectives.

OUR SERVICE STANDARDS

Our Service Charter requires us to report on any complaints received during the year. In 2013–14 we received nine complaints relating to:

- parking arrangements at the Acton site
- confusion over disability access at the Acton site
- lack of post-2000 exhibition content
- the small size of the exhibition
- the volume of the Fractured Heart exhibition being too loud
- lack of subtitles for the hearing-impaired on visual exhibition content
- the behaviour of a school group within a public space of the NFSA
- difficulty with navigating the website
- an accessioning error on the collection database.

We also received several external complaints relating to the implementation of our Business Review in April 2014.

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 2013-14 we undertook a full review of our workforce strategies and plans. This review will be developed into an enhanced *Human Resources Strategic Framework* in 2014-15 and will identify our key challenges and objectives and translate our strategies into actions.

Building a productive workforce with the highly specialist skill sets required to maintain the national audiovisual collection is one of our key 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 key components.

We also undertook a Business Review this year to assess all our work program activities, organisational structures, capability and capacity. The aim of this review was to better align these activities with budget resources that are available in the current and forward estimate years. This resulted in changes to the business functions and strategic priorities, organisational structure and service delivery methodology, and a reduction in overall staffing levels which will be implemented in 2014-15.

OUR PEOPLE

This year we collected and analysed key demographic information to better inform our current and future workforce strategies and initiatives.

The average length of service of our staff is 8.8 years, with 27% having between 10 and 20 years' service, and 10.1% having been with the NFSA for more than 20 years.

The *National Film and Sound Archive of Australia Enterprise Agreement 2012-14* provides for individual employees to negotiate pay and conditions enhancements through Individual Flexibility Agreements (IFAs). These are designed to supplement the terms of the enterprise agreement with payments, benefits and/or conditions to recognise particular skills, capabilities or additional responsibilities, or to meet special workplace circumstances, operational requirements or to provide individual flexibility. A number of IFAs have been negotiated and approved across the NFSA in 2013-14.

Figure 8: Gender and age of NFSA staff 2013-14

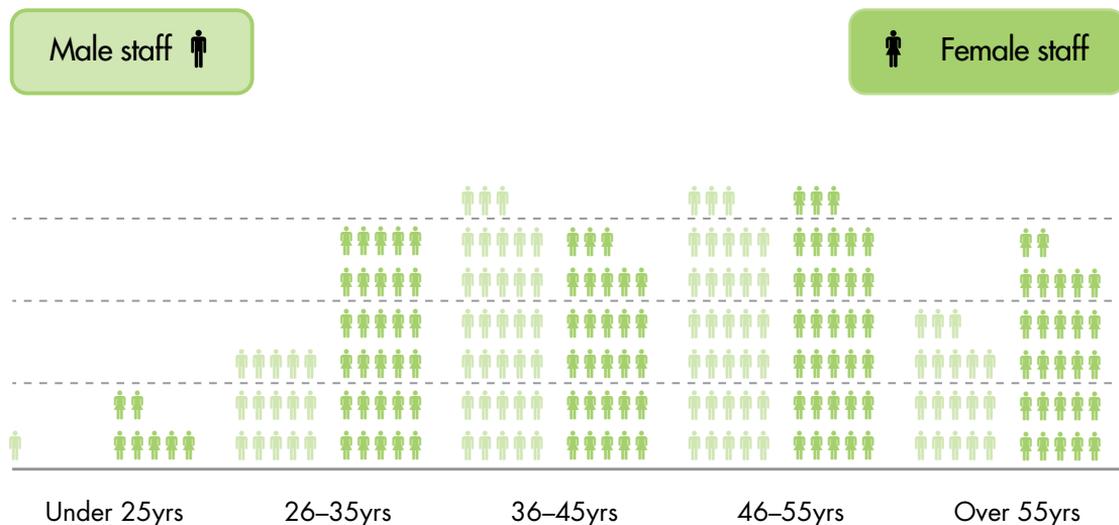
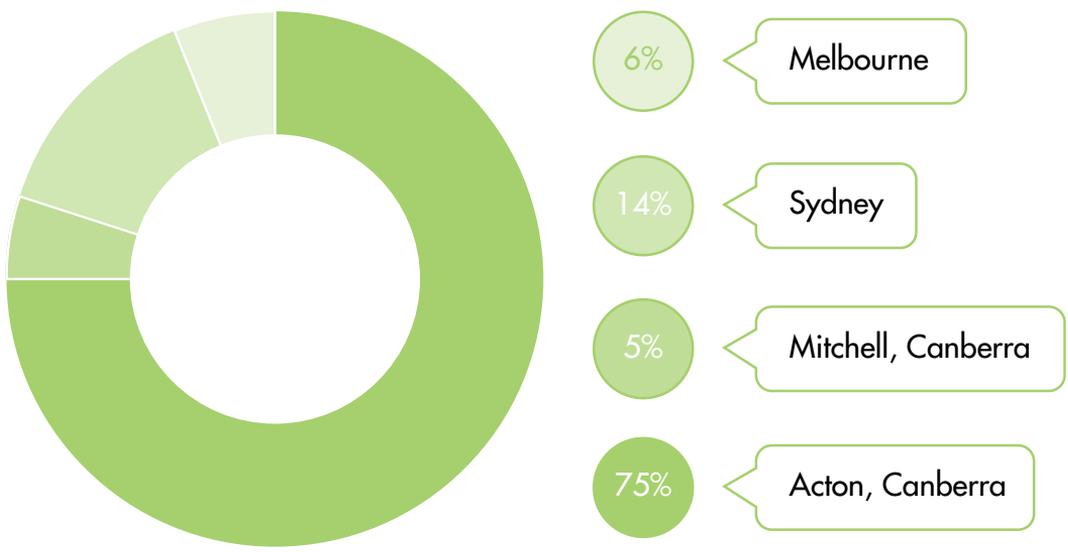


Figure 9: Percentage of NFSA staff across the offices



Since 1994, Commonwealth departments and agencies have reported on their performance as policy adviser, purchaser, employer, regulator and provider under the Commonwealth Disability Strategy. In 2007–08, reporting on the employer role was transferred to the Australian Public Service Commission’s *State of the Service Report* and the *APS Statistical Bulletin*. These reports are available at www.apsc.gov.au. Since 2010–11, departments and agencies have no longer been required to report on these functions.

The Commonwealth Disability Strategy has been overtaken by the National Disability Strategy 2010–2020, which sets out a 10-year national policy framework to improve the lives of people with disability, promote participation and create a more inclusive society. A high-level two-yearly report will track progress against each of the six outcome areas of the strategy and present a picture of how people with disability are faring. The first of these reports will be available in late 2014, and can be found at www.dss.gov.au.

Table 22: NFSA staff – gender and classification level

Level	Female	Male	Total
CADET	2	–	2
APS2	7	6	13
APS3	26	17	43
APS4	21	16	37
APS5	29	18	47
APS6	20	20	40
EL1	14	16	30
EL2	5	6	11
SES1	1	–	1
CEO	–	1	1
Total	125	100	225

Table 23: NFSA staff – diversity groups

Group	Percentage
Female	55.6%
Non-English speaking background people	7.1%
Aboriginal and Torres Strait Islander people	2.7%
People with a disability	2.2%

DEVELOPING OUR PEOPLE

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. 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, with the last 10% of learning 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, with 70 staff acting on 132 occasions. Staff also attended a range of external courses covering technical skills and staff management; attended and presented at conferences; and undertook external studies, with financial and other support provided under our Studies Assistance Policy.

Our learning and development practices are largely driven through the use of individual Performance Management Development Plans that identify the skills and knowledge required to contribute to our objectives and outcomes. Staff are encouraged to participate in appropriate training and development activities to meet these requirements.

In 2014–15 we plan to adopt a broader performance framework and a structured capability program to provide greater rigour and emphasis to learning and development activities.

KEEPING OUR PEOPLE SAFE AND HEALTHY

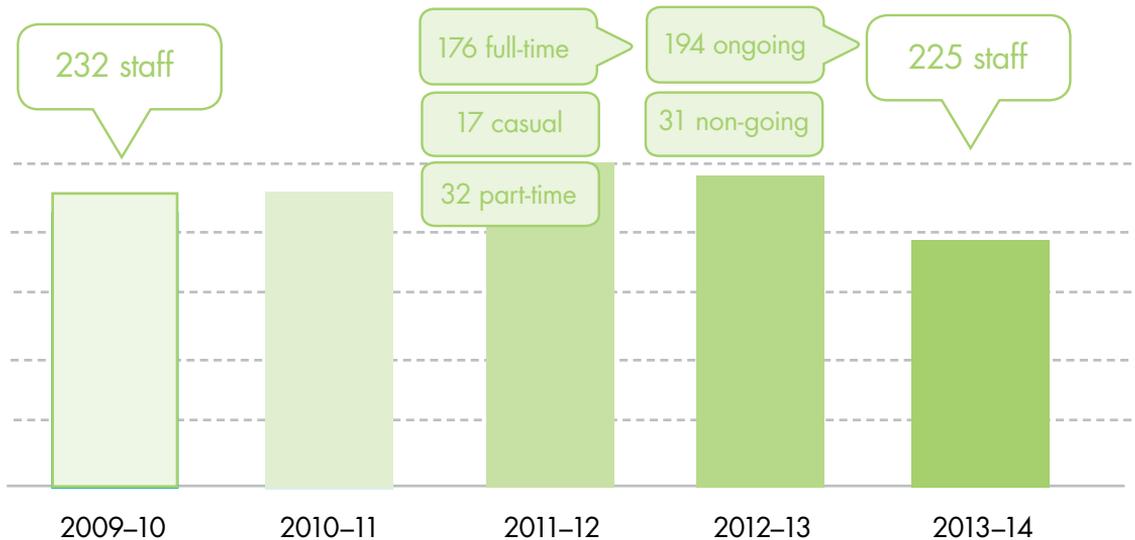
We are committed to ensuring a safe and healthy work environment. We are also committed to providing return-to-work opportunities for staff who are ill or injured, consistent with legislative obligations of the *Work Health and Safety Act 2011* and the *Safety, Rehabilitation and Compensation Act 1988*.

We continue to promote health and safety within the workplace by providing health, blood pressure and hearing checks, 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.

We encourage our staff to engage in physical activity and to pro-actively manage their health. This can increase employee productivity and have a positive effect on our work culture, as well as decreasing stress and minimising the impact of illness and injury. Our workplace is supported by appointed and qualified First Aid Officers, Harassment Contact Officers, and Fire 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.

Figure 10: Total number of staff, 2009–10 to 2013–14



PROTECTING THE ENVIRONMENT

As 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.

We continue to demonstrate our commitment to environmental sustainability through the following initiatives.

Collection storage conditions

- All of our vault environmental storage conditions are managed in line with International curatorial standards and, where possible, electronically monitored to ensure maintenance of a stable, cost-effective climate.
- Our new Mitchell 5 facility is now fully operational, having been designed to retain strict long-term environmental storage conditions while consuming less power than our older facilities.

Electricity

- Of the electricity purchased across all sites, 10% is green power.
- We have actively participated in Earth Hour for the last seven years and have encouraged staff to participate too.

- We have installed sub-metering on all electrical distribution boards to help identify anomalies and high-usage areas.
- Our procurement policy continues to ensure we purchase low emission and low power consumption items by preference.

Heating ventilation and air conditioning

- Our theatrette upgrade included the removal of two inefficient air handlers and their replacement with one high-efficiency unit.

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 provide it to community groups for their use.

Lighting

- We are using energy-efficient LED lighting whenever light fittings are being replaced.
- Our newly refurbished theatrette boasts Australia's first all-LED performance and house lighting system.

Water

- We continue to closely monitor water usage at all sites and introduce efficiencies where possible.

Cleaning

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

Acton grounds

- We manage a program of careful maintenance of the Acton green precinct that includes the care of more than 100 trees on the site. This provides multiple benefits, including green tree retention, heritage conservation, multiple use areas, regeneration, a wildlife habitat, and natural beauty.

INFORMATION AND COMMUNICATION TECHNOLOGY INFRASTRUCTURE

Over the last financial year we have migrated to a Microsoft Active Directory system. This has required extensive changes to our file and print servers and new group policies.

Other notable projects included:

- set-up of an encrypted wireless network to connect the Mitchell vault sites and allow for constant monitoring of the vaults
- set-up of infrastructure to support the new Mitchell 5 vault
- virtualising systems in preparation for a server consolidation
- bringing systems into compliance with Protective Security Policy Framework requirements.

We have undertaken several major projects to support the management of our digital collection, including the:

- purchase and installation of a disk array to support our 16mm film scanner
- installation of an iSilon Storage Area Network to replace our current collection drive disk and to support the required throughput of our new tape library
- installation of a new Quantum i6000 tape library to manage and store our digital items
- institution of regular analysis and integrity-checking of all collection tapes so that each tape will be checked at least once in a 12-month period.

To help standardise our work practices and provide a more focused, strategic approach to system change, we implemented a new systems governance model to oversee changes to our media asset management system, Mediaflex. System modifications are aligned to our strategic objectives and undertaken as discrete project-based bodies of work using our approved project methodology.

In 2014–15 we plan to replace ageing servers and our corporate storage area network, in addition to setting up a disaster recovery site at our Mitchell 5 vault.

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 in a way that is cost-effective and timely. 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

Occasionally, we need to engage consultants to provide specialist skills to assist with key projects and tasks. Total expenditure on consultants during 2013–14 was approximately \$800 000 (GST-inclusive). Of these consultancy contracts, there were eight with expenditure of over \$10 000, as shown in table 24.

Table 24: Consultancy contracts over \$10 000

Supplier	Type of services provided	2015–14 \$ incl. GST
Australian Government Solicitors	Specialised legal services	19 671
CPM Review	Employee services	20 246
Eley Film Enterprises	Curatorial services	33 000
Graeme O'Neill Consulting	Specialised engineering services	37 400
HBA Consulting	Organisational review services	26 469
Holding Redlich	Legal services	17 325
Pickles Auctions	Specialised collection valuation services	55 000
Synergy	Internal audit services	134 473

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.

COMMONWEALTH AUTHORITIES AND COMPANIES ACT 1997

Section 28 of the CAC Act provides that the NFSA is required to comply with any General Policy Orders by the Finance Minister about the application of a general policy of the Australian Government.

In 2013–14 we complied with the *Commonwealth Authorities (Annual Reporting) Orders 2011*, including for the purposes of preparing this Annual Report.

We did not advise the Minister of any significant event during 2013–14 in accordance with the *Commonwealth Authorities (Annual Reporting) Orders 2011*.

During 2013–14 no breaches of the CAC Act were detected. We have completed our compliance report which is signed through a Board resolution.

INDEMNITIES AND INSURANCE

Order 19 of the *Commonwealth Authorities (Annual Reporting) Orders 2011* requires reporting on indemnities and insurance premiums for officers. In accordance with this order, we confirm that we have directors' and officers' liability insurance cover through ComCover, the Commonwealth self-managed fund. We have not entered into any deeds of indemnity in relation to directors' or officers' liability.

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 market research. The total payment to advertising and market research organisations in 2013–14 was \$188 029 (GST inclusive), comprising payments to:

- advertising agencies for recruitment advertising
- media outlets.

There were three suppliers whose advertising and market research services cost over \$10 000, as shown in table 25.

Table 25: Advertising and market research expenditure over \$10 000

Supplier	Type of services provided	2013–14 \$ incl. GST
Fairfax Media Ltd	Advertising	27 651
Whirlwind Print	Advertising	11 329
iSentia	Media monitoring	11 588

FREEDOM OF INFORMATION

Agencies subject to the *Freedom of Information Act 1982* are required to publish information to the public as part of the Information Publication Scheme. This requirement is in Part II of the Act and has replaced the former requirement to publish a section 8 statement in an Annual Report.

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

JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

In relation to clause 19 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 currently investigating one complaint relating to the NFSA.

PUBLIC POLICY ENGAGEMENT

We participated in just one public consultation in 2013–14: the *Copyright and the Digital Economy Inquiry* conducted by the Australian Law Reform Commission. The commission visited the NFSA in August 2013 to undertake consultations for the inquiry.

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.

LEGAL SERVICES EXPENDITURE

Total expenditure on legal services during the 2013–14 financial year and reported to the Office of Legal Services Coordination was \$198 346 (GST-inclusive).

Table 26: Legal services expenditure

Type of services provided	2013–14 \$ incl. GST
Internal legal services	145 217
External legal services	53 129

MANAGING OUR FINANCES

Strong financial management proved to be the key to operating within the tight budget environment of 2013–14.

OPERATING RESULT

The total income for the year was \$38.8m compared to total expenses of \$33.5m. The resulting surplus attributable to the Australian Government was \$5.3m, which included gains as donations to the collection of \$9.6m.

Table 27: Share of funding by source

PBS performance indicator (% of total funds)	Target 2013–14	Result 2013–14
Share of funding from government	79%	90%
Capital funding from government	11%	3%
Cash sponsorship income	1%	1%
Other cash fundraising income	2%	0%
Other income	7%	6%

INCOME ANALYSIS

Income received comprised mainly of revenue from government (\$27.1m) which included a \$1.26m appropriation to fund voluntary redundancies, gains from non-cash collection donations (\$9.6m), cash donation of \$0.1m, and sales of goods and rendering of services, including interest, royalties and other revenue (\$2.0m).

Grant funding from the National Collecting Institutions Touring and Outreach Program has continued to be received as part of revenues from government.

EXPENDITURE ANALYSIS

Table 28: Expenditure

PBS performance indicator (% of total expenditure)	Target 2013–14	Result 2013–14
Expenditure on collection development	45%	32%
Expenditure on other capital items	25%	15%
Expenditure on other (ie non-collection development) labour costs	15%	35%
Other expenses	15%	18%

Expenditure incurred in 2013–14 comprised:

- employee-related expenses of \$18.8m. This included payments for salaries, wages, separation and superannuation. Salaries expenses included increases through the *National Film and Sound Archive of Australia Enterprise Agreement 2012–14* of 2.5% in 2013–14
- supplier expenses and other expenses of \$7.1m. Supplier expenses included payments for property operating and maintenance, consultants and contracts, and other general supplier expenditure. Supplier expenses also included minor expenditure items such as finance costs, asset write-downs and impairments
- depreciation and amortisation of \$7.6m. 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 some depreciation is funded through revenue from government, depreciation expense incurred on the national collection is not funded under the PBS appropriation.

CASH POSITION

During the year the overall underlying cash position decreased by \$1.6m. The opening cash balance at 1 July 2013 was \$6.0m. This had reduced to \$4.4m by 30 June 2014. This was mainly attributable to \$4.9m of cash being spent on the purchase of property, plant and equipment during the year which included the refurbishment of the theatre and the fit-out of Mitchell 5.

It should also be noted that the cash balance at 30 June 2014 included \$1.26m that was received through appropriations in late June 2014 to fund voluntary redundancies. At 30 June 2014 the liability for these voluntary redundancies had been brought to account but the cash payment had not yet been made.

ANALYSIS OF ASSETS

The value of the total assets increased from \$276.4m in 2012–13 to \$281.8m in 2013–14. This increase was largely due to an increase in the valuation of the national audiovisual collection through donations.

The national audiovisual collection was valued at \$228.2m (after allowing for depreciation) based on an independent valuation undertaken in 2012–13. 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 national audiovisual collection were 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 national audiovisual collection.

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

- \$38.5m 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, Sydney and Acton offices
- \$6.8m of infrastructure, plant and equipment. No indications of impairment were identified for infrastructure, plant and equipment
- \$2.3m of intangibles. These include both internally developed and purchased software and non-theatrical screening licences
- \$0.6m of inventories. These include finished goods held by the online 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 (\$7.2m), consisting mainly of provisions (\$4.6m) which include employee leave provisions and provisions for restoration obligations for leased properties. Apart from provisions, the remaining liabilities are supplier payables of \$1.0m, including trade creditors and accruals, and other payables of \$1.6m, including accrued salaries and wages, superannuation, separations and redundancies and unearned income.

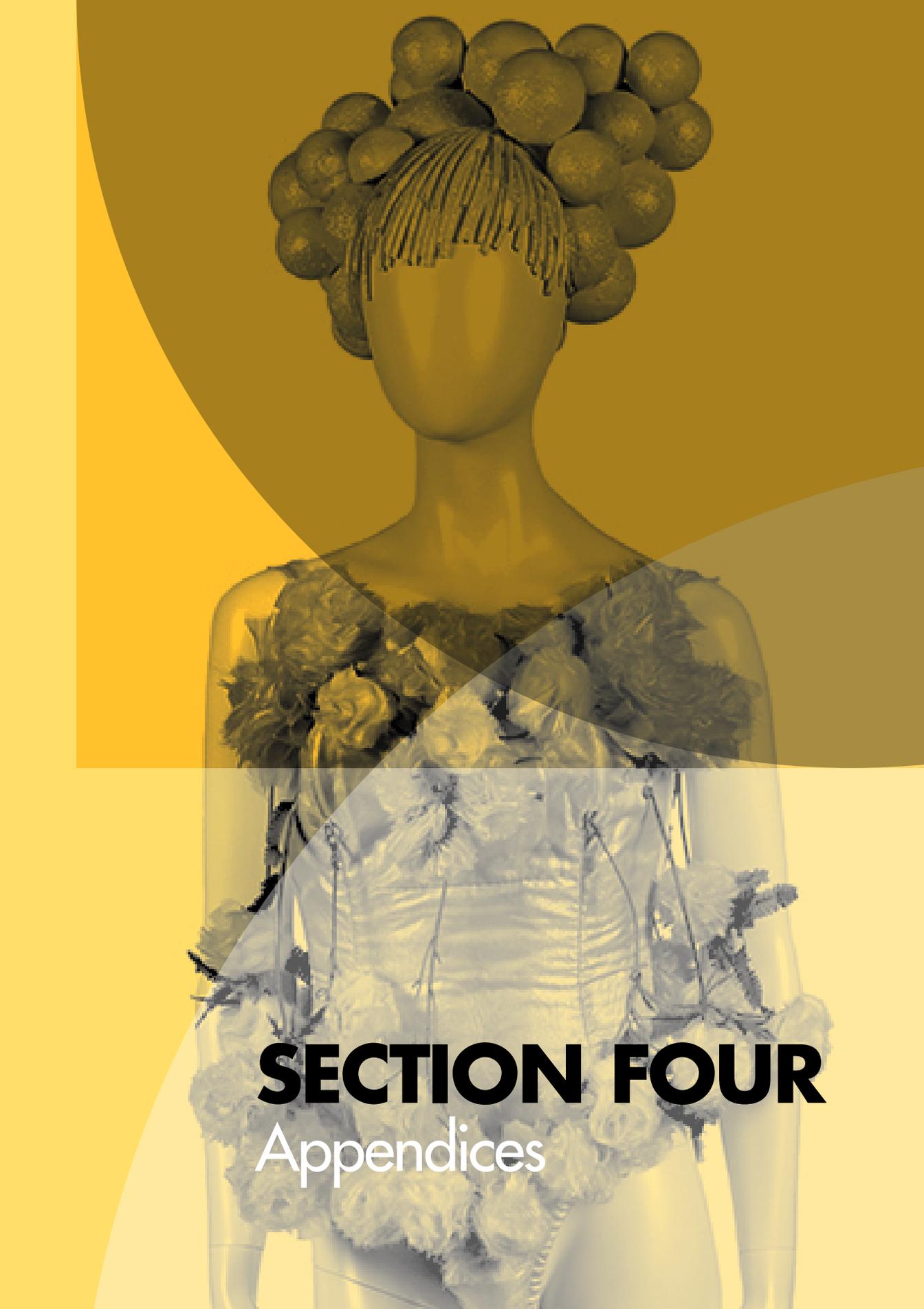
COMMITMENTS ANALYSIS

At 30 June 2014:

- \$0.4m of commitments were receivable and
- \$4.4m of commitments were payable. These were made up of:
 - » \$1.0m of capital commitments
 - » \$2.1m of operating lease commitments, and
 - » \$1.3m of other commitments (such as purchase orders and other contracts for maintenance, security, internal audit and other non-capital items).

EXTERNAL AUDIT

Under Section 8 of the CAC 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 Finance Minister's Orders made under the CAC Act, including Australian Accounting Standards.



SECTION FOUR

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 2014.

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 62).

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*
- *Commonwealth Authorities and Companies Act 1997*
- *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 Archive 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/.

FREEDOM OF INFORMATION PROCEDURES AND INITIAL CONTACT POINTS

It is recommended that you first check whether the information you are seeking is already available on our web pages for the Information Publication Scheme at nfsa.gov.au/about/information-publication-scheme/. This includes a disclosure log for information released in response to requests since 1 May 2011.

Applicants seeking access under the FOI Act to documents we hold should apply in writing to:

Freedom of Information 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 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 at www.nfsa.gov.au
- public programs, such as exhibitions, presentations, performance works, screenings, events and products
- access to eligible items from the collection
- 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 one hour for phone enquiries and within 24 hours 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 www.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 a high standard of service.

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 (02) 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 SHOP

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

LIBRARY

Limited access to library materials is available onsite, in Canberra only, by completing the NFSA Library Reference Enquiry Form at nfsa.gov.au/research/library/.
Email: library@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:

Level 1, 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 157 705 (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
Level 1, 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
 - (i) 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.
- (6)

SEVERABILITY

- (7) 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

- Met deliverables/KPI
○ Did not meet deliverables/KPI

PBS deliverables/KPI	Target	Result	
Developing the collection			
Number of acquisitions (made in the reporting period)	36 625	71 318	●
Total number of objects accessioned (in the reporting period)	30 000	154 441	●
Total number of objects awaiting accessioning at the end of the reporting period	<300 000	229 758	●
Percentage of total objects (acquired in the reporting period) accessioned	45%	50%	●
Number of Australian feature length films acquired	175	124	○
Number of Australian short films acquired	300	140	○
Number of Australian documentaries acquired	200	355	●
Number of television works acquired	2 000	2 852	●
Number of recorded sound works acquired	8 500	9 849	●
Number of international sound recordings acquired	50	53	●
Number of documents and artefacts acquired	25 000	56 393	●
Number of oral history titles acquired	100	202	●
Number of new media works acquired	100	68	○
Preserving the collection			
Number of titles preserved and made accessible	6 250	12 328	●
Percentage of total collection digitised	10%	12%	●
Percentage of storage standards achieved within set parameters	95%	100%	●

PBS deliverables/KPI	Target	Result	
Number of works relocated to improved storage conditions	25 000	69 438	●
Percentage of total objects assessed/condition checked (in the reporting period)	<2%	0.15%	●
Percentage of total objects conserved (in the reporting period) for preparation for display or digitisation	<1%	1.5%	●
Percentage of total objects treated for preservation purposes only (in the reporting period)	99%	100%	●
Sharing the collection			
Number of visits to the organisation	100 000	202 131	●
Number of paid onsite visits	20 000	20 084	●
Number of unpaid onsite visits	86 000	106 783	●
Percentage of the total collection available to the public	12%	22%	●
Number of people participating in public programs	36 000	61 217	●
Number of students participating in school programs	44 500	43 905	○
Number of onsite visits by pre-school students	50	0	○
Number of onsite visits by primary school students	25 000	21 692	○
Number of onsite visits by secondary school students	4 800	6 898	●
Number of onsite visits by post-secondary education students	150	566	●
Number of onsite visits by students as part of an organised educational group	30 000	29 156	○
Number of organised school learning programs delivered onsite	500	534	●
Number of educational institutions participating in organised school learning programs	400	575	●
Number of school learning program packages available online	1 000	1 076	●
Percentage of teachers reporting overall positive experience	90%	100%	●
Percentage of teachers reporting relevance to the classroom curriculum	90%	100%	●
Number of visits to the organisation's website	1 100 000	1 573 461	●
Number of page views on the organisation's website	3 000 000	7 365 633	●
Number of offsite visits to the organisation	36 000	119 169	●

PBS deliverables/KPI	Target	Result	
Percentage of the total collection available to the public online	<1%	1.14%	●
Percentage of the total collection available to the public on display	<1%	0.04%	●
Percentage of the total collection available to the public on tour	<1%	0.01%	●
Percentage of visitors who were satisfied or very satisfied with their visit	90%	99%	●
Percentage of service delivery requests responded to in accordance with the Service Charter obligations	90%	99%	●
Percentage of feedback that records a high level of satisfaction regarding the quality of service delivery to researchers, donors and clients	95%	98%	●
Number of initiatives that strengthen ties with other countries			
Number of formal initiatives	12	9	○
Number of other initiatives	10	32	●
Share of funding by source			
Share of funding from government (as a % of total funds)	79%	90%	○
Capital funding from government (as a % of total funds)	11%	3%	●
Cash sponsorship income (as a % of total funds)	1%	1%	○
Other cash fundraising income (as a % of total funds)	2%	0%	○
Other income (as a % of total funds)	7%	6%	●
Expenditure mix			
Expenditure on collection development (as a % of total expenditure)	45%	32%	●
Expenditure on other capital items (as a % of total expenditure)	25%	15%	○
Expenditure on other (ie non-collection development) labour costs (as a % of total expenditure)	15%	35%	●
Other expenses (as a % of total expenditure)	15%	18%	●

Appendix 5

Outreach locations

Big Screen locations

LOCATION	STATE	LOCATION	STATE	LOCATION	STATE
Babinda	QLD	Coral Bay	WA	Mission Beach	QLD
Briagolong	VIC	Darwin	NT	Mount Gambier	SA
Broken Hill	NSW	Gascoyne River	WA	Murwillumbah	NSW
Broome	WA	Kingaroy	QLD	Nanango	QLD
Bundaberg	QLD	Kununurra	WA	Ouyen	VIC
Burnie	TAS	Leeton	NSW	Tarcutta	NSW
Burringurrah	WA	Longreach	QLD	Traralgon	VIC
Cairns	QLD	Mallacoota	VIC	Tully	QLD
Cann River	VIC	Menindee	NSW	Wentworth	NSW
Charlton	VIC	Mildura	VIC		

School Screen locations

LOCATION	STATE	LOCATION	STATE	LOCATION	STATE
Broken Hill	NSW	Gunnedah	NSW	Port Augusta	SA
Broome	WA	Hobart	TAS	Port Macquarie	NSW
Burnie	TAS	Kingaroy	QLD	Port Pirie	SA
Cairns	QLD	Longreach	QLD	Renmark	SA
Canberra	ACT	Mallacoota	VIC	Singleton	NSW
Cann River	VIC	Mildura	VIC	Tenterfield	NSW
Charlton	VIC	Mount Gambier	SA	Traralgon	VIC
Darwin	NT	Nambucca Heads	NSW	Whyalla	SA
Goolwa	SA	Nanango	QLD	Yamba	NSW
Grafton	NSW	Noarlunga	SA		

Black Screen locations

LOCATION	STATE	LOCATION	STATE	LOCATION	STATE
Adelaide	SA	Darwin	NT	Mandurah East	WA
Aitkenvale	QLD	Deniliquin	NSW	Marble Bar	WA
Ashford	NSW	Docklands	VIC	Marlvan	VIC
Atherton	QLD	Dungog	NSW	Melbourne	VIC
Augusta	SA	East Perth	WA	Mossman	QLD
Ballandean	QLD	Footscray	VIC	Mount Druitt	NSW
Ballina	NSW	Gawler	SA	Mount Gambier	SA
Barton	ACT	Geraldton	WA	Nambour	QLD
Belconnen	ACT	Gippsland	VIC	Newcastle	NSW
Borroloola	NT	Glebe	NSW	Newman	WA
Brisbane	QLD	Goulburn	NSW	Noarlunga	SA
Broken Hill	NSW	Grafton	NSW	North Parramatta	NSW
Broome	WA	Greystanes	NSW	Oaklands	SA
Bunbury	WA	Griffith	ACT	Orange Grove	WA
Cabbage Tree Island	NSW	Griffith	NSW	Osborne	WA
Campbell	ACT	Gulkulil	NT	Parafield Gardens	SA
Campbelltown	NSW	Ivanhoe	VIC	Parramatta	NSW
Canberra	ACT	Jervis Bay	JBT*	Perth	WA
Canning Vale	WA	Kararra	NT	Picton	NSW
Cannington	WA	Kilmore	VIC	Port Augusta	SA
Carlton	VIC	Kingston	ACT	Port Lincoln	SA
Chatsworth	QLD	Koonwarra	VIC	Port Macquarie	NSW
Claremont	TAS	Lake Macquarie	NSW	Port Pirie	SA
Cloisters Square	WA	Lewisham	NSW	Portland	VIC
Coffs Harbour	NSW	Liverpool	NSW	Queanbeyan	ACT
Condobolin	NSW	Mackay	QLD	Redland	QLD
Coolah	NSW	Macquarie	NSW	Renmark	SA
Coonamble	NSW	Maleny	QLD	Roebourne	WA

LOCATION	STATE
Roxby Downs	SA
Seville Grove	WA
Singleton	NSW
Smithton	TAS
South Brisbane	QLD
South Hedland	WA
St Leonards	NSW
Stanthorpe	QLD
Stawell	VIC
Strathfield	NSW
Streaky Bay	SA
Sydney	NSW
Tabulam	NSW

LOCATION	STATE
Tamworth	NSW
Taree	NSW
Tarragindi	QLD
Tenterfield	NSW
Wacol	QLD
Wagga Wagga	NSW
Walamun	NT
Warwick	QLD
Weemol	NT
Weston	ACT
Whyalla	SA
Wiltja	SA
Windsor	NSW

LOCATION	STATE
Wodonga	VIC
Wollongong	NSW
Wolshpool	WA
Wonthagi	VIC
Wooabinda	QLD
Wyndham	VIC
Wyndham Vale	VIC
Yulara	NT

*JBT = Jervis Bay Territory

International Black Screen locations

LOCATION
Trinidad and Tobago – WEST INDIES

NFSA Connects – Professor Chris Turney and Electroboard

LOCATION	STATE
Berowra Public School	NSW
Bowraville Central	NSW
Brisbane Grammar	QLD
Castle Cove Public School	NSW
Castle Hill High School	NSW
Central Coast Grammar	NSW
Frank Partridge VC Public School	NSW
Goolmanger Public School	NSW
Hay War Memorial High School	NSW
Hutchins School	TAS
Lane Cove Public School	NSW

LOCATION	STATE
Lockington Consolidated	VIC
Macquarie Fields High School	NSW
Mater Dei Catholic College	NSW
Merriwa Central School	NSW
Narrabeen Lakes Public School	NSW
Richmond High School	NSW
St Columbia Anglican School	NSW
St Laurence's College	QLD
St Mary MacKillop College	NSW
Sawtell Public School	NSW

LOCATION	STATE
South West Rocks Public School	NSW
Tenison Woods College	SA
Trinity Anglican School	QLD
Tyers Public School	VIC
Wurruck Public School	VIC
Wycheproof P-12 College	VIC

The Art of Sound locations

LOCATION	STATE
Burnie Regional Art Gallery	TAS
Caboolture Regional Gallery	QLD

Appendix 6

Agency resource statement 2013–14

	<i>Actual available appropriation</i>	<i>Payments made</i>	<i>Balance remaining</i>
	2013–14 \$'000	2013–14 \$'000	2013–14 \$'000
Ordinary Annual Services ¹	27,074	27,074	-
Revenue from independent sources	2,125	2,037	-88
Total	29,199	29,111	-88
Total ordinary annual services			
Other services ²			
Departmental non-operating	828	828	-
Total other services	828	828	-
Total net resourcing and payments for NFSA	30,027	29,939	-88

¹ Appropriation Bill (No.1) 2013–14 and Appropriation Bill (No.3) 2013–14 and Appropriation Bill (No.5) 2013–2014. This may also include Prior Year departmental appropriation and section 31 relevant agency receipts.

² Appropriation Bill (No.2) 2013–14 and Appropriation Bill (No.4) 2013–14.

Appendix 7

Resources of outcome

EXPENSES FOR OUTCOME 1

<i>Outcome 1: Increased understanding and appreciation of Australia's audiovisual history by developing, preserving, maintaining and promoting the national audiovisual collection and providing access to audiovisual material of historic and cultural significance</i>	<i>Budget*</i>	<i>Actual Expenses</i>	<i>Variation</i>
	2013–14 \$'000	2013–14 \$'000	2013–14 \$'000

Programme 1.1: Develop, preserve and share Australia's national audiovisual collection and make it available to all Australians

Departmental expenses

Departmental appropriation ¹	27,074	27,074	-
Revenue from independent sources	2,116	2,037	79
Expenses not requiring appropriation in the Budget year	5,568	4,416	1,152
Total for Programme 1.1	34,758	33,527	1,231
Total expenses for Outcome 1	34,758	33,527	1,231

	2012–13	2013–14
Average Staffing Level (number)	206	178

* Full year budget, including any subsequent adjustment made to the 2013–14 Budget.

¹ Departmental Appropriation combines Ordinary annual services Appropriation Bill (No.1) and Appropriation Bill (No.5) 2013–14



SECTION FIVE
Financial statements

Independent Audit Report



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying financial statements of the National Film and Sound Archive for the year ended 30 June 2014, which comprise: a Statement by the Director, Chief Executive Officer and Chief Financial Officer; the 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 are responsible for the preparation of the financial statements that give a true and fair view in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards, and for such internal control as is necessary to enable the preparation of financial statements that give a true and fair view and 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 National Film and Sound Archive's preparation of the financial statements that give a true and fair view 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 National Film and Sound Archive'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, 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 National Film and Sound Archive:

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including the National Film and Sound Archive's financial position as at 30 June 2014 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
26 September 2014

Statement by the Director, Chief Executive Officer and Chief Financial Officer

FOR THE PERIOD ENDED 30 JUNE 2014

In our opinion, the attached financial statements for the year ended 30 June 2014 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, as amended.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the Authority will be able to pay its debts as and when they become due and payable.

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



GABRIELLE TRAINOR
Chairperson
26 September 2014



MICHAEL LOEBENSTEIN
Chief Executive Officer
26 September 2014



DENISE CARDEW-HALL
Chief Financial Officer
26 September 2014

Statement of Comprehensive Income

FOR THE PERIOD ENDED 30 JUNE 2014

		2014	2013
	Notes	\$'000	\$'000
<i>Net Cost Of Services</i>			
<i>Expenses</i>			
Employee benefits	3A	18,780	17,699
Supplier	3B	7,122	7,513
Depreciation and amortisation	3C	7,615	7,397
Finance costs	3D	7	5
Write-down and impairment of assets	3E	3	51
Total expenses		33,527	32,665
<i>Less: Own-Source Income</i>			
<i>Own-source revenue</i>			
Sale of goods and rendering of services	4A	1,041	1,194
Interest	4B	466	298
Royalties	4C	288	404
Other revenue	4D	242	284
Total own-source revenue		2,037	2,180
<i>Gains</i>			
Gains from sale of assets	4E	-	5
Other gains	4F	9,713	9,375
Total gains		9,713	9,380
Total own-source income		11,750	11,560
Net cost of services		21,777	21,105
Revenue from Government	4G	27,074	25,495
Surplus on continuing operations		5,297	4,390
Surplus attributable to the Australian Government		5,297	4,390
<i>Other Comprehensive Income</i>			
Changes in asset revaluation surplus		(925)	18,818
Total comprehensive income attributable to the Australian Government		4,372	23,208

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

Statement of Financial Position

AS AT 30 JUNE 2014

		2014	2013
	Notes	\$'000	\$'000
<i>Assets</i>			
<i>Financial Assets</i>			
Cash and cash equivalents	5A	2,447	2,039
Trade and other receivables	5B	183	309
Other investments	5C	2,000	4,000
Total financial assets		4,630	6,348
<i>Non-Financial Assets</i>			
Land and buildings	6A	38,460	38,576
Property, plant and equipment	6B	6,788	5,224
Heritage and Cultural	6C	228,206	222,441
Intangibles	6E	2,300	2,466
Inventories	6G	641	656
Other non-financial assets	6H	751	684
Total non-financial assets		277,146	270,047
Total assets		281,776	276,395
<i>Liabilities</i>			
<i>Payables</i>			
Suppliers	8A	990	830
Other payables	8B	1,614	717
Total payables		2,604	1,547
<i>Provisions</i>			
Employee provisions	9A	4,402	4,909
Other provisions	9B	192	185
Total provisions		4,594	5,094
Total liabilities		7,198	6,641
Net assets		274,578	269,754
<i>Equity</i>			
Contributed equity		215,115	214,292
Reserves		48,256	49,555
Retained surplus		11,207	5,907
Total Equity		274,578	269,754

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

Statement of Changes in Equity

FOR THE PERIOD ENDED 30 JUNE 2014

	<i>Retained earnings</i>		<i>Asset revaluation surplus</i>		<i>Contributed equity/capital</i>		<i>Total equity</i>	
	2014	2013	2014	2013	2014	2013	2014	2013
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Opening balance								
Balance carried forward from previous period	5,907	1,517	49,555	30,737	214,292	213,462	269,754	245,716
Adjustment to prior year ¹	-	-	(374)	-	-	-	(374)	-
Adjustment for errors	3	-	-	-	(5)	5	(2)	5
Adjusted opening balance	5,910	1,517	49,181	30,737	214,287	213,467	269,378	245,721
Comprehensive income								
Other comprehensive income	-	-	(925)	18,818	-	-	(925)	18,818
Surplus for the period	5,297	4,390	-	-	-	-	5,297	4,390
Total comprehensive income	5,297	4,390	(925)	18,818	-	-	4,372	23,208
Contributions by owners								
Equity Injection - Appropriation	-	-	-	-	828	825	828	825
Total transactions with owners	-	-	-	-	828	825	828	825
Closing balance as at 30 June	11,207	5,907	48,256	49,555	215,115	214,292	274,578	269,754

¹ Adjustments relating to correction in the opening balance for Heritage and cultural assets. Refer to Note 6D for further information
The above statement should be read in conjunction with the accompanying notes.

Cash Flow Statement

FOR THE PERIOD ENDED 30 JUNE 2014

		2014	2013
	Notes	\$'000	\$'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government		27,074	25,495
Sales of goods and rendering of services		1,000	1,602
Interest		472	306
Donations		129	-
Royalties		288	405
Net GST received		1,462	836
Other		114	276
Total cash received		30,539	28,920
Cash used			
Employees		19,465	18,280
Suppliers		8,631	8,737
Total cash used		28,096	27,017
Net cash from operating activities	10	2,443	1,903
INVESTING ACTIVITIES			
Cash used			
Purchase of property, plant and equipment		4,863	5,137
Total cash used		4,863	5,137
Cash received			
Other Investments		2,000	-
Net cash used by investing activities		2,863	5,137
FINANCING ACTIVITIES			
Cash received			
Contributed equity		828	825
Total cash received		828	825
Net cash from financing activities		828	825
Net increase (decrease) in cash held		408	(2,409)
Cash and cash equivalents at the beginning of the reporting period		2,039	4,448
Cash and cash equivalents at the end of the reporting period	5A	2,447	2,039

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

Schedule of Commitments

AS AT 30 JUNE 2014

	2014	2013
	\$'000	\$'000
BY TYPE		
Commitments receivable		
Net GST recoverable on commitments	402	623
Total commitments receivable	402	623
COMMITMENTS PAYABLE		
Capital commitments		
Land and buildings	173	3,174
Property, plant and equipment	626	83
Intangibles	135	153
Other	40	6
Total capital commitments	974	3,416
Other commitments		
Operating leases	2,142	2,624
Other	1,330	808
Total other commitments	3,472	3,432
Total commitments payable	4,446	6,848
Net commitments by type	4,044	6,225
BY MATURITY		
Other commitments receivable		
Within 1 year	287	446
Between one to five years	112	177
More than five years	3	-
Total other commitments receivable	402	623
Total commitments receivable	402	623
Commitments payable		
Capital commitments		
Within 1 year	974	3,416
Total capital commitments	974	3,416

Schedule of Commitments

CONTINUED

	2014	2013
	\$'000	\$'000
OPERATING LEASE COMMITMENTS		
Within 1 year	1,040	1,013
Between one to five years	1,071	1,611
More than five years	31	-
Total operating lease commitments	2,142	2,624
Other Commitments		
Within 1 year	1,161	477
Between one to five years	169	331
More than five years	-	-
Total other commitments	1,330	808
Total commitments payable	4,446	6,848
Net commitments by maturity	4,044	6,225

Note: Commitments are GST inclusive where relevant

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

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 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 audiovisual history by developing, preserving, maintaining and promoting the national audiovisual collection and providing access to audiovisual 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 clause 1(b) of Schedule 1 to the Commonwealth Authorities and Companies Act 1997.

The financial statements have been prepared in accordance with:

- (a) Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2011; 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 FMOs, 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, 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 and buildings has been taken to be the market value of similar properties as determined by an independent valuer;
- b) the fair value of property, plant and equipment has been taken to be the market value of similar items or 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.

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 13 Fair Value Measurement

AASB 13 does not change the measurement basis of an asset or liability, but rather, it introduces a consistent set of disclosure and measurement requirements to be applied where an asset or liability is already required or permitted to be fair value measured in the statement of financial position or disclosed as such in the Notes to the financial statements.

The application of this accounting standard is reported in Note 7: Fair value measurements

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.

FUTURE AUSTRALIAN ACCOUNTING STANDARD REQUIREMENTS

The following new standards issued by the AASB prior to signing of the statement by the Chairperson, Chief Executive Officer and Chief Financial Officer are expected to have a material impact on Finance's financial statements for future reporting periods:

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.

All other new standards, revised standards, interpretations and amending standards that were issued prior to the sign-off date and are applicable to the future 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 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 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 CAC Act body 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

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, unless received from another Government entity as a consequence of a restructuring of administrative arrangements.

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 and Deregulation (DOFD) shorthand method as prescribed in the FMO's. 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), 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 the DOFD 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.

There were no contingent liabilities or contingent assets as at 30 June 2014.

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, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

1.14 PROPERTY, PLANT AND EQUIPMENT

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.

The regularity of independent valuations depended upon the volatility of movements in market values for the relevant assets. Revaluation adjustments were made on a class basis. Any revaluation increment was credited to equity under the heading of asset revaluation reserve except to the extent that it reversed a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets were recognised directly in the surplus/deficit except to the extent that they reversed 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.

During the 2012–13 financial year property, plant and equipment was valued by an independent valuer to determine their fair value and useful life.

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 audiovisual 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 and new media materials.

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.

During the 2012–13 financial year Heritage and Cultural Assets were valued by an independent value to determine their fair value and useful life.

The Film Australia Collection was received from Screen Australia from the 1st of July 2011. During 2012–13 these items were recognised as assets in the financial statements using the Collection valuation methodology. These assets were not previously valued by Screen Australia.

The Non-Theatrical Screening Licences collection is valued by title rather than by carrier as is the remainder of the collection. If the number of potential carriers is used to value the collection, there is a potential for the collection to increase by \$4.9 million. The collection is to be reviewed as part of the integration of the collection records into the main cataloguing database in 2014–15 and counted using the number of carriers to provide a more accurate count for valuation purposes.

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

Preservation of the collection is fundamental to its permanent availability to all Australians. The NFSA has a detailed Collection Policy May 2011 (www.nfsa.gov.au/collection/collection-policy/) which includes acquisition, preservation and access policies.

DEPRECIATION

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to the NFSA using, in all cases, 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. Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

Asset Class	2014	2013
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	3 to 157 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 2014. 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 (2012–13: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2014.

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.

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.

Note 2: Events After the Reporting Period

There are no events after the reporting period that will materially affect the financial statements.

Note 3: Expenses

	2014	2013
	\$'000	\$'000
Note 3A: Employee Benefits		
Wages and salaries	13,954	13,603
Superannuation:		
Defined contribution plans	1,191	1,135
Defined benefit plans	1,473	1,351
Leave and other entitlements	1,063	1,572
Separation and redundancies	1,030	-
Other employee benefits	69	38
Total employee benefits	18,780	17,699
Note 3B: Supplier		
Goods and services supplied or rendered		
Consultants	432	450
Contractors	362	219
Travel	389	482
IT services	1,013	872
Advertising and marketing	161	268
Property operating expenses	1,973	2,721
Other	1,527	1,248
Total goods and services supplied or rendered	5,857	6,260
Goods supplied in connection with:		
Related parties	1	1
External parties	299	550
Total goods supplied	300	551
Services rendered in connection with:		
Related parties	382	456
External parties	5,175	5,253
Total services rendered	5,557	5,709
Total goods and services supplied or rendered	5,857	6,260
Other suppliers		
Related entities: Operating lease rentals - Minimum lease payments	28	21
External parties: Operating lease rentals - Minimum lease payments	965	992
Workers compensation expenses	272	240
Total other supplier	1,265	1,253
Total suppliers	7,122	7,513

Note 3: Expenses

CONTINUED

	2014	2013
	\$'000	\$'000
Note 3C: Depreciation and Amortisation		
Depreciation:		
Property, plant and equipment	1,784	1,672
Buildings	1,203	1,124
Heritage and Cultural	4,200	4,276
Total depreciation	7,187	7,072
Amortisation:		
Intangibles	428	325
Total amortisation	428	325
Total depreciation and amortisation	7,615	7,397
Note 3D: Finance Costs		
Unwinding of discount	7	5
Total finance costs	7	5
Note 3E: Write-Down and Impairment of Assets		
Asset write-downs and impairments from:		
Write-down of receivables	3	2
Write-down of property, plant and equipment	-	48
Other	-	1
Total write-down and impairment of assets	3	51
Note 3F: Operating Expenditure for Heritage and Cultural Assets¹		
Operating expenditure	15,224	16,135
Total operating expenditure for heritage and cultural assets	15,224	16,135

1. Operating expenditure is contained in the Statement of Comprehensive Income; however, it is not disclosed as a separate line item. It is merely a different representation of expenditure already reported in Notes 3A to 3E relating to Heritage and Cultural assets.

Note 4: Own-source Income

	2014	2013
	\$'000	\$'000
OWN-SOURCE REVENUE		
Note 4A: Sale of Goods and Rendering of Services		
Sale of goods in connection with		
Related parties	3	6
External parties	263	363
Total sale of goods	266	369
Rendering of services in connection with		
Related parties	52	83
External parties	723	742
Total rendering of services	775	825
Total sale of goods and rendering of services	1,041	1,194
Note 4B: Interest		
Deposits	466	298
Total interest	466	298
Note 4C: Royalties		
Other	288	404
Total royalties	288	404
Note 4D: Other		
Grants and sponsorships	183	191
Other	59	93
Total other income	242	284
Note 4E: Gains from Sale of Assets		
Property, plant and equipment		
Proceeds from sale	-	5
Total gain from sale of assets	-	5
Note 4F: Other Gains		
Donations	9,713	9,375
Total other gains	9,713	9,375
Note 4G: Revenue from Government		
Former Department of Regional Australia, Local Government, Arts & Sports		
CAC Act body payment item	25,814	25,495
Attorney General's Department		
CAC Act body payment item	1,260	-
Total revenue from Government	27,074	25,495

Note 5: Financial Assets

	2014	2013
	\$'000	\$'000
Note 5A: Cash and Cash Equivalents		
Cash on hand or on deposit	2,447	2,039
Total cash and cash equivalents	2,447	2,039
Note 5B: Trade and Other Receivables		
Goods and Services receivables in connection with		
Related parties	5	35
External parties	68	60
Total receivables for goods and services	73	95
Other receivables:		
GST receivable from the Australian Taxation Office	53	204
Interest	-	7
Other	57	3
Total other receivables	110	214
Total trade and other receivables (gross)	183	309
Total trade and other receivables (net)	183	309
Trade and other receivables (net) expected to be recovered:		
No more than 12 months	183	309
More than 12 months	-	-
Total trade and other receivables (net)	183	309
Trade and other receivables are aged as follows:		
Not overdue	109	213
Overdue by:		
0 to 30 days	52	74
31 to 60 days	19	13
61 to 90 days	1	2
More than 90 days	2	7
Total trade and other receivables (gross)	183	309

Credit terms for goods and services were within 30 days (2013: 30 days)

Note 5C: Other Investments

Deposits	i	2,000	4,000
Total other investments		2,000	4,000
Other investments are expected to be recovered in:			
No more than 12 months		2,000	4,000
Total other investments		2,000	4,000

i Term deposits are currently held with BankWest, one term deposit of \$ 2 million.

Note 6: Non-Financial Assets

	2014	2013
	\$'000	\$'000
Note 6A: Land and Buildings		
Land:		
Fair value	6,050	6,050
Total land	6,050	6,050
Buildings on freehold land:		
Work in progress	182	1,048
Fair value	30,918	29,794
Accumulated depreciation	(941)	-
Total buildings on freehold land	30,159	30,842
Leasehold improvements:		
Work in progress	5	1,159
Fair value	2,508	525
Accumulated depreciation	(262)	-
Total leasehold improvements	2,251	1,684
Total land and buildings	38,460	38,576

No indicators of impairment were found for land and buildings.

No land or buildings were expected to be sold or disposed of within the next 12 months.

Note 6B: Property, Plant and Equipment

Property, plant and equipment:		
Work in progress	172	64
Fair value	8,400	5,160
Accumulated depreciation	(1,784)	-
Total property, plant and equipment	6,788	5,224

No indicators of impairment were found for property, plant and equipment.

No property, plant or equipment is expected to be sold or disposed of within the next 12 months.

Note 6C: Heritage and Cultural

Heritage and Cultural:		
Fair value	232,406	222,441
Accumulated depreciation	(4,200)	-
Total Heritage and Cultural	228,206	222,441

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 valuers conducted the revaluations.

A revaluation decrement of \$0.925m for Heritage and cultural assets was debited to the asset revaluation account and included in the equity section of the statement of financial position.

Note 6: Non-Financial Assets CONTINUED

Note 6D: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment 2014

	Land	Buildings	Total land and buildings	Heritage and Cultural 1	Other property, plant & equipment	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July 2013						
Gross book value	6,050	32,526	38,576	222,441	5,224	266,241
Accumulated to prior year closing gross book value ²	-	-	-	(374)	-	(374)
Accumulated depreciation and impairment	-	-	-	-	-	-
Net book value 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 30 June 2014	6,050	32,410	38,460	232,406	6,788	273,454
Net book value as of 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 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 Heritage and cultural assets, the balance as at 30 June 2013 was found to be over stated; The opening balance was adjusted and the asset revaluation reserve was debited \$0.374 million.

Note 6D (Cont'd): Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment 2013

	Land	Buildings	Total land and buildings	Heritage and Cultural 1	Other property, plant & equipment	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July 2012						
Gross book value	5,625	31,064	36,689	208,796	7,702	253,187
Accumulated depreciation and impairment	-	(2,175)	(2,175)	(8,315)	(3,038)	(13,528)
Net book value 1 July 2012	5,625	28,889	34,514	200,481	4,664	239,659
Additions:						
By purchase	-	2,117	2,117	547	1,870	4,534
By donation/gift	-	-	-	9,375	-	9,375
Internally developed	-	-	-	972	-	972
Revaluations and impairments recognised in other comprehensive income	425	2,644	3,069	15,342	410	18,821
Depreciation expense	-	(1,124)	(1,124)	(4,276)	(1,672)	(7,072)
Disposals:						
Write-down of asset	-	-	-	-	(48)	(48)
Net book value 30 June 2013	6,050	32,526	38,576	222,441	5,224	266,241
Net book value as of 30 June 2013 represented by:						
Gross book value	6,050	32,526	38,576	222,441	5,224	266,241
Accumulated depreciation and impairment	-	-	-	-	-	-
Net book value 30 June 2013	6,050	32,526	38,576	222,441	5,224	266,241

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 6: Non-Financial Assets

CONTINUED

Note 6E: Intangibles

	2014	2013
	\$'000	\$'000
Computer software:		
Internally developed – in use	2,088	2,072
Purchased	1,716	1,475
Accumulated amortisation	(1,584)	(1,195)
Total computer software	2,220	2,352
Heritage and cultural intangibles – Non-Theatrical Screening Licences		
Purchased	277	273
Accumulated amortisation	(197)	(159)
Total Heritage and cultural intangibles	80	114
Total intangibles	2,300	2,466

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 6F: 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	3,979
Accumulated amortisation and impairment	(416)	(779)	(159)	(1,513)
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	4,240
Accumulated amortisation and impairment	(627)	(957)	(197)	(1,940)
Net book value 30 June 2014	1,461	759	80	2,300

Reconciliation of the Opening and Closing Balances of Intangibles for 2013

	Computer software internally developed	Computer software purchased	Non- Theatrical Screening Licences	Total
	\$'000	\$'000	\$'000	\$'000
As at 1 July 2012				
Gross book value	2,045	915	247	3,207
Accumulated amortisation and impairment	(223)	(677)	(129)	(1,029)
Net book value 1 July 2012	1,822	238	118	2,178
Additions:				
By purchase	27	560	26	613
Amortisation	(193)	(102)	(30)	(325)
Net book value 30 June 2013	1,656	696	114	2,466
Net book value as of 30 June 2013 represented by:				
Gross book value	2,072	1,475	273	3,820
Accumulated amortisation and impairment	(416)	(779)	(159)	(1,354)
Net book value 30 June 2013	1,656	696	114	2,466

Note 6G: Inventories

	2014	2013
	\$'000	\$'000
Inventories held for sale:		
Finished goods	60	90
Total inventories held for sale	60	90
Inventories held for distribution	581	566
Total inventories	641	656

During 2014 \$90 of inventory held for sale was recognised as an expense (2013: \$98).

During 2014 \$249 of inventory held for distribution was recognised as an expense (2013: \$295).

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 6H: Other Non-Financial Assets

Prepayments	604	494
Operating lease prepayments	147	190
Total other non-financial assets	751	684
Other non-financial assets expected to be recovered:		
No more than 12 months	751	684
More than 12 months	-	-
Total non-financial assets	751	684

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

Note 7: 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.

Note 7A: Fair Value Measurements

Fair value measurements at the end of the reporting period by hierarchy for assets and liabilities in 2013–14

Fair value measurements at the end of the reporting period using

	<i>Fair value</i>	<i>Level 1 inputs</i>	<i>Level 2 inputs</i>	<i>Level 3 inputs</i>
	\$'000	\$'000	\$'000	\$'000
Non-financial assets				
Land	6,050	-	6,050	-
Buildings on leasehold land	30,159	-	-	30,159
Leasehold improvements	2,251	-	-	2,251
Heritage and cultural	228,206	-	27,456	200,750
Other property, plant and equipment	6,788	-	-	6,788
Total non-financial assets	273,454	-	33,506	239,948
Total fair value measurements of assets in the statement of financial position	273,454	-	33,506	239,348

NFSA did not measure any non-financial assets at fair value on a non-recurring basis as at 30 June 2014.

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.

Fair value measurements - highest and best use differs from current use for non-financial assets (NFAs)

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.

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.

Note 7B: Level 1 and Level 2 Transfers for Recurring Fair Value Measurements

There are no asset or liabilities transferred between Level 1 and Level 2 during 2013–14.

The entity's policy for determining when transfers between levels are deemed to have occurred can be found in Note 1.

Note 7C: Valuation Technique and Inputs for Level 2 and Level 3 Fair Value Measurements

Level 2 and 3 fair value measurements - valuation technique and the inputs used for assets and liabilities in 2013-14

Category (Level 2 or Level 3)	Fair value	Valuation technique(s)	Inputs used	Range (weighted average)	
\$'000					
Financial assets					
There are no financial assets classified as Level 2 or 3. All financial assets classified as Level 1.					
Non-financial assets					
Land	Level 2	6,050	Sales Comparison (or Market) approach	Sale prices of comparable land, land size, long-term land appreciation rate, and reflection of the designated zoning applying	\$0.62m to \$4.6m
Buildings on leasehold land	Level 3	30,159	Depreciated replacement cost	The NFSA buildings are considered specialised purpose built buildings. Cost based on the construction costs using professional appraisals and reflect the heritage nature of the building	\$2,200 to \$2.24m
Leasehold improvements	Level 3	2,251	Depreciated replacement cost	Considered specialised equipment. Cost based on replacement costs using professional appraisals.	\$1,200 to \$1.97m
Other property, plant and equipment	Level 3	6,788	Depreciated replacement cost	Considered specialised equipment. Cost based on replacement costs using professional appraisals	\$5 to \$0.79m
Heritage and cultural	Level 2	27,456	Sales Comparison (or Market) approach	Assets valued reflect commonly traded items and the recent sales of similar items	\$5 to \$0.25m
Heritage and cultural	Level 3	200,750	Depreciated replacement cost	Considered specialised and unique. Cost based on replacement costs using professional appraisals	\$5 to \$1,120

Change in valuation technique and reasons for making it (where applicable)

There have been no changes in valuation techniques occurred during the period. However, it should be noted that purchases are reflected at the valuation amounts rather than at purchase price.

Recurring and non-recurring Level 3 fair value measurements - valuation processes

NFSA procured valuation services from CBRE and Pickles and relied on valuation models provided by these valuers. The Valuers provided written assurance to the entity that the model developed is in compliance with AASB 13

Recurring Level 3 fair value measurements - sensitivity of inputs

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 underline 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 7D: 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
	2014	2014	2014	2014	2014
	\$'000	\$'000	\$'000	\$'000	\$'000
Opening Balance	5,224	30,842	1,684	194,611	232,361
Total gains/(losses) recognised in net cost of services					
Depreciation	(1,784)	(941)	(262)	(4,200)	(7,187)
Donations	-	-	-	9,584	9,584
Total gains/(losses) recognised in other comprehensive income	-	-	-	-	-
Asset revaluation	-	-	-	(925)	(925)
Other					
Purchases	3,348	258	829	280	4,715
Internally generated	-	-	-	1,400	1,400
Closing balance	6,788	30,159	2,251	200,750	239,948

The entity's policy for determining when transfers between levels are deemed to have occurred can be found in Note 1.

Note 8: Payables

	2014	2013
	\$'000	\$'000
Note 8A: Suppliers		
Trade creditors and accruals	971	784
Operating lease rentals	19	46
Total suppliers	990	830
Suppliers expected to be settled		
No more than 12 months	990	830
More than 12 months	-	-
Total suppliers	990	830
Suppliers in connection with		
Related parties	60	62
External parties	930	768
Total suppliers	990	830

Settlement was usually made within 30 days.

Note 8B: Other Payables

Wages and salaries	736	446
Superannuation	77	75
Separations and redundancies	733	-
Unearned revenue	-	128
Other liabilities	5	5
Lease incentives	63	63
Total other payables	1,614	717
Other payables are expected to be settled		
No more than 12 months	1551	654
More than 12 months	63	63
Total other payables	1,614	717

Note 9: Provisions

	2014	2013
	\$'000	\$'000
Note 9A: Employee Provisions		
Leave	4,402	4,909
Total employee provisions	4,402	4,909

Employee provisions are expected to be settled

No more than 12 months	3,271	1,759
More than 12 months	1,131	3,150
Total employee provisions	4,402	4,909

Note 9B: Other Provisions

Provision for restoration obligations	192	185
Total other provisions	192	185

Other provisions are expected to be settled

More than 12 months	192	185
Total other provisions	192	185

	Provision for restoration	Total
	\$'000	\$'000
Carrying amount 1 July 2013	185	180
Additional provisions made	7	5
Closing balance 30 June 2014	192	185

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

Note 10: Cash Flow Reconciliation

	2014	2013
	\$'000	\$'000
<i>Reconciliation of cash and cash equivalents as per statement of financial position to Cash Flow Statement</i>		
<i>Cash and cash equivalents as per:</i>		
Cash flow statement	2,447	2,039
Statement of financial position	2,447	2,039
Discrepancy	-	-
<i>Reconciliation of net cost of services to net cash from operating activities:</i>		
Net cost of services	(21,777)	(21,105)
Revenue from Government	27,074	25,495
<i>Adjustments for non-cash items</i>		
Depreciation/amortisation	7,615	7,397
Net write down of non-financial assets	-	48
Unwinding of discount	7	5
Internal adjustment for Heritage & Cultural Asset	(1,400)	-
Other cost	(80)	(706)
Non-cash collection donations	(9,584)	(9,374)
<i>Changes in assets / liabilities</i>		
(Increase) / decrease in net receivables	126	(20)
(Increase) / decrease in inventories	15	54
(Increase) / decrease in prepayments	(110)	167
Increase / (decrease) in other receivables	-	25
Increase / (decrease) in employee provisions	(507)	143
Increase / (decrease) in supplier payables	160	(64)
Increase / (decrease) in other payable	897	(163)
Increase / (decrease) in other provisions	7	1
Net cash from operating activities	2,443	1,903

Note 11: Contingent Assets and Liabilities

Quantifiable Contingencies

The NFSA has no quantifiable contingent assets or liabilities as at 30 June 2014.

Unquantifiable Contingencies

As 30 June 2014, 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 12: Directors' Remuneration

Note 12A: Non-executive directors remuneration

	2014	2013
	No.	No.
<i>The number of non-executive directors of the entity included in these figures are shown below in the relevant remuneration bands:</i>		
\$0 to \$29,999	6	7
\$30,000 to \$59,999	1	1
Total number of non-executive directors	7	8
	\$	\$
Total remuneration received or due and receivable by non-executive directors of the NFSA	67,466	67,154

Remuneration of executive directors is included in Note 14: Senior Executive Remuneration.

Note 13: Related Party Disclosures

No members of the Board have received or become entitled to receive a benefit (other than a benefit included in the aggregate amount of remuneration by Board members shown in the financial statements at note 12).

In the ordinary course of business payments (and entitlements to receive payments) totaling \$4,050 (2013: \$10,400) 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 to the Chief Executive Officer (being spouse of the CEO).

Note 14: Senior Executive Remuneration

Note 14A: Senior executive remuneration expenses for the reporting period

	2014	2013
	\$	\$
Short-term employee benefits:		
Salary	376,903	411,030
Performance bonuses	750	-
Other	3,623	12,247
Total short-term employee benefits	381,276	423,277
Post-employment benefits:		
Superannuation	58,009	64,042
Total post-employment benefits	58,009	64,042
Other long-term benefits:		
Annual leave accrued	27,991	18,426
Long-service leave	8,997	4,357
Total other long-term employee benefits	36,988	22,783
Termination benefits	286,057	-
Total termination benefits	286,057	-
Total employment benefits	762,330	510,102

Notes:

- Note 14A is prepared on an accrual basis (therefore the performance bonus expenses disclosed above may differ from the cash 'Bonus paid' in Note 14B).
- Note 14A excludes acting arrangements and part-year service where total remuneration expensed for a senior executive was less than \$195,000.
- Leave accrued is net of leave taken.

Note 14: Senior Executive Remuneration

Note 14B: Average annual reportable remuneration paid to substantive senior executives during the reporting period

Average annual reportable remuneration paid to substantive senior executives in 2014

Average annual reportable remuneration ¹	Senior Executives	Reportable salary ²	Contributed superannuation ³	Reportable allowances ⁴	Bonus paid ⁵	Total reportable remuneration
	No.	\$	\$	\$	\$	\$
Total remuneration (including part-time arrangements):						
\$240,000 to \$269,999	1	225,911	31,431	2,492	-	259,834
\$440,000 to \$479,999	1	445,172 ⁶	26,578	-	-	471,750
Total	2					

Average annual reportable remuneration paid to substantive senior executives in 2013

Average annual reportable remuneration ¹	Senior Executives	Reportable salary ²	Contributed superannuation ³	Reportable allowances ⁴	Bonus paid ⁵	Total reportable remuneration
	No.	\$	\$	\$	\$	\$
Total remuneration (including part-time arrangements):						
\$210,000 to \$239,999	1	185,741	28,755	-	750	215,246
\$240,000 to \$299,999	1	218,924	35,580	2,492	-	256,996
Total	2					

- This table reports substantive senior executives who received remuneration during the reporting period. Each row is an averaged figure based on headcount for individuals in the band.
- 'Reportable salary' includes the following:
 - gross payments (less any bonuses paid, which are separated out and disclosed in the 'bonus paid' column);
 - reportable fringe benefits (at the net amount prior to 'grossing up' for tax purposes);
 - exempt foreign employment income; and
 - salary sacrificed benefits.
- The 'contributed superannuation' amount is the average cost to the entity for the provision of superannuation benefits to substantive senior executives in that reportable remuneration band during the reporting period.
- 'Reportable allowances' are the average actual allowances paid as per the 'total allowances' line on individuals' payment summaries.
- 'Bonus paid' represents average actual bonuses paid during the reporting period in that reportable remuneration band. The 'bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving the entity during the financial year.
- Includes termination payments.

Note 14C: Other highly paid staff

There are no other highly paid staff that have not been reported in 14A or 14B above.

Note 15: Remuneration of Auditors

	2014	2013
	\$'000	\$'000
Fair value of the services provided		
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

	2014	2013
	\$'000	\$'000
Note 16A: Categories of Financial Instruments		
Financial Assets		
Held-to-maturity investments:		
Deposits	2,000	4,000
Total Held-to-maturity investments	2,000	4,000
Loans and receivables:		
Cash and Cash equivalents	2,447	2,039
Trade and other receivables (net)	130	98
Accrued Interest	-	7
Total Loans and receivables	2,577	2,144
Total financial assets	4,577	6,144
Financial Liabilities		
Financial Liabilities measured at amortised cost:		
Supplier Payables	971	784
Unearned Revenue	-	128
Total Financial Liabilities measured at amortised cost	971	912
Total financial liabilities	971	912

Note 16B: Net Income or Losses from Financial Assets

Held-to-maturity Investments		
Interest revenue	466	180
Net gains on held-to-maturity investments	466	180
Loans and receivables		
Interest revenue	-	118
Net gains from loans and receivables	-	118
Net gains from financial assets	466	298

There was no interest income from financial assets not at fair value through Profit or Loss in the year ending 2014 (2013 nil).

Note 16C: Net Income and Losses from Financial Liabilities

There was no interest expense from financial liabilities not at fair value through Profit or Loss in the year ending 2014 (2013 \$0).

Note 16D: Fee Income and Expense

The NFSA did not receive any fee income or incur any expense at the reporting date.

Note 16E: Fair Value of Financial Instruments

The fair value of each of class of the NFSA's financial assets and liabilities equal the carrying amount at the reporting date.

Financial Assets

The fair value of cash, deposits and receivables are equal to their carrying amount. None of these classes of financial assets are readily traded in the financial markets in standardised form.

Financial Liabilities

The fair value for supplier payables, which are short term in nature are equal to their carrying amount. None of these classes of liabilities are readily traded in the financial markets in standardised form.

Note 16F: Financial Liabilities designated at Fair Value Through Profit and Loss

The NFSA did not have any financial liabilities designated at Fair Value Through Profit and Loss at the reporting date.

Note 16G: Financial Assets Reclassified

The NFSA did not reclassify any Financial Assets

Note 16H: 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 (2014: \$130 / 2013: \$105).

The NFSA had assessed the risk of the default on payment and had not allocated any value in 2014 (2013: \$0) 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.

The following table illustrates the NFSA's gross exposure to credit risk, excluding any collateral or credit enhancements.

	2014	2013
	\$'000	\$'000
Financial assets		
Cash and cash equivalents	2,447	2,039
Trade and other Receivables	130	98
Interest Receivable	-	7
Deposits	2,000	4,000
Total	4,577	6,144
Financial liabilities		
Suppliers Payables	971	784
Unearned Revenue	-	128
Total	971	912

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

	0 to 30 days	31 to 60 days	61 to 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

Ageing of financial assets that were past due but not impaired for 2013

	0 to 30 days	31 to 60 days	61 to 90 days	90+ days	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade and other Receivables	74	13	2	7	96
Total	74	13	2	7	96

Note 16I: 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 put in place to ensure there are appropriate resources to meet its financial obligations.

Note 16J: 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 16K: Assets Pledged or Held as Collateral

The NFSA has no assets pledged or held as collateral as at current reporting period.

Note 16L: Concessional loans

The NFSA has no concessional loans as at current reporting period.

Note 17: Financial Assets Reconciliation

	2014	2013
	\$'000	\$'000
Total financial assets as per statement of financial position	4,630	6,348
Less: Non-financial instrument components	(53)	(204)
Total non-financial instrument components	4,577	6,144
Total financial assets as per financial instruments note	4,577	6,144

Note 18: Compensation and Debt Relief

The NFSA did not make any payments or provided for any provisions in relation to compensation and debt relief, including either Act of Grace payments, waivers of debts owed to the NFSA, payments made under the Compensation for Detriment caused by Defective Administration, payments made under approved ex-gratia programs or payments made in special circumstances relating to APS employment pursuant to Section 73 of the Public Service Act 1999.

Note 19: Reporting of Outcomes

Note 19A: Net Cost of Outcome Delivery

	OUTCOME 1	
	2014	2013
	\$'000	\$'000
Departmental		
Expenses	33,527	32,665
Own-source income	11,750	11,560
Net cost of outcome delivery	21,777	21,105

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 19B: 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 20: Net Cash Appropriation Arrangements

	2014	2013
	\$'000	\$'000
Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations ¹	9,535	8,696
Plus: Heritage and cultural depreciation/amortisation expenses previously funded through revenue appropriation	(4,238)	(4,306)
Total comprehensive income - as per the Statement of Comprehensive Income	5,297	4,390

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.

List of requirements

This list 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 Audited financial statements	CAC ACT, Schedule 1	89
Approval by directors	Clause 6	5
Enabling legislation	Clause 10	56,62,79
Responsible Minister	Clause 11	5
Ministerial directions and other statutory requirements	Clause 12	69
Information about directors	Clause 13	56
Outline of organisational structure and statement of governance	Clause 14	56,61,74
Related entity transactions	Clause 15	8,56
Key activities and changes affecting the authority	Clause 16	8,10
Judicial decisions and reviews by outside bodies	Clause 17	70
Indemnities and insurance premiums for officers	Clause 19	69
Index of annual report requirements	Clause 21	129

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

Requirements	Reference	Page
Letter of transmittal	8(3) & A.4	5
Table of contents	A.5	3
Index	A.5	134
Glossary	A.5	132
Contact officer(s)	A.5	77
Internet home page address and internet address for report	A.5	2
Review by CEO	9(1)	10
Summary of significant issues and developments	9(2)	10
Overview of department's performance and financial results	9(2)	89
Outlook for following year	9(2)	10
Role and functions	10(1)	79
Organisational structure	10(1)	61
Review of performance during the year in relation to programs and contribution to outcomes	11(1)	15, 81
Actual performance in relation to deliverables and KPIs set out in PBS/PAES or other portfolio statements	11(2)	15, 81
Narrative discussion and analysis of performance	11(2)	17
Trend information	11(2)	19,32,35, 38,67
Performance against service charter customer service standards, complaints data, and the department's response to complaints	11(4)	63,76
Discussion and analysis of the department's financial performance	11(5)	70,89
Discussion of any significant changes in financial results from the prior year, from budget or anticipated to have a significant impact on future operations	11(6)	70
Agency resource statement and summary resource tables by outcomes	11(7)	87,88
Agency heads are required to certify that their agency complies with the <i>Commonwealth Fraud Control Guidelines</i>	12(1)	62

Requirements	Reference	Page
Statement of the main corporate governance practices in place	12(2)	62
Senior management committees and their roles	12(3)	60
Corporate and operational planning and associated performance reporting and review	12(3)	62
How nature and amount of remuneration for SES officers is determined	12(3)	122
Judicial decisions and decisions of administrative tribunals and by the Australian Information Commissioner	12(4)	70
Reports by the Auditor-General, a Parliamentary Committee or the Commonwealth Ombudsman or an agency capability review	12(4)	70
Assessment of effectiveness in managing and developing human resources to achieve departmental objectives	12(5)	64
Workforce planning, retention and turnover	12(6)	64
Work health and safety performance	12(6)	66
Statistics on staffing	12(7)	64
Enterprise or collective agreements, Individual Flexibility Agreements, determinations, common law contracts and Australian Workplace Agreements	12(8)	64
Assessment of purchasing against core policies and principles	12(12)	68
The Annual Report must include a summary statement detailing the number of new consultancy services contracts let during the year; the total actual expenditure on all new consultancy contracts let during the year (inclusive of GST); the number of ongoing consultancy contracts that were active in the reporting year; and the total actual expenditure in the reporting year on the ongoing consultancy contracts (inclusive of GST). The Annual Report must include a statement noting that information on contracts and consultancies is available through the AusTender website	12(13)–(22)	69
Advertising and market research (section 311A of the <i>Commonwealth Electoral Act 1918</i>) and statement on advertising campaigns	14(1) & C.2	69
Ecologically sustainable development and environmental performance (section 516A of the <i>Environment Protection and Biodiversity Conservation Act 1999</i>)	14(1) & C.3	67
Disability reporting – explicit and transparent reference to agency-level information available through other reporting mechanisms	14(3) & D.2	65
Information publication scheme statement	14(4) & D.3	74
Correction of material errors in previous Annual Report	14(5)	N/A
Agency resource statements and resources for outcomes	E	87,88
List of requirements	F	129

Abbreviations

Abbreviation	
ABC	Australian Broadcasting Corporation
ACMI	Australian Centre for the Moving Image
ACT	Australian Capital Territory
ANMM	Australian National Maritime Museum
ANU	Australian National University
APS	Australian Public Service
ARIA	Australian Record Industry Association
BEd	Bachelor of Education
BA	Bachelor of Arts
BBC	British Broadcasting Corporation
BE	Bachelor of Engineering
BEc	Bachelor of Economics

Abbreviation	
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 level 1, Executive level 2
FAC	Film Australia Collection
FOI	freedom of information
GST	goods and services tax
IFA	Individual Flexibility Agreement
KPI	key performance indicator
NAIDOC	National Aboriginal and Islander Day Observance Committee
NFSA	National Film and Sound Archive of Australia

Abbreviation	
NITV	National Indigenous Television
NSW	New South Wales
NT	Northern Territory
OAM	Medal of the Order of Australia
PAES	Portfolio Additional Estimates Statements
PANDORA	Preserving and Accessing Networked Documentary Resources of Australia
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

Abbreviation	
SBS	Special Broadcasting Service
TAS	Tasmania
TV	Television
UK	United Kingdom
USA	United States of America
VIC	Victoria
WA	Western Australia

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