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NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA

ANNUAL REPORT 2012-13

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**NATIONAL
FILM AND
SOUND
ARCHIVE
OF AUSTRALIA**

Annual Report
2012–13

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IMAGE ACKNOWLEDGEMENTS

Front cover: Goyte (Wally De Backer) at the NFSA to launch *Fractured Heart* (see the case study on page 18). Photographer Rohan Thomson/Fairfax Syndication.

Section One (page 7): Guest at the NFSA experiencing *Fractured Heart* (see the case study on page 18).

Section Two (page 15): Chrissy Amphlett (1959–2013), lead singer of the Divinyls, from the documentary *Australian Made* (Richard Lowenstein, Australia, 1987). The NFSA acknowledges and remembers the significant contribution made by Chrissy Amphlett to Australian music and popular culture. (NFSA title 357759)

Section Three (page 45): Jessica Mauboy in *The Sapphires* (Warwick Thornton, Australia, 2012). Photographer Lisa Tomasetti, with the kind permission of Goalpost Pictures Australia. (NFSA title 1062556)

Section Four (page 63): Director and writer Peter Weir on set with camera and microphone (see the case study on page 29). *Whatever Happened to Green Valley*, 1973. Film Australia Collection. © NFSA

Section Five (page 99): Frame enlargement from the film, *Tasmanian Countryside, Hobart and Tasmanian Tiger* (Australia, c1932). (NFSA title 48511)

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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 2013. 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 Board of the NFSA is confident that the NFSA's performance in 2012–13 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 2012–13.

Yours sincerely



GABRIELLE TRAINOR

Chair of Board, NFSA
18 October 2013

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 VALUES

The following values underpin the NFSA's program delivery:

- **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.

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 2 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

This year marks the fifth anniversary of the existence of the National Film and Sound Archive of Australia (NFSA) as an independent statutory authority and my first year as Chair. The work of the NFSA in preserving and sharing our story, expressed so powerfully in film and sound, has positioned us not only as a world leader in audiovisual archiving, but as one of Australia's leading cultural institutions.

This year we consolidated our business model and developed a new Corporate Plan to 2016, in which we revised our objectives to better guide what we do and how we go about it. These new streamlined strategic objectives not only reconfirm our commitment to developing and preserving the national audiovisual collection, but clearly demonstrate a reinvigorated focus on sharing the collection with the widest possible cross-section of Australians.

We continue to broaden our national and regional outreach through our public and schools programs including Big Screen, Black Screen, School Screen and Canberra-based educational and public programs.

We have also developed new ways to share the collection through projects such as *The Art of Sound*, a regional exhibition that uses NFSA sound recordings and matches them with artworks from partner regional galleries. A highlight for the year was *Imagining the Capital: Canberra on Film*, an outdoor event which celebrated Canberra's Centenary through a panorama of films from the collection along with live music. An audience of 4000 saw the NFSA's beautifully restored 1913 footage of the laying of the foundation stone of the national capital, accompanied by poignant Indigenous song.

We continue to take advantage of online opportunities to share the collection especially through our award winning website nfsa.gov.au, *australianscreen online* and our YouTube channel. Online highlights this year included the release of a newly-discovered 1932 documentary featuring Sir Donald Bradman, never seen before in Australia, and the highly publicised and prestigious Sounds of Australia national registry.

Another highlight this year was the impressive contingent of films restored by the NFSA selected to screen at prominent festivals nationally and internationally. Restored films from the Corrick Collection have screened to great acclaim at the Pordenone Silent Film Festival, Italy, for the past five years, a testament to the world leading archival work of the NFSA's preservation and curatorial teams. The digitally restored film, *Wrong Side of the Road* (Ned Lander, Australia, 1981) premiered at the Sydney Film Festival, the result of several years of technical work to repair and restore this seminal Indigenous film so it could reach a new generation of audiences.

We have continued to maintain our active engagement with the audiovisual industries – highly valued relationships that are vital to developing a rich and culturally diverse collection. Contributors to the archive range from the 38 television stations providing news footage and current affairs through to industry professionals such as Phillip Noyce, Gotye (Wally De Backer), Mick Harvey and Tony Martin who entrust the NFSA's with their life's work. We thank them and all the other organisations and individuals who support us through providing content. All play their part in helping us build a national audiovisual collection of enduring cultural significance.

We continue to invest to try to future-proof preservation technology. Through the 16mm film scanner and Sinear camera, we are positioning ourselves to better adapt and respond to the ever-evolving digital landscape where the increased convergence of media presents an array of archiving challenges and opportunities. As custodians of the national audiovisual collection, providing adequate, specialised storage for our ever expanding collection remains a priority, and this year we have begun work on a significant new storage project which will accommodate the collection for the next several years.

My thanks for the support of our two Ministers during the year, the Honourable Simon Crean MP, and later in the year, the Honourable Tony Burke MP. The Office of the Arts has been constant in its valuable counsel.

I am lucky to work with a group of wise and committed people in the Board of the NFSA. At the end of the year, the Board farewelled Catherine Robinson, whose term expired at the end of June 2013. I thank Catherine for her significant contribution and my other colleagues for applying their energy and experience to our Board.

I would also like to acknowledge our CEO, Michael Loebenstein, and the skilled and dedicated NFSA staff. Michael has been described in the media as a 'live wire' and that description is indisputable. His entrepreneurship, knowledge and enthusiasm makes him an outstanding leader of the talented team at Australia's living archive.

The clear picture I have from my first year as Chair is that we are taking our place as one of the most significant national cultural institutions in Australia. Our willingness not only to innovate, but also to collaborate is a remarkable feature of our presence among the institutions and with industry and the community. More people than ever are now sharing in our wonderful collection and I have great confidence that the NFSA will continue to inspire, to educate, to entertain and to enhance our understanding of the richness and the wonder of Australia's story.



GABRIELLE TRAINOR

Chair of Board, NFSA

Chief Executive Officer's report

This Annual Report presents the National Film and Sound Archive's achievements in 2012–13 – a year marked by the organisation's transition to a new business model driven by a realignment of its corporate structure and a thorough review of its corporate plan.

As flagged in the 2011–12 report, the new organisational structure responds to both operational changes in the way the NFSA collects and preserves Australian audiovisual production, and to a growing demand to share our collections with audiences across a range of platforms and channels.

In the light of an increased convergence of traditional media – film, recorded sound, broadcast – into digital (and potentially 'networked') products, our commitment to national leadership in capturing a snapshot of this country's audiovisual output, and to develop resource-efficient and sustainable solutions to preserve this important legacy for future generations, is challenged, inspired and strengthened. At the same time, the Australian public's expectations that their national collection is discoverable and accessible, both for consumption and re-purposing, as a resource for enjoyment, education, and creative re-use continues to increase.

The past year was framed by opportunities to publicly explore the scale of this transition into a 'collection of the future'. While the paper I presented last August on behalf of our agency at the International Council on Archives congress in Brisbane was titled 'Archives in the transitional period,' a workshop and panel discussion we hosted at the NFSA and Australian Parliament House only weeks ago swapped 'transitional' for 'transactional'. A telling metamorphosis, that acknowledges the users of our collection are active creators of meaning. The Australian story as preserved by the NFSA is a work-in-

progress: a multitude of 'hidden histories', micro-stories, a kaleidoscope of ideas, dreams, aspirations and historical experiences.

An important milestone in this dynamic and transactional environment was the development of a new Corporate Plan 2013–16. The revised strategic objectives focus on the national audiovisual collection, its development, preservation and presentation through:

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

This streamlining of our strategic objectives emphasises the uniqueness of the national audiovisual collection in the broader scope of the Australian national collection and this nation's cultural sector. The NFSA assumes an unambiguous leadership role for the stewardship of Australia's moving image and recorded sound heritage: both in terms of its ongoing and evolving collection brief and in terms of providing leadership and technological expertise to the collecting sector, the audiovisual industry and cultural heritage organisations in Australia and the South-East Asia and Pacific region.

This differentiation and the clear commitment to specialisation comes at a time when taxpayer and government increasingly (and justifiably) scrutinise the value of funding a broad range of collecting institutions. In the spirit of a 'distributed' national collection and increased strategic alignment across the heritage sector, it allows us to make a clear proposition in regard to the specific relevance this organisation has in telling the Australian story (or rather 'stories'). It marks the NFSA's contribution to the bigger cause of transforming a diverse landscape of individual 'gardens' into the structured mosaic of a 'national estate',

underpinned by a sector-wide management framework. To loosely quote Bill Gammage's groundbreaking study of Aboriginal land management and its diversified yet holistic approach: the means are local – the ends are universal.

The 2012–13 year has been a successful one. On the collection development and preservation end, the structural alignment of our Curatorial, Collection Stewardship, Information Communication and Technology (ICT) and Preservation areas has led to remarkable cross-organisational initiatives.

As part of our digital media project, we have made considerable progress in identifying and documenting the environmental challenges new technologies, formats and delivery channels present to our collection mandate. The project's findings inform the implementation of the NFSA's new ICT Strategic Plan, which will incrementally provide the organisation with both a scalable infrastructure to meet the demands of an increasingly digital environment, and ensure the ongoing development of digital skills and capabilities of our workforce. It would be early days to announce the full transition of the NFSA into a 'digital archive'; yet – limited resources permitting – we have moved closer towards replacing ageing infrastructure and expanding our capacity to handle a large increase in data, and to prepare ourselves for better handling fully digital audiovisual acquisition workflows.

However it remains a priority for the NFSA to retain our capability and capacity to process legacy formats (both analogue and digital). The closure of the last two remaining commercial film laboratories in Australia and New Zealand at the end of the year has put the NFSA in the unique position of being the only centre of expertise for what still is the 'gold standard' of long-term preservation of black and white film: analogue duplication. While we make a clear commitment to cultivate this expertise, our acquisition of a digital film scanner for 16mm (scalable to 35mm in the future) will allow us to develop a fully digital preservation pathway for motion picture film.

The most significant change signalled by our corporate plan, however, is an even stronger commitment to *sharing* our holdings. Collections exist to be accessed, discussed, celebrated and re-used, and the NFSA holds what probably is Australia's richest and most attractive collection. Despite public access being restricted due to technological (format obsolescence) and legal factors (copyright being the most prominent one), film, recorded sound and broadcast are increasingly acknowledged as the most vivid and engaging record of the past.

Social media has played an increasing role in creating awareness for our collection, and for inviting the public to not only watch and listen to our holdings but to actively annotate, comment, and appropriate them. The Film Australia YouTube channel's dramatic increase in visitation, the popularity of our curated 'Time capsules' and 'Collection spotlights' on nfsa.gov.au, the increase in public nominations for our Sounds of Australia registry, and the diverse and highly original responses to our crowd-sourcing exercises around the Canberra Centenary demonstrate our growing assuredness in connecting with online audiences.

However, encounters take place in the real world as much as in the virtual. Claiming the largest geographical footprint of all the national collecting institutions' outreach programs, the NFSA's screening and exhibition programs went from strength to strength this year. *The Art of Sound*, an exhibition featuring the NFSA's recorded sound collection and produced in collaboration with regional galleries, was presented in Grafton (NSW) and Vasse Felix (WA) (see the case study on page 22). Our film and live music show, 'Imagining the Capital', commemorating the Centenary of Canberra played to an audience of 4000 at the Senate Rose Gardens in March (see the case study on page 26). Our Black Screen festival presented films and videos produced by Indigenous artists and telling Indigenous stories in more than 70 locations all across the nation.

Audiences confidence in our programs, and the growing support by eminent Australian artists such as Gotye (who gifted us with his *Fractured Heart* interactive exhibit and visited the NFSA only days after his triumph at the Grammys in Los Angeles) are testimony to my belief that the NFSA is one of the most relevant, dynamic and agile cultural organisations in this country. In 2012–13 we formulated a series of propositions – to provide strong stewardship of the national audiovisual collection, to reflect the present as much as the past, and to engage in a meaningful way with communities across Australia, Indigenous and non-Indigenous. The 2013–14 year will see a further evolution and strengthening of our programs, and I thank our management and staff, our Board, and the team at the Office for the Arts for their enthusiasm and strong support.



MICHAEL LOEBENSTEIN

Chief Executive Officer, NFSA



Snapshot – the year at a glance

August

Works from popular recording artists AC/DC, Nick Cave and the Bad Seeds, and the late Jimmy Little have been acknowledged and celebrated with their inclusion in our Sounds of Australia national registry. [1]

Jimmy Little, c1965. (NFSA title 358986)

October

Restored films from the internationally recognised Corrick Collection have featured at the preeminent Pordenone Silent Film Festival, Italy, for the past five years. In 2012 the festival selected an image from the Corrick Collection to brand all its publicity. [2]

La Peine De Talion (Pathé Frères, France 1906). (NFSA title 797779)

November

The NFSA awarded the 2012 Ken G Hall Film Preservation Award to the late Susanne Chauvel Carlsson, daughter of legendary filmmakers Charles and Elsa Chauvel (see the snapshot on page 37).

December

The YouTube release of *The Australians in Toronto* (Ontario Motion Picture Bureau, Canada, 1932), a rare 1932 film featuring cricket legend Sir Donald Bradman. The 13-minute black and white silent documentary had never been seen before in Australia (see the case study on page 30). [3]

(NFSA title 486807)

January

The Art of Sound, our new touring exhibition which examines the intersections between sound and the visual arts, opened at Grafton Regional Gallery. The second *The Art of Sound* exhibition opened at the Holmes à Court Gallery at Vasse Felix, Margaret River (WA) in June (see the case study on page 22).

Our Film Australia Collection, a diverse range of more than 5000 titles of documentary and educational programs celebrated its 100th anniversary (see the snapshot on page 29). [4]

Colonists for a Day, 1993. Film Australia Collection. © NFSA



February

Gotye@NFSA saw Grammy award winner Gotye (Wally De Backer) launch the NFSA's new exhibit *Fractured Heart* (see the case study on page 18). [5]
Wally De Backer mobbed by media.

March

As part of the Canberra Centenary celebrations, we presented *Imagining the Capital: Canberra on Film* in the Senate Rose Gardens to an audience of over 4000. This event featured live music from some of Canberra's, and Australia's, finest musicians, including Louise Page, Fred Smith, Stiff Gins and Little Pattie (Patricia Amphlett OAM). The show featured excerpts from rarely-seen films, including, *Naming the Federal Capital of Australia, March 12th, 1913* (Raymond Longford, Australia, 1913), digitally restored for the Canberra Centenary (see the case study on page 26). [6]
NFSA staff, members of the cast and presenters celebrate the event.

May

The NFSA's Big Screen – in partnership with the South Burnett Regional Council – presented Nanango's 7th Big Screen with special guest, Magda Szubanski. [7]
Magda Szubanski with jockey Lyall Appo. (Photographer Clive Lowe)

June

The NFSA's digital restoration of *Wrong Side of the Road* (Ned Lander, Australia, 1981), acknowledged as a seminal Indigenous film, premiered to much acclaim at the Sydney Film Festival. The cast and crew reunited at the premier (see the case study on page 38). [8]
Cast of *Wrong Side of the Road* at the Sydney Film Festival, June 2013.

Performance summary

Table 1: Performance summary

- Met deliverable/KPI
- Did not meet deliverable/KPI

Portfolio Budget Statements (PBS) 2012–13	Target 2012–13	Result 2012–13	
Developing the collection			
Number of acquisitions (made in the reporting period)	36 625	52 936	●
Percentage of acquisitions made in accordance with Collection Policy	100%	100%	●
Total number of objects accessioned (in the reporting period)	30 000	76 627	●
Preserving the collection			
Number of titles preserved and made accessible	6250	7364	●
Percentage of total collection digitised	<1%	11%	●
Percentage of storage standards achieved within set parameters	95%	86%	○
Sharing the collection			
Percentage of the total collection available to the public	12%	20%	●
Number of people participating in public programs	36 000	55 219	●
Number of students participating in school programs	30 000	44 358	●
Number of visits to the organisation's website	1 100 000	1 402 820	●



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. We hold more than two million collection items, including moving image, recorded sound, broadcast and networked media works, as well as associated documents and artefacts. 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 emerging 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 – which have been experienced by Australians and contribute to our understanding of Australia's audiovisual culture.

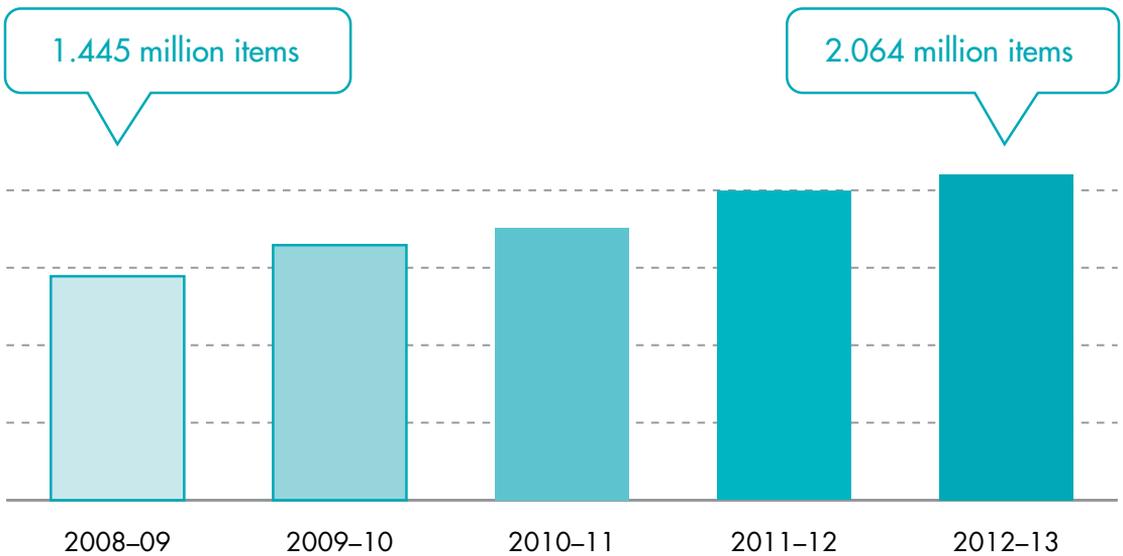
Table 2: Acquisitions and accessions

PBS performance indicator	Target 2012–13	Result 2012–13
Acquisitions for 2012–13		
Number of acquisitions (made in the reporting period)	36 625	52 936
Percentage of acquisitions made in accordance with Collection Policy	100%	100%
Accessions for 2012–13		
Total number of objects accessioned (in the reporting period)	30 000	76 627
Total number of objects awaiting accessioning at the end of the reporting period	300 000	215 026
Percentage of total objects (acquired in the reporting period) accessioned	45%	52%

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: 2008–09 to 2012–13



During the 2012–13 year we exceeded our overall acquisition target, collecting 52 936 works, with 100% of acquisitions made in accordance with our Collection Policy. A total of 76 627 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.

In 2012–13 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 of growth has been marked notably by major progress in adapting to the demands of an almost entirely digital production workflow. We have made it a priority to identify appropriate digital film components for preservation, and to develop new infrastructure and internal processes to receive, ingest, catalogue and make accessible born-digital film. During the year we acquired 308 documentaries (significantly exceeding our target), 151 feature length films, and 282 Australian short films (slightly below our targets for this year).

Table 3: Film deliverables

PBS deliverables	Target 2012–13	Result 2012–13
Number of Australian feature length films acquired	175	151
Number of Australian short films acquired	300	282
Number of documentaries acquired	200	308
Number of international film titles acquired	200	240

Acquisition highlights include:

- *The Sapphires* (Warwick Thornton, Australia, 2012). Goalpost Pictures’ highly acclaimed and popular film tells the real-life story of four young female Indigenous singers living their dream as an all-girl soul group during the Vietnam War
- two separate private film collections of the widely travelled Wirth family (of Wirth’s Circus fame). This unique home movie footage is in excellent condition and dates from the 1920s to the 1940s. It records their private and professional lives at home and abroad
- fourteen rare films from noted documentary filmmaker Frederick Wiseman, including *Basic Training* (1971), *Meat* (1976), *High School II* (1994), *Titicut Follies* (1967) and *Primate* (1976)



Goyte (Wally De Backer) at the NFSA to launch *Fractured Heart*.

Gotye and his *Fractured Heart*

In 2011 Gotye (Wally De Backer) collaborated with multimedia artists, illuminart, to create a sculptural backdrop to his and Kimbra's performance of the hit song, *Somebody That I Used to Know*, at the 2011 ARIA Awards. The sculpture, called *Fractured Heart*, used mapped animated projections that changed in time with their performance.

Following the ARIA Awards, illuminart redesigned *Fractured Heart* as a stand-alone interactive light and sound sculpture for Vivid Sydney – A Festival of Light, Music & Ideas in 2012. People could now interact with this 'light harp' sculpture through physical movement, using their body and hand gestures to remix sound loops and mapped projections. After the Vivid festival, the sculpture was stored in a Sydney warehouse until it came to our attention.

In late 2012 we engaged illuminart to install *Fractured Heart* in our permanent gallery. This was a major undertaking, involving the demolition of about a quarter of the existing display space and the fabrication of a large three-sided black box to house the sculpture.

Fractured Heart went live to the public in December 2012 and is now one of our most popular exhibits for people of all ages and abilities.

In February 2013 we presented Gotye@NFSA, a full day and evening of public events with Gotye and the illuminart team. Gotye, with the then Minister for the Arts, the Honourable Simon Crean MP, and NFSA CEO Michael Loebenstein, participated in an NFSA Connects video conference involving three regional schools. Gotye spoke about his music career and demonstrated how he uses sampling sounds to create his songs.

Later in the day Gotye and Cindi Drennan from illuminart officially launched *Fractured Heart* to the public and the media at the NFSA Headquarters. The day ended with Gotye presenting an evening curated program of animations from artists he admires or has worked with over the years.

In April 2013, Gotye returned to upload a new song, *State of the Art*, onto the *Fractured Heart* sculpture.

- digital cinema packages donated by director Phillip Noyce for his films *Rabbit Proof Fence* (Phillip Noyce, Australia, 2002) and *Mary and Martha* (Phillip Noyce, United Kingdom, 2013)
- award-winning shorts, including *The Hunter* (Marieka Walsh, Australia, 2012) and *Transmission* (Zac Hildritch, Australia, 2012)
- *The Network* (Eva Orner, Australia, 2013), the latest documentary from Academy Award-winning documentary producer, Eva Orner. The subject of the documentary is the rollout of the first commercial television network in post-Taliban Afghanistan
- international releases, including *Bel Ami* (Declan Domellan and Nick Ormerod, UK/Italy, 2012), *Centurion* (Neil Marshall, UK/France, 2010) and *Chi Bi* (John Woo, China, 2008).

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 2317 television works collected in 2012–13.

Table 4: Television deliverables

PBS deliverables	Target 2012–13	Result 2012–13
Number of television works acquired	2000	2317

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 2012–13 have been acquired for preservation, including:

- *Offspring Series 3* (Southern Star, 2012)
- *HOWZAT! Kerry Packer’s War* (Southern Star, 2012)
- *Mr & Mrs Murder* (Fremantle Media Australia Pty Ltd, 2012)
- *House Husbands* (Playmaker Media, 2012)
- *The Doctor Blake Mysteries* (December Media, 2012).

Retrospective television acquisition highlights included:

- the *Leyland Brothers Collection* spanning the careers of Mike and Mal Leyland, including the signature program, *Ask the Leyland Brothers*, and their documentary, *Wheels across a Wilderness* (Leyland Brothers, 1967)
- *Home and Away* – a range of significant episodes from the series (Seven Network, 1993–94).

Television news/current affairs is central to our television collecting activities and is supported by 38 regional, metropolitan, government and subscription stations around Australia, including 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:

- *Bali Bombing: the 10 Year Anniversary* (Nine Network, 2012)
- the apology in Parliament by South Australian Premier Jay Weatherill to victims of forced adoption (Channel 9 Adelaide, 2012)
- the switch-off of the analogue television signal across Australia (WIN Television News, 2012–13)
- *The Great Divide* – concerns of Australians living in regional areas in the lead-up to the next federal election (Southern Cross Ten, 2012)
- *Who Makes the News?* – a documentary special on 50 years of television news reporting on federal politics in Canberra (ABC, 2012).

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

- FOXTEL’s Olympic Channel – three days’ coverage of swimming events from 29 to 31 July from the London 2012 Olympics
- the 2008 Helpmann Awards (Bio Channel, 2008)
- the Country Music Awards 2011 and 2012 (CMC, 2011–12)
- the *Merrick and Rosso* show (Comedy Channel, 2009)
- *Project Runway Australia* (Arena, 2009)
- *Tony Robinson Explores Australia* (History Channel, 2011)
- *Your Worst Animal Nightmares* (Discovery Channel, 2009)
- the 2011 Sydney Gay and Lesbian Mardi Gras (Arena, 2011).

RECORDED SOUND

We collected 11 192 recorded sound works and 2025 international sound recordings this year, significantly exceeding targets due to a number of very large acquisitions. This material included published and unpublished music, radio, spoken word, experimental and environmental sounds.

Table 5: Recorded sound deliverables

PBS deliverables	Target 2012–13	Result 2012–13
Number of recorded sound works acquired	8500	11 192
Number of international sound recordings acquired	50	2025

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 collection of analogue and digital items was donated by Gotye (Wally De Backer), including vinyl discs, posters, film clips and digital downloads. Gotye is one of the best-known and most highly acclaimed music artists worldwide. His career demonstrates the changing environment brought about by new technologies
- from Nick Erby we acquired a comprehensive collection of Australian and international country music stretching from the 1960s to the early part of this century. Mr Erby was considered Australia's foremost country music broadcaster, and his collection consisted of more than 4000 vinyl records
- online music store, Bandcamp, provided more than 700 sound recordings, featuring predominantly independent artists. Many of the songs and albums were only available for digital download and were never released in physical form
- we acquired the 2011–12 entries for the Australian Music Prize (AMP). This prize is an integral part of the Australian music scene, with over 400 entrants each year spanning all genres and styles of music. We have collaborated with the AMP organisers since 2006

- George Dreyfus AM donated more than 200 items that covered sound, moving image and documentation. Mr Dreyfus is a renowned classical, film and television music composer
- we acquired a significant collection from Australian musician, composer and producer, Mick Harvey. The collection includes sound recordings, posters and publicity material representing his outstanding career in the Australian and world alternative music scene. As well as his solo work, the collection includes works by Nick Cave and the Bad Seeds, Crime and the City Solution and The Birthday Party
- more than 700 community radio programs were acquired via an online delivery system with a particular focus on selecting culturally diverse programs.
- Triple M Melbourne donated 255 programs of *The Hot Breakfast with Eddie McGuire* from the period 2010–12 which included interviews with state and federal politicians, talk-back discussions, live music, sport talk and coverage of the inaugural SLAM (Save Live Australia's Music) rally
- we received 820 hours of radio comedy by Tony Martin which included *Martin/Molloy* (Tony Martin and Mick Molloy, 1995–98) and *Get This* (International Skylarking Productions, 2006–07). Both of these series were top-rated nationally-networked radio programs
- we acquired recordings of interviews conducted by radio presenter Bernice (Binny) Lum with Australian and international personalities from the music and entertainment business. This included an interview with The Beatles in London in 1964.

INDIGENOUS COLLECTION

In 2012–13 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 and thereby reinforcing the central role Indigenous cultures play within the uniqueness of Australian identity.

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

At the Australasian World Music Expo in Melbourne in November 2012, a number of oral history interviews were undertaken with Indigenous artists and musicians, including Bart Willoughby, Kutcha Edwards, The Medics and Lou Bennet.

Other significant acquisitions included:

- Troy Cassar-Daley, *Proud Young Man*, 1990 (his first single released)
- Col Hardy, *Black Gold*, 1973 (autographed)
- Wilma Reading, *One More Mountain to Climb*, 1973 (Dutch release)
- Vic Simms, *She's Got Soul*, 1962
- radio series, *Deadly Sounds* (Vibe Australia, Australia, 2012–13)
- television programs from National Indigenous Television (NITV) and Imparja.

DOCUMENTS AND ARTEFACTS

Our documents and artefacts acquisitions totalled 34 833 in 2012–13. Significantly exceeding our target due to the acquisition of a number of large current and retrospective collections.

Table 6: Document and artefact deliverables

PBS deliverables	Target 2012–13	Result 2012–13
Number of documents and artefacts acquired	25 000	34 833

Documents and artefacts acquisition highlights included:

- Production Manager Sue Armstrong’s collection of behind-the-scenes photographs for more than 12 key Australian feature films, including *Mad Max: Beyond Thunderdome* (George Miller, Australia, 1985) and *Gallipoli* (Peter Weir, Australia, 1981)
- noted Australian animator and artist Lee Whitmore’s complete original artwork and production animations for all her works
- the personal papers of screenwriter Christine Olsen relating to *Rabbit Proof Fence* (Phillip Noyce, Australia, 2001), including stills, moving image material, research notes, diaries, props used in the film, awards and publicity material
- the major private paper collection of noted Australian Government film expert and researcher, Judy Adamson, covering her life-long research and involvement in the field
- rare original stills for lost films, *The Grey Glove* (Dunstan Webb, Australia, 1929), *The Sealed Room* (Arthur Shirley, Australia, 1926) and *The Blonde Captive* (Clinton Childs, USA, 1931)
- an original school boy cap worn by AC/DC’s Angus Young

- documentation and artefacts from the career of radio producer, presenter, scriptwriter and actor Robert Peach which includes the 1974 Prix Italia certificate for his radio documentary, *The World of JK*, his ABC Radio microphone, scripts, newspaper clippings and photographs
- copies of international film posters for Australian titles which we have been actively acquiring as they often present a dramatically different perspective on the film. These include posters for *Breaker Morant* (Bruce Beresford, Australia, 1980); *Summerfield* (Ken Hannam, Australia, 1977); *Walkabout* (Nicolas Roeg, Australia, 1971); *Jedda* (Charles Chauvel, Australia, 1955); and *Wake in Fright* (Ted Kotcheff, US/Australia, 1971).

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 168 oral history interviews, exceeding our target for this year.

Table 7: Oral history deliverables

PBS deliverables	Target 2012–13	Result 2012–13
Number of oral history titles acquired	100	168

Oral history highlights included recorded interviews with:

- Gotye (Wally De Backer) (singer/songwriter/musician)
- Michael Gudinski (record producer/entrepreneur)
- Clare Bowditch (singer/songwriter/actor)
- Curtis Levy (documentary filmmaker)
- Ros Bandt (composer/sound artist)
- David Gonski (arts administrator)
- Gerry Thorley (television network executive)
- Claudia Karvan (actor/producer)
- John Duigan (film director)
- Mark Opitz (record producer)
- Tony Martin (comedian/writer)
- Neil Miller (television news director)
- Mark Bin Bakar (Indigenous radio/television presenter)
- Mark Seymour (singer/songwriter)
- Graeme Blundell (actor/writer/producer)
- Mike Molloy (cinematographer).



Rona Green, *Hud and Mugsy* (2008) detail, one of the works exhibited in *The Art of Sound*, Grafton.

The Art of Sound

What does art *sound* like? That's the question the NFSA explored with *The Art of Sound*, a new regional exhibition project examining the intersections between sound and the visual arts.

In 2012 we curated a 'sound palette' of 50 Australian recordings that represented the breadth and diversity of our sound collection. The palette includes songs, experimental works, spoken word, orchestral compositions and environmental recordings. The project aimed to share and raise awareness of the sound collection among regional communities.

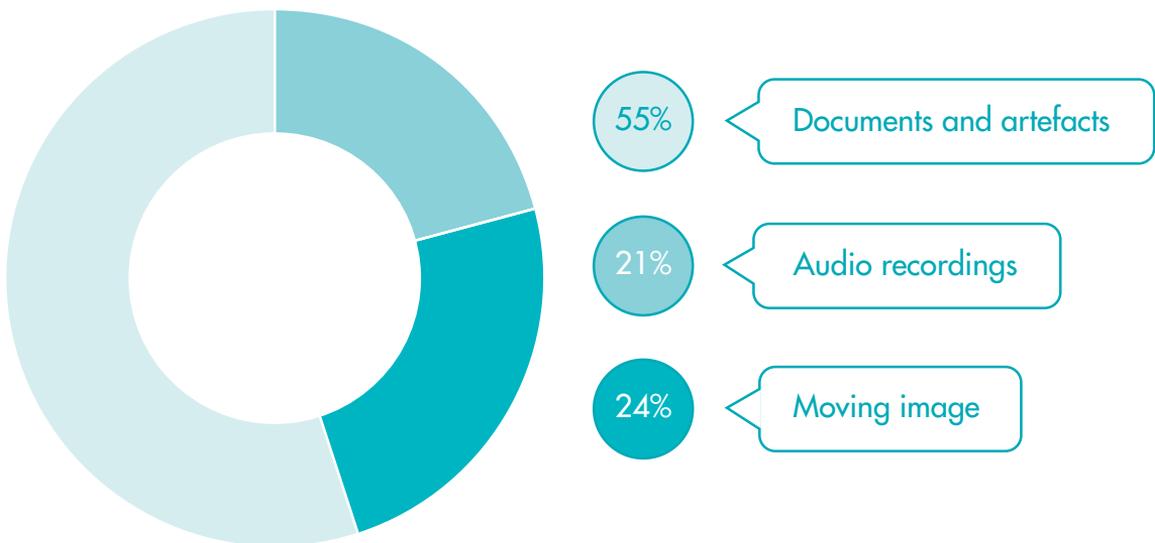
The palette was then shared with curators at partner regional galleries who explored both the palette and the gallery's own collections to create unique combinations, linking sound recordings to selected artworks they felt complemented each other. These combinations were the basis for engaging multimedia exhibitions at these galleries, combining the selected artworks and our sound recordings using a combination of innovative audio technologies.

The first *The Art of Sound* exhibition was held in January 2013 at the Grafton Regional Gallery in Grafton, New South Wales, delighting local audiences with a unique blend of the aural and the visual. Exhibits included sculptures, paintings, prints and works on paper matched with music by Nick Cave, the Hilltop Hoods, Archie Roach, radio broadcasts and talking budgies, among many others.

In June 2013 the second *The Art of Sound* exhibition opened at the Holmes à Court Gallery at Vasse Felix, Margaret River (WA). The NFSA sound collection was combined with the prestigious and internationally acclaimed Janet Holmes à Court collection which included works by Brian Blanchflower, Russell Drysdale, Sidney Nolan, Emily Kngwarreye and others.

The Art of Sound is supported by the National Collecting Institutions Touring and Outreach program, an Australian Government program that aims to improve access to the national collections for all Australians.

Figure 2: Percentage breakdown of the collection 2012–13



FOXTEL have also provided career interviews with key personnel, including the Chief Executive Officer of Sky News, Angelos Frangopoulos. In partnership with the Australian Writers’ Foundation, FOXTEL also helped to document the careers of Australian scriptwriters, lodging interviews with David Williamson, Anne Brooksbank, Bob Ellis and with the NFSA.

HEATH LEDGER YOUNG ARTISTS ORAL HISTORY PROJECT

We filmed 16 interviews with graduating students from eight partner institutions in the first full year of operation of 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 has now been extended to include interviews with Heath Ledger Scholarship winners.

NEW MEDIA

We have been actively archiving Australian websites that relate to the audiovisual industry for more than a decade as a partner in PANDORA, Australia’s Web Archive developed by the National Library of Australia. We have harvested more than 600 sites, many of which are re-archived each year to capture updates. More recently we have begun to selectively collect other networked and digital works, including multi-platform content such as apps and webisodes. This year we acquired 103 new media works, exceeding our target.

Table 8: New media deliverables

PBS deliverables	Target 2012–13	Result 2012–13
Number of new media works acquired	100	103

Website acquisition highlights included:

- *Gotye* (Wally De Backer and GEA Interactive, gotye.com, 2013) – website of the Australian award-winning musician, Wally De Backer
- *Hauntology House* (Tom Ellard, abc.net.au/arts/hauntologyhouse, 2013) – a music album inside a game environment released by renowned Severed Heads musician, Tom Ellard, and presented by the 2013 Adelaide Festival in association with ABC Arts
- *Fairlight Instruments* (Peter Vogel, fairlightinstruments.com.au, 2013) – website of the Fairlight synthesiser and the work of Peter Vogel
- *MABO ABC TV* (Blackfella Films, abc.net.au/tv/mabo, 2012) – website of the MABO production on ABC TV, including additional web-based content
- *The Chauvel Cinema* (Susanne Chauvel Carlsson, chauvelcinema.com, 2011) – website and blog of Susanne Chauvel Carlsson, daughter of Charles and Elsa Chauvel and the recipient of the NFSA’s 2012 Ken G Hall Film Preservation Award (see the snapshot on page 37)

- *Storm Surfers 3D* (Firelight Productions, stormsurfers.com.au, 2012) – the website for the 3D film, *Storm Surfers*, including a 'how to' series of webisodes
- *Cajid Media* (Jacques and Fran Soddell, cajid.com, 2009) – website for the Australian experimental sound record label
- *Electronic Music Conference* (electronicmusicconference.com, 2012) – the inaugural Asia-Pacific conference on electronic music production
- the *Australian Film Institute* website (afi.org.au, 2012)
- the *Australian Academy of Cinema and Television Arts* website (aacta.org, 2013).

PRESERVING THE COLLECTION

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

Table 9: Preservation deliverables

PBS deliverables/KPIs	Target 2012–13	Result 2012–13
Number of titles preserved and made accessible	6250	7364
Percentage of total collection digitised	<1%	11%

Through our technical facilities and teams of expert preservation and conservation teams, we employ various strategies to ensure the long-term preservation of the national audiovisual collection. Items are stored in environmentally controlled vaults in accordance with recommended international standards (passive preservation). We preserve the national audiovisual collection through conservation treatment and the copying and digitisation of material to more stable and accessible formats (active preservation).

PASSIVE PRESERVATION

Drawing on international best practice we set the environmental conditions (both in terms of temperature and relative humidity) to meet the storage requirements for the long-term and sustainable preservation of the national audiovisual collection. Our storage standards were achieved 86% of the time in 2012–13. Although falling short of the 95% target, this marks a 7% improvement on 2011–12.

Table 10: Passive preservation

PBS deliverables/KPIs	Target 2012–13	Result 2012–13
Percentage of storage standards achieved within set parameters	95%	86%
Number of works relocated to improved storage conditions	25 000	107 423

The need for improved accuracy in monitoring and reporting on the environmental conditions in the collection storage vaults has led to a decision to adopt the *Time-Weighted Preservation Index* (Image Permanence Institute, Rochester Institute of Technology, USA) as a basis for monitoring our storage facilities. Using this index will provide a clearer picture of the actual effect of the storage conditions on collection material, rather than simply reporting on whether or not particular climatic conditions were achieved and maintained.

Established preservation principles confirm that collection materials stored in vaults that experience minor fluctuations over short periods of time does not significantly impact the overall long-term preservation of the item. In 2012–13, a number of storage vaults experienced some negligible mechanical faults which were promptly addressed, yet the variations registered as a statistical shortfall. A number of actions have been undertaken to ensure that we consistently achieve standards in 2013–14 across all our collection storage facilities, including an assessment of vault air conditioning systems and a re-examination of the methodology used to calculate this key performance indicator.

Providing adequate storage capacity for the growing collection remains a priority. In April 2013 we began a storage project which will ultimately provide an additional 8500 linear metres of storage. This year we also completed a storage project which involved replacing static shelving with a series of compactus shelving units, increasing the site's capacity by 400%. In accordance with our Collection Relocation Master Plan, more than 100 000 works were relocated to improved storage in 2012–13, significantly exceeding the target for the number of works relocated.

A new Collection Care Program was also introduced to ensure continued improvement in the passive preservation of the collection. The Collection Emergency Management Response and Recovery Plan was updated to ensure that we will be capable of responding appropriately in the event of a disaster affecting the collection.

ACTIVE PRESERVATION

In 2012–13 we exceeded our targets with 7364 titles preserved and made accessible. A large collection of still images from the Film Australia Collection was digitised, dramatically increasing the percentage of the collection digitised.

Changes in technology present a range of preservation opportunities and challenges for us. In response to the vulnerability of 35mm film manufacture, we initiated a process that will allow us to acquire the necessary skills, infrastructure and equipment to transition into full-scale digital preservation workflows while maintaining our capacity to preserve through analogue processes for as long as sustainable.

Table 11: Active preservation

PBS performance indicator	Target 2012–13	Result 2012–13
Percentage of total objects assessed/condition checked in the reporting period	<2%	0.01%
Percentage of total objects conserved in the reporting period for preparation for display or digitisation	<1%	0.07%
Percentage of total objects treated for preservation purposes only in the reporting period	99%	100%

Our Cross-Media Preservation Plan has been updated and prioritises preservation goals for the period from 2013 to 2016. A comprehensive Digital Media Project has started this year to examine all aspects of workflows and digital challenges to inform decision-making in a fast-moving technical environment.

FILM PRESERVATION

Film preservation has been a hot technical topic during the year with more closures of film processing labs worldwide, along with speculation about the continued production of film stock. At this stage, we remain committed to film-to-film preservation for 35mm material whenever possible while simultaneously addressing the demands of digital preservation for today’s majority of born-digital works. Our first steps into film scanning have continued with preservation of the small gauge collection: Super 8, Standard 8 and 9.5mm. This year also saw us progress film scanning solutions for the larger gauges,

with the purchase of a 16mm film scanner, a DFT Scanity, while moving towards 35mm capacity in the near future.

Film preservation highlights included:

- digitally restoring *Naming of the Federal Capital of Australia March 12th, 1913* (Raymond Longford, Australia, 1913). The removal of dust, scratches and artefacts was highly resource-intensive and instructive in regard to managing these new workflows
- completing the major digital restoration of *Wrong Side of the Road* (Ned Lander, Australia, 1981), acknowledged as one of the seminal Indigenous films of the 1980s. We worked in partnership with Deluxe/Efilm for more than four years to repair the damaged original components plus full digital restoration of image and sound. The restored film premiered to much acclaim at the 2013 Sydney Film Festival (see the case study on page 38)
- completing the restoration of the final batch of films in the internationally recognised Corrick Collection. This long-term project to preserve the entire Corrick Collection of 130 early nitrate works (from 1904 – 1914) began in 2007. The last title, *Bostock and Wombell Circus* (Leonard Corrick, Australia, 1907) was completed for the 2013 Pordenone Silent Film Festival. Corrick Collection highlights were shown at the National Folk Festival in Canberra in April 2013, the Museums Australia Conference in Canberra in May 2013, and through Big Screen in regional Australia
- undertaking the full preservation of key films relating to World War I, including *Australasian/Australian Gazette* newsreels and the significant Harry Julius animations. These films have been preserved for the World War I Centenary in 2014 and the Gallipoli Centenary in 2015
- preserving unique small-gauge films of major sporting significance, including *The Australians in Toronto* (Ontario Motion Picture Bureau, Canada, 1932) and *Boxing, Les Darcy Fight* (Australia, c1916)
- acquiring and preserving the home movies of Australian feature film director, Bruce Beresford
- identifying and restoring a re-discovered alternative version of the music clip for Daddy Cool’s *Eagle Rock* (1971). The restored version had its big screen debut on 25 May at the St Kilda Film Festival 2013 (see the case study on page 34). This was part of the ‘One Step Ahead: Celebrating Australia’s Music Video Pioneers’ session which was attended by filmmakers Chris Löfvén, Ray Argall, Paul Goldman and Richard Lowenstein



An audience of 4000 enjoying the event in the Senate Rose Gardens, Old Parliament House.
(Photographer: Irene Dowdy)

Imagining the Capital: Canberra on Film

Imagining the Capital: Canberra on Film was held on 10 March 2013 in the Senate Rose Gardens next to Old Parliament House as part of the Centenary of Canberra's Big Birthday Weekend program. The event was the centrepiece of an overarching NFSA program titled *Imagining the City*.

Imagining the Capital: Canberra on Film was attended by 4000 people, making it the biggest event we have ever held. It featured a panorama of Canberra-related films exploring the lifestyle, politics, architecture and society of Canberra using items from the national audiovisual collection.

A highlight was a first look at the newly restored footage of the 12 March 1913 Foundation Stones and Naming ceremonies, shot by Australia's most renowned early filmmaker, Raymond Longford.

We engaged visual artist, art and business consultant and freelance museum education professional, Dr David Sequeira, as Artistic Director for this event. Dr Sequeira worked closely with our curatorial and technical staff to develop thematic compiles of moving images from the

collection that would celebrate 100 years of lifestyle, politics and architecture in Canberra. The themes were chosen on the basis of how we knew they would resonate with the audience, provide an inclusive profile of Canberra, and take them on an emotional journey. The compiles were paired with some of Canberra's – and Australia's – finest musicians, providing live music often in surprising, humorous and moving combinations. The musicians included Louise Page, Stiff Gins (Nardi Simpson and Kaleena Briggs), Alice Cottee, Fred Smith and the legendary Little Pattie (Patricia Amphlett).

The overwhelmingly positive feedback we received from audiences, stakeholders and the media demonstrated the enjoyment of the night. The success of *Imagining the Capital: Canberra on Film* is best summed up by one audience member:

“ Last night's NFSA show was inspired magic – such a wonderful blend of music and film all in a beautiful setting. ... NFSA staff can feel tremendous pride in the show. ”

- preserving a range of films featuring Peter Finch in his Australian career, including *These Stars are Mine* (George Malcolm, Australia, 1943), *The Magic Shoes* (Claude Flemming, Australia, 1935), and *While There is Still Time* (Charles Chauvel, Australia, 1941)

TELEVISION PRESERVATION

The obsolescence of analogue video formats and our ability to digitise them before content is lost remains a challenge. Further refinement of workflows and digital processes has enabled us to increase video preservation this year with a focus on the preservation of the earliest broadcast video formats: 2-inch, 1-inch and u-matic.

We continued to develop and implement digital preservation with the arrival of two High Definition Samma Solos for digital ingest/encoding. A digital workflow was implemented for 2-inch videotape, one of our oldest and most obsolete formats.

Following are highlights of television preservation:

Television shows:

- *Homicide*, episodes from 1969 (Crawford Productions)
- *The Box*, episodes from 1974 (Crawford Productions)
- *Number 96* early colour episodes (Cash-Harmon Productions, 1974–75)
- *Captain Socceroo*, episodes from 1982 (SBS)
- *Nightmoves* episodes from 1978 (Wired Productions)
- *Shirl's Neighbourhood*, episodes from 1983 (Puppetstuff Productions)
- *Here's Humphrey. Can You Hear Me?* (Banksia Productions, 1989)
- *Young Talent Time*, episodes from 1980, 1984 and 1986 (Lewis Young Productions)
- *Fields of Fire* (Palm Beach Pictures, 1987).

News items:

- ATN 7 News: c1975 Timorese Demonstration (Seven Network, c1975)
- *Imparja* news from 1990, 1996, 1997, 2004 and 2005
- CTC 7 news footage: c1977 – Whitlam in conference, Fraser at airport (CTC 7 News c1977)
- CTC 7 news footage: 24 January 1977 – Bushfire (CTC7, 1977)
- SBS World News (SBS, 1995).
- preserving 100 films from the CTC 7 news collection. CTC 7 (now Southern Cross Ten) was Canberra's first commercial television station.

Current affairs and specials:

- *Aboriginal Video Magazine No 07* (Northern Territory Department of the Chief Minister, Office of Aboriginal Communications, c1985)
- *Yirawala, the Picasso of Arnhem Land* (Morningstar Productions, 1982)
- *Hinch*, episodes from 1990 (Seven Network)
- National Press Club: Bob Hawke (CTC 7, 1987).

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.

In 2012 we installed an upgraded version of COSP Xi2k. This state-of-the-art technology for reading analogue negative and positive film sound tracks works by making a digital image of the sound track and converting it to a high-resolution digital signal. This then becomes our preservation copy and it can be digitally restored. This upgraded version is safer to use with volatile nitrate film. We are one of the few organisations in the world that is licensed to use the COSP Xi2k technology.

This year we began a project to restore historic recording equipment for use in a contemporary setting. This project started with the restoration of an Edison standard model D phonograph (cylinder player) and a Presto 6n cutting lathe. The restoration of these machines will allow us to record onto wax cylinders (in the case of the Edison) and onto 78rpm lacquer discs on the Presto. We have already received interest from contemporary musicians excited by the opportunity to record directly onto historic recording media (see the snapshot on page 32).

Highlights for recorded sound involved preserving:

- a significant collection of 22 rare brown wax cylinders of Aboriginal men's traditional ceremonies, recorded by Herbert Basedow in 1926 in the MacDonnell Ranges (NT) during the Mackay Exploring Expedition of Central Australia
- a very rare black wax cylinder and the first Australian record cylinder made by the Australian Phono Record Company of Sid Shipway's *A Thing Like That Might Get About* (c1906 – 1907)
- One hundred oral histories from the 'Once upon a Wireless' collection (1990s) which recorded a cross-section of figures in Australian radio broadcasting history, including Jack Gleeson, Reg James, June Salter, Michael Pate and Dinah Shearing

Figure 3: Preservation of audiovisual titles: 2008–09 to 2012–13



- the Val Stephen collection of some of Australia's earliest electronic music
- Indigenous music and radio on cassette, such as the *Deadly Sounds* radio show (Vibe Australia, 1994 – present) and the historically significant *Radio Maubere* collection (East Timor, 1970s)
- Sounds of Australia selections, including AC/DC's *It's a Long Way to the Top* (1975), Nick Cave and the Bad Seeds' *Tender Prey* (1988), The Necks' *Aether* (2001), Percy Herford's *The Black Watch* (on cylinder, c1903 – 1910) and Jimmy Little's *Royal Telephone* (1963)
- discs of radio serials, including *Hagen's Circus* (Ron R Beck, c1940s–50s) which contains some 800 episodes broadcast on radio station 2UE. Up until now it was thought that the last 300 episodes in existence had perished in a fire at an old radio station. Recently, these episodes have been rediscovered and we are planning a project to release all episodes
- a collection of 27 wire recordings, made by Rex Shaw in the 1950s. Rex Shaw was a noted composer, musician, inventor, owner of the Prestophone Record Company and sound recording engineer active from the early 1930s through to the 1960s. This eclectic collection includes a recording of a Chinese Baptist wedding in 1952, live studio recordings of an unidentified tenor singing the beautiful Yiddish folk song *A Dudele*, the test recording of a Pyrox machine with an ellipsoid microphone, and 1950s radio programs such as *Bible Adventures*
- a live studio recording of the *Aeroplane Jelly Theme Song*, which we just acquired this year. The acquisition of this alternative version of the *Aeroplane Jelly* jingle began a process of digitisation and restoration of all the material we hold relating to this iconic advertising campaign.

DOCUMENTS AND ARTEFACTS PRESERVATION

This year we purchased a Sinar P3 camera incorporating an e*volution 86 H* digital back. The Sinar P3 enables photography of all categories of still images from documents, glass slides and artefacts, to extra-large format posters which cannot fit on our poster scanner. The camera helps us to achieve a better quality outcome and to increase productivity.

Highlights:

- a scrapbook documenting the career of Alexander Frederick Wright, known as Andre Navarre, an Australian baritone who had a successful international career in the 1920s and 1930s
- film stills from the South Australian Film Corporation for their 40th anniversary, including *Sunday Too Far Away* (Ken Hannam, Australia, 1975), *Storm Boy* (Henri Safran, Australia, 1976) and *Breaker Morant* (Bruce Beresford, Australia, 1980)
- a large and very fragile painted glass backdrop from the film *For the Term of his Natural Life* (Norman Dawn, Australia, 1927) was conserved and re-housed in a purpose-built storage box. This is a significant example of early special effects in Australian filmmaking

- an unusually large 24-sheeter poster (24 separate posters in one sheet) for the film, *Age Of Consent* (Michael Powell, Australia, 1969)
- an extremely rare daybill poster (involving a complete conservation treatment) of the film, *The Breaking of the Drought* (Franklyn Barrett, Australia, 1920)
- frame enlargements of the now extinct Thylacine (the Tasmanian Tiger) from the film *Tasmanian Countryside, Hobart and Tasmanian Tiger* (Australia, c1932)
- the Corrick family nitrate negatives from the Queen Victoria Museum and Art Gallery. The collection dates from 1910 and depicts the Corrick family in Bunbury and Tasmania as well as showing stage sets, theatres, wildlife and bush settings.

Steady progress has also been made on the major conservation projects to copy and preserve the unique Taussig collection of international film stills pre-World War II, and the advertising and song glass slides collection which is being used increasingly for exhibition and publication.

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.

Beyond our Canberra headquarters we operate dynamic and growing offices in Sydney and Melbourne, driven by the vision of 'one collection, one NFSA' and a curatorially-driven range of activities. 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.

Film Australia Collection turns 100

Snapshot



Bert Ive (1875–1939), Commonwealth cinematographer. 1930s. (Film Australia Collection. © NFSA)

Throughout 2013 we are celebrating the centenary of the Film Australia Collection (FAC) by presenting a series of curated programs and events covering the documentaries produced by the Australian Government from 1913.

Highlights include:

- a retrospective program of over 20 FAC titles screened in Adelaide during DocWeek (25 February – 2 March 2013)
- the Canberra exhibition, 'Telling the World: Bert Ive, Pioneer of Australia's Documentary Heritage' (8 March – 31 May 2013), which featured a range of early FAC stills and related films. The exhibition will travel to various interstate locations in the second half of 2013
- the Sydney Film Festival (5–16 June 2013) which screened a series of Sydney-themed FAC titles at Martin Place – as well as *Paper Run* (1956) – in their official program in recognition of the FAC milestone.



Bradman prepares to drive a ball at Armour Heights, Toronto. (NFSA title 486807)

Rare Bradman film discovered

The Australians in Toronto (Ontario Motion Picture Bureau, Canada, 1932), a rare 1932 film featuring cricket legend, Sir Donald Bradman, on tour in Canada, was discovered in our collection and released on our YouTube channel in December 2012. The 13-minute black and white silent documentary had never been seen before in Australia.

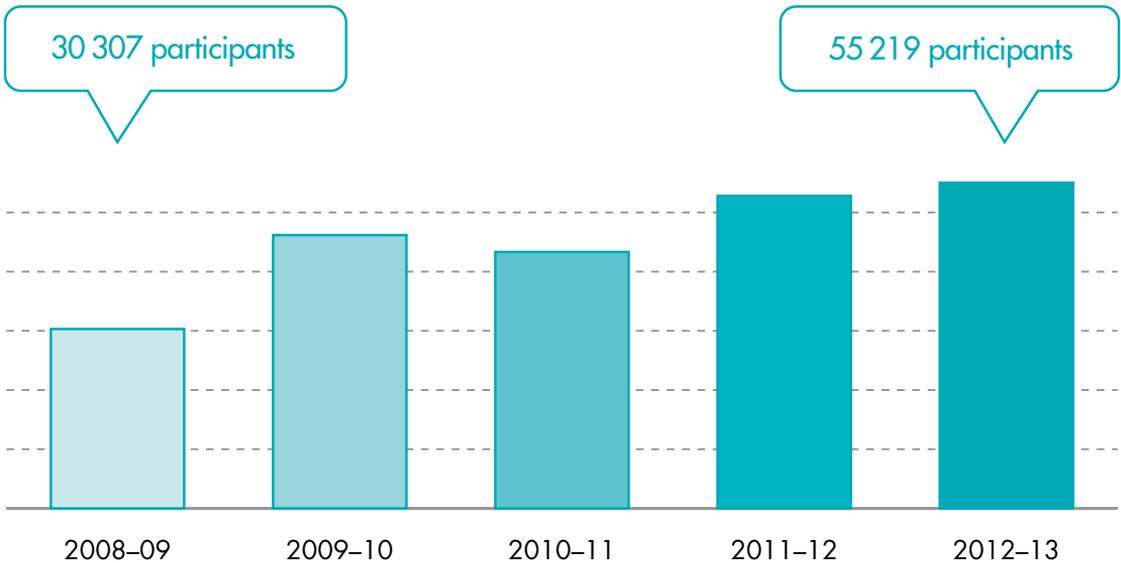
The film shows Bradman playing matches against Canadian teams in June and July 1932. This visit to Toronto was part of a 51-match North American cricketing adventure organised by former Australian Test leg spinner, Arthur Mailey.

Though not officially sanctioned by the governing body of Australian cricket, Mailey put together a diverse team comprising past and present Australian first class cricketers and several lower level grade players. The Canadian Pacific Railway Corporation agreed to be the major tour sponsor, on the condition that the team had to include Donald George Bradman, known in all parts of the Commonwealth for his phenomenal batting exploits.

The visit of Bradman to Canadian shores was treated with much fanfare and anticipation by the local newspapers. The Ontario Motion Picture Bureau, a provincial government-run film production company, sent its cameras to document the event. The resulting film was *The Australians in Toronto*, filmed only months before the start of the next Ashes Test Series battle – the infamous ‘Bodyline’ tour.

While much moving image footage exists of Bradman, his entire Test Match career was played in only two countries – Australia and England. *The Australians in Toronto* is believed to be one of only two known surviving films of the sport’s greatest batsman in action, playing somewhere other than in Australia or the British Isles.

Figure 4: People participating in public programs: 2008–09 to 2012–13.



PUBLIC PROGRAMS

In 2012–13 a total of 55 219 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.

- Cairns, Mission Beach, Babinda and Kuranda (QLD)
- Broome and Exmouth (WA)
- Mount Gambier (SA)
- Mildura, Wentworth, Cann River and Mallacoota (VIC)
- Burnie (TAS)
- Darwin (NT)
- Broken Hill, Menindee and Wilcannia (NSW).

Table 12: Public and school programs

PBS performance indicator	Target 2012–13	Result 2012–13
Number of people participating in public programs	36 000	55 219
Number of students participating in school programs	30 000	44 358

We add value to the Big Screen experience by inviting special guests to as many festivals as possible. Special guests add a buzz to festival opening nights and give regional audiences the opportunity to engage with screen professionals. Guests often conduct question-and-answer sessions, introduce new or restored films, and mingle with opening night audiences. It is also a chance for screen professionals to see their new films screening in regional locations and to gauge audience reactions outside of capital cities.

ENGAGING WITH REGIONAL AUDIENCES

Big Screen

Our Big Screen program has been running for 12 years. It tours contemporary and historical Australian films and shares the national audiovisual collection with regional communities. In 2012–13 Big Screen toured to 30 locations with films seen by 11 455 people across Australia. This year Big Screen festivals visited every state and territory in Australia (apart from the ACT) – see Appendix 5 for a full location listing. Locations included:

Special guests this year included:

- Peter Templeman, Oscar-nominated director of *Not Suitable for Children* (Peter Templeman, Australia, 2012), who attended Big Screen at Nambucca
- Tony Briggs, scriptwriter/screenwriter for *The Sapphires* (Warwick Thornton, Australia, 2012), who introduced the film to audiences at Broken Hill, Menindee and Wilcannia
- Robert Connolly, writer/director of *Underground: The Julian Assange Story* (Robert Connolly, Australia, 2012)

Snapshot

Exploring Indigenous stories and song



Stiff Gins recording onto a wax cylinder at the NFSA.

We are currently developing a partnership with the Spirit of Things Collective – featuring Indigenous group, Stiff Gins (Nardi Simpson and Kaleena Briggs) – on their project, *Spirit of Things – Sound of Objects*.

This research, history, arts and cultural project explores residual and embedded stories and songs retained in Aboriginal cultural material. The project has already seen the collective engage with material within the Australian Museum in Sydney, resulting in a re-interpretation into song and image.

The partnership with the NFSA will see the Spirit of Things Collective engage with the national audiovisual collection, with one of the planned outcomes being a recording of re-interpreted song onto wax cylinders.

and the actor Alex Williams who played Assange in the film. They attended Big Screen at Murwillumbah

- actor and comedian Magda Szubanski, who presided over several screenings at Nanango and ensured a sellout opening night.

This year, Big Screen also showcased restored films from the Corrick Collection in many locations. These silent films are designed to be accompanied by live musicians, giving us the opportunity to showcase local talent. The Corrick Collection delighted audiences in such locations as Cairns, Kuranda, Burnie, Mount Gambier and Mildura.

Black Screen

Black Screen provides free community access to contemporary short films and documentaries by Indigenous directors, producers and screenwriters. The program remains in high demand around the country, part of an ever-increasing awareness and demand for Indigenous stories and films. Black Screen events are often part of community events, celebrations and festivals in regional and remote areas, such as NAIDOC Week, Sorry Day and National Reconciliation. Attendances at Black Screen for 2012–13 were 12 446 at 114 events.

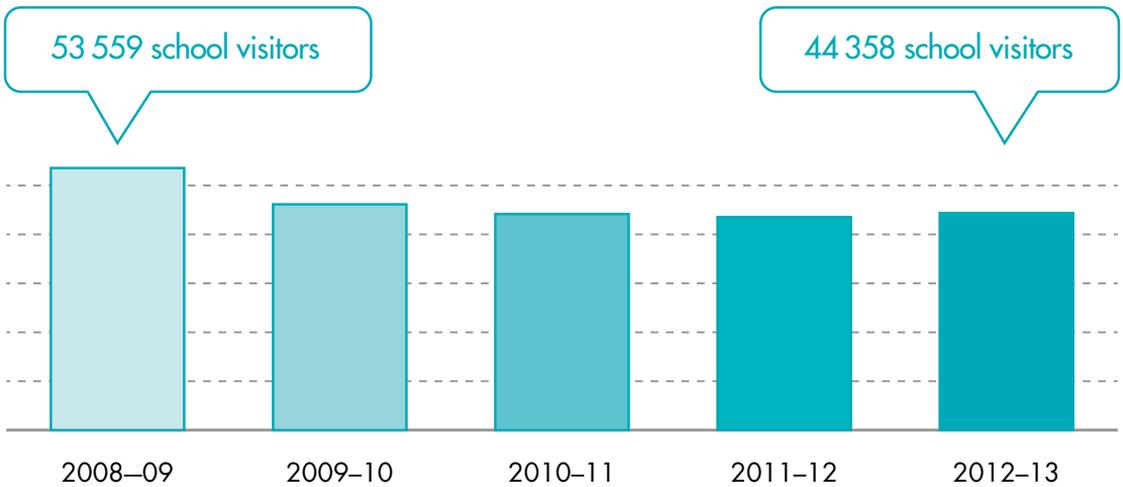
During NAIDOC Week 2012, Black Screen provided content for 58 locations to a combined audience of 4008 people. The recent Australian feature film, *The Sapphires*, (Warwick Thornton, Australia, 2012) was also very popular throughout the year and was enjoyed by around 470 people at a single screening in Narrandera (NSW).

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:

- the digitally restored Indigenous film, *Wrong Side of the Road* (Ned Lander, Australia, 1981), was premiered to much acclaim at the 2013 Sydney Film Festival (see the case study on page 38)
- restored films from the Corrick Collection have featured at the preeminent Pordenone Silent Film Festival, Italy, for the past five years. Films from this collection were also screened at the National Folk Festival in Canberra in April 2013, the Museums Australia Conference in Canberra in May 2013, and through Big Screen in regional areas
- the rarely seen film, *Naming of the Federal Capital of Australia March 12th, 1913* (Raymond Longford, Australia, 1913) was restored for *Imagining the Capital: Canberra on Film*, our major event for the Centenary of Canberra celebrations (see the case study on page 26)

Figure 5: Students participating in school programs: 2008–09 to 2012–13



- a highlight of the 2013 St Kilda Film Festival was the Melbourne premiere of *Easy Come Easy Go* (Peter Clifton, Australia, 2011), a lost 1967 documentary on Aussie beat sensation The Easybeats, recently reconstructed by Clifton with support from the NFSA
- the re-discovered and restored psychedelic version of the music clip for Daddy Cool’s *Eagle Rock* (1971) had its big screen debut on 25 May at the St Kilda Film Festival 2013 (see the case study on page 34).

ENGAGING WITH STUDENTS

This year a total of 44 358 students participated in our school programs, exceeding our target. School Screen and NFSA Connects take the national audiovisual collection to regional and remote students, and our Canberra-based schools program provides onsite programs to visiting students.

Table 13: Student visits

PBS performance indicator	Target 2012–13	Result 2012–13
Number of onsite visits by pre-school students	50	0
Number of onsite visits by primary school students	25 000	23 103
Number of onsite visits by secondary school students	4800	5557
Number of onsite visits by post-secondary education students	150	410

School Screen

In 2012–13 School Screen programs were attended by 14 958 students from 29 schools around the country.

School Screen is a dynamic resource for teachers to entertain and engage students in a range of curriculum and learning areas. It provides free screenings of Australian feature films, shorts and documentaries for school students and their teachers in local cinemas and other venues around Australia. In areas 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 works 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.

NFSA Connects

Allied with School Screen is the NFSA Connects program which delivers live Q&A-style events to students via video-conferencing. Students from around the country connect directly with screen and sound industry professionals – directors, producers, actors and musicians – and ask questions directly.

An NFSA Connects event in February involved award-winning recording artist Gotye. We connected to three regional schools via Questacon’s video-conferencing studio. Over the course of an hour, Gotye talked about his career and his process for creating his ARIA and Grammy award-winning music. Students were able to view Gotye’s method of sampling sounds and using sound editing software. This proved to be an inspiring and exceptional event for those involved.



Frame capture from the colourised section of *Eagle Rock*. (NFSA title 1105254)

Still doin' the *Eagle Rock*

Forty-two years after the distinctive opening guitar riff of one of Australia's best loved rock anthems detonated across Australian radio, a rarely seen experimental colourised version of Daddy Cool's iconic promotional film clip for *Eagle Rock* was found and restored by us in 2012.

Originally shot on 16mm black and white film in 1971 by 23-year-old Melbourne filmmaker, Chris Löfvén, the newly discovered version features a 37-second section using colour filters printed onto colour film stock. This particular print, though never intended for screening, was possibly seen by teenage audiences of 0-10 Network (now Network Ten) pop music program, *Happening 71* throughout 1971. Television viewers, however, would not have seen the full effects of this psychedelic-tinted sequence, as colour transmission to Australian television sets did not roll out nationally until 1 March 1975.

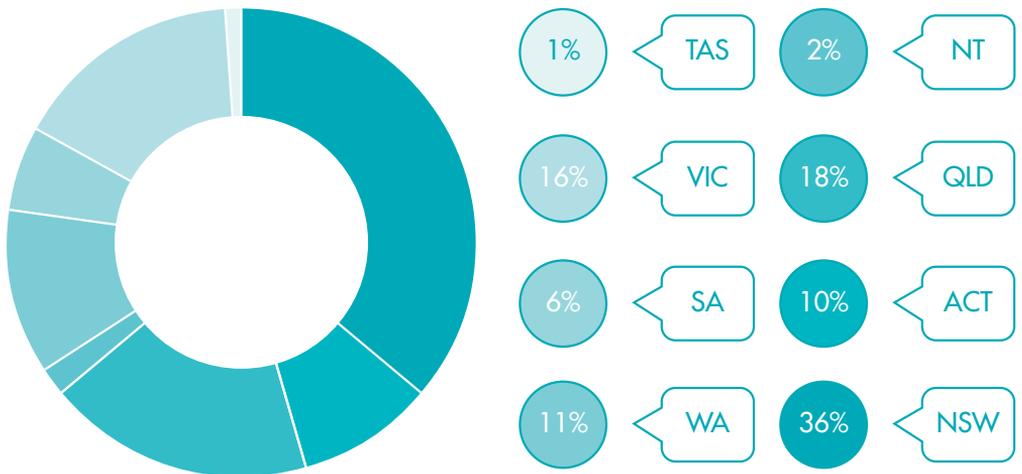
Daddy Cool front man, Ross Wilson, recalls that 'the sharp audio clarity and cleanness of the guitar sound without any reverb was thanks to this guy, John – I can't recall his surname – who did this super mixing job in the States. He really is an unsung hero in the success of this

recording. *Eagle Rock* still sounds contemporary today, in no small part thanks to his work'.

Knocking The Hollies' epic ballad, *Too Young to Be Married*, off the top of the Australian charts on 10 July 1971, the song would retain its position at number one for an astonishing 10 weeks by year's end. *Eagle Rock* was easily the biggest selling Australian single of 1971. We honoured *Eagle Rock* in 2010 when the song was added to our Sounds of Australia National Registry of Recorded Sound, which recognises the nation's most important sound recordings.

The newly restored psychedelic version of this *Eagle Rock* video clip had its big screen debut on 25 May at the St Kilda Film Festival 2013. This formed part of the 'One Step Ahead: Celebrating Australia's Music Video Pioneers' session with filmmakers Chris Löfvén, Ray Argall, Paul Goldman and Richard Lowenstein.

Figure 6: Percentage of school bookings per state 2012–13



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.

We expanded our operating times for school groups and developed new programs to align with the emerging Australian curriculum. A total of 29 070 students from across Australia enjoyed our live presentations in our theatre and tours of our permanent gallery, only slightly under our target for visits by students for 2012–13.

For the first time, in 2012–13 we offered our schools program via video-conferencing, with assistance from Qwestacon. We reached seven NSW public schools and over 250 students. The success of this trial will ensure it is developed further in the coming 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 will acquire a selection of the final works for the 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 also continued 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

We ran two major events this year in Canberra – Gotye’s and illuminart’s *Fractured Heart* (see the case study on page 18), and *Imagining the Capital: Canberra on Film* (see the case study on page 26).

Table 14: Onsite and offsite visits

PBS performance indicator	Target 2012–13	Result 2012–13
Number of paid onsite visits	20 000	21 414
Number of unpaid onsite visits	86 000	78 868
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	131 823

Other events included:

- Fruitful Love (21 September 2012): performances of literature and music around the topic of same sex relationships
- Fifty Shades of Brown (26 November 2012), the annual ANU Reconciliation Lecture delivered by invited speaker, Alison Page
- the Walkley Media Conference (29–30 November 2012)

- the Visible Evidence International Documentary Conference (19–21 December 2012)
- *Entertain Us* (7 February): author Craig Shuftan spoke about the process of writing his book about the 1990s alternative music scene
- *Hit Him in the Comic Cuts* (19 March 2013): local artists remixing and performing live to NFSA archival content
- world premiere of *The Shimmering City* (11 May 2013), a musical piece by Tim Constable and broadcast live by ABC Classic FM during the Canberra International Music Festival
- Australian Cinematographers Association Conference, *A Shining Light* (24–26 May 2013), with special guest Don McAlpine
- Our school holiday program continued its success with 1366 children, parents and carers enjoying the collection.

Special exhibitions:

- 'Extreme Film and Sound: Stories from Antarctica' (February–August 2012), celebrating 100 years of Australia's involvement in research and exploration in Antarctica
- 'Great Adaptations: Words to Screen' (August–March 2013, our contribution to the 2012 National Year of Reading)
- 'CineCity Canberra: 1913 to 2013' (March–November 2013), our Centenary of Canberra exhibition
- 'Telling the World: Bert Ives – Pioneer of Australia's Documentary Heritage' (March–May 2013), celebrating 100 years of the Film Australia Collection
- 'On Location: Canberra' (May–July 2013), exploring Canberra's local film industry.

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 fifth year of Arc's operation, presenting over 250 titles in 400 sessions to an audience of more than 21 000 people.

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

- Japan Foundation's *Japanese Film Festival*
- *Polish Film Festival*
- *Arab Film Festival* (in association with ICE Parramatta)
- *Canberra International Film Festival*.

This was also a year of challenges, reflecting dramatic changes in screen exhibition worldwide. In August 2012 we installed a fully DCP/DCI-compliant 4k digital projector, augmenting Arc's existing specialist suite of film, video and digital screening formats.

Highlights included the:

- *Autumn Silents* season which was part of the Canberra Centenary celebrations and the Enlighten Festival
- *Regional Intersections* Festival of contemporary Southeast Asian cinema which returned in September 2012, continuing our partnership with the Australian National University
- *American Movie Treasure* series, in collaboration with the Embassy of the United States
- films from international filmmakers as diverse as Russians Boris Barnet and Aleksei Guerman, American Larry Cohen, Iran's Asghar Farhadi, Korea's Lee Chang-Dong, Frenchman Chris Marker, Japan's Oshima Nagisa and the Chilean Raul Ruiz
- films from Australians Don McAlpine, Esben Storm and Hayden Keenan
- first-release seasons of acclaimed international feature films, including *Target* (Alexander Zeldovich, Russia, 2011), *Miss Bala* (Gerardo Naranjo, Mexico, 2011), *The Angels' Share* (Ken Loach, UK, 2012), *About Elly* (Asghar Farhadi, Iran, 2009), *Rebelle* (Kim Nguyen, Canada, 2012), and the 15-hour long, *The Story of Film: an Odyssey* (Mark Cousins, UK, 2011)
- Canberra premiere seasons of new Australian features, including *Careless Love* (John Duigan, Australia, 2012), *The King is Dead* (Rolf de Heer, Australia, 2012), *Hail* (Amiel Courtin-Wilson, Australia, 2011) and *Dead Europe* (Tony Krawitz, UK, 2012)
- two new programming initiatives: the *Cult of Arc* (featuring the less familiar titles held in our collection), and *spArc* (a monthly family screening program)
- films preserved by the film archives of the Swedish, Danish and British Film Institutes, the Cinematheques of Bologna and Milan in Italy, the Library of Congress (Washington, DC), the National Film Center (Tokyo), the Filmoteka Norodowa (Poland) and the Osterreichische Filmmuseum (Vienna).

Our visitor experience is further enhanced by our library, the shop and our café. Our shop sells a large range of Australian films, documentaries and educational titles as well as a selection of international films on DVD. It also stocks CDs, books, posters, t-shirts and gift items. This year one of the bestselling DVDs was our own production for the Canberra Centenary, *Imagining Canberra* (NFSA, 2013).

As well as a physical shop in our Acton headquarters, we also operate an online shop at shop.nfsa.gov.au.

Our library, also located in the Acton headquarters, houses a specialised research collection of books, journals, press clippings and electronic resources relating to film, television, radio and sound production, technology, history and the industry. Access can be arranged for interstate requests through our state offices in Sydney and Melbourne and through special arrangement with the state libraries in Adelaide, Brisbane, Hobart and Perth.

After three years of collaboration, in July 2013 Fellini's Café closed its doors. We are currently in negotiations to launch a new café in Spring 2013.

AUSTRALIAN MEDIATHEQUE

The Australian Mediatheque – our collaboration with the Australian Centre for the Moving Image (ACMI) – is 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 more than 24 384 people visiting the centre in 2012–13.

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, general interest and educational material, as well as creating opportunities for two-way engagement with the collection.

In 2012–13 there were 1 402 802 visits to our website – exceeding our target – and 6 792 838 page views, more than double our target. We have also reached our target in relation to the percentage of the total collection available to the public online, with a total of 18 951 items now online. This includes 15 348 collection items available through our Search the Collection database and 2079 on *australianscreen online*.

Our website won silver in the Cultural Institutions category at the 2012 Communicator Awards, and our *australianscreen online* mobile received a Silver W3 Award in the category of Mobile Websites – Education. It was also Highly Commended for the Multimedia (B) category in the Museums Australia Multimedia and Publication Design Awards 2013.

Snapshot

A family affair



The Chauvel family at their home in Castlecrag, Sydney, c. 1958. (Courtesy of the Chauvel family).

In November 2012 we presented the Ken G Hall Film Preservation Award to Susanne Chauvel Carlsson.

The daughter of major Australian film identities, Charles and Elsa Chauvel, Susanne maintained a passionate interest in and commitment to their work throughout her life. In partnership with her son, Ric, Susanne tirelessly continued to research both her family and her father's film industry history, and recorded her own recollections of life as a part of this dynamic production team. Sadly, Susanne passed away in early 2013 after a brief illness and at the time was still working towards publication of an ultimate biography.

Susanne was delighted and somewhat surprised by the honour of the Ken G Hall Film Preservation Award. At the presentation ceremony, she spoke eloquently and humorously of her involvement in a now long-past era of Australian filmmaking. She took great pride in the fact that Chauvel films remain a part of acknowledged cinema experience, and certainly appreciated that her own efforts had contributed to this still-healthy respect for the work and the context of her parents.

We join with Susanne's family and friends in celebrating her lasting achievements.



Peter Butler and Ronnie Ansell in *Wrong Side of the Road* (1981). © Maysan Pty Ltd. (Photographer: Carol Ruff)

On the road again

Wrong Side of the Road (Ned Lander, Australia, 1981) is acknowledged as one of the seminal Indigenous film stories of the 1980s. A road movie in the true sense of the phrase, producer Graeme Isaac and director Ned Lander worked with a limited budget and young cast and crew to tell the story of the bands No Fixed Address and Us Mob who were working and living in regional South Australia. The film's issues of race, racism, Indigenous music, humour and life in general have as much impact today as they did 30 years ago.

For many years, increasingly damaged prints and DVDs of *Wrong Side of the Road* were the only viewing options. The opportunity arose for us to seriously consider a major restoration which would entail the repair of damaged original components plus full digital restoration of image and sound. This became an archival priority which we worked in partnership with Deluxe/Efilm over some years to complete.

With the active involvement of Graeme Isaac and Ned Lander at the quality checking stage, we have worked with Deluxe Efilm and the film's creators to confidently

restore the film to present it vividly in the 21st century. The restored copy of *Wrong Side of the Road* premiered at the 2013 Sydney Film Festival, with many of the original cast and crew in attendance. We also took advantage of this opportunity to organise a range of unique oral history interviews with the cast and crew.

Together with the filmmakers, we look forward to *Wrong Side of the Road* continuing to reach audiences at many levels. The results of this collaborative project have supported our fundamental commitment to keeping Australia's film heritage alive and meaningful, and to contribute directly to the Australian Indigenous story. This comment from Angus Robertson, who worked for Deluxe Stageone Sound and was part of the restoration team, demonstrates the importance of this project:

‘ The film strongly informed my own early awareness and love of Australian independent cinema and so it has been a career highlight to have this opportunity of working with the filmmakers Ned Lander and Graeme Isaac on this important and historic piece of Australian Indigenous cinema. ’

Table 15: Online visits

PBS performance indicator	Target 2012–13	Result 2012–13
Number of visits to the organisation's website	1 100 000	1 402 802
Number of page views on the organisation's website	3 000 000	6 792 838
Percentage of the total collection available to the public online	<1%	0.92%

Page views of our social media sites totalled 1 523 203 and included our YouTube channel, NFSA Flickr and the Film Australia YouTube channel.

Following are some online highlights:

- As part of the Centenary of Canberra celebrations, we invited the nation's musicians – amateur and professional alike – to create and share their version of our capital's own song, Jack Lumsdaine's *Canberra's Calling to You*, 1938. Online we have provided the original recording, sheet music, chord charts and a piano accompaniment, and our curators will select some of their favourite versions to be added to the national collection.
- We published Indigenous perspectives on *Samson and Delilah* (Warwick Thornton, Australia, 2009), *Australia* (Baz Luhrmann, Australia, 2009), and 1899 footage of Darnley Islanders in the Torres Strait, and curated short films and documentaries from emerging and established Indigenous filmmakers.
- Our contribution to the National Year of Reading in 2012 was an online tribute to the art of screenwriting which included clips from oral histories with screenwriters, titled *Screenwriters Talk*, in association with the Australian Writers' Guild and FOXTEL.
- To celebrate UNESCO World Radio Day on 13 February 2013, we featured a radio blog, a new radio landing page, and the addition of new collection material to *Women in Radio*, including two new profiles highlighting the works of Lynn Foster and Dorothy Crawford.
- We showcased the development of regional television using excerpts of significant productions, oral histories and images from the collection in the blogs, 'Television comes to regional Australia' and 'Regional television: from colour to digital'.
- 'Good old Eagle Rock's here to stay: restoring an iconic Oz-Rock film' tells the fascinating story of the discovery, restoration and making of a rare colourised

version of the video clip. The online feature includes the clip, images and oral histories.

- Highlights and some of Canberra's hidden or forgotten history from the CTC 7 news collection are being showcased throughout 2013 in 'News from the Capital'. Research papers published online during the year included:
 - 'Preserving 20th Century Glass Cinema Slides', by Shingo Ishikawa and Darren Weinert
 - 'Rights and Representations of Australian Childhood: to 1955', by Dr Gwenda Davey
 - 'Dying Light: Tinted Film Projects at the NFSA', by Steve Clark, Trevor Carter and Bruce Cowell
 - 'Waves from the Golden Age: the Legacy of the *Once Upon A Wireless Oral History Project*', by Ken Berryman
 - 'Touring The Ten Commandments: Franklyn Barrett in Far North Queensland, 1925', by Jeannette Delamoir.

ACCESSING THE NATIONAL AUDIOVISUAL COLLECTION

The number of access services we provide to the national audiovisual collection continues to rise each year. In partnership with the Australian Research Council we provided footage and advice for two projects: the Deepening Histories of Place Project, led by the Australian National University, and Women in Leadership led by the University of Melbourne. For the latter 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 2012–13	Result 2012–13
Service delivery requests responded to in accordance with the Service Charter obligations	90%	95%
Feedback records a high level of satisfaction regarding the quality of service delivery to researchers, donors and clients	95%	98%

We have provided access services for a number of industry productions and cultural activities. We supplied:

- audio of Sir Edmund Hillary's speech ('From the Ocean to the Sky') to a New Zealand production company for the upcoming feature, *Beyond the Edge 3D*, focusing on Hillary's 1953 Everest ascent

- footage from *Pathe Animated Gazette: 141st Australasian Edition* (Pathe, Australia, 1918) to the Parliament of NSW for use in the exhibition '25 Stories from Australia's First Parliament', commemorating 225 years of Parliament
- ABBA footage from *Eyewitness News from 6 March 1977* (Network Ten, 1977) for the documentary about ABBA and Australia, titled *Bang a Boomerang*
- footage from multiple titles for the four-part Indigenous documentary series, *First Footprints*, to be broadcast on ABC TV and Arte France
- footage from *Design and Construction of the Sydney Opera House* (Neil Howe, Australia, 1967) to ABC Innovation for their online documentary, *Open House*
- Judith Durham's coat and boots to Museum Victoria as an exhibition changeover for the permanent exhibition, 'Melbourne Story'
- footage from numerous titles for use in the three-part television series, *Dirty Business: How Mining Made Australia* on SBS.

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 40 different films for international venues reaching total audiences of more than 6613 people, including:

- the Hong Kong International Film Festival, which screened three films from the collection to celebrate French avant-garde director, Chris Marker
- the International Film Festival of Kerala, India, which screened seven film prints from the collection for retrospective programs about director Paul Cox and Australian Indigenous cinema.

Nationally, we loaned 154 titles on 35mm film for 198 theatrical screenings by 32 organisations. Total audiences for theatrical screenings nationally exceeded 13 006 people.

Highlights of the national screening loans program were:

- The Gallery of Modern Art at the Queensland Art Gallery borrowed 38 film titles during the year from our collection and from the Non-Theatrical Lending Collection for Australian Cinematheque programs.
- The Australian Centre for the Moving Image in Melbourne screened 32 films.
- We loaned 10 titles to the Art Gallery of NSW, to support their art exhibitions. Total audiences exceeded 2500 people.

- To celebrate Universal Studios' centenary, the State Theatre in Sydney screened 12 restored classic films from the 1920s to the 1990s during July and August 2012. We selected and loaned 12 Cinesound and Movietone newsreel films, matching the era of each feature film to provide a nostalgic and appropriate setting.

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

This collection of 18 000 titles, built over six decades, represents significant Australian and world cinema. The NTLC comprises feature, short, documentary, educational and experimental films on consumer access formats including DVD, blu-ray and 16mm film. In 2012–13 over 1300 film titles were loaned from the NTLC and screened by 175 organisations across Australia to an aggregate audience of 55 939 people.

FILM AUSTRALIA COLLECTION

The Film Australia Collection (FAC) documentary titles and related archival stock footage and stills is available for public viewing and commercial licensing. This year 71 domestic and 12 international screen producers licensed FAC materials.

Highlights for the year included:

- research and footage licensed for the Melbourne theatrical production, *Barassi: The Stage Show*
- research and footage licensed to Museum Victoria's exhibition, 'First Peoples – Bunjilaka Aboriginal Cultural Centre'
- licensed footage from two FAC titles – *Story of a City* (1945) and *Industrial City, The Story of Newcastle* (1959) – for projection onto Newcastle buildings as part of the *City Evolutions in Newcastle* installation
- the National Archives of Australia licensed footage from 'The Opening of Canberra – Australia's Capital City' (1927) and 'Guide to Canberra' (1958) for an iPad application
- research and footage licensed for TV drama *Howzat! Kerry Packer's War* (Southern Star, 2012)
- BBC TV licensed material for *Faster, Higher, Stronger – Stories of the Olympic Games* (BBC, 2012) as part of the pre-Olympic festivities
- research and footage licensed to ZDF/German Television for their *Fascinating Universe* and *Fascinating Earth* series
- research and stills licensed to *Outside Magazine* (USA, Brazil and Sweden) from *Mawson: Life and Death in Antarctica* (2007).

This year 42 documentaries accessed materials under our Zero Fee Licence scheme, ensuring an increase in exposure of the collection to broadcast, cinema and online audiences. Documentaries approved for the Zero Fee Licence included:

- *Whitlam: The Power and the Passion* (Bombora Film and Music Co, Australia, 2013)
- *Raising the Curtain* (Essential Media & Entertainment, Australia, 2012)
- *Dirty Business: How Mining Made Australia* (Renegade Films, Australia, 2012)
- *First Footprints* (First Footprints Pty Ltd, Australia, 2013)
- *Show Me the Magic: The Adventures of Don McAlpine* (Virgo Productions, Australia, 2012)
- *The People Speak* (WTFN Entertainment Pty Ltd, Australia, 2012)
- *Murdoch* (Electric Pictures Pty Ltd, Australia, 2013).

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.

- A total of 596 titles from the FAC back catalogue have been digitised for DVD release.
- Bestselling DVDs included the *Life in Australia Series* (1966), *The Australian Modernists 1916–1942* (NFSA, 1984,), and *Desert People* (NFSA, 1966).
- Popular FAC titles sought by the education and non-theatrical sectors included *The Story of Rosy Dock* (NFSA, 1995), *Where the Forest Meets the Sea* (NFSA, 1987), and *Australian Biography series 1–11* (NFSA, 1992–2007).
- Domestic and international non-theatrical and festival screening highlights included *Captain Cook: Obsession and Discovery* (2007) at the Australian National Maritime Museum's Endeavour Family Day; *Buried Country* (NFSA, 1999) at ACMI's Blak Nite Cinema in Melbourne; and *Solomon Islands* (NFSA, 1979) at the Festival of Pacific Arts in Honiari.
- ABC Commercial's distribution arrangements generated 32 worldwide broadcast deals. Strong domestic and international television and new media interest came from the Foxtel History Channel, ABC iView and American Public Television (USA).
- The domestic retail/sell-through DVD agreement with ABC Commercial licensed 22 FAC titles for DVD sales via the ABC online shop and ABC retail outlets.

- We have established domestic and international retail DVD agreements for niche FAC titles with Icon Films, SBS Distribution, Umbrella Entertainment, Universal Pictures (USA), Films for the Humanities (USA) and Images en Bibliothèque (France).
- We entered into a non-exclusive educational video-on-demand distribution agreement with educational streaming video provider, Kanopy, to stream up to 300 FAC titles to educational institutions.

RESEARCH PROGRAMS

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

Ten SAR fellows completed projects at the NFSA in 2012–13:

- Ryszard Dabek (University of Sydney) used NFSA Collection footage of now-demolished cinemas to inspire a series of video works.
- Douglas Quin (Syracuse University, USA) produced a multimedia production celebrating the Centenary of the Australasian Antarctic Expedition (1911–13) using the national audiovisual collection.
- Dr Danni Zuvella (Griffith University, QLD) and Joel Stern (Queensland University of Technology) drew inspiration from the lantern-slide collection to produce a live multimedia event scheduled for late 2013.
- Dr Nicholas Ng (Griffith University, QLD) researched representations of China and the Chinese in Australia in the 19th century and beyond. Archival materials were re-interpreted in his cross-platform work, *Celestial Roots*.
- Dr Amanda Ravetz (Manchester Metropolitan University, UK) and Antonia Rivière (Norfolk, UK) used collection items documenting austerity measures imposed during World War II to create film and textile art (see the case study on page 52)
- Emily O'Connor (NSW-based artist) created an audiovisual work from decaying film.
- Richard Tuohy (experimental filmmaker) began work on producing a 35mm film work 'Re-animating the Tiger' using moving image recordings in the collection of the extinct Thylacine.
- Anne Pender (University of New England) explored the work of Australian television actors in the 1950s and 60s to document and interpret their artistic contributions.

- Caitlin Welch, a graduate from New Media Arts, ANU, was our 2012 Professional Mentoree. Caitlin researched a project in a remote Indigenous community.
- Author and TV producer, Dr Philip McLaren, our 2013 Indigenous Research Fellow, is producing a book about the portrayal of Indigenous Australians in film and television.
- We placed four interns in the NFSA, and two of our own staff participated in exchange programs with the British Library (London, UK) and George Eastman House (Rochester, USA).
- a delegation of Indigenous people from the Kimberley region
- Shannon Maguire and Susanne Haydon, from the Sydney Jewish Museum
- Graeme Innes, the Disability Discrimination Commissioner from the Australian Human Rights Commission
- an official delegation from the Democratic Republic of Timor-Leste, including His Excellency, Dr Jose Luis Guterres, Senior Minister and Minister for Foreign Affairs
- Gotye (Wally De Backer), Grammy Award winning Australian musician.

SHARING OUR KNOWLEDGE AND EXPERTISE

One of our priorities is to share our curatorial knowledge and technical expertise, nationally and internationally, and 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 2012–13	Result 2012–13
Number of formal initiatives	12	7
Number of other initiatives	10	14

VIP VISITS

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

- the Northern Territory Administrator, Her Honour the Honourable Sally Thomas AM
- Brendan Soames, Director, National Records Services and Preservation, National Archives of Australia
- Commonwealth Heads of Conservation group
- the South African National Film and Video Foundation
- the German Federal Commissioner for Culture and the Media, Mr Bernd Neumann
- representatives from Macao Historical Archives
- the Public Diplomacy Officer from the Australian High Commission in Vanuatu
- the Canberra Photographic Collectors Society
- Australian Geographic Magazine
- Screen ACT

NFSA AWARDS

In 2012–13 we recognised achievement in the audiovisual industries through various awards we sponsor.

Ken G Hall Film Preservation Award

The Ken G Hall Film Preservation Award is presented in recognition of an individual, group or organisation for their outstanding contribution to the art of moving image and its preservation. It is presented to candidates where there is a significant link between their work and its impact or relationship to the Australian film industry. Examples of this contribution include technical innovation, scholarship in the field, involvement with the survival of film as an art form and as a cultural experience, advocacy, sponsorship and fundraising.

Recipient: Susanne Chauvel Carlsson (see the snapshot on page 37)

Cochrane Smith Award for Sound Heritage

The Cochrane Smith Award for Sound Heritage celebrates the achievements of a person who has made a substantial contribution to the preservation, survival and recognition of sound heritage. It is named for Fanny Cochrane Smith, who features on the only known recording of Tasmanian Aboriginal songs and language.

Recipient: Dr Ros Bandt, sound artist and scholar

Orlando Short Film Award

The Orlando Short Film Award is an annual celebration of Australia's best lesbian, gay, bisexual, transgender or intersex short films. Through this award we aim to recognise the nation's cultural diversity and the role screen culture plays within the broader community.

Recipient: Craig Boreham, writer and director of *Drowning* (2012)

Table 18: Presentations at conferences

Conference	Presentation given by
International Council of Archives Conference, Brisbane, August 2012	Meg Labrum and Sonia Gherdevich co-presented a joint paper on 'Curatorial and stewardship relationships' Mick Newnham and Rod Butler co-presented a 'Practical Approaches to AV Archiving' workshop Michael Loebenstein presented 'Archives in the transactional period'
Australian Institute for the Conservation of Cultural Material – Paper and Photographic Symposium, Brisbane, August 2012	Shingo Ishakawa and Kerry Yates co-presented 'Crystalline Deterioration on Glass Cinema Slides'
UNESCO <i>Memory of the World in the Digital Age</i> conference, Vancouver, Canada, September 2012	Rod Butler presented 'Digital Disaster Recovery'
Borneo Eco Film Festival, Borneo, September 2012	Mick Newnham provided film conservation advice
<i>Mould and Managing</i> : a workshop organised by the National Archives of Australia, Sydney, March 2012	Mick Newnham and Julie Heffernan presented a workshop on 'Managing Mould in Audiovisual Collections'
<i>Visible Evidence</i> , Canberra, December 2012	Michael Loebenstein chaired a panel discussion with Jennifer Coombes, Simon Smith and Beth Taylor on access to the NFSA collection and social media influences
Australian Image Heritage conference, Canberra, December 2012	Itzell Tazzyman presented a workshop on 'Magic Lantern Heritage and Culture'
Projected Image Heritage of Australia and New Zealand Symposium, Canberra, December 2012	Itzell Tazzyman and Shingo Ishakawa co-presented on the collection, curation and preservation of the NFSA's cinema slide collection, magic lantern slides and other projected images
National Folk Festival, Canberra, March 2013	Jennifer Coombes and Jillian McKenzie introduced the 'Corrick Collection' screening
International Federation of Film Archives Symposium and Congress, Barcelona, April 2013	Meg Labrum (Secretary General) chaired the Executive Committee meeting and General Assembly and coordinated elections resulting in Michael Loebenstein being elected as Secretary General for the following two years.
South East Asia Pacific Audio Visual Archive Association (SEAPAVAA) conference, Bangkok, Thailand, May 2013	Mick Newnham presented 'Ying and Yang: AV Media Preservation Meets Social Media'
Archiving 2013 conference organised by Imaging Science and Technology, Washington DC, USA, April 2013	Rod Butler presented 'NFSA's Approach to Optimising Resources for Balancing Preservation and Access Services'
Grassroots Digital Archiving Workshop, Melbourne, May 2013	Ian Gilmour presented a session on 'How to Care for Audio and Video'
Association for Recorded Sound Collections annual conference, Kansas City, Missouri, May 2013	Graham McDonald presented 'Hawaiian Music in Australia'
Museums Australia Conference, Canberra, May 2013	Peter White presented a session on re-examining Indigenous programs, 'Previous Possessions 20 years on'
International Symposium on Electronic Art, Sydney, June 2013	Somaya Langley and Trevor Carter co-presented 'Managing Multi-Platform Materials: Selected Case Studies'

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.

Recipient: Luke R Davies and the Recycled String Band for their CD, *Not a Note Wasted*

Thomas Rome Lecture

The Thomas Rome Lecture is named after the man who made the oldest known surviving sound recording in Australia. Rome's recording, made in 1896, was a novelty song called *The Hen Convention* which featured a shop assistant imitating a clucking chicken. Established in 2008, the Thomas Rome Lecture gives leading figures in the Australian recorded sound industry an opportunity to present their thoughts and ideas on current issues faced by the industry.

Guest speaker: Michael Gudinski, Mushroom Group

NFSA–SEAPAVAA Preservation Award

The NFSA–SEAPAVAA Preservation Award is presented annually at the South East Asia Pacific Audiovisual Archive Association (SEAPAVAA) conference. The award recognises the extraordinary efforts of individuals or organisations within the South East Asia and Pacific region in preserving or promoting audiovisual archiving in the region.

We have worked closely with SEAPAVAA since it was formed in 1996. The association aims to raise the profile of audiovisual archiving and to deliver training designed to provide people with the skills necessary to face the challenges of preservation of collections across the region.

Recipient: Ms Kae Ishihara, Film Preservation Society, Japan

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.

Recipient: Dale Alexander Bremner, cinematographer, NSW



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 under Section 11 of the NFSA Act.

MEMBERS

GABRIELLE TRAINOR NON-EXECUTIVE CHAIR

LL B (University of Melbourne),
Fellow of the Australian Institute of Company Directors, FAICD
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.

CATHERINE ROBINSON NON-EXECUTIVE DEPUTY CHAIR

BA (Hons) (University of Sydney)
Graduate Diploma of Information Management,
Archives Administration (University of New South Wales)
Master of Information Management, Records and
Archives (Monash University)

Ms Robinson is an archivist employed by the State Records Authority of NSW. She has worked in both the private and public sectors in a range of archival roles.

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 of Heide Gallery.

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 (CEO) 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, she co-founded Daybreak Films with Rhys Graham, 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)

Fellow of Engineers Australia, FIEAust

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 2012 Melbourne	25 Sept 2012 Canberra	27 Nov 2012 Sydney	8 Feb 2013 Canberra	9 Apr 2013 Canberra	11 Jun 2013 Melbourne
Gabrielle Trainor	✓	✓	✓	✓	✓	✓
Catherine Robinson	✓	✓	✓	✓	✓	✓
Patricia Amphlett OAM	✓	✓	✓	✓	✗	✓
Terry Bracks AM	✗	✓	✓	✓	✓	✓
Wayne Denning	✓	✓	✓	✗	✓	✓
Patrick Donovan	✓	✓	✓	✓	✗	✓
Natasha Gadd	✓	✓	✗	✓	✓	✓
Michael Lee	✓	✓	✓	✓	✓	✓

MEETINGS

The Board met six times during 2012–13. A senior officer from the Office for the Arts in the Department of Regional Australia, Local Government, Arts and Sport 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* (the CAC Act) 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 is keen to take regular opportunities to discuss 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 strategy documents. The Board's responsibilities include the governance practices of the NFSA.

The Board has delegated responsibility to management for the day-to-day operations of the NFSA, subject to certain authority limits and reporting requirements. 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 annual 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 immediately any personal conflicts of interest, whether perceived or real, or serious breaches of the law to the NFSA
- 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 CEO is aware of business interactions with NFSA management and staff
- not improperly use information they have obtained as a result of their position, and ensure that confidential information is not disclosed improperly, or only as required by law.

BOARD COMMITTEES

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

The committee structure accommodates changes to our operating environment, and committees are formed where necessary or folded when no longer required (the exception is the Audit Committee which is required by the *Commonwealth Authorities and Companies Act 1997*).

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

AUDIT COMMITTEE

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

Table 20: Audit Committee composition

Title	Member
CHAIR	Jenny Morison (independent Chair)
MEMBERS	Jeff Lamond (independent member)
	Michael Lee
	Catherine Robinson

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	28 Aug 2012	20 Sep 2012	12 Nov 2012	4 Mar 2013	6 May 2013
Jenny Morison	✓	✓	✓	✓	✓
Jeff Lamond	✓	✓	✓	✓	✓
Michael Lee	✓	✓	✓	x	✓
Catherine Robinson	✓	✓	x	✓	✓

GOVERNANCE COMMITTEE

The Governance Committee's responsibilities include:

- reviewing the Corporate Plan
- reviewing Board operations and governance documentation, including the Code of Conduct and governance policy
- contributing to the development of the Annual Report.

Table 22: Governance Committee composition

Title	Member
CHAIR	Gabrielle Trainor
MEMBERS	Patricia Amphlett
	Wayne Denning

Table 23: Governance Committee attendance

Member	16 Oct 2012	4 Mar 2013
Gabrielle Trainor	✓	✓
Patricia Amphlett	x	✓
Wayne Denning	✓	✓

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 business cases on key matters, performance and other reports are considered.

Composition: CEO; General Manager, Collection Development; General Manager, Access and Outreach; General Manager, Corporate Operations.

OUR LEADERSHIP GROUP

The Leadership Group is a forum that enables all senior managers to play a proactive role in the developing and implementing of our strategic and operational direction. The Leadership Group is an advisory team and meets when deemed necessary.

Composition: CEO; General Managers; Branch Managers; Office Managers (Melbourne and Sydney), as shown in figure 7.

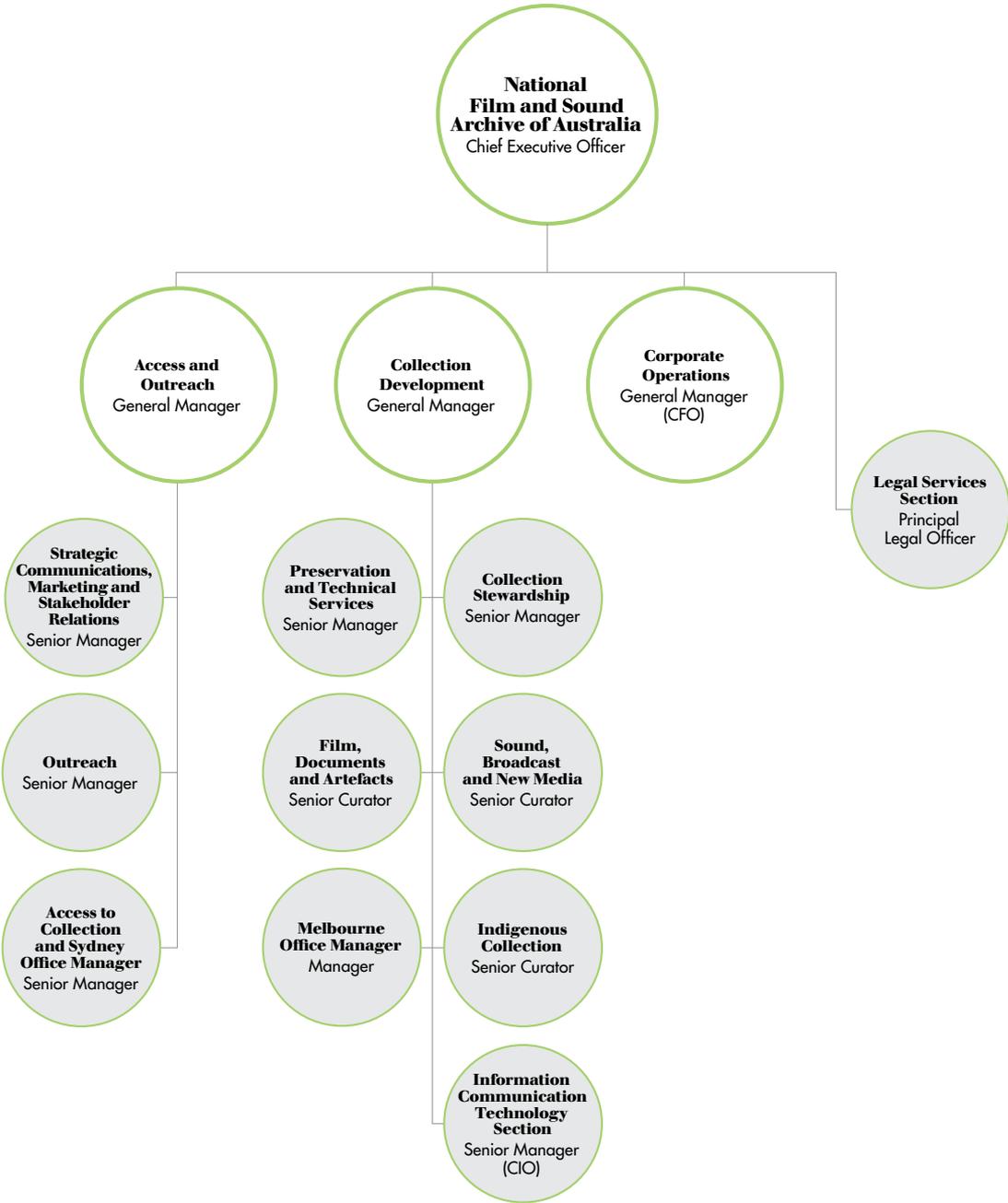
NFSA COMMITTEES

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 2012–13 included the:

- Arc Development Group
- NFSA/ACMI Steering Group
- Workplace Health and Safety Committee
- Program Committee
- Workplace Consultative Committee.

Figure 7: NFSA Leadership Group



Make do and mend!

Snapshot



Coded Love 2012, Antonia Riviere.
(Photographer: Charlotte Harber)

In November and December 2012, Antonia Riviere – a textile artist from Norwich, UK – and Dr Amanda Ravetz – a visual anthropologist from Manchester Metropolitan University, UK – were in residence at the NFSA. They were undertaking a joint fellowship researching films about Australian austerity during World War II. Using Amanda’s skills in visual anthropology and Antonia’s experience with textiles, they investigated Australian clothes rationing during the war years to discover:

- how film had been used to promote the government’s austerity measures
- whether Australians were encouraged to ‘make do and mend’ like their British counterparts
- what intimate stories had been recorded in the evidence of clothing repair and improvisation in wartime Australia.

The exhibition, ‘Mr Dedman’s victory suit: intimate stories of make do and mend’, Manchester Metropolitan University Special Collections (15 April – 30 August 2013), was a result of this research. The exhibition featured unique textile works that were made in response to selected films.

A short film that features in the exhibition – *All that was Old is New Again* – combines archival footage from the national collection with digital materials, including oral history interviews gathered during the research period. This film will be shown at European Festivals.

GOVERNANCE AND LEGISLATIVE FRAMEWORK

The NFSA is accountable to the Australian Parliament through the Minister for the Arts. At 30 June, 2013 the Honourable Tony Burke MP was the Minister for the Arts.

We are governed by three 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 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 2012–16
- 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 2012–13. The audit of financial statements was undertaken by the Australian National Audit Office. The financial statements are included on pages 63–98.

Audit activity is monitored by the Audit Committee (see page 49).

Internal audit activity for 2012–13 focused on:

- our regional programming activities
- strategic workforce planning
- a review of revenue sources
- testing of our business continuity plan and disaster recovery plans.

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
- Learning and Cultural Programming Strategy.

Policies are developed by the branch responsible, considered by the relevant internal committee and, where appropriate, a Board committee and 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.

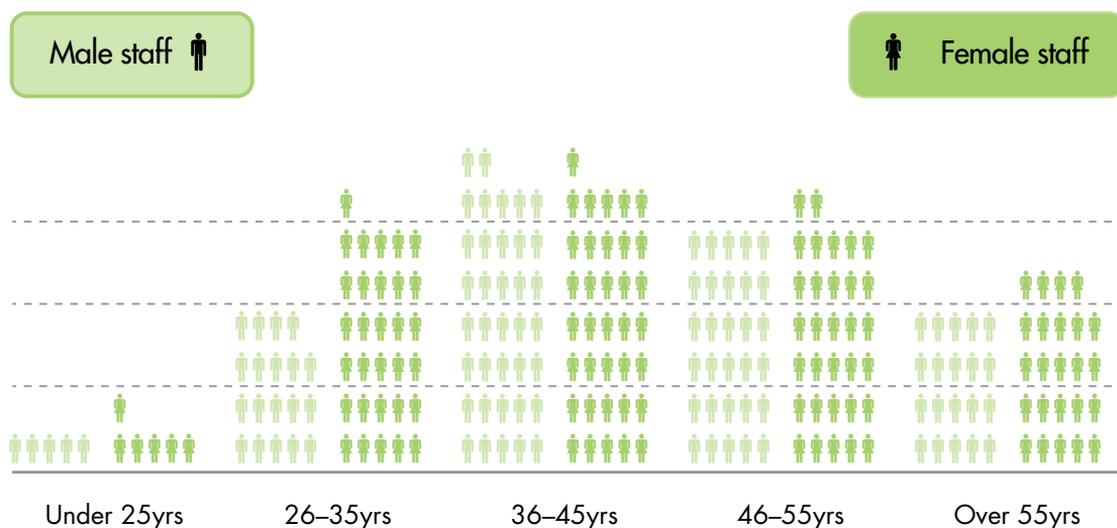
OUR SERVICE STANDARDS

Our Service Charter requires us to report on any complaints received during the year. In 2012–13 we received nine complaints relating to:

- public access computers needing updating
- the lack of interactive displays within the exhibition gallery at the Acton site
- the exhibition gallery not being updated at the Acton site
- unavailability of our theatre due to a private function
- the behaviour of a school group within a public space of the NFSA
- the position of the outdoor screen within the courtyard of the NFSA
- a perceived lack of marketing of the NFSA (from a visitor to the Acton site)
- parking arrangements at the Acton site
- fees associated with accessing material from the collection.

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

Figure 8: Gender and age of NFSA staff: 2012–13



CORPORATE SERVICES AND A SUSTAINABLE NFSA

MANAGEMENT OF HUMAN RESOURCES

Building a workforce with the highly specialist skill set required to maintain the national audiovisual collection is one of our key challenges. Attracting, developing, and retaining people with the skills and capability to build a culture of innovation and excellence are key components of our Workforce Planning Strategy. We provide development opportunities, support innovative research, reward excellence and encourage feedback.

OUR PEOPLE

The average length of service is 8.3 years, with 27% of staff having between 10 and 20 years' service, and 8.3% of staff being with the NFSA for more than 20 years.

Developing our people

Our people have a deep understanding of the collection and a range of skills and knowledge that they share with staff and the public. To further develop our staff we have adopted the 70:20:10 model of learning, recognising that most learning is through on-the-job experience and mentoring, in-house seminars, all-staff meetings and higher duties. Further learning is gained through networking, attendance at conferences and external forums and cross-agency projects, with the last 10% of learning achieved

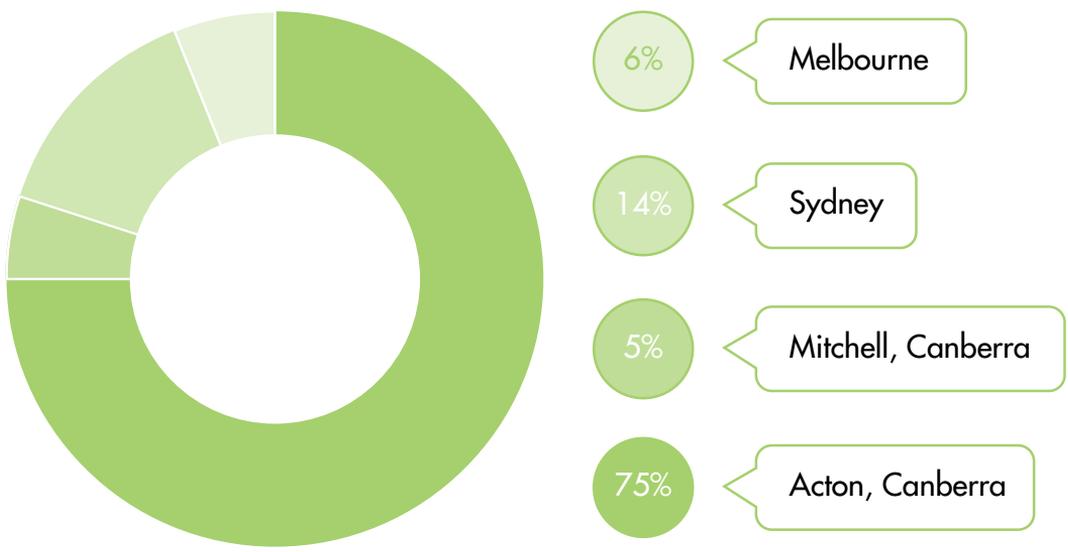
through more formal training or education such as attending courses or undertaking studies.

Table 24: NFSA staff – gender and classification level

Level	Female	Male	Total
CADET	2	–	2
APS2	6	5	11
APS3	27	28	55
APS4	21	16	37
APS5	33	18	51
APS6	19	20	39
EL1	16	16	32
EL2	5	5	10
SES1	–	2	2
CEO	–	1	1
Total	129	111	240

More than a third of our staff had the opportunity to act in higher level roles this year, with 88 staff acting on 127 occasions. There have been significant cross-agency projects during the year supporting the Centenary of

Figure 9: Percentage of NFSA staff across the offices



Canberra celebrations and working towards future milestones, such as the 2015 Gallipoli commemoration.

Staff attended a range of external courses covering technical skills and staff management. External presenters were engaged to conduct in-house sessions – such as a Masterclass on Resilience – and staff undertook external studies, with financial and other support provided under our Studies Assistance Policy.

Workforce planning, including succession planning, continues to be a challenge. While we have a relatively low staff turnover, we have an ageing workforce with the potential for a number of staff to retire in the near future. Following a recent internal audit, our workforce planning strategy will be updated.

There is an ongoing need to support our staff in their role as carers. Our Enterprise Agreement provides flexible working arrangements for people returning to work from parental leave, for staff with child care responsibilities and for staff who are now taking on the role as carers of their parents. We have expanded our Senior Living Program to cover advice on aged care options, including sources of support from both the community and governments, and access to consultants and information on local senior living activities. The program is also the cornerstone of our support for staff transitioning to retirement, as it provides practical information, support and guidance to those considering life after work.

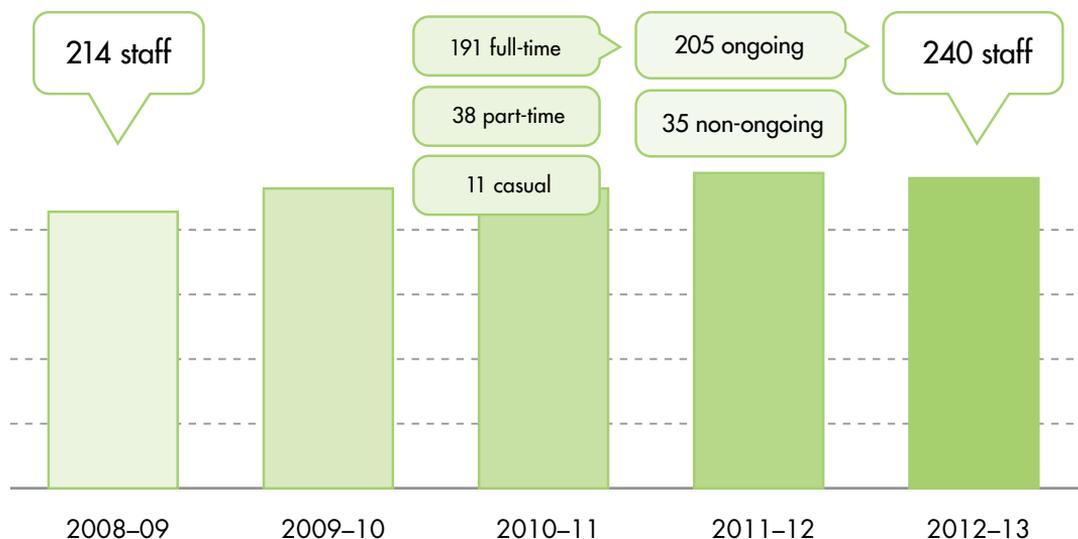
We have expanded our broadband arrangements to enable staff to move through the APS1 – APS4 and APS5 – APS6 classifications based on their merits and capabilities where higher level work is available. We have also undertaken several job evaluations and reviews of sections that resulted in the upgrade of roles in line with our Work Level Standards and Capability Framework. This enables us to retain and reward long-term staff by providing a platform for them to continue to build their capabilities and for us to meet our performance goals and objectives.

Table 25: NFSA staff – specific groups

Group	Percentage
Female	53%
Non-English speaking background	10%
Aboriginal and Torres Strait Islander people	2.90%
People with a disability	2.90%

All staff were provided with information on the reforms to the Public Service Act that came into effect on 1 July 2013 – in particular, the new APS Values, APS Employment Principles and APS Code of Conduct. We have also adopted the APSC online induction program and will make this available to all new staff. This will give them introductory information on how the APS operates and the behaviours expected of all our staff.

Figure 10: Total number of staff: 2008–09 to 2012–13.



Our cultural awareness training has now moved to an online module – *Share Our Pride* – developed by Reconciliation Australia. This online learning opportunity was launched during Reconciliation Week and allows all staff to access a wide range of information and resources on the diversity of Aboriginal and Torres Strait Islander groups in Australia.

KEEPING OUR PEOPLE SAFE AND HEALTHY

We continue to promote health and safety within the workplace by providing workstation assessments and ergonomic equipment, annual health checks, flu shots, reimbursements for visual aids and quit smoking support, hearing checks and promotion of our Employee Assistance Program (EAP) for staff and their families needing counselling or support services.

We continued the Beyondblue workshops on depression and anxiety to reduce the incidence of this type of illness in our workplace. This year we also provided training to staff who work with the public on dealing with customer aggression and personal safety. Another health initiative offered this year was practical resilience training for staff in Canberra and Sydney, and office ergonomics training for Sydney-based staff.

Our workplace safety is monitored by our Health and Safety Representatives and regular Work Health and Safety Committee meetings. Workplace inspections in all states are performed regularly. There are systems in

place for staff to quickly and easily report any hazards or incidents and accidents, and these are acted upon in a timely manner. Personal protective equipment, such as safety boots, heavy duty gloves and clothing is provided to staff as required, as is ongoing education about safe work practices, including regular manual handling training.

Our workplace support officer numbers continued to grow, with additional First Aid Officers and Harassment Contact Officers completing required training. We also had two staff members complete Mental Health First Aid training, placing further emphasis on the importance of mental health and wellbeing in the office.

PROTECTING THE ENVIRONMENT

As a high energy user, the NFSA has an impact on the environment across all of our sites and we are committed to reducing this impact through a range of sustainable and ever-improving business practices.

Through the Environmental Management System, we strive to reduce our environmental impact while complying with relevant environmental legislation and participating in government initiatives.

Our commitment to environmental sustainability continues to be demonstrated through the following initiatives:

- Collection storage conditions
 - » the storage vault's environmental conditions are managed in accordance with International curatorial standards and, where possible, electronically monitored to ensure a stable climate is achieved.

- Electricity
 - » 10% of electricity purchased across all sites is green power
 - » we have participated – and encouraged staff to participate – in Earth Hour for the last five years
 - » sub-metering is installed on all electrical distribution boards to help identify anomalies and high-usage areas
 - » our procurement policy continues to ensure low emission and power consumption items are given preference when purchasing
- Gas
 - » ongoing maintenance and building management continues to reduce gas usage
- Waste and recycling
 - » we employ a segregated waste management policy
- Lighting
 - » our Lighting Management System has been upgraded this year to provide better building management and efficiency
- Water
 - » we have now completed the upgrade to water efficient systems in all toilets in the Acton Building in Canberra and continue to closely monitor usage at all sites
- Furniture
 - » surplus furniture which cannot be re-purposed internally has been provided to community groups for their use
- Cleaning
 - » we use environmentally friendly cleaning products where possible
- Grounds
 - » we manage a program of careful maintenance over the Acton green precinct that includes the care of more than 100 trees on site and provides multiple benefits, including green tree retention, heritage conservation, multiple use areas, regeneration, a wildlife habitat, and natural beauty
- Exhibitions
 - » we have continued to automate our exhibition equipment and upgrade to high efficiency units where possible.

ICT INFRASTRUCTURE

Over the last financial year we have replaced 283 machines and remediated more than 50 software packages to upgrade to Windows 7. This has required a new desktop image based on Windows 7, a new desktop policy management system (Xenworks), a new desktop imaging system (Kbox), and a new software deployment system (KACE).

Other notable projects included:

- providing new infrastructure for the wireless system in Arc cinema and the Acton Headquarters courtyard to allow us to host larger conference-style events, such as the Walkleys conference
- installing a 10GB network in the Acton annex building to support the 16mm film scanner
- upgrading the Finance system (Finance One)
- upgrading the HR system (Aurion)
- upgrading the library system (Amlib)
- implementing a File Transfer Protocol (FTP) system to support the transfer of files over various methods, and evaluating our web infrastructure.

ICT have undertaken several major projects in support of the management of the Digital Collection.

Our Media Asset Management (MAM) system was upgraded to version 4.335 in February 2013. This release included significant enhancements in support of user productivity through more efficient acquisition, accessioning and searching, collection management and digital media processing.

Our robotic data tape library and archive management systems are being upgraded to provide the performance and multi-petabyte capacity to house the rapidly expanding digital national collection for the next decade. Increases in born-digital media acquisitions require expandable, robust disk storage solutions while they are processed. Our collection disk system is being upgraded to provide up to 100 terabytes of high performance storage attached to the collection MAM system. We are delivering expanded network infrastructure to accommodate the predicted increases in data acquisition and file processing traffic from the implementation of the 16 mm and 35 mm film scanning equipment.

The next year will see continued strategic development of our MAM system and focus on digital acquisition technologies and processing enhancements.

Snapshot

Gaywaves



Dietmar Hollman with two other members of the Gaywaves team. (Courtesy 2SER FM)

The national audiovisual collection includes a large number of episodes of the radio series, *Gaywaves*, which ran from 1979 to 2005. It was produced by Sydney community radio station 2SER and is arguably the first regularly broadcasted gay and lesbian radio program in Australia.

The series illustrated various aspects of the gay liberation movement in the Australian context through interviews with queer* community representatives, coverage of events such as HIV/AIDS rallies and Mardi Gras parades, and a serial titled *Murder at the Mardi Gras*.

Mr Dietmar Hollman, a *Gaywaves* presenter and program producer donated a large number of episodes of this series to the NFSA, and also left us part of his estate. His wishes, as set out in his will, were for the funds to be used to preserve recorded sound from the radio broadcasting collection.

We have developed a preservation project, *Queer Radio*, to honour Mr Hollman's wishes. This project will both actively preserve and profile *Gaywaves* and other queer radio collection material through focused acquisition, accessioning, digitisation, research and online curation.

* *The term 'queer' is generally accepted by members of the Lesbian, Gay, Bisexual, Transgender and Intersex community in Australia as a 'catch-all' term.*

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 NFSA 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 are required to use consultants to provide specialist skills to assist with key projects and tasks. Total expenditure on consultants during 2012–13 was \$668 343 (GST-inclusive). Of these consultancy contracts, there were eleven with expenditure of over \$10 000, as shown in table 26.

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 were 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 2012–13 the NFSA has complied with the *Commonwealth Authorities (Annual Reporting) Orders 2011*, including for the purposes of preparing this Annual Report.

The NFSA did not advise the Minister of any significant event during 2012–13 in accordance with the *Commonwealth Authorities (Annual Reporting) Orders 2011*.

During 2012–13 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 the NFSA has directors' and officers' liability insurance cover through ComCover,

the Commonwealth self-managed fund. The NFSA has 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 2012–13 was \$200 808 (GST inclusive), comprising payments to:

- advertising agencies for recruitment advertising
- media outlets.

There were two suppliers whose advertising and market research services cost over \$10 000, as shown in table 27.

Table 26: Consultancy contracts over \$10 000

Supplier	Type of services provided	2012–13 \$ incl. GST
David Sequeira	Curatorial services	27 500
Eley Film Enterprises	Curatorial services	14 750
Erwood Accelerated Purchasing	Consulting for ICT procurement	28 023
Hays Specialist Recruitment (Australia)	Recruitment agency services	206 666
Holding Redlich	Legal services	10 065
PSARN Security	ICT security services	10 908
PricewaterhouseCoopers	Audit services	16 858
Synergy	Audit services	31 582
The Interaction Consortium	Maintenance of the NFSA website	46 464
The University of Sydney	Specialised exhibition services	12 000
WebFM	Asset acquisition and maintenance plan	21 560

Table 27: Advertising and market research expenditure over \$10 000

Supplier	Type of services provided	2012–13 \$ incl. GST
Telstra White Pages	Advertising	27 288
Federal Capital Press	Advertising	40 893

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.

Each agency must display on its website a plan showing what information it publishes in accordance with the Information Publication Scheme requirements. This information is published 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.

PUBLIC POLICY ENGAGEMENT

The NFSA participated in the following public consultations in 2012–13:

- *Commonwealth Financial Accountability Review* by the Department of Finance and Deregulation
- *Copyright and the Digital Economy Inquiry* by the Australian Law Reform Commission
- Review of Technological Protection Measure exceptions made under the *Copyright Act 1968* by the Attorney-General's Department.

The NFSA has also been involved in ongoing stakeholder consultation in relation to public consultations reported previously.

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.

The Australian Law Reform Commission (ALRC) visited the NFSA on 5 November 2012 to undertake consultation for the ALRC's Inquiry *Copyright and the Digital Economy*.

LEGAL SERVICES EXPENDITURE

Total expenditure on legal services during the 2012–13 financial year and reported to the Office of Legal Services Coordination was \$192 264 (GST inclusive).

Table 28: Legal services expenditure

Type of services provided	2012–13 \$ incl. GST
Internal legal services	146 440
External legal services	45 824

CORRECTION TO 2011–12 ANNUAL REPORT

In the 2011–12 annual report we incorrectly reported on the total expenditure for legal services during the year.

Our total expenditure in 2011–12 was \$201 930, comprising \$185 413 for internal legal services and \$16 516 for external legal services.

MANAGING OUR FINANCES

The NFSA continues to operate in a fiscally responsible manner within tight budget parameters that includes identifying efficiencies to meet the ongoing impact of the government efficiency dividend.

OPERATING RESULT

Total income was \$37.055m, compared with total expenses of \$32.665m. The resulting operating surplus of \$4.390m was caused by the recognition of assets from the Film Australia Collection and other non-cash collection gains.

Table 29: Share of funding by source

PBS performance indicator (% of total funds)	Target 2012–13	Result 2012–13
Share of funding from government	79%	61%
Capital funding from government	11%	22%
Cash sponsorship income	1%	1%
Other cash fundraising income	2%	0%
Other income	7%	17%

Our cash position decreased over 2012–13 from \$8.448m to \$6.039m due to capital expenditure on a new Mitchell storage facility and improvements to the Acton Theatre. At least \$4.000m of the cash balance is notionally aligned to the employee leave provisions.

INCOME ANALYSIS

Income we obtained was composed of revenue from government (\$25.495m), gains from non-cash collection donations (\$9.375m), and sales of goods and rendering of services, including interest, royalties and other revenue (\$2.180m).

As part of revenues from government, we have continued to receive grant funding from the National Collecting Institutions Touring and Outreach Program.

EXPENDITURE ANALYSIS

Table 30: Expenditure

PBS performance indicator (% of total expenditure)	Target 2012–13	Result 2012–13
Expenditure on collection development	40%	49%
Expenditure on other capital items	25%	10%
Expenditure on other (i.e. non-collection development) labour costs	20%	29%
Other expenses	15%	12%

Expenditure we incurred in 2012–13 comprised:

- employee-related expenses of \$17.699m. This includes payments for salaries, wages, separation and superannuation. Employee-related expenses also included salary increases through the NFSA Collective Agreement (2009–12) of 2.5% in 2012–13
- supplier expenses and other expenses of \$7.513m. Supplier expenditure included payments for property operating and maintenance, consultants and contracts, and other general supplier expenditure (supplier expenditure also included minor expenditure items such as finance costs, asset write-downs and impairments)
- depreciation and amortisation of \$7.397m. 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. It is important to note that while depreciation expense is incurred on the national collection, it is not funded under the PBS appropriation. Other depreciation is funded through revenue from government.

ANALYSIS OF ASSETS

The NFSA increased the value of its total assets from \$252.109m in 2011–12 to \$276.395m in 2012–13. This increase was largely due to the revaluation of land property, plant and equipment and the national collection (defined as heritage and cultural assets). The asset revaluation surplus achieved through the revaluation was \$18.818m.

Our national collection was valued at \$222.441m (including depreciation). The value of the collection is supported through an independent valuation undertaken in 2012–13. In addition to the heritage and cultural assets disclosed in the financial statements, it is important to note that we also hold a significant number of items on deposit on behalf of the owners and items which have yet to be accessioned into the collection. The items yet to be accessioned are not recognised assets in the financial statements, as the cost of these items cannot be reliably measured until they are evaluated by curators and accessioned into the collection.

Non-financial assets (excluding heritage and cultural assets) included:

- \$38.576m 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
- \$5.224m of infrastructure, plant and equipment. No indications of impairment were identified for infrastructure, plant and equipment
- \$2.466m of intangibles. These include both internally developed, purchased software and non-theatrical screening licences
- \$0.656m of inventories. These include finished goods held by the shop for sale and packaging and distribution materials held for consumption
- \$0.684m of other non-financial assets, representing prepayments made.

ANALYSIS OF LIABILITIES

The NFSA maintains a relatively low level of liabilities (\$6.641m), with most liabilities as provisions (\$5.094m). Provisions are composed of employee leave provisions and provisions for restoration obligations for leased properties. Apart from provisions, the remaining liabilities are represented by supplier payables of \$0.830m represented through trade creditors and accruals, and other payables of \$0.717m, including accrued salaries and wages, superannuation and unearned income.

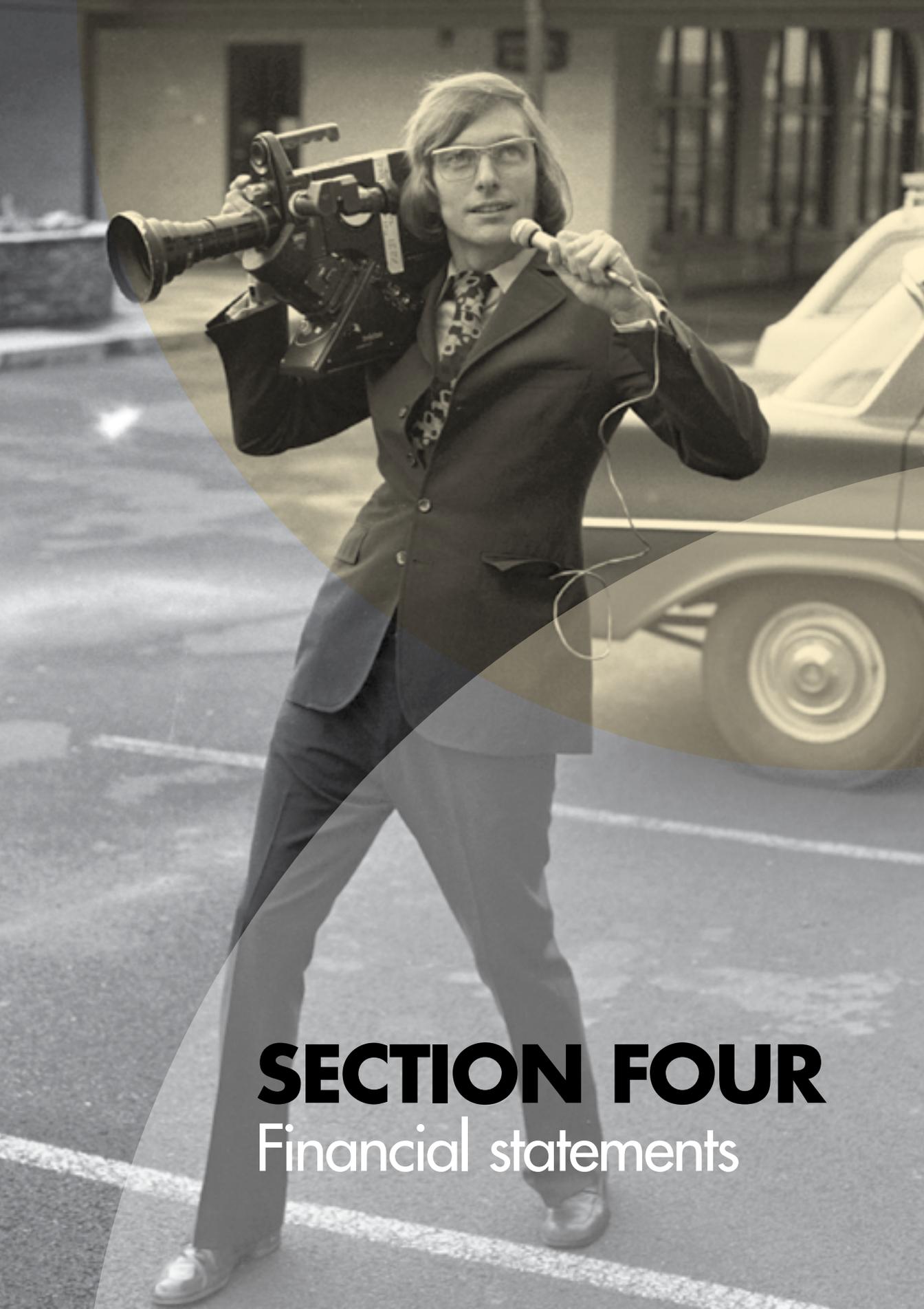
COMMITMENTS ANALYSIS

As at 30 June 2013 the NFSA has \$0.623m of commitments receivable, being GST recoverable. The NFSA also has \$6.848m of commitments payable, being made up of \$3.416m of capital commitments, \$2.624m of operating lease commitments and \$0.808m of other commitments (being 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 (ANAO) has audited the NFSA financial statements to ensure they have been prepared in accordance with the Finance Minister's Orders made under the CAC Act, including Australian Accounting Standards.

The ANAO has issued an unmodified auditor's report on the 2012–13 financial statements. There is one B level finding in relation to quality assurance over the NFSA's Media Asset Management (MAM) system.



SECTION FOUR

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 2013, which comprise: a Statement by the Director, Chief Executive Officer and Chief Financial Officer; the Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; 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 the 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 the 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 2013 and of 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

28 September 2013

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

FOR THE PERIOD ENDED 30 JUNE 2013

In our opinion, the attached financial statements for the year ended 30 June 2013 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
27 September 2013



MICHAEL LOEBENSTEIN
Chief Executive Officer
27 September 2013



NOEL FLORIAN
Chief Financial Officer
27 September 2013

Statement of Comprehensive Income

FOR THE PERIOD ENDED 30 JUNE 2013

		2012-13	2011-12
	Notes	\$'000	\$'000
<i>EXPENSES</i>			
Employee benefits	3A	17,699	17,437
Supplier	3B	7,513	7,199
Depreciation and amortisation	3C	7,397	6,431
Finance costs	3D	5	5
Write-down and impairment of assets	3E	51	11
Total expenses		32,665	31,083
<i>LESS: OWN-SOURCE INCOME</i>			
<i>Own-source revenue</i>			
Sale of goods and rendering of services	4A	1,194	1,254
Interest	4B	298	400
Royalties	4C	404	395
Other revenue	4D	284	200
Total own-source revenue		2,180	2,249
<i>Gains</i>			
Sale of assets	4E	5	-
Reversals of previous asset write-downs and impairments	4F	-	2
Other gains	4G	9,375	4,098
Total gains		9,380	4,100
Total own-source income		11,560	6,349
Net cost of services		21,105	24,734
Revenue from Government	4H	25,495	24,980
Surplus on continuing operations		4,390	246
Surplus attributable to the Australian Government		4,390	246
<i>OTHER COMPREHENSIVE INCOME</i>			
Changes in asset revaluation surplus		18,818	-
Total comprehensive income attributable to the Australian Government		23,208	246

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

Balance Sheet

AS AT 30 JUNE 2013

		2012-13	2011-12
	Notes	\$'000	\$'000
ASSETS			
Financial Assets			
Cash and cash equivalents	5A	2,039	4,448
Trade and other receivables	5B	309	264
Other investments	5C	4,000	4,000
Total financial assets		6,348	8,712
Non-Financial Assets			
Land and buildings	6A	38,576	34,514
Property, plant and equipment	6B	5,224	4,664
Heritage and Cultural	6C	222,441	200,481
Intangibles	6E	2,466	2,178
Inventories	6G	656	710
Other non-financial assets	6H	684	850
Total non-financial assets		270,047	243,397
Total assets		276,395	252,109
LIABILITIES			
Payables			
Suppliers	7A	830	894
Other payables	7B	717	554
Total payables		1,547	1,448
Provisions			
Employee provisions	8A	4,909	4,765
Other provisions	8B	185	180
Total provisions		5,094	4,945
Total liabilities		6,641	6,393
Net assets		269,754	245,716
EQUITY			
Contributed equity		214,292	213,462
Reserves		49,555	30,737
Retained earnings		5,907	1,517
Total Equity		269,754	245,716

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

Statement of Changes in Equity

FOR THE PERIOD ENDED 30 JUNE 2013

	<i>Retained earnings</i>		<i>Asset revaluation surplus</i>		<i>Contributed equity/capital</i>		<i>Total equity</i>	
	2013	2012	2013	2012	2013	2012	2013	2012
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Opening balance								
Balance carried forward from previous period	1,517	1,271	30,737	30,737	213,462	212,696	245,716	244,704
Adjustment to opening balance	-	-	-	-	5	-	5	-
Adjusted opening balance	1,517	1,271	30,737	30,737	213,467	212,696	245,721	244,704
Comprehensive income								
Other comprehensive income	-	-	18,818	-	-	-	18,818	-
Surplus for the period	4,390	246	-	-	-	-	4,390	246
Total comprehensive income	4,390	246	18,818	-	-	-	23,208	246
Contributions by owners								
Equity Injection (Collection Development Acquisition Budget)	-	-	-	-	825	766	825	766
Sub-total transactions with owners	-	-	-	-	825	766	825	766
Closing balance as at 30 June	5,907	1,517	49,555	30,737	214,292	213,462	269,754	245,716

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

Cash Flow Statement

FOR THE PERIOD ENDED 30 JUNE 2013

		2013	2012
	Notes	\$'000	\$'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government		25,495	24,980
Sales of goods and rendering of services		1,602	1,702
Interest		306	430
Royalties		405	395
Net GST received		836	681
Other		276	314
Total cash received		28,920	28,502
Cash used			
Employees		18,280	17,590
Suppliers		8,737	8,604
Total cash used		27,017	26,194
Net cash from operating activities	10	1,903	2,308
INVESTING ACTIVITIES			
Cash used			
Purchase of property, plant and equipment		5,137	2,480
Total cash used		5,137	2,480
Net cash used by investing activities		5,137	2,480
FINANCING ACTIVITIES			
Cash received			
Contributed equity		825	766
Total cash received		825	766
Cash used			
Other		-	-
Total cash used		-	-
Net cash from financing activities		825	766
Net increase (decrease) in cash held		(2,410)	594
Cash and cash equivalents at the beginning of the reporting period		4,448	3,855
Cash and cash equivalents at the end of the reporting period	5A	2,039	4,448

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

Schedule of Commitments

AS AT 30 JUNE 2013

	2013	2012
	\$'000	\$'000
<i>BY TYPE</i>		
<i>Commitments receivable</i>		
Operating Lease income	-	17
Net GST recoverable on commitments	623	415
Total commitments receivable	623	432
<i>Commitments payable</i>		
Capital commitments		
Land and buildings	3,174	10
Property, plant and equipment	83	530
Intangibles	153	69
Other	6	-
Total capital commitments	3,416	609
<i>Other commitments</i>		
Operating leases	2,624	3,409
Other	808	566
Total other commitments	3,432	3,975
Total commitments payable	6,848	4,584
Net commitments by type	6,225	4,152
<i>BY MATURITY</i>		
<i>Commitments receivable</i>		
<i>Operating lease income</i>		
One year or less	-	17
From one to five years	-	-
Total operating lease income	-	17
<i>Other commitments receivable</i>		
One year or less	446	176
From one to five years	177	235
Over five years	-	4
Total other commitments receivable	623	415
Total commitments receivable	623	432

Schedule of Commitments

CONTINUED

	2013	2012
	\$'000	\$'000
BY MATURITY (cont.)		
Commitments payable		
Capital commitments		
One year or less	3,416	609
Total capital commitments	3,416	609
Operating lease commitments		
One year or less	1,013	942
From one to five years	1,611	2,435
Over five years	-	32
Total operating lease commitments	2,624	3,409
Other Commitments		
One year or less	477	402
From one to five years	331	154
Over five years	-	10
Total other commitments	808	566
Total commitments payable	6,848	4,584
Net commitments by maturity	6,225	4,152

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.

Schedule of Contingencies

AS AT 30 JUNE 2013

The NFSA has no reportable contingent assets or liabilities as at 30 June 2013.

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. 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 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

No accounting standard has been adopted earlier than the application date as stated in the standard.

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.

FUTURE AUSTRALIAN ACCOUNTING STANDARD REQUIREMENTS

The following new standard was issued by the Australian Accounting Standards Board prior to the sign-off date, which is expected to have a financial impact on the entity for future reporting periods:

– *Accounting Standard AASB 13 Fair Value Measurement*

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

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

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

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

REVENUE FROM GOVERNMENT

Funding received or receivable from agencies (appropriated to the agency as a 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. Net assets received under a restructuring of administrative arrangements are designated as contributions by owners and adjusted directly against equity. Details are provided in Note 9.

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.

All other employee benefit liabilities are measured at 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 termination.

SUPERANNUATION

Staff of the NFSA are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or other defined contribution schemes.

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 by the DOFD as an administered item.

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 2013 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 FINANCIAL LIABILITIES

Financial liabilities are classified as other financial liabilities and derecognised upon 'trade date'.

OTHER FINANCIAL LIABILITIES

Other financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs. These liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective yield basis.

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

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

1.13 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.

1.14 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 where 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.

1.15 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:

<i>Asset Class</i>	<i>Fair value measured at</i>
Land	Market selling price
Buildings	Depreciated replacement cost
Leasehold improvements	Depreciated replacement cost
Property, plant and equipment	Market selling price or 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 land and buildings and property, plant and equipment were valued by an independent valuer to determine their fair value and useful life.

HERITAGE AND CULTURAL ASSETS

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.

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	2013	2012
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 2013. 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.

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.

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

1.16 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 (2011–12: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2013.

1.17 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.

1.18 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

	2013	2012
	\$'000	\$'000
Note 3A: Employee Benefits		
Wages and salaries	13,641	12,848
Superannuation:		
Defined contribution plans	1,135	1,072
Defined benefit plans	1,351	1,191
Leave and other entitlements	1,572	2,280
Separation and redundancies	-	46
Total employee benefits	17,699	17,437
Note 3B: Supplier		
Goods and services		
Consultants	450	701
Contractors	219	98
Travel	482	495
IT services	872	831
Advertising and marketing	268	257
Property operating expenses	2,721	2,506
Other	1,248	1,126
Total goods and services	6,260	6,014
Goods and services are made up of:		
Provision of goods – related entities	1	2
Provision of goods – external parties	550	364
Rendering of services – related entities	456	552
Rendering of services – external parties	5,253	5,096
Total goods and services	6,260	6,014
Other supplier expenses		
Operating lease rentals – related entities:		
Minimum lease payments	21	19
Operating lease rentals – external parties:		
Minimum lease payments	992	951
Workers compensation expenses	240	215
Total other supplier expenses	1,253	1,185
Total supplier expenses	7,513	7,199

Note 3: Expenses

CONTINUED

	2013	2012
	\$'000	\$'000
Note 3C: Depreciation and Amortisation		
Depreciation:		
Property, plant and equipment	1,672	1,521
Buildings	1,124	1,121
Heritage and Cultural	4,276	3,487
Total depreciation	7,072	6,130
Amortisation:		
Intangibles	325	301
Total amortisation	325	301
Total depreciation and amortisation	7,397	6,431
Note 3D: Finance Costs		
Unwinding of discount	5	5
Total finance costs	5	5
Note 3E: Write-Down and Impairment of Assets		
Asset write-downs and impairments from:		
Write-down of receivables	2	2
Write-down of property, plant and equipment	48	9
Other	1	-
Total write-down and impairment of assets	51	11
Note 3F: Operating Expenditure for Heritage and Cultural Assets¹		
Operating expenditure	16,135	9,327
Total	16,135	9,327

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: Income

	2013	2012
OWN-SOURCE REVENUE	\$'000	\$'000
<i>Note 4A: Sale of Goods and Rendering of Services</i>		
Provision of goods – related entities	6	13
Provision of goods – external parties	363	361
Rendering of services – related entities	83	109
Rendering of services – external parties	742	771
Total sale of goods and rendering of services	1,194	1,254
<i>Note 4B: Interest</i>		
Deposits	298	400
Total interest	298	400
<i>Note 4C: Royalties</i>		
Royalties	404	395
Total royalties	404	395
<i>Note 4D: Other</i>		
Grants and sponsorships	191	175
Other	93	25
Total other income	284	200
<i>Note 4E: Sale of Assets</i>		
<i>Property, plant and equipment</i>		
Sale of asset	5	-
Net gain from sale of assets	5	-
<i>Note 4F: Reversals of Previous Asset Write-Downs and Impairments</i>		
Reversal of impairment losses on receivables	-	2
Total reversals of previous asset write-downs and impairments	-	2
<i>Note 4G: Other Gains</i>		
Donations	9,375	4,098
Total other gains	9,375	4,098
<i>Note 4H: Revenue from Government</i>		
CAC Act body payment item		
Department of Prime Minister and Cabinet	-	14,572
Department of Regional Australia, Local Government, Arts & Sport	25,495	10,408
Total revenue from Government	25,495	24,980

Note 5: Financial Assets

	2013	2012
	\$'000	\$'000
Note 5A: Cash and Cash Equivalents		
Cash on hand or on deposit	2,039	4,448
Total cash and cash equivalents	2,039	4,448
Note 5B: Trade and Other Receivables		
Goods and Services:		
Goods and services – related entities	35	25
Goods and services – external parties	60	50
Total receivables for goods and services	95	75
Other receivables:		
GST receivable from the Australian Taxation Office	204	170
Interest	7	15
Other	3	4
Total other receivables	214	189
Total trade and other receivables (gross)	309	264
Total trade and other receivables (net)	309	264
Receivables are expected to be recovered in:		
No more than 12 months	309	264
More than 12 months	-	-
Total trade and other receivables (net)	309	264
Receivables are aged as follows:		
Not overdue	213	249
Overdue by:		
0 to 30 days	74	7
31 to 60 days	13	3
61 to 90 days	2	1
More than 90 days	7	5
Total receivables (gross)	309	264
Note 5C: Other Investments		
Deposits	4,000	4,000
Total other investments¹	4,000	4,000
Total other investments are expected to be recovered in:		
No more than 12 months	4,000	4,000
Total other investments	4,000	4,000

1. Term deposits are currently held with BankWest, four term deposits at \$1 million each.

Note 6: Non-Financial Assets

	2013	2012
	\$'000	\$'000
Note 6A: Land and Buildings		
Land:		
Land at fair value	6,050	5,625
Total land	6,050	5,625
Buildings on freehold land:		
Work in progress	1,048	-
Fair value	29,794	29,518
Accumulated depreciation	-	(1,691)
Total buildings on freehold land	30,842	27,827
Leasehold improvements:		
Work in progress	1,159	140
Fair value	525	1,406
Accumulated depreciation	-	(484)
Total leasehold improvements	1,684	1,062
Total land and buildings	38,576	34,514

Land and Buildings were subject to revaluation.

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

Other property, plant and equipment:

Work in progress	64	141
Fair value	5,160	7,562
Accumulated depreciation	-	(3,039)
Total property, plant and equipment	5,224	4,664

Property, plant and equipment was subject to revaluation.

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	222,441	208,796
Accumulated depreciation	-	(8,315)
Total Heritage and Cultural	222,441	200,481

Revaluation of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at Note 1. On 30 June 2013, an independent valuer conducted the revaluations.

A revaluation increment of \$3.069m (2012-\$nil) for Land and Buildings, \$0.407m (2012-\$nil) for Property, Plant and Equipment and \$16.903m for Heritage and Cultural assets was credited to the asset revaluation account by class and included in the equity section of the Balance Sheet. No increments were expensed (2012-\$nil).

Note 6: Non-Financial Assets

CONTINUED

Note 6D: 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	253,186
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 6D (Cont'd): Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment 2012

	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Heritage and Cultural ¹ \$'000	Other property, plant & equipment \$'000	Total \$'000
As at 1 July 2011						
Gross book value	5,625	30,535	36,160	203,006	6,878	246,044
Accumulated depreciation and impairment	-	(1,054)	(1,054)	(4,828)	(1,530)	(7,412)
Net book value 1 July 2011	5,625	29,481	35,106	198,178	5,348	238,632
Additions:						
By purchase	-	529	529	487	791	1,807
By donation/gift	-	-	-	4,098	-	4,098
Internally developed	-	-	-	1,205	-	1,205
From acquisition of entities or operations (including restructuring)	-	-	-	-	55	55
Depreciation expense	-	(1,121)	(1,121)	(3,487)	(1,521)	(6,129)
Disposals:						
Write-down of asset	-	-	-	-	(9)	(9)
Net book value 30 June 2012	5,625	28,889	34,514	200,481	4,664	239,659

Net book value as of 30 June 2012 represented by:

Gross book value	5,625	31,064	36,689	208,796	7,702	253,186
Accumulated depreciation and impairment	-	(2,175)	(2,175)	(8,315)	(3,038)	(13,528)
Net book value 30 June 2012	5,625	28,889	34,514	200,481	4,664	239,659

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

	2013	2012
	\$'000	\$'000
Computer software:		
Internally developed – in progress	-	228
Internally developed – in use	2,231	1,976
Purchased	1,475	915
Accumulated amortisation	(1,354)	(1,059)
Total computer software	2,352	2,060
Other intangibles: Non-Theatrical Screening Licences		
Purchased	273	247
Accumulated amortisation	(159)	(129)
Total other intangibles	114	118
Total intangibles	2,466	2,178

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 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	2,204	915	247	3,366
Accumulated amortisation and impairment	(382)	(677)	(129)	(1,188)
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	2,231	1,475	273	3,979
Accumulated amortisation and impairment	(575)	(779)	(159)	(1,513)
Net book value 30 June 2013	1,656	696	114	2,466

Note 6F (Cont'd): Reconciliation of the Opening and Closing Balances of Intangibles 2012

	Computer software internally developed	Computer software purchased	Non-Theatrical Screening Licences	Total
	\$'000	\$'000	\$'000	\$'000
As at 1 July 2011				
Gross book value	1,729	783	215	2,727
Accumulated amortisation and impairment	(195)	(597)	(95)	(887)
Net book value 1 July 2011	1,534	186	120	1,840
Additions:				
By purchase	475	132	32	639
Amortisation	(187)	(80)	(34)	(301)
Net book value 30 June 2012	1,822	238	118	2,178
Net book value as of 30 June 2012 represented by:				
Gross book value	2,204	915	247	3,366
Accumulated amortisation and impairment	(382)	(677)	(129)	(1,188)
Net book value 30 June 2012	1,822	238	118	2,178

Note 6G: Inventories

	2013	2012
	\$'000	\$'000
Inventories held for sale:		
Finished goods	90	81
Total inventories held for sale	90	81
Inventories held for distribution	566	629
Total inventories	656	710

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

	2013	2012
	\$'000	\$'000
Prepayments	494	617
Operating lease prepayments	190	233
Total other non-financial assets	684	850

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

Note 7: Payables

	2013	2012
	\$'000	\$'000
Note 7A: Suppliers		
Trade creditors and accruals	784	842
Operating lease rentals	46	52
Total suppliers payables	830	894
Suppliers payables expected to be settled within 12 months:		
Related entities	62	52
External parties	768	842
Total	830	894
Total suppliers payables	830	894
Settlement was usually made within 30 days.		
Note 7B: Other Payables		
Wages and salaries	446	410
Superannuation	75	63
Unearned Revenue	128	5
Fringe Benefits Tax Liability	-	15
Other Liabilities	5	8
Lease Incentives	63	53
Total other payables	717	554
Total other payables are expected to be settled in:		
No more than 12 months	654	501
More than 12 months	63	53
Total other payables	717	554

Note 8: Provisions

	2013	2012
	\$'000	\$'000

Note 8A: Employee Provisions

Leave	4,909	4,765
Total employee provisions	4,909	4,765

Employee provisions are expected to be settled in:

No more than 12 months	1,759	1,525
More than 12 months	3,150	3,240
Total employee provisions	4,909	4,765

Note 8B: Other Provisions

Provision for restoration obligations	185	180
Total other provisions	185	180

Other provisions are expected to be settled in:

More than 12 months	185	180
Total other provisions	185	180

	Provision for restoration	Total
	\$'000	\$'000
Carrying amount 1 July 2012	180	180
Additional provisions made	5	5
Amounts reversed	-	-
Unwinding of discount or change in discount rate	-	-
Closing balance 2013	185	185

Note 9: Departmental Restructuring

Note 9A: Departmental Restructuring

	2013	2012
	\$'000	Screen Australia' \$'000
FUNCTIONS ASSUMED		
Assets recognised		
Trade Debtors	-	45
Provision for Doubtful Debts	-	(3)
Plant and Equipment	-	55
Inventory	-	34
Total assets recognised	-	130
Liabilities recognised		
Employee Provisions	-	130
Total liabilities recognised	-	130
Net assets/(liabilities) assumed²	-	-

1. The Film Australia Collection was assumed from Screen Australia as at 1 July 2011 due to the passage of the *Screen Australia (Transfer of Assets) Bill 2010*. The *Screen Australia (Transfer of Assets) Act 2011* received royal assent on 12 April 2011.

2. The net assets/liabilities assumed by the NFSA was nil.

3. In respect of functions assumed the net book values of assets and liabilities were transferred to the entity for nil consideration.

Note 10: Cash Flow Reconciliation

	2013	2012
	\$'000	\$'000
<i>Reconciliation of cash and cash equivalents as per Balance Sheet to Cash Flow Statement</i>		
<i>Cash and cash equivalents as per:</i>		
Cash flow statement	2,039	4,448
Balance sheet	2,039	4,448
Difference	-	-
<i>Reconciliation of net cost of services to net cash from operating activities:</i>		
Net cost of services	(21,105)	(24,734)
Add revenue from Government	25,495	24,980
<i>Adjustments for non-cash items</i>		
Depreciation / amortisation	7,398	6,431
Net write down of non-financial assets	48	9
Sale of Asset	5	-
Unwinding of discount	-	(5)
Transfer from restructuring	-	(34)
Internal adjustment for Heritage & Cultural Asset	-	(1,702)
Other cost	(708)	515
Non-cash collection donations	(9,374)	(4,098)
<i>Changes in assets / liabilities</i>		
(Increase) / decrease in net receivables	(20)	42
(Increase) / decrease in inventories	54	(60)
(Increase) / decrease in prepayments	167	(203)
(Increase) / decrease in other receivables	25	43
Increase / (decrease) in employee provisions	143	941
Increase / (decrease) in supplier payables	(64)	403
Increase / (decrease) in other payable	(163)	(221)
Increase / (decrease) in other provisions	1	2
Net cash from operating activities	1,903	2,308

Note 11: Contingent Assets and Liabilities

Quantifiable Contingencies

The NFSA has no quantifiable contingent assets or liabilities as at 30 June 2013.

Unquantifiable Contingencies

At 30 June 2013, 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 contingent assets or liabilities as at 30 June 2013.

Note 12: Directors' Remuneration

	2013	2012
	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	7	7
\$30,000 to \$59,999	1	1
Total	8	8
	\$	\$
Total remuneration received or due and receivable by directors of the entity	67,154	90,048

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).

Payments and receipts were made in the prior year to a Board member who is no longer on the NFSA Board, being:

- (1) In the ordinary course of business payments (and entitlements to receive payments) totalling \$nil (2012: \$8,872) were made to Pike-Fitzpatrick Nominees Pty Ltd (trading as Ronin Films). These payments were made on normal commercial terms. Andrew Pike is Managing Director of Pike-Fitzpatrick Nominees Pty Ltd.
- (2) In the ordinary course of business receipts (and entitlement to receive payments) totalling \$nil (2012: \$430) were received from Pike-Fitzpatrick Nominees Pty Ltd (trading as Ronin Films). These services were provided under the normal commercial terms and charges of the NFSA. Andrew Pike is the Managing Director of Pike-Fitzpatrick Nominees Pty Ltd.

Other:

In the ordinary course of business, payments (and entitlements to receive payments) totaling \$10,400 (2012: \$nil) 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

	2013	2012
	\$	\$
Short-term employee benefits:		
Salary	411,030	300,584
Annual leave accrued	18,426	15,848
Performance bonuses	-	-
Other	12,247	11,294
Total short-term employee benefits	441,703	327,726
Post-employment benefits:		
Superannuation	64,042	41,876
Total post-employment benefits	64,042	41,876
Other long-term benefits:		
Long-service leave	4,357	(35,988)
Total other long-term benefits	4,357	(35,988)
Termination benefits	-	-
Total employment benefits	510,102	333,614

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 \$180,000.
- 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 remunerations paid to substantive senior executives in 2013

Average annual reportable remuneration ¹	Senior Executives No.	Reportable salary ² \$	Contributed superannuation ³ \$	Reportable allowances ⁴ \$	Bonus paid ⁵ \$	Total \$
Total remuneration (including part-time arrangements):						
\$210,000 to \$239,999	1	185,741	28,755	-	750	215,246
\$240,000 to \$269,999	1	218,924	33,580	2,492	-	254,996
Total	2					

Average annual reportable remuneration paid to substantive senior executives in 2012

Average annual reportable remuneration ¹	Senior Executives No.	Reportable salary ² \$	Contributed superannuation ³ \$	Reportable allowances ⁴ \$	Bonus paid ⁵ \$	Total \$
Total remuneration (including part-time arrangements):						
\$0 to \$ 179,999	2	127,552	14,836	853	-	143,241
\$180,000 to 209,999	1	160,388	23,550	-	650	184,588
Total	3					

- 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.

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

	2013 \$'000	2012 \$'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

	2013	2012
	\$'000	\$'000
Note 16A: Categories of Financial Instruments		
Financial Assets		
Held-to-maturity:		
Deposits	4,000	4,000
Total	4,000	4,000
Loans and receivables:		
Cash and Cash equivalents	2,039	4,448
Trade and other Receivables	98	79
Accrued Interest	7	15
Total	2,144	4,542
Carrying amount of financial assets	6,144	8,542
Financial Liabilities		
At amortised cost:		
Supplier Payables	784	842
Unearned Revenue	128	5
Total	912	847
Carrying amount of financial liabilities	912	847

	2013	2012
	\$'000	\$'000
Note 16B: Net Income and Expense from Financial Assets		
Held-to-maturity		
Interest revenue	180	231
Net gain held-to-maturity	180	231
Loans and receivables		
Interest revenue	118	169
Net gain/(loss) from loans and receivables	118	169
Net gain/(loss) from financial assets	298	400

There was no interest income from financial assets not at fair value through Profit and Loss in the year ending 2013 (2012: \$nil).

Note 16: Financial Instruments

CONTINUED

Note 16C: Net Income and Expense from Financial Liabilities

There was no interest expense from financial liabilities not at fair value through Profit and Loss in the year ending 2013 (2012: \$nil).

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: 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 (2013: \$263,974 / 2012: \$348,402)

The NFSA had assessed the risk of the default on payment and had not allocated any value in 2013 (2012: \$2,074) 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.

	2013	2012
	\$'000	\$'000
Financial assets		
Cash and cash equivalents	2,039	4,448
Trade and other receivables	98	79
Interest receivable	7	15
Deposits	4,000	4,000
Total	6,144	8,542
Financial liabilities		
Supplier payables	784	842
Unearned Revenue	128	5
Total	912	847

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

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

Ageing of financial assets that were past due but not impaired for 2012

	<i>0 to 30 days</i>	<i>31 to 60 days</i>	<i>61 to 90 days</i>	<i>90+ days</i>	<i>Total</i>
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade and other Receivables	7	3	1	5	16
Total	7	3	1	5	16

Note 16G: Liquidity Risk

The NFSA's financial liabilities are Trade creditors and accruals and unearned revenue. 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.

Maturities for non-derivative financial liabilities 2013

	<i>On demand</i>	<i>within 1 year</i>	<i>Total</i>
	\$'000	\$'000	\$'000
Supplier Payables	784	-	784
Unearned Revenue	128	-	128
Total	912	-	912

Maturities for non-derivative financial liabilities 2012

	<i>On demand</i>	<i>within 1 year</i>	<i>Total</i>
	\$'000	\$'000	\$'000
Supplier Payables	842	-	842
Unearned Revenue	5	-	5
Total	847	-	847

The NFSA has no derivative financial liabilities in either 2013 or 2012.

Note 16H: 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' or 'other price risk'.

Interest Rate Risk

The NFSA has no interest rate risk at the current reporting period.

Note 17: Financial Assets Reconciliation

	2013	2012
	\$'000	\$'000
Financial assets		
Total financial assets as per balance sheet	6,348	8,712
Less: Other Receivables	(204)	(170)
Total financial assets as per financial instruments note	6,144	8,542

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	
	2013	2012
	\$'000	\$'000
Departmental		
Expenses	32,665	31,083
Own-source income	11,560	6,349
Net cost of outcome delivery	21,105	24,734

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 Balance Sheet.

Note 20: Net Cash Appropriation Arrangements

	2013	2012
	\$'000	\$'000
Total comprehensive income (loss) less depreciation/amortisation expenses previously funded through revenue appropriations¹	8,696	3,767
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(4,306)	(3,521)
Total comprehensive income (loss) – as per the Statement of Comprehensive Income	4,390	246

1. From 2010–11, the Government introduced net cash appropriation arrangements, where revenue appropriations for heritage and cultural asset related depreciation/amortisation expenses ceased. Entities now receive a separate capital budget provided through equity appropriations. For heritage and cultural assets capital purchases budgets are to be appropriated in the period when cash payment for capital expenditure is required (through Bill 2 appropriation, being Collection Development Acquisition Budget [CDAB]).



SECTION FIVE

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 2013.

ESTABLISHMENT AND ORGANISATION

We were established as a body corporate under the *National Film and Sound Archive of Australia Act 2008* (the NFSA Act). The legal framework for our corporate governance practices are set out in our governance statement (see page 52).

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 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_us/contact_us) 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 shop and can also be purchased online. 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 and national programs, such as *School Screen* and *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 Services Branch
 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 on-site 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 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 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 off-site users, and that is available at least 98% of the time
- adhere to legal obligations and observe clients' and stakeholders' rights of privacy and confidentiality.

REPORTING ON OUR SERVICE STANDARDS

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

HELP US SERVE YOU BETTER

You can assist us in serving you better by:

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

TELL US WHAT YOU THINK

We welcome your views about our services, as they help us maintain 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, Collection Development Branch, at:

NATIONAL FILM AND SOUND ARCHIVE
Reply Paid 2002, CANBERRA ACT 2601
Tel: (02) 6248 2079, Facsimile: (02) 6248 2165
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 by writing to:

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 2240 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

9.00am – 5.00pm, Monday–Friday
10.00am – 5.00pm, Saturday–Sunday
Closed Christmas Day

NFSA SHOP

Toll-free: 1800 677 609
Tel: +61 2 6248 2006

LIBRARY

Monday–Friday, 10.00am – 3.00pm
Tel: +61 2 6248 2051
Fax: +61 2 6248 2222

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
 - (ii) the provision of access to programs and related material that are not in the national collection; and
 - (d) support and promote greater understanding and awareness in Australia of programs; and
 - (e) undertake any other function conferred on it by any other law of the Commonwealth.

WAYS IN WHICH SUPPORT MAY BE PROVIDED

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

CONSIDERATIONS GOVERNING THE PERFORMANCE OF FUNCTIONS

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

NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA MAY CHARGE FEES

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

NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA MAY COOPERATE WITH OTHERS

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

SEVERABILITY

- (6) Without limiting its effect apart from this subsection, this Act also has the effect it would have if the powers and functions of the National Film and Sound Archive of Australia were confined to powers and functions that were to be exercised and performed:
- (a) in so far as it is appropriate for those powers and functions to be exercised and performed by the National Film and Sound Archive of Australia on behalf of the Government of the Commonwealth as the national Government of Australia; and

- (b) for purposes for which it is appropriate for the Parliament, as the national Parliament of Australia, to authorise the National Film and Sound Archive of Australia to exercise powers and perform functions; and
- (c) in relation to expenditure of money that is available for the purposes of the National Film and Sound Archive of Australia in accordance with an appropriation made by the Parliament; and
- (d) in relation to trade and commerce with other countries, among the States, between Territories or between a Territory and a State; and
- (e) in relation to postal, telegraphic, telephonic, and other like services; and
- (f) in relation to the collection of statistics; and
- (g) in relation to external affairs; and
- (h) in relation to a Territory; and
- (i) in relation to the executive power of the Commonwealth; and
- (j) in relation to matters incidental to the execution of any of the legislative powers of the Parliament or the executive power of the Commonwealth.

SECTION 7. POWERS

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

Appendix 4

PBS deliverables/ key performance indicators (KPI's)

- 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	52 936	●
Percentage of acquisitions made in accordance with Collection Policy	100%	100%	●
Total number of objects accessioned (in the reporting period)	30 000	76 627	●
Total number of objects awaiting accessioning at the end of the reporting period	300 000	215 026	●
Percentage of total objects (acquired in the reporting period) accessioned	45%	52%	●
Number of Australian feature length films acquired	175	151	○
Number of Australian short films acquired	300	282	○
Number of documentaries acquired	200	308	●
Number of international film titles acquired	200	240	●
Number of television works acquired	2000	2317	●
Number of recorded sound works acquired	8500	11 192	●
Number of international sound recordings acquired	50	2025	●
Number of documents and artefacts acquired	25 000	34 833	●
Number of oral history titles acquired	100	168	●
Number of new media works acquired	100	103	●

PBS deliverables/KPI	Target	Result	
Preserving the collection			
Number of titles preserved and made accessible	6250	7364	●
Percentage of total collection digitised	<1%	11%	●
Percentage of storage standards achieved within set parameters	95%	86%	○
Number of works relocated to improved storage conditions	25 000	107 423	●
Percentage of total objects assessed/condition checked in the reporting period	<2%	0.01%	●
Percentage of total objects conserved in the reporting period for preparation for display or digitisation	<1%	0.07%	●
Percentage of total objects treated for preservation purposes only in the reporting period	99%	100%	●
Sharing the collection			
Percentage of the total collection available to the public	12%	20%	●
Number of people participating in public programs	36 000	55 219	●
Number of students participating in school programs	30 000	44 358	●
Number of onsite visits by pre-school students	50	0	○
Number of onsite visits by primary school students	25 000	23 103	○
Number of onsite visits by secondary school students	4800	5557	●
Number of onsite visits by post-secondary education students	150	410	●
Number of paid onsite visits	20 000	21 414	●
Number of unpaid onsite visits	86 000	78 868	○
Number of visits to the organisation's website	1 100 000	1 402 820	●
Number of page views on the organisation's website	3 000 000	6 792 838	●
Number of off-site visits to the organisation	36 000	131 283	●
Percentage of the total collection available to the public online	<1%	0.92%	●
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%	●
Service delivery requests responded to in accordance with the Service Charter obligations (%)	90%	95%	●
Feedback records a high level of satisfaction regarding the quality of service delivery to researchers, donors and clients (%)	95%	98%	●

PBS deliverables/KPI	Target	Result	
Number of initiatives that strengthen ties with other countries			
Number of formal initiatives	12	7	○
Number of other initiatives	10	14	●
Share of funding by source			
Share of funding from government – (as a % of total funds)	79%	61%	○
Capital funding from government – (as a % of total funds)	11%	22%	●
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%	17%	●
Expenditure mix			
Expenditure on collection development (as a % of total expenditure)	40%	49%	●
Expenditure on other capital items (as a % of total expenditure)	25%	10%	○
Expenditure on other (ie. non-collection development) labour costs (as a % of total expenditure)	20%	29%	●
Other expenses (as a % of total expenditure)	15%	12%	○

Appendix 5

Outreach locations

Big Screen locations

LOCATION	STATE	LOCATION	STATE	LOCATION	STATE
Babinda	QLD	Gascoyne River	WA	Murwillumbah	NSW
Briagolong	VIC	Gunnedah	NSW	Narrandera	NSW
Broken Hill	NSW	Helidon	QLD	Nambucca Heads	NSW
Broome	WA	Kuranda	QLD	Nanango	QLD
Burnie	TAS	Kununurra	WA	Ouyen	VIC
Burringurrah	WA	Mallacoota	VIC	Tarcutta	NSW
Cann River	VIC	Menindee	NSW	Traralgon	VIC
Cairns	QLD	Mildura	VIC	Wentworth	NSW
Darwin	NT	Mission Beach	QLD	Wilcannia	NSW
Exmouth	WA	Mount Gambier	SA		

School Screen locations

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

Black Screen locations

LOCATION	STATE
Bamaga	QLD
Bankstown	NSW
Barton	ACT
Belconnen	ACT
Bendigo	VIC
Blacktown	NSW
Bowen Hills	QLD
Brunswick	VIC
Bundaberg	QLD
Cairns	QLD
Casuarina	NT
City of Sydney	NSW
Civic	ACT
Cooktown	QLD
Corindi Beach	NSW
Dalby	QLD
Darwin	NT
Deniliquin	NSW
Dubbo	NSW
Fitzroy	VIC
Footscray	VIC
Gilgandra	NSW
Goondiwindi	QLD
Grafton	NSW
Griffith	NSW
GyMEA	NSW

LOCATION	STATE
Innisfail	NSW
Ivanhoe	VIC
Jabiru	NT
Kalgoorlie	WA
Kempsey	NSW
Kingscliff	NSW
Kingston	ACT
Leeton	NSW
Lismore	NSW
Macksville	NSW
Maitland	NSW
Malabar	NSW
Maleny	QLD
Mascot	NSW
Melbourne	VIC
Mount Gambier	SA
Nambucca Heads	NSW
Narrandera	NSW
Nhulunbuy	NT
Noarlunga	SA
North Melbourne	VIC
Osborne Park	WA
Parkes	ACT
Parramatta	NSW
Penrith	NSW
Perth	WA

LOCATION	STATE
Port Headland	WA
Port Macquarie	NSW
Port Pirie	SA
Purnim	VIC
Queenscliff	VIC
Raby	NSW
Redfern	NSW
Renmark	SA
Seymour	VIC
Singleton Council	NSW
St Johns Park	NSW
Surry Hills	NSW
Sydney	NSW
Tabulam	NSW
Tenterfield	NSW
Wagga Wagga	NSW
Wickham	WA
Wollongong	NSW
Woodridge	QLD

International
Black Screen locations**LOCATION**

Tarawa – REPUBLIC OF KIRIBATI

NFSA Connects videoconference

LOCATION	STATE
Banora Point High School	NSW
Blackwattle Bay	NSW
Brunswick College	VIC
Cooee Public School	TAS
Casuarina College	NT
Geraldton Grammar College	WA
Geraldton Library	WA
Gulmarrad Public School	NSW
Heatley Senior High School	QLD
Hutchins School	TAS
New Norfolk High School	TAS
Tenison Woods College	SA

NFSA Connects Goyte (Questacon)

LOCATION	STATE
Balwyn High School	VIC
Hunter Performing Arts	NSW
Kelvin Grove State College	QLD
Somerville House	QLD
Surf Coast Secondary College	VIC

The Art of Sound locations

LOCATION	STATE
Grafton Regional Gallery, Grafton	NSW
Holmes à Court Gallery at Vasse Felix Winery, Margaret River	WA

Compliance index

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

Requirements	Reference	Page
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Approval by directors	Clause 6	5
Enabling legislation	Clause 10	46, 52, 105
Responsible Minister	Clause 11	5
Ministerial directions and other statutory requirements	Clause 12	58
Information about directors	Clause 13	46
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Judicial decision and reviews by outside bodies	Clause 17	60
Indemnities and insurance premiums for officers	Clause 19	59
Index of annual report requirements	Clause 21	113

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

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Assessment of purchasing against core policies and principles	12(12)	58
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)–(24)	58
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Abbreviations

Abbreviation		Abbreviation	
ABC	Australian Broadcasting Corporation	CAC Act	<i>Commonwealth Authorities and Companies Act 1997</i>
ACMI	Australian Centre for the Moving Image	CD	compact disc
ACT	Australian Capital Territory	CDAB	Collection Development Aquisition Budget
ALRC	Australian Law Reform Commission	CEO	Chief Executive Officer
AM	Member of the Order of Australia	CFO	Chief Financial Officer
AMIA	Association of Moving Image Archivists	CIO	Chief Information Officer
AMP	Australia Music Prize	CMC	Country Music Channel
ANU	Australian National University	CTC	Canberra Television Limited
APS	Australian Public Service	DC	District of Columbia
APSC	Australian Public Service Commission	DCI	Digital Cinema Initiatives
ARIA	Australian Record Industry Association	DCP	Digital Cinema Package
ASL	average staffing level	DVD	digital versatile disc
ATN	Amalgamated Television Services	EAP	Employee Assistance Program
AV	audiovisual	EL1, EL2	Executive level 1, Executive level 2
BEd	Bachelor of Education	FAC	Film Australia Collection
BA	Bachelor of Arts	FAICD	Fellow of the Australian Institute of Company Directors
BBC	British Broadcasting Corporation	FIAF	International Federation of Film Archives
BE	Bachelor of Engineering	FIEAust	Fellow of Engineers Australia
BEc	Bachelor of Economics	FM	frequency modulation
BEFF	Borneo Eco Film Festival	FOI	freedom of information
BSc	Bachelor of Science	GST	goods and services tax

Abbreviation	
HD	high definition
ICA	International Council of Archives
ICE	Information and Cultural Exchange
ICCROM	International Centre for the Study of the Preservation and Restoration of Cultural Property
ICT	Information and Communication Technology
KPI	key performance indicators
LLB	Bachelor of Law
MAM	Media Asset Management
NAIDOC	National Aboriginal and Islander Day Observance Committee
NCITO	National Collecting Institutions Touring and Outreach
NFSA	National Film and Sound Archive of Australia
NITV	National Indigenous Television
NSW	New South Wales
NT	Northern Territory
NTLC	Non-Theatrical Lending Collection
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

Abbreviation	
Q&A	Question-and-answer forum/session
QLD	Queensland
SA	South Australia
SAFC	South Australian Film Corporation
SAR	Scholars and Artists in Residence
SBS	Special Broadcasting Service
SEAPAVAA	South East Asia-Pacific Audio Visual Archive Association
SINM	Solomon Islands National Museum
SLAM	Save Live Australia's Music
TAS	Tasmania
TV	television
UK	United Kingdom
UNESCO	United Nations Educational, Scientific and Cultural Organisation
USA	United States of America
VIC	Victoria
VOD	video-on-demand
WA	Western Australia
ZDF	Zweites Deutsches Fernsehen (English: Second German Television)
ZFL	Zero Free Licence

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