



Australian Government

NFSA

ANNUAL REPORT 2015-16



NATIONAL FILM AND
SOUND ARCHIVE
OF AUSTRALIA

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

Requests and enquiries concerning the contents of the report should be addressed to:

General Manager, Corporate and Business Affairs/Chief Financial Officer
National Film and Sound Archive of Australia

GPO Box 2002
Canberra ACT 2601
Email: enquiries@nfsa.gov.au

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CHAIR'S LETTER OF TRANSMITTAL

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

Dear Minister,

On behalf of the National Film and Sound Archive of Australia Board, 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 2016.

The NFSA Board is responsible under section 46 of the *Public Governance and Performance Accountability Act 2013* for the preparation and content of the annual report. I therefore present it in accordance with that legislation and section 41 of the *National Film and Sound Archive Act 2008*.

The report has also been prepared in regard to the *Public Governance, Performance and Accountability Amendment (Corporate Commonwealth Entity Annual Reporting) Rule 2016*, as approved by the Joint Committee of Public Accounts and Audit made available by the Department of Finance on 5 May 2016, and under subsections 63(2) and 70(2) of the *Public Service Act 1999*.

In accordance with a resolution of the NFSA Board passed on 22 September 2016, we accept this report as being a fair and accurate representation of the organisation's performance during the 2015–16 financial year.

The Board has been pleased with the operations and achievements of the NFSA during the past year. We have advanced against our strategic priorities and targets, as outlined in our Strategic Plan 2015–18 and the NFSA Corporate Plan 2015–16 to 2018–19. These priorities are built on our core purposes and outline objectives, activities and performance targets to be achieved over the next four years.

During 2015–16, we delivered a number of achievements which further our remit to collect, preserve and share the national audiovisual collection. In particular, we are building our role as a thought leader on the pressing issue of digitisation. In October 2015, we released the *Deadline 2025* discussion paper, which highlighted the reality that our audiovisual history stored on magnetic tape will be lost forever if not digitised within the next ten years. We are not the only collecting institution grappling with this issue, and during 2015–16 we have been working with our colleague organisations to better identify and map a way forward.

Developing and formalising partnerships has been a primary focus of our activity over the last year. In September 2015, NFSA CEO, Michael Loebenstein, and I travelled to the country of the Martu people in Western Australia to sign a cultural agreement which formalises a decade-long relationship between Martu and the NFSA. Through the agreement, the NFSA will become custodian of audiovisual material of high cultural significance to the Martu people.

In June 2016, I signed a memorandum of understanding, along with the Chair of the Australian Centre for the Moving Image (ACMI), Peter Lewinsky, to cement the relationship between our two organisations. The MoU follows the move of the NFSA's Melbourne office into the ACMI X headquarters at Southbank, and establishes the framework for increased collaboration between ACMI and the NFSA in future years.

The NFSA appreciates the invaluable support of the Australian Government through you as the Minister for the Arts, the former Minister for the Arts, Senator the Hon George Brandis QC, and our colleagues at the Department of Communications and the Arts.



Image: NFSA Board (L-R): Peter Rose, Toni Cody, Wayne Denning, Paul Neville and Gabrielle Trainor
(Photographer Lisa Hatzimihail)

I thank my fellow Board members, Deputy Chair Wayne Denning, Toni Cody, Paul Neville and Peter Rose for their ongoing guidance and hard work. We are committed to ensuring that the NFSA is a truly national institution and to building support for the NFSA with stakeholders across Australia. We are immensely grateful for their support.

I acknowledge the dedication and commitment of our CEO, Michael Loebenstein, our executive team and the NFSA staff at all levels. This has been a year with challenges but also one of some significant achievements of which our whole organisation should be proud.

Finally, I would like to express my sincere appreciation to our NFSA Ambassador, Margaret Pomeranz, who has made an extraordinary contribution to the NFSA in giving generously of her time and energy during 2015–16. She is a remarkable and much-loved Australian.

As we embark on an ambitious agenda for 2016–17, I look forward to the NFSA's ongoing success as Australia's living archive, truly national, engaged and accessible for all.

Yours sincerely

Gabrielle Trainor
Chair, NFSA Board

22 September 2016

ABOUT US

Established in 1984, with our roots dating back to the 1930s, the National Film and Sound Archive of Australia (NFSA) is Australia's premier audiovisual archive and a place of engagement with Australian audiovisual production, past and present, for everyone.

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

The NFSA operates under the *National Film and Sound Archive Act 2008* and is a corporate Commonwealth entity governed in accordance with the *Public Governance, Performance and Accountability Act 2013*.

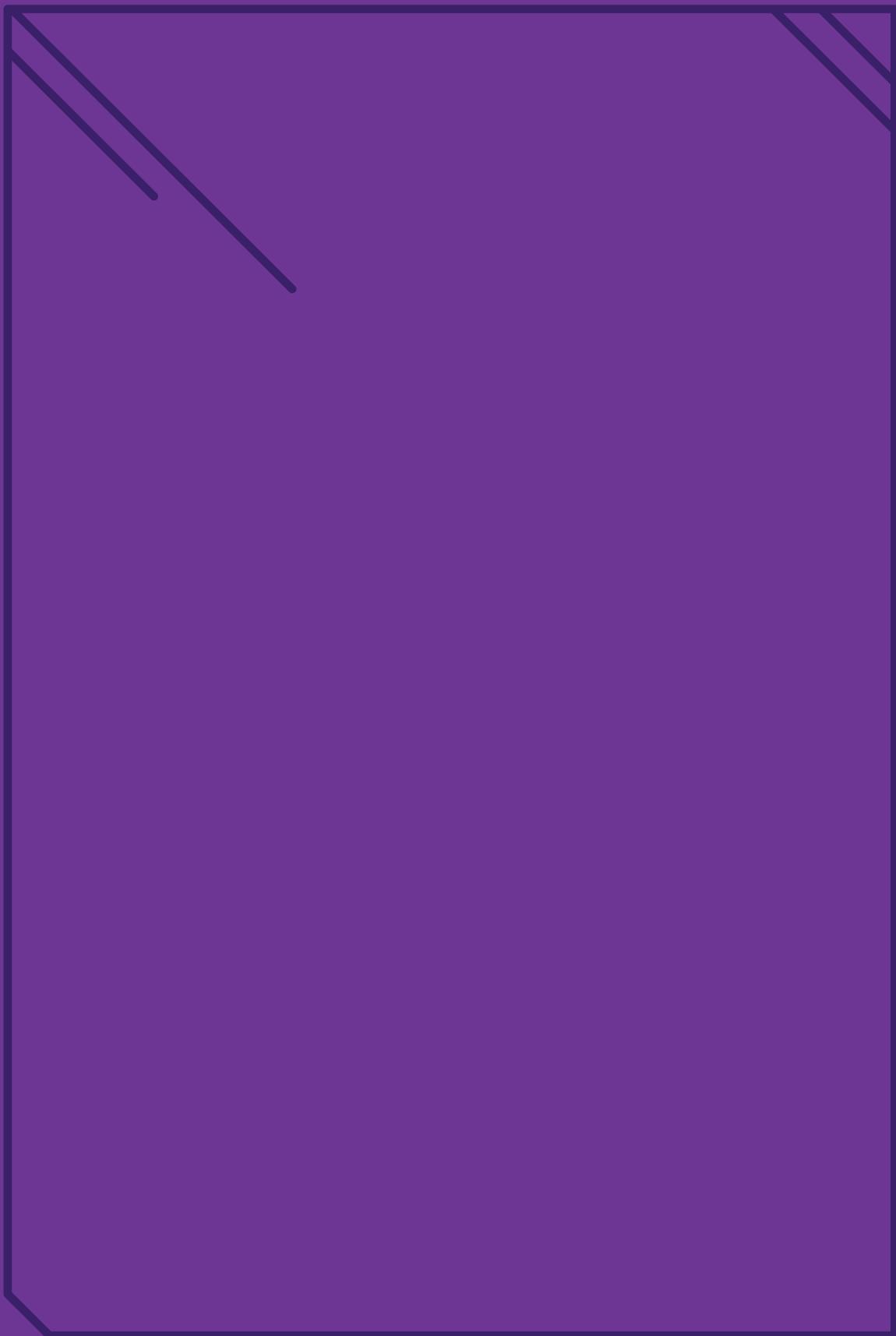
OUR STRATEGIC PRIORITIES

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

Our five Strategic Priorities for 2015–16 were:

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

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



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- EXECUTIVE SUMMARY -

CHIEF EXECUTIVE OFFICER'S REPORT



*Image: Michael Loebenstein, CEO, in the NFSA's video preservation studio
(Photography: Melissa Adams/Fairfax Syndication. Image Reference - 969802299)*

Reflecting on the 2015–16 financial year, there are two words that best summarise the past 12 months: 'focus' and 'advocacy'.

Despite an economic and political climate marked by a decrease in government investment in collecting institutions, and by further reductions to our appropriation, it was a successful year. Guided by our Strategic Plan 2015–2018, we launched a number of key strategic initiatives. These were designed to engender public debate about the value of our heritage, to redevelop our approach to community engagement, and to increase our leadership capacity in the sector.

A mid-year increase in the efficiency dividend necessitated another reduction in our staff numbers. However, we managed to minimise its impact on our core programs to collect, preserve and share a national audiovisual collection that reflects all aspects of Australian life. I am confident we are on a trajectory to becoming the relevant, connected, and publicly acknowledged national 'centre for excellence' for audiovisual heritage preservation and access that we envision.

The year commenced with the formal launch of our pre-eminent film restoration program, *NFSA Restores*. This resulted in the return to the big screen of six feature length films – classics, as well as rediscoveries – via digital restorations of the highest quality.

It has become increasingly easy to scan films, often from inferior print elements, and to play them back as files on today's digital devices. However, this does not do justice to the creators' original intentions, or the visual and aural properties of the original film work. For *NFSA Restores*, our curators and technicians work with directors, producers and cinematographers to achieve the best possible digital cinema file from the best surviving original elements. This gives us access *and* digital preservation elements that will serve us well into the future.

A program like this requires funding, as well as public awareness, to increase its impact. The one-and-only Margaret Pomeranz, Ambassador 'extraordinary and plenipotentiary' for the NFSA, worked tirelessly in 2015–2016 to increase both funding and awareness. Her efforts not only secured us a place on prime-time commercial television but also ensured the successful fundraising of over \$25,000 via our first crowdfunding campaign. We couldn't wish for a better advocate, or more public support.

Another program – the *Deadline 2025* discussion paper – also proved that successful advocacy is a result of clear focus. For a while, international experts and international peak bodies (of which the NFSA is a proud participant) have warned of the fragility of magnetic tape-based heritage. The clock is ticking for our memories that are stored on audio tape and videotape, which will deteriorate over the next 10 years. If we do not address this with large-scale digitisation, we are facing a massive extinction event, particularly for television and radio history. In partnership with other Commonwealth agencies, we took the lead to develop a national framework to beat the clock: our action plan to meet *Deadline 2025* will be presented in October 2016.

This initiative, and other activities, demonstrate that preserving and sharing our national heritage is a collective responsibility. Our Strategic Plan is driven by a commitment to partnerships and collaboration, and I am pleased to report on milestones towards a 'networked' NFSA. In April our Melbourne operations moved into a shared office space, ACMI X, with our long-term partner, the Australian Centre for the Moving Image (ACMI). ACMI X is already lauded as a prime example of a collaborative creative industry space. Under a new memorandum of understanding, signed by our Chairs in June, we will jointly embark on more innovative and exciting ways to re-invent access to, and re-use, our collection material in one of Australia's premier museums. This push for innovation in our operations – for re-imagining and transformation of what audiovisual archiving means to today's citizens and users – requires strong leadership. It also requires a constant evolution of our skills and capabilities while maintaining the strong foundations of our technical and curatorial knowledge.

Internally, we embarked on an ambitious leadership development program which commenced in winter 2015 with our senior managers, and will continue in 2016–2017 with line managers and team leaders. We also embarked on a process of radically overhauling the way we undertake our technical collection functions. This restructure commenced in autumn 2016 with consultation with staff and external experts. It will deliver end-to-end production workflow focused on digitisation, increased throughput, and multiple access outcomes for a range of platforms and programs.

The case studies and snapshots you will find in this report outline some of our achievements this year. They provide more background on our film restoration and preservation program, *NFSA Restores*; our advocacy for large-scale digitisation of magnetic tape material; and our launch of the innovative *Indigenous Remote Fellowship Program*.

All of these initiatives are undertaken within the means of our existing budget. As always, I am indebted to my team at the NFSA, capably led by my deputies, Denise Cardew-Hall and Meg Labrum. I thank my Leadership Team, our workers and the Workplace Consultative Committee for their good work and their commitment. I also thank them for their professionalism and calm during another restructure and the departure of more than 20 staff who retired or accepted voluntary redundancies.

My thanks also go to the Department of Communications and the Arts, and to all of our peers, partners, collaborators, clients, users and friends. The ongoing exchange of ideas, and your feedback and support, helps the NFSA to keep pace with environmental changes, and to grow and strive for excellence. Lastly, my heartfelt thanks go to our Chair, Gabrielle Trainor, and the Board of the NFSA. Their wisdom, trust and guidance play an integral role in delivering the vision of the NFSA.



Michael Loebenstein
Chief Executive Officer, NFSA



*Image: Anne Louise Lambert, Picnic At Hanging Rock
(Photographer, Darren Weinert)*

SNAPSHOT – THE YEAR AT A GLANCE

July

We announced the first NFSA Ambassador, Margaret Pomeranz, at the Melbourne International Film Festival. Margaret continues to raise the profile of the NFSA by speaking at industry and cultural events and by participating in fundraising and sponsorship campaigns. She has also appeared on various media platforms – including Network Ten’s, *The Project* – in support of the NFSA (see the snapshot on page 51).

August

The NFSA Board travelled to Alice Springs for a Board meeting focused on our Indigenous Connections program. While in the Northern Territory, we announced a partnership with the Indigenous Remote Communications Association. This arrangement gives remote media archivists the opportunity to travel to Canberra to receive professional training at the NFSA under a fellowship program. See the case study on page 33 for more information.

Also in August, we celebrated the 40th anniversary of the film, *Picnic at Hanging Rock*, by presenting a restoration screening of the film in our Arc Cinema in Canberra. This was accompanied by an exhibition of costumes from the film, followed by a public Q&A session with actress, Anne Lambert. As part of the anniversary celebrations, we also launched an online exhibition focusing on both the original 1975 version of the film and the later Director’s Cut (1998). The online exhibition is available to view on our website at www.nfsa.gov.au/visit-us/exhibitions-presentations/picnic-at-hanging-rock-exhibition/

September

In September we signed a cultural agreement with Kanyirninpa Jukurrpa (KJ), an organisation representing the traditional owners of the Martu native title determination in Western Australia. The NFSA is the archival custodian of audiovisual material of high cultural significance to the Martu people. This is an ongoing partnership that further develops our strong

relationship with Indigenous communities and their audiovisual heritage.

On 24 September 2015, in conjunction with the Adelaide Film Festival, we launched our film restoration program, NFSA Restores, with the support of our Ambassador, Margaret Pomeranz. Three of our NFSA Restores films were screened at the Festival: *Storm Boy* (Henri Safran, 1976); *Howling III: The Marsupials* (Philippe Mora, 1987); and *Starstruck* (Gillian Armstrong, 1982). See the case study on page 21 for more information about NFSA Restores.

October

On 27 October the NFSA celebrated the World Day for Audiovisual Heritage with a symposium, *Digital Directions: Archiving into the Future*. Speakers from across the sector explored the challenges of building, preserving and sharing digital collections.

November

On 5 November 2015, our General Manager, Meg Labrum, participated in a handover ceremony at North Sydney Olympic Pool. This was to mark the donation to the NFSA by Olympic swimming champions, Jon Henricks and Lorraine Thurlow (nee Crapp), of a rare film shot during their 1954 North American tour. The never-before-seen film includes rare footage of the Australian team’s participation in the British Empire and Commonwealth Games in Vancouver, Canada. See the snapshot on page 6 for more information.

December

We partnered with Macquarie University’s Centre for Media History to host the 9th biennial Australian Media Traditions Conference – Soundings and Sightings – over two days in Canberra. This year the conference sessions had a particular focus on broadcast media and its history, with featured keynote papers by Professor David Hendy (University of Sussex) and Dr Hans Ulrich-Wagner (University of Hamburg).

January

On 20 January 2016 we hosted the Minister for the Arts, Senator the Honourable Mitch Fifield, giving him a tour of our preservation laboratories and showing him a number of collection items. We also briefed him on the need for additional resources to ensure the preservation and longevity of audiovisual formats that will soon be obsolete.

Also in January, we launched our online exhibition, *Johnny O'Keefe: a little bit louder now*, featuring rare audio and television clips along with the never-before-seen scrapbooks compiled by the singer's mother, Thelma. The online exhibition can be viewed at www.nfsa.gov.au/visit-us/exhibitions-presentations/JOK/

February

On 5 February 2016 we took Canberra audiences back to the music, television and dance of the mid-1960s in our Teenage Dream event. The feature program on the evening was the premier Canberra screening of episode #117 of the Australian television teenage music show, *Go*, which we had reconstructed and restored. The program was screened with advertisements from the period, followed by a Q&A with music legends, Normie Rowe, Little Pattie and the show's Associate TV Producer, Dennis Smith.

April

The NFSA's Melbourne office relocated into the ACMI X headquarters based in the Southbank – facilitating greater collaboration and information-sharing between ACMI and the NFSA.

June

On Monday 6 June 2016 we signed a memorandum of understanding (MoU) with the Australian Centre for the Moving Image (ACMI) in Melbourne. The MoU outlines how we will work together on future joint activities and initiatives.

We also successfully finalised our first NFSA Restores crowdfunding campaign which raised over \$25,000 to fund the digital restoration of the film, *Proof* (Jocelyn Moorhouse, 1991).

SNAPSHOT 1

PRESERVING THE GOLDEN ERA OF AUSTRALIAN SWIMMING

Two of Australia's greatest swimmers – Olympic champions, Jon Henricks and Lorraine Thurlow (nee Crapp) – have donated a never-before-seen film to our collection.

The 1954 footage shows the Australian swimming team participating in the British Empire and Commonwealth Games in Vancouver, Canada. It also follows the men's swimming team on their North American tour, when they participated in exhibition events.

The film was shot by Bill Holland, then manager of the Australian swimming team in Vancouver. At the time, Australia's team was the second largest to represent the country at an overseas games, with 73 athletes winning 48 medals, including 20 gold medals.

Henricks and Thurlow were guests at a handover ceremony at the North Sydney Olympic Pool in November 2015, joined by fellow swimming champion, John Devitt. The event was hosted by Olympic medalist, Nicole Livingstone OAM, and guests included Craig Phillips (CEO of the Australian Commonwealth Games Association) and John Bertrand (President of Australian Swimming).

The handover ceremony was covered by Channel Nine's *6pm News* as well as *ABC News* and *The Alan Jones Breakfast Show* on Sydney's 2GB Radio, reaching an estimated audience of 2,455,332 Australians.

Highlights of the handover ceremony and the 1954 film (with narration by Henricks and Devitt) can be found on our YouTube channel.

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- OUR PERFORMANCE -

ANNUAL PERFORMANCE STATEMENTS

As the accountable authority of the National Film and Sound Archive of Australia, I present the 2015-16 annual performance statements of the National Film and Sound Archive of Australia, as required under paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act).

In my opinion, these annual performance statements are based on properly maintained records, accurately reflect the performance of the entity, and comply with subsection 39(2) of the PGPA Act.

A handwritten signature in black ink, appearing to read 'Gabrielle Trainor', with a long horizontal flourish extending to the right.

Gabrielle Trainor
Chair, NFSA Board
National Film and Sound Archive of Australia

22 September 2016

Reporting approach

We measure and report on our performance according to:

- > how we have achieved our Purposes (as outlined in our Corporate Plan 2015–16 to 2018–19), and
- > our Outcome and Program key performance indicators (as published in our 2015–16 Portfolio Budget Statements).

As a national collecting institution, we are also required to report against key performance indicators (KPIs) set by the Department of Communications and the Arts, published as Program 1.1 KPIs in our Portfolio Budget Statements 2015–16.

Figure 1 provides an overview of our performance framework.

Figure 1: NFSA Reporting Framework 2015–16

Outcome 1

Increased engagement with Australia’s audiovisual culture past and present through developing, preserving, maintaining and promoting the national audiovisual collection of historic and cultural significance

Program 1.1

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

NFSA Corporate Plan 2015–16 to 2018–19

Purpose 1: Develop the collection	Purpose 2: Preserve the collection	Purpose 3: Share the collection	Purpose 4: Maximise and increase our resources
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OUR PURPOSE

Our Mission is to develop and preserve a collection of significant Australian film, recorded sound, broadcast and new and networked media works, and share the collection with audiences across Australia and overseas. Our purposes can be defined as follows:

Purpose 1: Developing the collection

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

Purpose 2: Preserving the collection

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

Purpose 3: Sharing the collection

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

Purpose 4: Maximising and increasing our resources

To ensure our long-term sustainability, we work within our means to conduct our activities smartly and in innovative ways. We are focused on optimising the potential of our people, entering innovative collaborations and managing our assets prudently.

PURPOSE 1: DEVELOPING THE COLLECTION

At the core of our activity is developing a national audiovisual collection to the highest curatorial standards, as guided by our Collection Policy. At 30 June 2016 our collection comprised approximately 2.343 million items, of which 54% were documents and artefacts, 22% were recorded sound and 24% were moving images (see figure 2 and figure 3).

Figure 2: Collection growth, 2010–11 to 2015–16

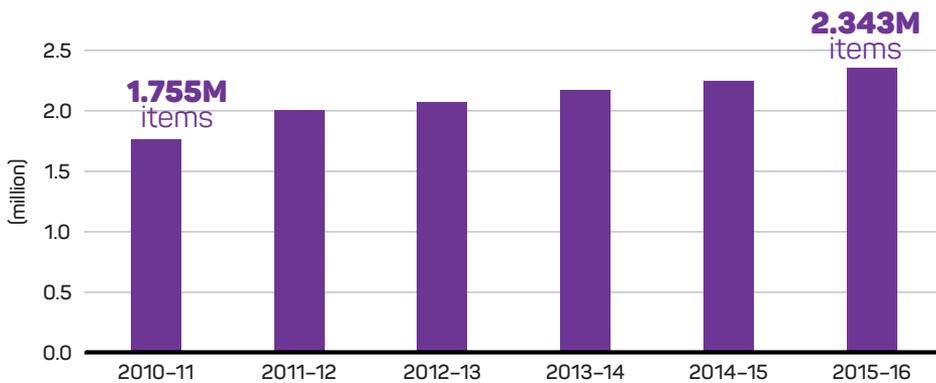
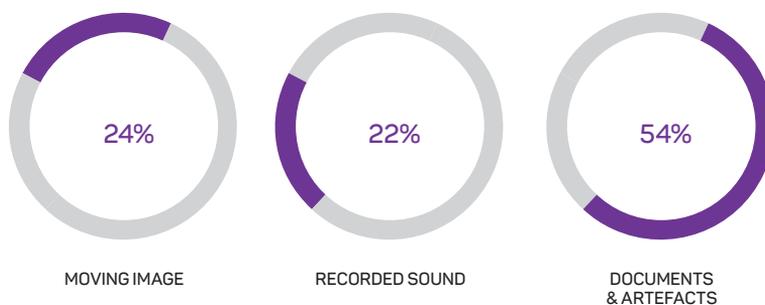


Figure 3: Percentage breakdown of the collection 2015–16



RESULTS: DEVELOPING THE COLLECTION

Pathway 1.1.1 ACQUISITIONS

Performance criterion	Target 2015–16	Result 2015–16
<p>Continue to develop a rich collection that represents the diversity of Australian culture.</p> <p>Number of acquisitions (made in the reporting period).</p>	50,000 acquisitions	92,457 acquisitions

We continue to develop and maintain a collection of materials that has enduring cultural significance. During the year we acquired 435 documentaries, 402 feature length films, 714 short films, 350 small gauge films, 31,084 documents and artefacts, 48,542 sound recordings, 4,903 radio works, 5,966 television works and 61 oral histories. (see table 1 on page 18).

Acquisition highlights for the year are listed at appendix 3.

Criterion source: Program 1.1, 2015–16 Portfolio Budget Statements page 376, 2015–16 Corporate Plan page 4, cross-agency performance indicator

Strategic Priority 1: A 'living' archive – for everyone

Pathway 1.1.2 ACCESSIONING

Performance criterion	Target 2015–16	Result 2015–16
<p>Continue to develop a rich collection that represents the diversity of Australian culture.</p> <p>Total number of objects accessioned (in the reporting period).</p>	50,000 items accessioned	124,351 items accessioned

Over the past five years we have consistently exceeded our accessioning target by a substantial margin. This is due to a number of factors, including the regular reviews we have undertaken of our accessioning processes to become more efficient and streamlined. More significantly, we have made improvements to functionality in managing digital content in our collection management system, Mediaflex. Increasingly, we are receiving incoming acquisitions in digital formats. When accessioning born-digital material, Mediaflex's workflows automatically generate the requisite three preservation files and, if required and authorised, three browsing files for access. This is standard audiovisual archival practice.

In the past, these additional files were copied to tape. One tape could hold many digital files depending on their size, and these back-up tapes were managed outside the collection management system. In Mediaflex it is now possible to generate copies automatically through the workflow and account for each file individually. They are all managed and counted within the database and give a more accurate indication of the number of digital collection items we hold. As a result of these improvements, we have reviewed and increased our target for accessioned items for 2016–17 from 50,000 to 100,000.

Criterion source: Program 1.1, 2015–16 Portfolio Budget Statements page 377, cross-agency performance indicator

Strategic Priority 1: A 'living' archive – for everyone

Pathway 1.1.3 SECTOR ENGAGEMENT

Performance criterion	Target 2015–16	Result 2015–16
<p>Advance meaningful and sustainable national and international partnerships with galleries, libraries, archives and museums to increase the visibility of the collection.</p> <p>High-level engagement with the sector through engagement in national and international forums.</p>	10 papers accepted to national and international forums	13 papers accepted to national and international forums

We have had a strong level of engagement with the cultural and archival sector throughout the financial year. We have exceeded our target of 10 papers accepted to national and international forums, including the Joint Technical Symposium in Singapore and the International Association of Sound and Audiovisual Archives Conference in Paris, France. In addition to presenting papers at forums, we participate in international and national engagement with the sector in many ways, including executive-level membership of the International Federation of Film Archives, representing the NFSA at the Pordenone Silent Film Festival, Italy, and the Nitrate Picture Show festival, USA.

See appendix 4 for full details of papers accepted and presented at national and international forums.

[Criterion source: 2015–16 Corporate Plan page 4](#)

[Strategic Priority 1: A 'living' archive – for everyone](#)

Pathway 1.2.1 DIGITAL PRODUCTION

Performance criterion	Target 2015–16	Result 2015–16
Improve the NFSA's ability to produce high-quality digital products.	Editing, DVD authoring and high-definition digitisation training delivered to targeted staff	Achieved

Progressive equipment and skills upgrades/training has resulted in extended in-house capacity to produce high-quality digital outputs.

The Sydney Transfer Suite (STS) staff successfully participated in a combination of professional online and onsite training sessions covering editing within Final Cut Pro 10, audio production within Logic Pro 10, DVD After Edit re-authoring, and BluStreak Tracer Blu-ray disc authoring.

To coincide with the upgrade of editing and production software in the STS, training was required to equip the staff with the necessary skill set to meet the technical demands of the digital environment. The STS staff now have the technical capability and expertise to re-author Film Australia Collection DVD products and to produce quality digital standard and high-definition products for commercial release, public screenings and online publishing.

Our digital production capability is further strengthened by upgrades to our Canberra-based technical facilities. These include a new video edit suite network which provides faster rendering time for high-definition digital video products; refurbished audio studios with access to pro-tools multitrack production software and CEDAR audio restoration tools providing faster and more flexible audio production and restoration pathways; and an additional high-end workstation and specialised software to support post-production to digital cinema standards.

Criterion source: 2015–16 Corporate Plan page 5

Strategic Priority 2: Developing leadership in the digital environment

Pathway 1.2.2 LEGAL DEPOSIT

Performance criterion	Target 2015–16	Result 2015–16
Develop and implement systems for regulating mandatory legal deposit of audiovisual material to the NFSA (subject to the passage of legislation). Working Group developing complementary models for policy approval and legislation.	Policy approval	Did not meet target

We continued to advocate for the introduction of mandatory legal deposit of audiovisual material with the NFSA. Discussions in relation to the introduction of mandatory legal deposit through dedicated legislation are continuing. We have reviewed the target for 2016–17 to reflect our ongoing work in this area.

Criterion source: 2015–16 Corporate Plan page 4

Strategic Priority 2: Developing leadership in the digital environment

Pathway 1.2.3 COMMERCIALISATION

Performance criterion	Target 2015–16	Result 2015–16
Develop the commercial elements of the National Audiovisual Collection.	12 new products produced	Achieved

There are 12 new products from the national collection in DVD or Blu-ray format, available for commercial sale, video-on-demand, broadcast and theatrical licensing. The selection of titles cover early Australian cinema classics, animation, documentary and experimental films created by renowned filmmakers and featuring acclaimed cast members.

New products produced from titles in the national collection include:

- > *The Glenrowan Affair* (Rupert Kathner, 1951)
- > *A Nation is Built* (Frank Hurley, 1938)
- > *The Kid Stakes* (Tal Ordell, 1927)
- > *Marco Polo Jnr vs The Red Dragon* (Eric Porter, 1972)
- > *Smithy* (Ken G Hall, 1946)
- > *Rangle River* (Clarence Badger, 1936)
- > *The Birth of White Australia* (Phil K Walsh, 1928)
- > *Good Afternoon* (Phillip Noyce, 1970)
- > *Diggers* (Frank Thring, 1931)
- > *Diggers in Blighty* (Pat Hannah, 1933)
- > *King of the Coral Sea* (Lee Robinson, 1954)
- > *The Woman Suffers* (Raymond Longford, 1918).

Criterion source: 2015–16 Corporate Plan page 5

Strategic Priority 2: Developing leadership in the digital environment

Performance criterion	Target 2015–16	Result 2015–16
Develop the commercial elements of the National Audiovisual Collection.	Commercial stock for licensing and sales increased by 10%	Achieved

Film Australia Collection and NFSA Online Shop DVD/CD sales inventory was steady, with new stock being added on a regular basis to service customer orders. In 2015–16 we increased the number of collection items available to licence and distribute (see Pathway 1.2.3 and Pathway 3.3.3 for correlating targets and results).

Criterion source: 2015–16 Corporate Plan page 5

Strategic Priority 2: Developing leadership in the digital environment

Pathway 1.3.1 ORAL HISTORY

Performance criterion	Target 2015–16	Result 2015–16
Increase the collection of oral history interviews.	75 oral histories collected	61 oral histories collected

Our substantial collection of oral histories continues to grow to capture the personal histories and narratives of individuals who have been part of Australia’s audiovisual history. These oral histories provide personal, first-hand recollections of careers in film, TV, radio or recorded sound that may otherwise be completely lost to future generations.

The oral history program continues to support the collection areas and the NFSA’s online sharing platforms. We fell short of reaching this year’s target of 75 oral histories collected for a range of reasons: some regular interviewers retired, and building and relocation works in our Melbourne office meant that work on the program was delayed.

A notable achievement for the financial year was the completion of the following interviews:

- › Athol Guy, singer and bass player with The Seekers, and
- › Bruce Woodley, singer and songwriter with The Seekers.

This means our oral history collection now holds interviews with all members of The Seekers.

For more information about our oral history acquisition highlights for the year, see appendix 3.

Criterion source: 2015–16 Corporate Plan page 5

Strategic Priority 3: The creator’s archive

Pathway 1.4.1 INDIGENOUS CONNECTIONS

Performance criterion	Target 2015–16	Result 2015–16
Recognition as an international leader in the cultural sector for the appropriate management of, and engagement with, First Peoples’ cultural collections. Development and delivery of a national symposium on leadership in the Indigenous cultural sector.	Delivery of a national symposium	Not achieved. NFSA capacity for the symposium was redirected to digital seminars

Due to resourcing constraints in 2015–16, we focused our resources on developing the Digital Directions symposium (see page 27). This target will not continue for 2016–17.

Criterion source: 2015–16 Corporate Plan page 6

Strategic Priority 4: Indigenous connections

Pathway 1.4.1 INDIGENOUS CONNECTIONS continued

Performance criterion	Target 2015–16	Result 2015–16
<p>Recognition as an international leader in the cultural sector for the appropriate management of, and engagement with, First Peoples' cultural collections.</p> <p>High level engagement with the sector through national and international forums, symposiums, working parties and advisory committees.</p>	Undertake five specific engagements per year	Achieved

In 2015–16 we were focused on engagement with the Indigenous arts and cultural sector. We exceeded our target for five specific engagements this financial year through our:

- > attendance at the 17th National Remote Indigenous Media Festival at Lajamanu, NT
- > attendance at the Artlands 2016 Regional Arts Australia Biannual Conference launch
- > attendance at the launch of Stage 2 of the NSW Aboriginal Arts and Cultural Strategy
- > preservation and digitisation of unique films from the Fred Hollows Foundation and participation in an event to mark the 40th anniversary of the National Trachoma and Eye Health Program
- > representation by our Senior Curator on the Australia Council for the Arts' Aboriginal and Torres Strait Islander Strategy Panel
- > representation by our Senior Curator on the Parliament of Australia's Indigenous Reconciliation Advisory Group.

Criterion source: 2015–16 Corporate Plan page 6

Strategic Priority 4: Indigenous connections

Performance criterion	Target 2015–16	Result 2015–16
<p>Recognition as an international leader in the cultural sector for the appropriate management of, and engagement with, First Peoples' cultural collections.</p> <p>Development of cultural agreements with key Indigenous stakeholder groups.</p>	One cultural agreement developed per year	Achieved – one cultural agreement developed

This financial year, we achieved our target of developing a cultural agreement with a key Indigenous stakeholder group. In September 2015 we signed a Martu Heads of Agreement with Kalkuku Nitti – Puntuku Ngurra Limited (trading as Kanyirninpa Jukurrpa). This outlines the framework of how the NFSA and Kanyirninpa Jukurrpa will work together for the management and preservation of Martu cultural audiovisual materials.

Criterion source: 2015–16 Corporate Plan page 6

Strategic Priority 4: Indigenous connections

ANALYSIS OF PERFORMANCE:

DEVELOPING THE COLLECTION

We acquired 92,457 items during 2015–16, which was substantially more than our target of 50,000 new additions. This increase is primarily due to new digital business models in the recorded sound industry that require us to treat individual tracks as separate titles. This is in contrast to the traditional analogue approach where a collection of tracks was counted as single work (for example, a CD or vinyl record). We will allow for this fundamental change in our future targets.

Apart from this specific variation, our curators have delivered effectively according to projections in most areas. Legacy analogue and digital acquisitions remain in balance at present, with content owners continuing to dispose of now obsolete analogue legacy material as the industry transitions to a fully file-based production environment. Our expectation is that this trend will continue for at least the next five years. By this time, the digital transition will be complete and the majority of analogue collections will finally be transferred to the NFSA or disposed of elsewhere.

The oral histories we initiated continue to be a valuable dynamic acquisition opportunity, targeting key identities across the film, sound and broadcast industries and Indigenous communities. Delivery this year was slightly below the 75 interview target, with donations of externally produced oral histories included in the intake.

Our accessioning rates have increased in line with the up-turn in acquisition numbers. Increased accessioning is largely the result of digital deliverables and more effective ingest and metadata capture in our collection management system, Mediaflex. Automated processes have enabled us to realistically expand our annual accessioning targets from 50,000 to 100,000 items per year from 2016–17 onwards.

Table 1: Number of acquisitions by type 2015–16

Acquisition type	Result 2015–16
Feature length films	402
Short films	714
Small gauge films	350
Documentaries	435
Television works	5,966
Recorded sound works	48,542
Radio works	4,903
Oral histories	61
Documents and artefacts	31,084
Total number of acquisitions	92,457

Key achievements

- > Using the digital ingest and metadata capture capacity of Mediaflex has resulted in much more efficient accessioning and management of new digital acquisitions.
- > We launched the *NFSA Restores* project to digitise priority Australian feature films and produce a complete set of master digital files and a high-quality Digital Cinema Package. This has resulted in six titles in the first year.
- > Major curatorial stakeholder negotiations with a number of key industry identities – including Bazmark Inq, Kennedy Miller Mitchell and Alberts Pty Ltd – have resulted in significant additions to the national collection.
- > Our existing agreements with creators and broadcasters have been reviewed to ensure that they provide flexibility in the current digital environment. We have developed new agreements to harvest commercial and community radio podcasts, such as the Australian Radio Network, Southern Cross Austereo, and Nova Entertainment. We have also developed new agreements with digital music platforms, such as Bandcamp and the Australian Music Radio Airplay Project.

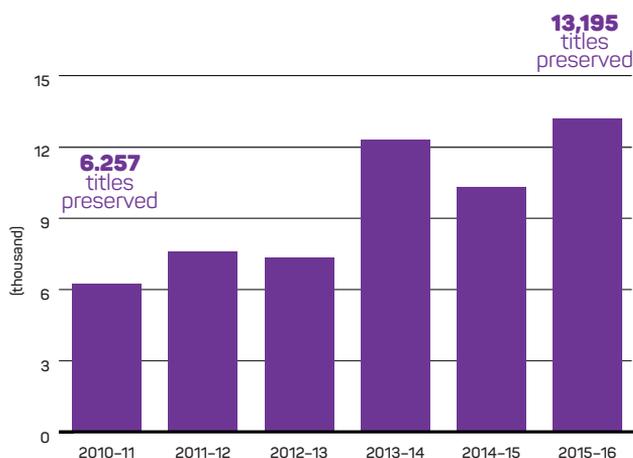
Challenges

- > Identifying and implementing a comprehensive range of digital ingest options (including the safe and secure handling of third-party born-digital content) is an area where our staff are embracing new practices and exploring further efficiencies.
- > It can be challenging negotiating the steady demand from our sector with substantial collection offers as analogue collections cease to be useful and donors seek speedy acquisition from the NFSA. Keeping their interests and the national collection's growth patterns in balance with known capacity remains a delicate process.
- > Future planning and negotiation in relation to the commercial use of NFSA-produced digital masters remains an ongoing issue.

PURPOSE 2: PRESERVING THE COLLECTION

Preservation ensures permanent access to the national audiovisual collection, while accessioning and cataloguing the collection aids its discoverability. We store the collection in accordance with recommended international standards (passive preservation), and actively preserve it through both analogue copying and digitisation. This financial year we preserved 13,195 titles (see figure 4), an increase of 2,895 titles preserved from the previous financial year.

Figure 4: Preservation of audiovisual titles, 2010–11 to 2015–16



CASE STUDY 1: FILM RESTORATION GOES DIGITAL



Image: (L-R) Margaret Pomeranz, NFSA Ambassador, Michael Loebenstein, CEO, NFSA, Sandra Sdraulig AM, Chair, Adelaide Film Festival, Amanda Duthie, Adelaide Film Festival Director/CEO and Gabrielle Trainor, Chair, NFSA at the launch of NFSA Restores at the Adelaide Film Festival (Photographer Andrew Barre)

The NFSA has a long tradition of restoring films. Thanks to the work of our experts and industry partners over the decades, audiences have been able to discover titles such as *The Story of the Kelly Gang* (1906), *The Sentimental Bloke* (1919) and the iconic *Wake in Fright* (1971). These films would have been lost had it not been for our restoration efforts.

Over a period of 10 years from 2000 to 2011, new film prints were produced through our Kodak/Atlab and Deluxe/Kodak photochemical programs. The result was the restoration of 75 iconic titles that have since enjoyed a rejuvenated appreciation by a new generation of admiring audiences.

In the digital world in which we now live, digital film restoration was the next logical step.

Our NFSA Restores program delivers two very important outcomes to the national collection:

- > The first is the creation of premium 4K preservation masters files for image and wav files for sound, which will be used for current and future copying.
- > The second outcome is the delivery of restored full 2K cinema quality and HD files for exhibition and broadcast, noting that only a very few cinemas can now screen 35mm film prints in Australia.

The NFSA Restores Advisory Panel provides advice about which titles should be restored. The panel consists of NFSA Ambassador, Margaret Pomeranz; Director and CEO of the Australian Centre for the Moving Image (ACMI), Katrina Sedgwick; and historian, filmmaker and distributor, Andrew Pike.



Image: (L-R) David Elfick, Producer/Director and Scott Hicks, Director, at the launch of NFSA Restores at the Adelaide Film Festival (Photographer Andrew Barre)



Image: (L-R) Meg Labrum, General Manager, Collection, NFSA and Gayle Lake, Senior Manager, Film, Documents and Artefacts, NFSA (Photographer Andrew Barre)

The panel's final selection of a film is a balance of culturally significant titles and those whose original materials call for conservation and restoration of:

- > popular films that resonated with the public and critics, and others that are yet to be discovered by a mainstream audience
- > features and documentaries
- > early works by renowned filmmakers or actors, and key titles that represent a particular time in Australia's film history.

Appropriate source material in our national collection is identified, examined and selected. Ideally, this source material is the 35mm original picture negative for picture and the 35mm final mix magnetic film for sound.

Our Audiovisual Conservators and Audio Services team then assess and provide condition reports and recommendations of potential source picture and sound components. Each report outlines the extent of any damage/deterioration and confirms that all components are complete and the same version. This involves highly trained specialists winding through the film looking for decomposition, shrinkage, buckle and wave, perforation damage and scratches.

Necessary repairs are then completed. Conservation work may be required on the sound component as well, as was the case with the final mix magnetic film for *Storm Boy* (Henri Safran, 1976). This required moisture to be extracted to enable safe passage of the film through the audio digitisation process. Only then can Audio Services begin their work of restoring the sound.

Once the picture component has been determined as viable, a one-light telecine is made so that the restored audio wav files can be married to the vision to check picture and sound synchronisation.

If source materials held in the collection are not matching, we may need to do an extensive international search for the correct components. For example, the sound source for the *Starstruck* (Gillian Armstrong, 1982) restoration was found in the United States. Components are then prepared for shipment to our restoration partner, Frame Set and Match.

Specialised restoration software tools are used to digitally restore the film, carefully removing dirt and artefacts that have built up over time, as well as removing all kinds of scratches. Colour grading is done scene by scene to restore the colours in the film back to those seen at the film's first release. Grading and cleaning are a mixture of automated and manual processes, and the older the components are, the more manual attention they will need.

After the initial cleaning and grading, work-in-progress screenings are scheduled for the director, producer and cinematographer to provide comments on the work.

This restoration process delivers digital files that will take their place in the national collection along with the original analogue materials from which they were derived. They will be migrated every 3 years, ensuring high-quality digital preservation and delivery as the technology continues to evolve.

RESULTS: PRESERVING THE COLLECTION

Pathway 2.1.1 PASSIVE PRESERVATION

Performance criterion	Target 2015–16	Result 2015–16
Average collection lifespan (years).	Lifespan of 275 years	Lifespan of 249 years

In 2014 we adopted the Time Weighted Preservation Index standard created by the Image Permanence Institute at Rochester University, USA. This measure provides the means to understand the preservation quality of a storage environment. The value of it is that it can integrate changing temperature and relative humidity conditions and deliver one number that reflects the average collection lifespan.

The target figure (275 years) was set in error and has been corrected to 230 for future years.

Criterion source: [Program 1.1, 2015–16 Portfolio Budget Statements page 376](#), [2015–16 Corporate Plan page 7](#)

Strategic Priority 1: A 'living' archive – for everyone

Pathway 2.1.2 RESTORED AND REMASTERED FILMS

Performance criterion	Target 2015–16	Result 2015–16
A program to deliver an annual schedule of up to 10 restored and remastered classic and rediscovered films for theatrical screenings.	Six restored and remastered classic and rediscovered films for theatrical screenings	Achieved

Our new restoration program, *NFSA Restores*, was launched in October 2015. The program uses the best available original picture and sound components to create digitally restored masters for preservation purposes, and digital cinema prints for screening.

NFSA Restores titles launched or underway in 2015–16 included:

- > *Howling III: The Marsupials* (Philippe Mora, 1987)
- > *Starstruck* (Gillian Armstrong, 1982)
- > *Storm Boy* (Henri Safran, 1976)
- > *Bliss* (Ray Lawrence, 1985)
- > *Proof* (Jocelyn Moorhouse, 1991)
- > *The Odd Angry Shot* (Tom Jeffrey, 1979).

For more information about *NFSA Restores*, see the case study on page 21.

Criterion source: [2015–16 Corporate Plan page 7](#)

Strategic Priority 1: A 'living' archive – for everyone

Pathway 2.2.1 PRESERVATION ACTIVITY

Performance	Target 2015–16	Result 2015–16
Number of titles preserved and made accessible.	8,000	13,195

Building capacity for efficient digital preservation using in-house resources is an ongoing priority for the NFSA. In 2015–16 we implemented a number of infrastructure and system improvements that resulted in higher output through our preservation programs. These upgrades included:

- > new audio studio hardware that delivers more flexible operations and faster processing of audio material
- > video edit suite upgrades that dramatically reduce render and transfer time
- > upgraded equipment and facilities for our paper and still imaging team that reduce set-up time and enable increased production
- > new systems supporting an increased focus on film digitisation in our film preservation area.

Finding an effective balance between analogue and digital moving image operations has seen a reduction in the very labour-intensive photochemical film preservation process. This has increased the resources available for film digitisation.

See figure 4 (page 20) for information about the number of titles preserved from 2010–11 to 2015–16.

Criterion source: Program 1.1, 2015–16 Portfolio Budget Statements page 376, 2015–16 Corporate Plan page 7–8

Strategic Priority 2: Developing leadership in the digital environment

Pathway 2.2.2 PRESERVATION RATE

Performance criterion	Target 2015–16	Result 2015–16
Rate of preservation activity is sufficient to achieve desired preservation outcomes.	Research into the NFSA's ability to complete reformatting of specific media within timeframes imposed by obsolescence and deteriorations	Complete for magnetic materials. Further work required to meet overall digital production, digitisation, and photochemical film preservation goals

Priority has been given to assessing our capacity for digitising magnetic materials in the first instance. This is due to the impending obsolescence of replay technology that will result in a global loss of capability for digitisation of this type of material within the next 10 years.

The analysis indicates a shortfall of about 60% in our capacity to digitise collection material on magnetic media (based on resources current at the time of the analysis). This also includes consideration of our expected continuous improvement in capacity and capability in the short- to mid-term.

Criterion source: 2015–16 Corporate Plan page 8

Strategic Priority 2: Developing leadership in the digital environment

CASE STUDY 2: MAGNETIC MEDIA ON A DEADLINE

"There is now consensus among audiovisual archives internationally that we will not be able to support large-scale digitisation of magnetic media in the very near future. Tape that is not digitised by 2025 will, in most cases, be lost forever." Deadline 2025: Collections at Risk

In 2015–16 we took a leadership role in addressing the pressing need to digitise Australia's audiovisual heritage. On 27 October 2015, to mark UNESCO's World Day for Audiovisual Heritage, our CEO Michael Loebenstein launched a policy paper, *Deadline 2025*, which highlighted the fact that much of our audiovisual heritage will be lost within the next 10 years if it is not digitised. Thousands of items in our collection consist of magnetic tape which, it is estimated, will be permanently lost by 2025 due to deterioration and technological obsolescence.

Magnetic tape technology encompasses a wide range of formats across video and audio. Some of the most popular formats are music cassette tapes, videotape, 8-track tape and betacam. We estimate that we currently hold over 60,000 television programs on videotape, 80,000 radio programs on audiotape, and thousands of master tapes of iconic Australian music performers – all of which will be lost without digitisation.

Deadline 2025 called for the development of a national framework for the digitisation of audiovisual collections and for the targeted, quality digitisation of magnetic tape formats by 2025.

In response to the paper's release, in early 2016 we brought the NFSA together with a number of related organisations to begin the development of this national framework. The other organisations included the Australian Institute of Aboriginal and Torres Strait Islander Studies, the Australian Broadcasting Corporation, the Australian War Memorial, the National Archives of Australia, and the National Library of Australia. All of these agencies have audiovisual collections and are facing similar pressures to the NFSA.



Image: (L- R) Hans Reppin, Head Photographs, Film, Sound and Multimedia, Australian War Memorial; David Fricker, Director-General, National Archives of Australia; Anne-Marie Schwirtlich AM, Director-General, National Library of Australia; Michael Ward, General Manager, Operations Planning, Australian Broadcasting Corporation; Lyndall Osborne, Acting Deputy Principal, Australian Institute of Aboriginal and Torres Strait Islander Studies; Michael Loebenstein, Chief Executive Officer, National Film and Sound Archive. (Photographer, Mick Newnham)

During 2016 we worked together to develop a national framework which will be released in October 2016. The framework will outline a uniform approach to digitising our audiovisual history, help us to prioritise the materials to be digitised, and explain how this will be done. This is a first – and critical – step in building a case to support the large-scale digitisation of our audiovisual collections so that they are available for decades to come.

Pathway 2.2.3 LARGE-SCALE DIGITISATION OF AUDIO AND VIDEOTAPE COLLECTIONS

Performance criterion	Target 2015–16	Result 2015–16
Develop a collaborative business plan to address the large-scale digitisation of audio and videotape collections across the national collecting institutions by 2025.	Establish a working group with national collecting institutions	Working group established

The Chair of the NFSA Board is working with the Chairs of other national collecting institutions on an ongoing basis to scope potential avenues for obtaining additional funding to deal with the major shared collection digitisation challenge. In addition, we initiated a working group to address the practical issues of effectively exploiting such funds as and when they become available. The working group comprises the NFSA, the Australian Institute of Aboriginal and Torres Strait Islander Studies, the Australian Broadcasting Corporation, the Australian War Memorial, the National Archives of Australia, and the National Library of Australia.

The working group has commissioned a consultancy to develop a *National Framework for the Digitisation of At-Risk Audiovisual Collections*. This consultancy will address:

- > the need for digitisation, including the scope of the collections to be digitised
- > a high-level approach to prioritising the digitisation of collections
- > a governance model enabling the efficient and accountable delivery of digitisation outcomes
- > a high-level cost estimate based on agency costings and comparative market rates
- > recommendations on a best practice model to increase the discoverability of digitised holdings.

See the case study on page 25 for more information about *Deadline 2025* and collections at risk.

Criterion source: 2015–16 Corporate Plan page 7

Strategic Priority 2: Developing leadership in the digital environment

Pathway 2.2.4 SECTOR LEADERSHIP AND ENGAGEMENT

Performance criterion	Target 2015–16	Result 2015–16
Demonstrate sector leadership through high-level engagement in national and international forums.	Establish a new thought-leadership symposia series to pursue engagement and consensus amongst ‘GLAM’ – Galleries, Libraries, Archives and Museums – and academic sectors under the banner ‘NFSA Insights’. Target of two symposia in 2015–16	Achieved

On 27 October 2015 around 100 participants attended the *Digital Directions: Archiving into the Future* symposium to celebrate UNESCO’s World Audiovisual Heritage Day. The 2015 theme for the day was ‘Collections at risk’, focusing on the need to preserve audiovisual items as an integral part of national identity.

We brought together a variety of speakers from the collections and academic sectors, including a keynote presentation by Associate Professor Martin Hadlow (University of Queensland and Deputy Chair of the Australian Commission for UNESCO) on archival experiences in post-conflict zones. Cynthia Coleman (New South Wales Library) gave a presentation on the large-scale digitisation of archival collections, and Stephanie Boyle (Australian War Memorial) discussed the impact of changing technology in the Australian War Memorial’s home movies collection.

To accompany the symposium our CEO, Michael Loebenstein, released a discussion paper, *Deadline 2025: collections at risk*, which highlighted the impending deterioration of audiovisual collection material due to physical deterioration and technical obsolescence. In 2016–17 we will continue to explore the topic of digitisation through our thought-leadership symposia series.

On 4–5 December 2015 we were also the partner and host organisation for the Australian Media Traditions conference, *Sightings and Soundings*. As part of that conference we hosted a panel session, *Archives live! Being relevant and nimble in the digital age*. Presentations came from across Australia’s academic sector, and also included international keynote speakers, David Hendy (University of Sussex, UK) and Hans-Ulrich Wagner (Hans-Bredow Institut, Germany). Our CEO and a number of our staff contributed to papers and panel discussions for the conference, and a choral performance led by Tobias Cole was staged to demonstrate the technical capability of our audio and technical teams.

Criterion source: 2015–16 Corporate Plan pages 7–8

Strategic Priority 2: Developing leadership in the digital environment

Pathway 2.2.5 DIGITISATION

Performance criterion	Target 2015–16	Result 2015–16
Percentage of total collection digitised.	10%	8.1%

The 1.9% difference between the target and the result this year reflects substantial analogue collection accessioning in this period, and some adjustments to the counting method. We will review the target for future years because of the change to the counting method.

Criterion source: Program 1.1, 2015–16 Portfolio Budget Statements page 377, cross-agency performance indicator

Pathway 2.4.1 FIRST PEOPLE'S CULTURAL PRESERVATION STRATEGY

Performance criterion	Target 2015–16	Result 2015–16
Champion the development of a national First Peoples' Cultural Preservation Strategy that will incorporate a national cultural rights management framework.	Continue the ongoing development of a remote archiving strategy with key stakeholders, including the Indigenous Remote Communications Association (IRCA) and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)	Achieved

We worked closely with both IRCA and AIATSIS this financial year to deliver key outcomes, including the establishment of our *Indigenous Remote Archival Fellowship Program*. The inaugural fellows arrived at our Acton Headquarters on 11 March 2016 for a week of workshops and training. They also visited our Sydney office, the Australian Film, Television and Radio School and AIATSIS.

Also in March 2016, we hosted two additional Remote Archival Fellows: Shaun Angeles, from the Strehlow Research Centre (Alice Springs), and Sherika Nulgit, from the Mowanjum Art Centre (Derby). While at the NFSA, the fellows had the opportunity to share information and learn about archival and preservation practices in relation to audiovisual collections. The purpose of the fellowship is to build participants' skills and the capacity within their communities to preserve cultural material. See the case study on page 33 for more information.

During the year there was ongoing and regular communication between AIATSIS and our Executive and staff on matters such as the preservation of audiovisual materials, Indigenous employment, training and capacity-building.

Criterion source: 2015–16 Corporate Plan pages 8–9

Strategic Priority 4: Indigenous connections

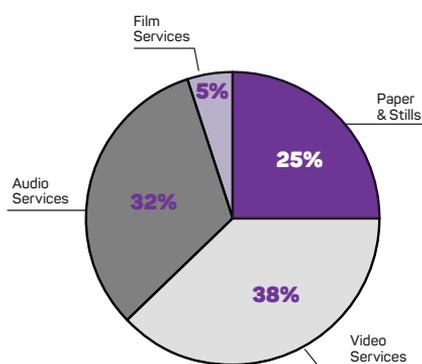
ANALYSIS OF PERFORMANCE: PRESERVING THE COLLECTION

Preservation targets have generally been met or surpassed this financial year. Our passive preservation storage measures (using the Time Weighted Preservation Index approach) are being refined and clarified to deliver effective, consistent reporting outcomes.

The 2016 discussion paper *Deadline 2025* identifies the major challenge to meet the need for digitisation of the large volume of relevant magnetic tape media by 2025, when equipment and skills are expected to massively reduce and disappear. We are collaborating with relevant cultural agencies through a number of initiatives to seek substantial additional government funding to support this archival imperative.

Our focus on magnetic media digitisation is demonstrated by the very high figures achieved in audio and video preservation. The lower figures for film preservation reflect the complexity of film-based preservation activity. Preservation of a single title in our collection may require multiple items to be produced.

Figure 5: Items made in preservation programs 2015–16



The *Indigenous Remote Archival Fellowship*, delivered in partnership with IRCA, is a targeted program to build capacity for cultural maintenance in Aboriginal and Torres Strait Islander communities. Cultural workers receive hands-on training in archival practice and digital asset management from our experts, allowing us to share our knowledge and contribute to the reconciliation agenda.

Training and skills development for our staff in digital production technologies and capabilities have been enhanced by significant equipment upgrades. The balance of analogue and digital collection preservation support continues as we maintain both format approaches according to archival principles.

Key achievements

- > Focus within the preservation team this year has seen substantial progress in internal high-quality digitisation options and practices.
- > Preservation staff were commissioned to provide practical film handling training for staff of the Prasad Film Company in India over a two-week consultancy. This reflects the high regard in which NFSA expertise is held and a practical commercial approach to diversifying our service opportunities.
- > Upgrades to our audio studios resulted in more efficient workflows and increased capacity for digitising and restoring our audio collections.

Challenges

- > We need to source sufficient additional funding to effectively manage the priority digitisation of original magnetic tape holdings within the next decade.
- > There needs to be a shift from traditional format-based preservation workflow to a production model that is scalable and flexible enough to allow us to reassign significant resources to specific projects or initiatives. At the same time, we should outsource low-risk and low-skill bulk work to the private sector or other agencies wherever reasonable and cost efficient.
- > We need to continue to make the transition from primarily photochemical film preservation work to motion-picture film scanning at an increased scale.

PURPOSE 3: SHARING THE COLLECTION

In the digital age, audiences expect increased interactive access to the collections preserved by cultural institutions. We respond to this need by diversifying the offering in our physical spaces and developing rich, engaging experiences that the general public can explore online.

Access to the collection in the current technological environment is characterised by users' expectations of being part of a two-way exchange. Audiences embrace the notion of collective ownership of their national estate. Instead of 'granting access' we wish to share the collection and engage users any time, any place.

Figure 6: Number of online visits, 2012–13 to 2015–16

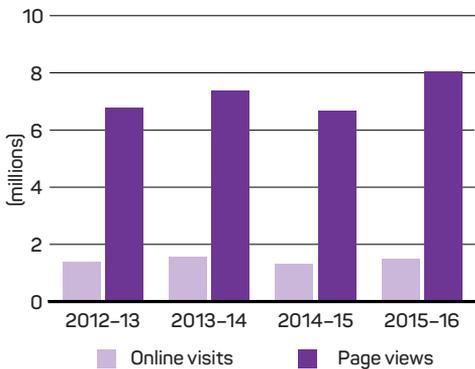


Table 2: Number of public program participants by category 2015–16

Public program	Result 2015–16
Online exhibitions	10,589
Arc Cinema screenings, Acton	12,713
Black Screen touring program	7,955
National events (off-site)	8,122
Canberra public programs and events	860
Total public program participants	40,239



Image: David Bowie on The Don Lane Show, 1983
(Image Courtesy Nine Network)

DAVID BOWIE ON THE DON LANE SHOW

Immediately following the death of David Bowie on 10 January 2016, we published a memorable 1983 Australian interview with the music legend.

While dining at a Melbourne restaurant during his *Serious Moonlight* world tour, David Bowie noticed that the last-ever episode of *The Don Lane Show* (1975–1983) was screening live on television. A fan of the program from previous visits to Australia, he went straight to the nearby studio to offer himself as an impromptu interview guest. At the time, Bowie said it was the first time he had ever appeared on a television talk show.

In the wake of Bowie's death, we were able to digitise and publish this footage (courtesy of the Nine Network), and it was an immediate hit with social media audiences. It became our most popular Facebook post to date, reaching an estimated audience of 51,825 unique users.

RESULTS: SHARING THE COLLECTION

Pathway 3.1.1 PROGRAMMING

Performance criterion	Target 2015–16	Result 2015–16
Delivery of a three-year program schedule that strengthens audience engagement with the collection.	Three-year program of public events launched	Achieved

In December 2015 our Board approved a new Community Engagement Strategy for the NFSA. This strategy outlines a vision of the NFSA as a facilitator and broker, building a national profile of engagement activities based on a network of partnerships and strong links to the collection.

We subsequently developed a three-year Community Engagement Plan which was finalised in April 2016. As part of this plan, in 2016 we moved to a new approach to our Canberra-based programming. Annual themes now provide a central narrative for our screening and event-based activity, and as the basis for exploring certain aspects of the collection. The 2016 theme, Identity, looked at notions of national identity in the Australian context, including the birth of Australia as a nation, Indigenous identity, immigration, and the impact of landscape on Australian national identity.

Criterion source: 2015–16 Corporate Plan page 9

Strategic Priority 1: A 'living' archive – for everyone

Pathway 3.1.2 VISITORS

Performance criterion	Target 2015–16	Result 2015–16
Number of visits to the NFSA.	100,000	118,225

We exceeded our target of 100,000 visits to the NFSA for the financial year. This figure includes onsite and offsite visitors to the NFSA, taking into account visitor numbers to our Acton headquarters, state access centres, mediatheque (at the Australian Centre for the Moving Image in Melbourne), and audiences for both theatrical and non-theatrical screenings (both nationally and internationally).

In 2015–16 visitor numbers to our Acton headquarters were lower than in previous years. This was the result of our strategic decision to cease offering permanent exhibitions at our Acton headquarters. Instead, we are focusing on building our national online profile, including through a series of high-quality online exhibitions, which will provide access for a wider audience across Australia. We continued to offer education programs, daily screenings and special events at our Acton site.

Criterion source: Program 1.1, 2015–16 Portfolio Budget Statements page 376, 2015–16 Corporate Plan page 10, cross-agency performance indicator

Strategic Priority 1: A 'living' archive – for everyone

Pathway 3.1.3 PUBLIC PROGRAMS

Performance criterion	Target 2015–16	Result 2015–16
Number of people participating in public programs.	10,000	40,239

A number of events across the 2015–16 year enjoyed good patronage, a high level of positive audience feedback, and success in developing relationships and partnerships for the NFSA to draw on in future years. A new quarterly program of activity was delivered in line with the new Community Engagement Strategy, including screenings and special events.

From this year we have started to include figures for our 'online exhibition unique visits' to our public programs. This year we had 10,589 unique visits to our online exhibitions, demonstrating our capacity to engage with visitors online by providing curated experiences (see figure 6 and table 2).

Criterion source: Program 1.1, 2015–16 Portfolio Budget Statements page 376, 2015–16 Corporate Plan page 9, cross-agency performance indicator

Strategic Priority 1: A 'living' archive – for everyone

Performance criterion	Target 2015–16	Result 2015–16
Survey results indicate high levels of audience satisfaction.	90%	89%

We undertook public programming surveys in June 2016 that targeted three different public programs that we ran: a Ghost Tour, our Eurovision Superfan party, and our Star Stories event. We received 54 survey responses, of which 48 recorded respondents being 'satisfied' or 'highly satisfied' with their overall experience. We will continue to conduct further public program surveys in 2016–17.

Criterion source: Program 1.1, 2015–16 Portfolio Budget Statements page 377, 2015–16 Corporate Plan page 9, cross-agency performance indicator

Strategic Priority 1: A 'living' archive – for everyone

CASE STUDY 3: HELPING INDIGENOUS COMMUNITIES BUILD CAPACITY ON COUNTRY

In 2015 we partnered with the Indigenous Remote Communications Association (IRCA) to offer two remote media and archive workers the opportunity to travel to the NFSA in Canberra to receive professional training.

The *Indigenous Remote Archival Fellowship Program* was designed to enable these workers to experience and learn from the experts responsible for developing and preserving Australia's national audiovisual collection.

The program builds on the work undertaken by the NFSA, IRCA and other stakeholders in developing a national remote archiving strategy. Many Indigenous communities have their own audiovisual archives, particularly those across the deserts and top end of Australia. One of our strategic priorities is to help Indigenous communities build the capacity to manage their own cultural material on-country.

The successful fellows for this year were announced at the 17th National Remote Indigenous Media Festival in Lajamanu, Northern Territory, in October 2015. They were Sherika Nulgit (from Mowanjumb Aboriginal Art and Culture in Derby, in north-west Western Australia) and Shaun Angeles (from the Strehlow Research Centre in Alice Springs).

Sherika and Shaun completed their fellowships in March 2016. They experienced each element of the NFSA's functions and then each fellow selected an area of particular interest or relevance to their community to follow up on in greater detail.

During their time in Canberra, both Sherika and Shaun took the opportunity to connect with Indigenous cultural leaders at the National Museum of Australia for the Encounters conference. They also reviewed the collections at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). In addition, they visited the Sydney office to engage with our staff there and to explore training opportunities at Sydney University and the Australian Film, Television and Radio School.

The aim of the *Indigenous Remote Archival Fellowship Program* is to build and connect people working on-country with those working at the NFSA. This connection strengthens a greater appreciation of the benefits of shared learnings towards the management and preservation of cultural collections. For Shaun, whose work at the Strehlow Research Centre delivers immeasurable benefits to his community, a strong connection to the NFSA enhances his ability to perform his role. He believes the NFSA has a really special role in relation to cultural maintenance and preservation and that the program should be supported.



Image: (L-R) Patrick O'Connor, Assistant Audiovisual Conservator, NFSA, Sherika Nulgit, Mowanjumb Aboriginal Art and Culture Centre (Derby, WA), Shaun Angeles, Strehlow Research Centre (Alice Springs, NT), Sophia Sambono, Assistant Curator, Indigenous Connections, NFSA (Photographer, Darren Weinert)

As Shaun says, "There are many young Indigenous people out there in cultural institutions and art centres and research centres in our communities all over Australia. For young people to have this same opportunity can only be a good thing."

In 2016–17 the NFSA, IRCA, and AIATSIS will seek additional funding to extend this successful training initiative by one week.

Pathway 3.1.4 ONLINE VISITS

Performance criterion	Target 2015–16	Result 2015–16
Number of visits to the organisation's website.	1,300,000	1,512,455

We continue to share our collection and engage with new audiences through our website and social media channels. The public has an appetite for content and the scope of the collection ensures that we can serve their demand for online entertainment, education, history and culture.

Criterion source: Program 1.1, 2015–16 Portfolio Budget Statements page 376, 2015–16 Corporate Plan page 10, cross-agency performance indicator

Strategic Priority 1: A 'living' archive – for everyone

Pathway 3.1.5 SOCIAL MEDIA ENGAGEMENT

Performance criterion	Target 2015–16	Result 2015–16
Increase engagement with the NFSA's social media platforms.	1 million views on YouTube	1.65 million views on YouTube

The NFSA Films YouTube channel has surpassed our target of one million views for the financial year, resulting in 1.65 million views, with an average view duration of four minutes. Australia accounts for 12% of all views, followed by the United States of America, United Kingdom, India and Canada. It is a young audience, with 26.7% in the 25–34 age bracket.

The channel regularly generates content sales and media opportunities in both Australia and overseas. Films such as *Crocodile Hunters* resulted in national ABC coverage as well as stories in *Mashable* and *The Telegraph* (UK).

Criterion source: 2015–16 Corporate Plan page 10

Strategic Priority 1: A 'living' archive – for everyone

Performance criterion	Target 2015–16	Result 2015–16
Increase engagement with the NFSA's social media platforms.	1,000 new followers on Facebook	1,997 new followers on Facebook

On Facebook, we average a reach of 50,000 unique users every month, with a sizeable proportion (15%) of our Facebook followers being females in the 25–34 age bracket. Social media allows us to start a conversation with our audiences and we have steadily increased our engagement, with a monthly average 10,000 likes, shares and comments. We have also almost doubled our target of 1,000 new Facebook followers for the financial year, with 1,997 new followers bringing us to a total of approximately 7,000 followers. For more information about sharing collection content via social media, see the snapshot, 'David Bowie on the Don Lane Show', on page 30.

Criterion source: 2015–16 Corporate Plan page 10

Strategic Priority 1: A 'living' archive – for everyone

Pathway 3.1.6 ONLINE EXHIBITIONS

Performance criterion	Target 2015–16	Result 2015–16
Online exhibitions developed which highlight the NFSA's holdings.	Two online exhibitions developed and delivered	Achieved

We developed and delivered two online exhibitions in 2015–16.

To mark 40 years since the release of one of Australia's best-known films, *Picnic at Hanging Rock*, we published an extensive selection of collection materials with the blessing of director, Peter Weir. These included previously unseen outtakes, 360-degree photography of costumes from the film, props, cast and crew oral history interviews, posters, lobby cards, scripts and production documents.

On Johnny O'Keefe's birthday, we launched the exhibition, *Johnny O'Keefe: a little bit louder now*. This celebrated the iconic rocker's legacy with television footage, concert programs, rare recordings, memorabilia and two scrapbooks compiled by his mother at the height of his fame. These exhibitions allow us to exhibit fragile collection items – like the scrapbooks – to all Australians without risk of damaging them.

We received 10,589 unique visits to our online exhibitions throughout the financial year, including online exhibitions delivered in 2014–15: *Muriel's Wedding* and *Priscilla*. This number of visitors is included in our public program attendees figure (see table 2 and Pathway 3.1.3: Public programs).

Criterion source: 2015–16 Corporate Plan page 10

Strategic Priority 1: A 'living' archive – for everyone

Pathway 3.1.7 PARTNERSHIPS

Performance criterion	Target 2015–16	Result 2015–16
Partnerships with the three tiers of government to support ongoing program delivery to regional, remote and rural audiences.	One partnership with government (local, state or federal) to support ongoing program delivery	Achieved

Our partnership with the Australian Centre for the Moving Image (ACMI), in Melbourne, was renewed on 6 June 2016 with the signing of a new memorandum of understanding (MoU) between our organisations. The MoU is aimed at increasing engagement between our organisations and outlines how we may work on future joint activities and initiatives. The NFSA and ACMI have worked in partnership since 2009. However, both organisations consider it timely to implement a new strategic vision to re-invigorate visitor engagement at the ACMI site in Melbourne (which hosts a wealth of NFSA-sourced content). As a first step in closer alignment and mutually beneficial outcomes, the NFSA and ACMI have shared office space at ACMI X in Melbourne's Southbank arts precinct since April 2016.

Criterion source: 2015–16 Corporate Plan page 10

Strategic Priority 1: A 'living' archive – for everyone

Pathway 3.1.7 PARTNERSHIPS continued

Performance criterion	Target 2015–16	Result 2015–16
Partnerships with three institutions in state and territory capitals for ensuring engagement with the collection through exhibitions and access centres.	Undertake research and stakeholder development to deliver an ongoing program of exhibitions in state and territory capitals	Achieved

We continue to work closely with our stakeholders and partners in state and territory capitals to deliver ongoing programs and exhibitions.

We continue to collaborate with the National Museum of Australia (NMA) in developing and presenting engaging curated audiovisual works relating to World War 1. This integrated approach introduces the mass of NMA visitors to archival film and sound in the NMA's main hall. The MoU between our two organisations will continue to develop mutually beneficial cross-promotion and strengthen collegiate relationships in general.

In partnership with the National Portrait Gallery of Australia, we have been developing a joint travelling exhibition of portraits with shared funding from the National Collecting Institutions Touring and Outreach programs.

We continue to work closely with film festivals around Australia, in particular the Sydney Film Festival, the Melbourne International Film Festival and the Adelaide Film Festival. This partnership enables us to launch and showcase our collection, including restored and remastered films under our preservation program, NFSA Restores.

We continue our relationship with state library access centres in every Australian capital city. This relationship enables facilities for clients to access items from the NFSA collection in their capital city (see appendix 1 for access centre locations and contact details). Our Collection Reference Officers offer advice and assistance to researchers, students and industry practitioners seeking to access the national collection for new productions, exhibitions and research.

Criterion source: 2015–16 Corporate Plan page 10

Strategic Priority 1: A 'living' archive – for everyone

Pathway 3.1.8 FEEDBACK

Performance criterion	Target 2015–16	Result 2015–16
Percentage of feedback that records a high level of satisfaction regarding the quality of service delivery to researchers, donors and clients.	95%	85%

We survey clients who access or request access to collection content through our Collection Reference Survey as well as clients using our Screen Lending Service throughout the year. This year we received 700 survey results back, 595 of which marked our service as 'satisfactory' or 'very satisfactory'. This year we did not meet our target of 95% and are taking active measures to ensure service delivery remains of a high standard.

Criterion source: Program 1.1, 2015–16 Portfolio Budget Statements page 377, cross-agency performance indicator

Pathway 3.1.9 COLLECTION AVAILABILITY TO THE PUBLIC

Performance criterion	Target 2015–16	Result 2015–16
Percentage of the total collection available to the public.	12%	21.87%
Percentage of the total collection available to the public online.	<1%	0.99%
Percentage of the total collection available to the public on display.	<1%	0.09%
Percentage of the total collection available to the public on tour.	<1%	0.05%

We continue to make collection material available while working within the legislative framework to respect the rights of copyright holders. The percentage calculations are indicative figures of how much of our 2.343 million items are available to the public via different access channels.

We are continuing to focus our energies on online exhibitions which provide access to NFSA material for a national audience rather than physical touring programs.

Our Community Engagement Strategy focuses on providing access to collection content via partnership delivery, such as our relationship with the National Museum of Australia in Canberra and the Australian Centre for the Moving Image in Melbourne. See Pathway 3.1.7 for more information about our partnerships.

Criterion source: Program 1.1, 2015–16 Portfolio Budget Statements page 377, cross-agency performance indicator

Pathway 3.2.1 SEARCH THE COLLECTION

Performance criterion	Target 2015–16	Result 2015–16
One million collection catalogue records available to be searched online via the Collection Search.	800,000 records available online	823,100 records available online

This year the target of 800,000 catalogued records available online was exceeded by 2.8%, resulting in an additional 23,100 records available for searching.

Criterion source: 2015–16 Corporate Plan page 11

Strategic Priority 2: Developing leadership in the digital environment

Pathway 3.3.1 EDUCATION

Performance criterion	Target 2015–16	Result 2015–16
Develop and deliver a series of teaching resources for primary and secondary teachers and community educators drawing on the collection, NFSA staff, and the talent of our partner institutions.	NFSA Education Team to deliver new content for NFSA website redevelopment to address new national curriculum. New in-house programs written and trialed	Achieved

In 2015–16 we continued to offer education programs with strong links to the national curriculum for primary and secondary students travelling to Canberra from all parts of Australia as part of the Parliament and Civics Education Rebate program. Our Community Education team also developed and tested three new national curriculum-focused education programs to start delivering to visiting schools in August 2016. The new programs are *Indigenous Representation On Screen*, *Identifying Primary and Secondary Sources*, and *Sound Out of the Box*.

As part of our three-year Community Engagement Plan, during 2016–17 we will continue to develop online teaching resources to support these programs and to increase the reach and access of our education activities.

Criterion source: Program 1.1, 2015–16 Corporate Plan page 11

Strategic Priority 3: The creator's archive

Performance criterion	Target 2015–16	Result 2015–16
Number of educational institutions participating in organised school learning programs.	400 institutions	228 institutions
Total number of onsite visits by students as part of an organised educational visit.	30,000 onsite visits	13,734 onsite visits
Number of students participating in school programs.	33,500 students	13,734 students
Number of organised school learning programs delivered onsite.	500 programs	259 programs

During 2014–15 we made a strategic decision to close bookings for NFSA education programs while we reviewed our overall education activities. With the development of three new programs for delivery to school groups from August 2016, we re-opened our bookings to school groups in the second half of 2015. As a result, while student participation numbers are lower in 2015–16 compared with previous years, they are expected to increase in future years as we build our booking levels once again.

Criterion source: 2015–16 Portfolio Budget Statements pages 376–377, cross-agency performance indicator

Pathway 3.3.1 EDUCATION Continued

Performance criterion	Target 2015–16	Result 2015–16
Percentage of teachers reporting overall positive experience.	90%	97%
Percentage of teachers reporting relevance to the classroom curriculum.	90%	83%

We provide surveys to teachers of every educational group that comes through our Parliament and Civics Education Rebate program at Acton. In 2015–16 there were 158 surveys returned, with 153 reporting 'Above average' or 'Excellent' for the overall experience and 131 reporting relevance to the classroom curriculum. Our result for percentage of teachers reporting relevance to the classroom curriculum was lower than our target of 90%. We believe this reflects a gap in timing between the roll out of the new Australian curriculum and the delivery of our new education programs, which commenced in August 2016, and which have been developed to link to the current Australian curriculum. We continue to monitor our feedback in order to improve links to the Australian curriculum and ensure that students and teachers find education visits both positive and relevant.

We will continue to survey teachers and seek feedback on our educational programs in 2016–17.

Criterion source: Program 1.1, 2015–16 Portfolio Budget Statements page 377, cross-agency performance indicator

Performance criterion	Target 2015–16	Result 2015–16
Number of school learning program packages available online.	1,000 packages available online	1,076 packages available online

We continued to offer a range of school learning packages on the Australian Screen Online website. As part of our three-year Community Engagement Plan, during 2016–17 we will continue to develop online teaching resources to support our education online delivery to increase the reach and access of our content in future years.

Criterion source: Program 1.1, 2015–16 Portfolio Budget Statements page 377, cross-agency performance indicator

Pathway 3.3.2 RESIDENCY PROGRAMS

Performance criterion	Target 2015–16	Result 2015–16
Delivered an annual artist-in-residency fellowship program for recorded sound and moving image.	Research and development of an artist-in-residency and curatorial residency program	Did not meet target

We continued our negotiations with other funding agencies to develop an annual artist-in-residency fellowship program for recorded sound and moving image. The proposal was delayed due to financial constraints.

Criterion source: 2015–16 Corporate Plan page 11

Strategic Priority 3: The creator's archive

Pathway 3.3.3 USE AND RE-USE OF THE COLLECTION

Performance criterion	Target 2015–16	Result 2015–16
Develop a contemporary and robust framework to facilitate the creative re-use of collection material, in particular out-of-copyright and orphan material.	Develop 24 new products for licensing and sale from the Film Australia Collection and the national collection	Achieved

In addition to the 12 new products from the national collection (see page 41), the following Film Australia Collection titles are also now available for licensing and sale:

- > *Francis James – The Gadfly* (Lewis Fitz-Gerald, 1994)
- > *Act of Necessity* (Ian Munro, 1991)
- > *Becoming Aboriginal* (David Roberts, 1978)
- > *Our Asian Neighbours – Thailand* (Brian Hannant, 1971)
- > *Our Asian Neighbours – India* (Bob Kingsbury, Deborah Kingsland, Chris Noonan, 1977)
- > *Uluru – An Anangu Story* (David Roberts, 1986)
- > *The Happy Island* (Ann Gurr, 1958)
- > *The Gathering Flame* (Don Murray, 1969)
- > *The Lighthouse Keeper* (Lionel Trainor, 1949)
- > *Sky Bridges* (Greg Reading, 1977)
- > *Outlook: One Weft Double Cloth* (James Coffey, 1974)
- > *The Aborigines of Australia* (Ian Dunlop, 1964).

Criterion source: 2015–16 Corporate Plan page 11

Strategic Priority 3: The creator's archive

Performance criterion	Target 2015–16	Result 2015–16
Increase the use and re-use of the national collection.	5% increase in the number of organisations using the collection (screen, cultural and educational sectors)	Achieved

Collection Reference provided access to national collection and Film Australia Collection content for commercial and national broadcast documentaries, news and current affairs programs, drama series, and academic research and publications. They also provided items for exhibitions at the Australian National Maritime Museum, the National Museum of Australia, the Sydney Living Museum, the National Gallery of Victoria, the National Portrait Gallery, the Melbourne Film Festival, and the Australian Centre for the Moving Image's Mediatheque.

Criterion source: 2015–16 Corporate Plan page 11

Strategic Priority 3: The creator's archive

Pathway 3.3.3 USE AND RE-USE OF THE COLLECTION continued

Performance criterion	Target 2015–16	Result 2015–16
Generate 12 broadcast and six distribution licenses worldwide via appointed distributors.	Six distribution licences and 12 broadcast licences negotiated per annum	Achieved

Distribution and Sales issued domestic and international non-theatrical licenses to new organisations, including:

- > *Soccer: A Man and His Sport* (Donald Murray, 1971) to the Football Film Festival
- > *Cane Toads* (Mark Lewis, 1987) to the Austrian Film Museum
- > *Open House* (Ian Walker, 1988) to the Parliament House Tour Operator, Canberra
- > *Uluru – An Anangu Story* to the Uluru-Kata Tjuta National Park Cultural Centre
- > the animation, *Dollar Bill* (1966) to the Royal Australian Mint
- > *Life in Australia: Wagga, Wagga* (Rhonda Small, 1966) to Charles Sturt University Regional Archives
- > *Whatever Happened to Green Valley* (Peter Weir, 1973) to Festival du Cinema de Brive, France
- > *14's Good, 18's Better* (Gillian Armstrong, 1981) to Hot Docs, Canada
- > *The Diplomat* (Tom Zubrycki, 1999) to Alliance Francaise, India.

Domestic and international broadcast license renewals for Film Australia Collection (FAC) titles included:

- > *Captain Cook: Obsession and Discovery* (Wain Fimeri, Paul Rudd, Matthew Thomason, 2007) to ZDF Germany
- > *Life at 1* (Jennifer Cummins, 2006) and *Life at 3* (Jennifer Cummins, 2007) to ABC iView
- > *Who Do You Think You Are, Series 1* (Catherine Marciniak, Judy Rymer, Franco Di Chiera, Kay Pavlou, Jane Manning, Alan Carter, Andrew Saw, 2007) to Artemis/SBS
- > *Who Killed Malcolm Smith?* (Nicholas Adler, Caroline Sherwood, 1992)
- > eight episodes of the *Australian Biography* (Robin Hughes, 1992–2007) to SBS's NITV.

Under the terms of our commercial agreement with the ABC, ABC Content Sales continue to promote and license FAC titles to domestic and international broadcasters.

International distribution licences included:

- > *After Hours* (Jane Campion, 1984) to Pathe for distribution in French-speaking territories
- > *Uncle Chatzkel* (Rod Freedman, 1999) to the Ministry of Education and Science in Lithuania and the International Commission for the Evaluation of the Crimes of the Nazi and Soviet Regimes in Lithuania for educational use.

Contractual obligations have been met for Kanopy and Alexander Street Press educational video-on-demand licensing schedules, and new NFSA collection product titles are supplied when available.

Criterion source: 2015–16 Corporate Plan page 12

Strategic Priority 3: The creator's archive

Pathway 3.4.1 INDIGENOUS PROGRAMS

Performance criterion	Target 2015–16	Result 2015–16
<p>Develop an innovative cultural and creative program that celebrates and showcases stories that reflect the unique place First Peoples’ cultural and creative expression plays in Australian society.</p> <p>Embed the delivery of a suite of Indigenous programs into NFSA programming schedules.</p>	<p>Deliver two Indigenous program elements in each seasonal program</p>	<p>Target almost achieved</p>

Specific Indigenous programs were introduced to our calendar of events this financial year. We did not deliver two specific Indigenous program elements in the winter/spring calendars due to resourcing constraints. However, from summer 2015 through to winter 2016 we delivered more than two Indigenous program elements per seasonal calendar, resulting in above target average delivery for the financial year. Indigenous programming is core to our calendar of events and we will continue to focus on this delivery in 2016-17.

Criterion source: 2015–16 Corporate Plan page 12

Strategic Priority 4: Indigenous connections

Pathway 3.4.1 INDIGENOUS PROGRAMS continued

Performance criterion	Target 2015–16	Result 2015–16
<p>Develop an innovative cultural and creative program that celebrates and showcases stories that reflect the unique place First Peoples' cultural and creative expression plays in Australian society.</p> <p>Expand the current delivery format of <i>Black Screen</i>.</p>	Development of a new <i>Black Screen</i> business model	Target not achieved

At the end of the reporting period, we were continuing discussions with potential partners regarding expanding the current *Black Screen* delivery format under a partnership model. We remain committed to exploring the delivery of *Black Screen* with partners in 2016–17 as part of our Community Engagement Strategy and integrating Indigenous programming across NFSA screenings, events and public programs.

Criterion source: 2015–16 Corporate Plan page 12

Strategic Priority 4: Indigenous connections

Performance criterion	Target 2015–16	Result 2015–16
<p>Develop an innovative cultural and creative program that celebrates and showcases stories that reflect the unique place First Peoples' cultural and creative expression plays in Australian society.</p> <p>Expand the current delivery format of <i>Black Screen</i>.</p>	<i>Black Screen</i> delivery to encompass one regional tour and one metropolitan screening	Achieved

The regional screenings were achieved, with tours of *Black Screen* in Wreck Bay NSW, Alice Springs NT, Doomadgee Qld, and Borooloola NT.

The metropolitan screening for this financial year was delivered with a *Black Screen* event – Indigenous Identity Through Dance – held at the Arc cinema on 12 February 2016.

Criterion source: 2015–16 Corporate Plan pages 12–13

Strategic Priority 4: Indigenous connections

Pathway 3.4.2 INDIGENOUS CONSULTATION

Performance criterion	Target 2015–16	Result 2015–16
Participation in the development of a governance framework and curatorial concept for an Indigenous Cultural Centre at Barangaroo (NSW).	Continue to provide cultural advice and guidance to the Barangaroo Delivery Authority	Target not achieved

We were positioned to participate in the development of the Cultural Centre but our involvement was not required. This target will be removed in 2016–17, as participation is outside of our control.

Criterion source: 2015–16 Corporate Plan page 13

Strategic Priority 4: Indigenous connections

Pathway 3.4.3 INDIGENOUS PROFESSIONAL DEVELOPMENT

Performance criterion	Target 2015–16	Result 2015–16
Establish a professional development program for Aboriginal and Torres Strait Islander curators, in partnership with other cultural stakeholders. Implement an internal NFSA Indigenous mentorship program as part of Indigenous staff professional development.	Three Indigenous Connections staff undertake a mentorship placement within identified partner institutions	Target not achieved

Given resource constraints and conflicting priorities, the implementation of an internal Indigenous mentorship program was considered outside of our capacity for the 2015–16 year. This target will be removed for 2016–17.

One Indigenous Connections staff member undertook two placements in the financial year. The first was at the National Museum of Australia, working in the exhibitions team for the redevelopment of the First Peoples' Gallery. The second placement was a 10-day Wesfarmers Indigenous Leadership Program at the National Gallery of Australia.

Criterion source: 2015–16 Corporate Plan page 13

Strategic Priority 4: Indigenous connections

ANALYSIS OF RESULTS: SHARING THE COLLECTION

One of our key priorities is to share the national audiovisual collection, and to make the collection available to the broadest possible audience, both in Australia and abroad. Our focus during 2015–16 has been on refocusing our community engagement activities, with an increasing focus on online engagement that will grow in future years. A new Community Engagement Strategy, finalised in December 2015, provides the framework for a refresh of our community engagement activity which sees strong linkages with the national audiovisual collection. While physical visitor numbers were down in 2015–16, our online participation levels are growing through our online exhibitions, blog posts and release of materials (see figure 6). We expect that the number of participants in NFSA engagement activities will continue to grow in future years as we build our national network of partnerships and online engagement activity.

Key achievements

- > We released rare collection materials, some of them unpublished home movies, with a significant increase in reach – including the publication of an unreleased home movie featuring The Beatles in 1955. We negotiated an exclusive with Channel 7's Sunrise program, followed by worldwide coverage that included all five Australian television networks, CNN, and BBC. This publication resulted in an estimated audience reach – just in Australia – of over 3.5 million people.
- > We marked 40 years of the Peter Weir classic, *Picnic at Hanging Rock*, online and onsite. A comprehensive online exhibition was complemented by a special evening featuring actress Anne Lambert (the iconic 'Miranda' from the film) and a mini-exhibition of costumes, documents and artefacts. Given the positive response to these anniversary events by both audiences and industry stakeholders, we will continue to mark the anniversary of classic and popular films.
- > Noted Australian filmmaker, Gillian Armstrong, joined NFSA staff in discussion on Australia Day following a screening of the NFSA Restores digital print of *Starstruck* (Gillian Armstrong, 1982) in Arc Cinema, Canberra, on 26 January 2016.
- > Our Sound and Broadcast team has undertaken extensive work collecting and restoring lost Australian television works from the 1960s, and notably from the explosion of music programming for teen audiences in the late 1960s. This led to a very successful event titled *Teenage Dream* on 5 February 2016 at Acton HQ. Stars Little Pattie and Normie Rowe joined Dennis Smith, producer of the 1966 Melbourne TV program, *The Go! Show*, for a lively discussion following the screening of an episode (curated with period advertisements). The success of this event has generated planning for other engagement activities in this area.
- > Following their inclusion in the Sounds of Australia registry in 2015, Deborah Conway and Willy Zygiel delivered a live performance and discussion at NFSA HQ on 18 March 2016. At this event they talked about their careers, their songwriting and collaborating process, and their innovative approach to the changing music industry landscape. The success of this event has set the formula we intend to use to work with musical artists for similar events in the future.
- > For the second year, we partnered with SBS to present a live Superfan Party on the finals night of the Eurovision broadcast on 15 May 2016. With the 2016 event being hosted in Sweden, we partnered with the Embassy of Sweden and Swedish retailer IKEA to create a program for 700 guests that delivered a positive budgetary result.
- > A season of documentary film from the period of Australian administration of Papua New Guinea (PNG) delivered strong audience numbers during September 2015. It also generated interesting discussion from special guests, including noted documentarians, Gary Kildea, Bob Connolly and Les McLaren. The season was presented in partnership with the PNG High Commission for the 40th anniversary of PNG independence.

Challenges

- > Building our national profile and reaching Australian and international audiences within a tight fiscal environment can be challenging. During 2015–16 we continued to take a strategic approach to our engagement activities, using our digital presence where possible and maximising our audience reach with minimal resources.
- > We need to balance our legislative responsibility to share the collection while working within the existing copyright framework, respecting and honouring the rights of copyright holders.

PURPOSE 4: MAXIMISING AND INCREASING OUR RESOURCES

This section reports against our corporate services and Strategic Priority 5: Maximising and increasing our resources. We are focused on optimising the potential of our people, entering innovative collaborations, managing assets prudently, and increasing our financial resources to deliver the best possible outcomes for all Australians.

RESULTS: MAXIMISING AND INCREASING OUR RESOURCES

Pathway 4.5.1 BUSINESS SYSTEMS

Performance criterion	Target 2015–16	Result 2015–16
Improved integrated business systems.	Participation in whole-of-Australian-government procurements	Achieved

We have participated in the following specific whole-of-Australian-government procurement arrangements:

- > major office machines
- > legal services
- > cloud services panel
- > phase 1 travel
- > the supply of electricity.

Phase 2 travel arrangements are likely to be implemented next financial year. Before undertaking any significant procurement, we review AusTender for any multi-agency access arrangements.

Criterion source: 2015–16 Corporate Plan page 14

Performance criterion	Target 2015–16	Result 2015–16
Improved integrated business systems.	Implementation of e-recruitment system	Achieved

The e-recruitment system has been implemented across the organisation for all internal and external recruitment functions. The system can track each step of the recruitment process, including identifying where there may be delays in the process. The ability to achieve delegate approval online has improved timeframes for recruitment actions.

Criterion source: 2015–16 Corporate Plan page 14

Pathway 4.5.2 PEOPLE STRATEGY

Performance criterion	Target 2015–16	Result 2015–16
Fully implemented people strategy.	Implementation of online training to meet APS compliance training	Achieved

We implemented the e-learn hub, which provides for approximately 15 APS compliance training modules. Staff will continue to be trained on essential training topics to improve the current level of education around topics such as privacy, work health and safety, cultural awareness, diversity, bullying and harassment, archiving rules and security awareness.

Criterion source: 2015–16 Corporate Plan page 14

Performance criterion	Target 2015–16	Result 2015–16
Fully implemented people strategy.	Develop a leadership program for managers	Achieved

The Senior Leadership Team undertook an in-depth leadership training program over a period of four months. The program included leadership traits and strengths development, as well as a 360-degree assessment tool and feedback. Further executive coaching has been offered to individuals, and leadership training will be extended into the new financial year. The online training tool, Lynda.com, has been received positively across the organisation and provides another avenue for leadership training for all staff.

Criterion source: 2015–16 Corporate Plan page 14

Pathway 4.5.3 FUNDING AND STAKEHOLDER DEVELOPMENT

Performance criterion	Target 2015–16	Result 2015–16
Increasing self-generated revenue.	Sponsorship and fundraising policy and program researched and developed	Achieved

A Funding and Stakeholder Development team was set up in October 2015 to develop and implement a fundraising program. The following key outcomes were achieved:

- > implementation of a Fundraising and Relationship Management Database System in December 2015 (finalisation of a six-month project)
- > development of a three-year Fundraising Strategic Plan approved by the Funding and Stakeholder Development Board Subcommittee in March 2016
- > ongoing development of a digital fundraising capability, including website, social media and crowdfunding platforms
- > development of Major Donors and Bequest programs
- > development of an NFSA Ambassador program, with Margaret Pomeranz announced as the NFSA's first Ambassador at the Melbourne International Film Festival in August 2015 (see the snapshot on page 51).
- > negotiation and delivery of several partnerships and sponsorships with various film festivals and key industry organisations
- > a successful NFSA Restores crowdfunding campaign that raised over \$25,000 for the digital restoration of the film, *Proof* (Jocelyn Moorhouse, 1991).

Criterion source: 2015–16 Corporate Plan page 14

Pathway 4.5.4 MANAGING OUR SITES

Performance criterion	Target 2015–16	Result 2015–16
Develop a strategic Site Master Plan.	Review existing NFSA sites	Achieved

A paper outlining the way forward was approved by the Board on 6 June 2016. Proposed activities for the short term (the next six months), medium-term (one–three years) and long-term (five years) were agreed.

Criterion source: [2015–16 Corporate Plan page 14](#)

Pathway 4.5.5 EXPENDITURE BREAKDOWN

Performance criterion	Target 2015–16	Result 2015–16
Expenditure on collection development (as a % of total expenditure).	45% spent on collection development	53%
Expenditure on other capital items (as a % of total expenditure).	25% spent on other capital items	13%
Expenditure on other (that is, non-collection development) labour costs (as a % of total expenditure).	15% spent on other labour costs	26%
Other expenses (as a % of total expenditure).	15% spent on other expenses	8%

Total expenditure for the year was \$32.2m which included:

- > employee-related expenses of \$16.8m. This included payments for salaries, wages, superannuation and leave entitlements. As well as separation and redundancy payments of \$1m.
- > supplier expenses and other expenses of \$6.4m. Supplier expenses included payments for property operating and maintenance, consultants and contracts, travel, information technology services and other general supplier expenditure.
- > depreciation and amortisation of \$9.0m. Amortisation expenditure included amounts incurred on computer software and licences. Depreciation expenditure was incurred on buildings, infrastructure, plant and equipment, and heritage and cultural assets. Although other depreciation is funded through revenue from government, depreciation expense of \$5.9m incurred on the national collection is not funded under the government appropriation.

The table above demonstrates that we successfully maximised our use of resources during the year and focused expenditure on our main purposes with 53% of expenditure being incurred on collection development activities and 26% of expenditure being spent on other labour costs, which included providing access to the collection and providing community engagement activities. Both of these levels of expenditure exceeded our targets. This resulted in levels of expenditure on other capital items and other expenses being contained with the results being favourably below target.

Criterion source: [Program 1.1, 2015–16 Portfolio Budget Statements page 377, cross-agency performance indicator](#)

ANALYSIS OF RESULTS: MAXIMISING AND INCREASING OUR RESOURCES

Key achievements

- > The implementation of many integrated business systems including e-recruitment and travel has ensured that transactional and compliance processes can now be conducted in a more efficient and timely manner freeing up resources to focus on priority activities.
- > The implementation of the leadership program and the on-line training system has ensured that our people have the opportunity to develop their skills and capabilities as well as meet the APS compliance requirements in the most efficient manner.
- > The development of the fundraising strategic plan has provided a framework for our focus on fundraising and stakeholder development activities. This has already achieved positive returns in the successful launch of the NFSA Ambassador program and NFSA Restores crowdfunding campaign. This groundwork leaves us well placed to maximise fundraising resources from fundraising in the future.
- > The current property footprint has been reviewed and a way forward for the development of a site master plan has been approved by the Board. The plan will ensure that maximum benefits in terms of achieving our purposes are realised from the resources used on our future property footprint.
- > As a result of expenditure this year the NFSA is well placed to meet the financial challenges of future years. The total income for the year was \$31.7m compared to total expenses of \$32.2m. The resulting deficit attributable to the Australian Government was \$0.5m, which included gains as donations to the collection of \$4.6m and depreciation and amortisation charges of \$9.0m. An asset revaluation at 30 June 2016 resulted in an increase to the asset revaluation surplus of \$18.2m giving a total comprehensive income attributable to the Australian Government for the year of \$17.7m. Although the overall result for the financial year was a deficit of \$0.5m, on continuing operations, expenditure incurred this year will ensure that the NFSA is well placed to meet the financial challenges of the future.
- > The NFSA ended the financial year in a strong financial position with net assets of \$297m comprising of:
 - > *Cash* – during the year the overall underlying cash position increased by \$0.5m. The opening cash and deposits balance at 1 July 2015 was \$6.7m. This had increased to \$7.3m by 30 June 2016.
 - > *Total assets* – the value of the total assets increased from \$284.5m at 30 June 2015 to \$301.9m at 30 June 2016. This increase was due mainly to an \$18.4m increase in the value of the collection. A review of the collection was conducted by independent valuers at 30 June 2016, who determined that the collection had maintained its 30 June 2013 value. Therefore the depreciation that had been charged during the three year period since the last valuation was not required. This resulted in a change to the asset revaluation surplus of \$18.2m.
 - > *Non-financial assets* (excluding heritage and cultural assets) including:
 - > \$35.6m of land and buildings. These include collection storage accommodation, heritage buildings and staff accommodation. The value also includes leasehold improvements made to lease properties, particularly the Melbourne and Sydney offices.
 - > \$6.6m of property, plant and equipment. No indications of impairment were identified for these assets.
 - > \$2.2m of intangibles. These include both internally developed and purchased software and non-theatrical screening licences.
 - > \$0.5m of inventories. These include preservation materials, packaging and distribution materials held for consumption.
 - > \$0.4m of other non-financial assets, representing mainly pre-payments made.
 - > *Liabilities* are maintained at a relatively low level (\$4.8m), consisting mainly of provisions (\$3.3m) which include employee leave provisions and provisions for restoration obligations for leased properties. Apart from provisions, the remaining liabilities are supplier payables of \$1.0m including trade creditors and accruals, and other payables of \$0.5m, comprising mainly of accrued salaries and wages and redundancies.

Challenges

- > Forecast decreases in revenue in future years will require future reductions in employee benefit and supplier expenditure. This will be possible following a reduction in staff numbers as a result of expenditure on a voluntary redundancy program during the 2015–16 year.
- > A reduction in staff numbers will require our staff to “do more with less” by finding innovative ways of working and continue to develop as a workforce which is efficient, agile and resilient.
- > Forecast decreases in revenues generated from some existing activities will require us to explore new and innovative ways of generating revenue from new sources.

SNAPSHOT 3

PRESENTING... NFSA AMBASSADOR, MARGARET POMERANZ

Our very first NFSA Ambassador – film critic and screen industry champion, Margaret Pomeranz AM – was welcomed at a star-studded event at the Melbourne International Film Festival on 31 July 2015.

In her speech, Margaret said, “I am passionate about our screen heritage and I’m aware of how fragile it is.”

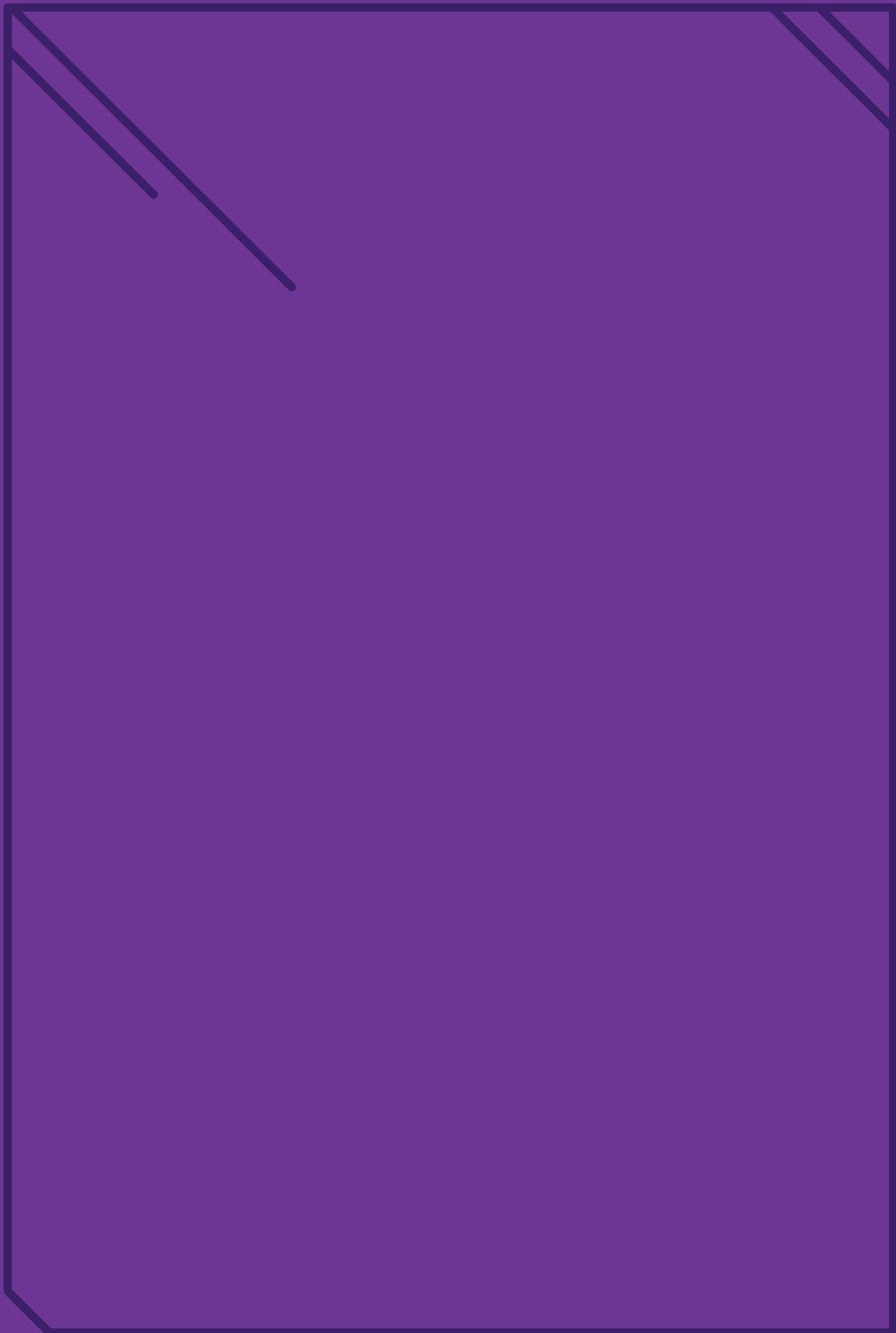
“In my role as NFSA Ambassador I want to focus attention on how crucial it is to preserve that heritage so it can be shared and enjoyed – not only by this generation but by many future ones.”

“It is such an important part of Australia, and I urge people to join me in supporting the NFSA.”

Guests at the event included award-winning actors, David Gulpilil, Sarah Snook and Shahana Goswami, as well as legendary film directors, Rolf de Heer and Paul Cox (1940–2016).

We co-presented the David Gulpilil Retrospective at the festival which featured 10 films from the national collection, including the digitally restored *Storm Boy* (Safran, 1976). The ‘In conversation’ event with Margaret Pomeranz and David Gulpilil was a sellout.

The announcement of our first NFSA Ambassador reached a total audience of over 1.5 million people, with Margaret appearing on Network Ten’s *The Project* and the ABC’s *Arts and News 24* programs. As our Ambassador, Margaret will help to promote the NFSA and our activities, and support our fundraising and sponsorship campaigns.



3

- MANAGEMENT AND ACCOUNTABILITY -

GOVERNANCE AND LEGISLATION

The NFSA is accountable to the Australian Parliament through the Minister for the Arts, Senator the Hon Mitch Fifield (from 21 September 2015). Senator the Hon George Brandis was Minister for the Arts until 21 September 2015.

We guide the delivery of our outputs through our corporate governance framework. This includes our enabling legislation and other legislative instruments, our managerial and organisational structure, our corporate policies and strategies, and our resource management practices.

We are governed by three pieces of legislation:

- > the *National Film and Sound Archive of Australia Act 2008* (the NFSA Act), which sets out our broad functions and activities (see appendix 2 for our functions and powers)
- > the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act) which sets out the use and management of public resources by the Commonwealth and Commonwealth entities, and the accountability of Commonwealth companies
- > the *Public Service Act 1999* which sets out the CEO's powers in relation to staffing.

OUR BOARD

The Board and our Senior Executive work together to develop, implement and monitor key strategies that enable us to meet the government's objectives, as outlined in the NFSA Act, the Portfolio Budget Statements (PBS) and our Corporate Plan.

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

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

Members

GABRIELLE TRAINOR NON-EXECUTIVE CHAIR

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

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

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

WAYNE DENNING

NON-EXECUTIVE DEPUTY CHAIR

BA (Sociology, Psychology, Political Geography) (Central Queensland University)

Master of Business Administration (Corporate Governance, Strategy, Entrepreneurship) (Queensland University of Technology)

Mr Denning is the Managing Director/Executive Producer of Carbon Media, an award-winning creative services agency and television production company based in Brisbane, Australia. Mr Denning also served as a Non-Executive member of the NFSA Board for a period of three years from December 2011 to December 2014.

TONI CODY

NON-EXECUTIVE MEMBER

BEC

Member of the Australian Institute of Company Directors

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

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

Ms Cody is currently a Director of the Sydney Theatre Company and a member of its Finance Committee and STC 50 Committee. She was a Director of the Australian Ballet from 1999 until 2010, Chair of the Australian Ballet's Audit Committee, and Chair of its Future Education Fund Committee. She is a past Director and Vice Chair of the Kambala Girls' School Foundation, and a Member of the Australian Institute of Company Directors.

PETER ROSE

NON-EXECUTIVE MEMBER

BEC (Hons)

Mr Rose is a Consultant to Foxtel, Foxtel Movies, Presto and other Digital Platforms. He initiated the introduction of a number of successful and award-winning Australian television drama series to the Australian Pay TV industry, including *Love My Way*, *Tangle*, *Satisfaction* and *Cloudstreet*. He established the Showcase channel in 2006 as the Australian HBO which was eventually acquired by Foxtel.

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

PAUL NEVILLE

NON-EXECUTIVE MEMBER

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

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

Table 3: Board meeting attendance 2015–16

Member	4–5 Aug 2015	24 Sept 2015	26 Nov 2015	9 Feb 2016	11 Apr 2016	6 Jun 2016
Gabrielle Trainor (Chair)	✓	✓	✓	✓	✓	✓
Wayne Denning	✓	✓	✓	✗	✓	✓
Toni Cody	✓	✓	✓	✓	✓	✓
Peter Rose	✓	✓	✓	✓	✓	✓
Paul Neville	✓	✓	✓	✓	✓	✓

Key: ✓ Attended meeting ✗ Did not attend meeting

Board meetings

The Board met six times during 2015–16. A senior officer from the Ministry for the Arts attended Board meetings as an observer.

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

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

OUR COMMITTEES

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

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

Audit Committee

The Audit Committee provides independent advice and assurance to the Board on the appropriateness of the NFSA’s financial reporting, performance reporting, system of risk oversight and management and system of internal control.

Table 4: Audit Committee composition 2015–16

Title	Member	Membership period
Chair	Carol Lilley	Independent Chair from 1 October 2014
Members	Lennard Marsden	Independent member from 1 December 2015
	Wayne Denning	Board member Audit Committee member from 22 September 2015
	Lee Walton	Independent member from 1 December 2015
	Jeff Lamond	Independent member from September 2008 to September 2015

The majority of Audit Committee members are independent members, in accordance with the PGPA Audit Committee Rule (Rule 17). The committee met five times in 2015–16.

Table 5: Audit Committee attendance 2015–16

Member	21 Jul 2015	22 Sept 2015	4 Dec 2015	1 Mar 2016	19 May 2016
Carol Lilley	✓	✓	✓	✓	✓
Wayne Denning		✓	✓	✓	✓
Jeff Lamond	✓	✓			
Lee Walton			✓	✓	✓
Lennard Marsden			✓	✓	✓

Key: ✓ Attended meeting ✗ Did not attend meeting □ Was not a committee member at this time

NFSA Funding and Stakeholder Development Subcommittee

The Funding and Stakeholder Development Subcommittee was established in January 2015 as an advisory subcommittee to the NFSA Board. The subcommittee provides advice, direction and support to address a key strategic priority for the NFSA’s long-term sustainability: increasing self-generated income. The subcommittee met five times in 2015–16.

Table 6: Funding and Stakeholder Development Subcommittee attendance 2015–16

Member	11 Aug 2015	29 Sept 2015	25 Nov 2015	29 Mar 2016	31 May 2016
Toni Cody (Chair)	✓	✓	✓	✓	✓
Gabrielle Trainor	✓	✓	✓	✗	✓
Peter Rose				✓	✓

Key: ✓ Attended meeting ✗ Did not attend meeting □ Was not a committee member at this time

Finance Subcommittee

The Finance Subcommittee was established in September 2014 as an advisory committee to provide independent assurance and make recommendations to the Board on the preparation and adoption of the annual internal budget. The subcommittee met once in 2015–16 to review the internal budget.

Table 7: Finance Subcommittee attendance 2015–16

Member	25 February 2016
Peter Rose (Chair)	✓
Carol Lilley	✓
Paul Neville	✓

Key: ✓ Attended meeting ✗ Did not attend meeting

OUR MANAGEMENT STRUCTURE

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

Our Senior Executive

The Senior Executive is responsible for high-level corporate strategy, senior staffing arrangements, resourcing decisions, planning priorities, and leadership. This is achieved with input from, and the support of, senior managers and NFSA committees.

Composition:

- > **Michael Loebenstein**
Chief Executive Officer/General Manager, Strategy and Engagement
- > **Meg Labrum**
General Manager, Collection
- > **Denise Cardew-Hall**
General Manager, Corporate and Business Affairs/
Chief Financial Officer.

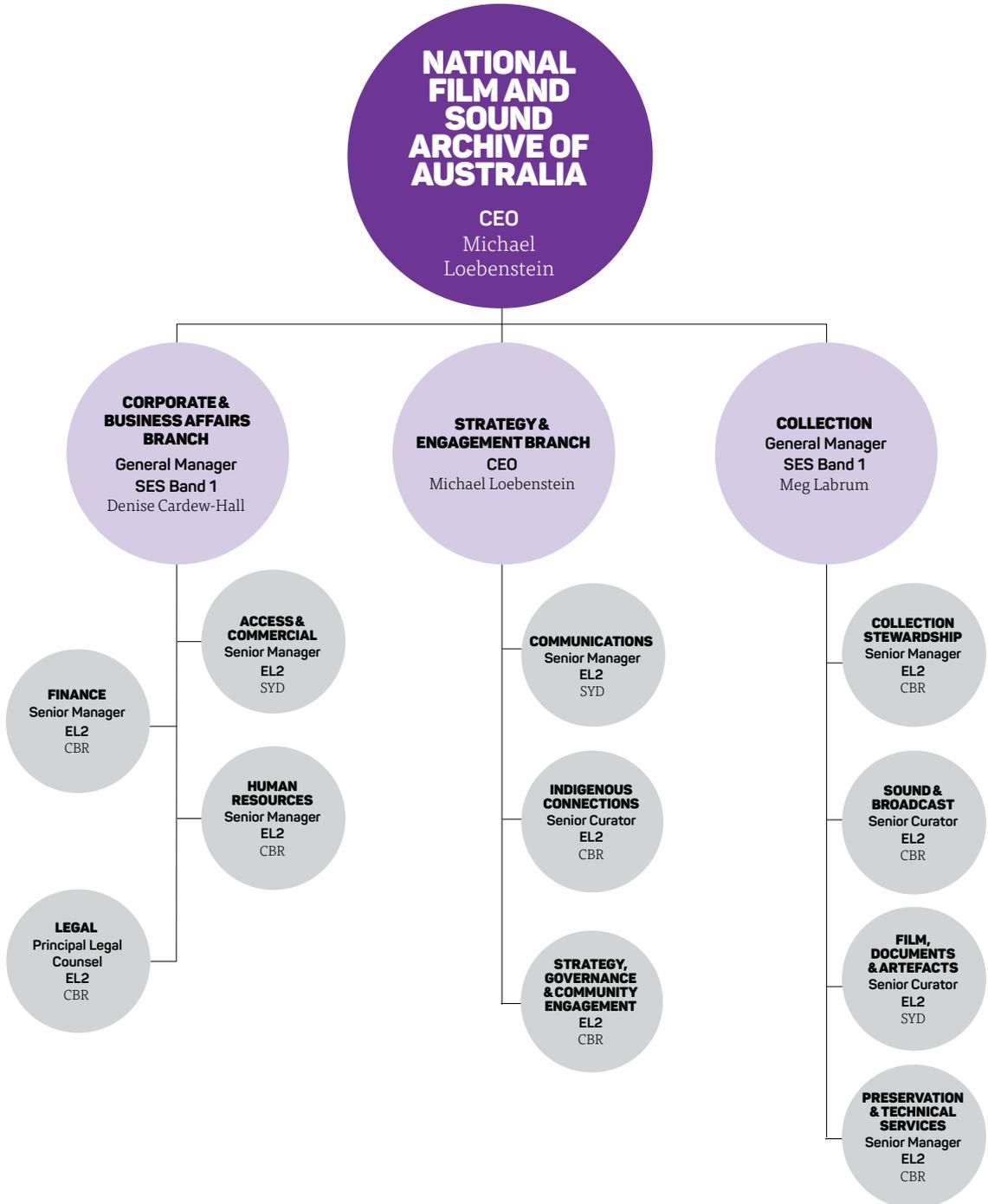
Our Leadership Team

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

Composition:

- > Chief Executive Officer
- > General Managers
- > Senior Managers/Senior Curators.

Figure 7: NFSA Leadership Team



CORPORATE GOVERNANCE

Our performance framework is supplemented by a comprehensive business planning framework that ensures we achieve high standards of governance and accountability. Key corporate documents include:

- > the Strategic Plan 2015–18
- > the Corporate Plan 2015–16 to 2018–19
- > our Collection Policy
- > a number of key business strategies and implementation plans.

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

We have an integrated business planning process for the development of the Corporate 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.

Internal audit

A number of performance and compliance reviews were undertaken during the year by our internal auditor, Synergy Group Australia Ltd, as part of the Internal Audit Plan for 2015–16. Internal audit activity for this financial year focused on reviews of our:

- > sales and distribution functions
- > implementation of our Strategic Plan 2015–18
- > Mediaflex systems controls (digital asset management controls)
- > stocktake procedures.

Internal audit activity is monitored by the Audit Committee.

External audit

Under Section 43 of the PGPA Act, the Auditor-General is the external auditor of the NFSA. The Auditor-General, through the Australian National Audit Office, has audited the financial statements to ensure they have been prepared in accordance with the Australian Accounting Standards and other requirements prescribed by the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*. The financial statements are included in this Annual Report on page 83.

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.

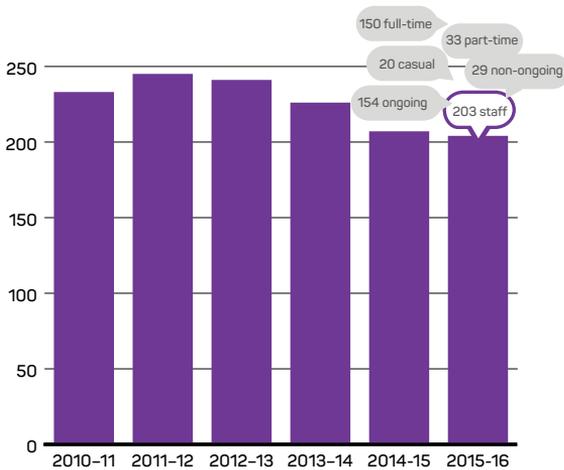
Fraud control

Our Risk Management and Fraud Control Plan is updated annually, and our Audit Committee monitors internal controls and reporting on fraud incidents.

MANAGEMENT OF HUMAN RESOURCES

In 2015–16 we focused our resources on delivering the priorities in our Strategic Plan. In order to address the impact of the reduction in Government Appropriations that were announced in MYEFO 2015, we underwent an internal organisational review in February 2016 to reduce our staffing numbers. The review resulted in changes to our organisational structures and the delivery of some program activities. It also resulted in a continual focus on business process improvement.

Figure 8: Total number of staff, 2010–11 to 2015–16 (includes ongoing, non-ongoing and casual staff)



Our people

At 30 June 2016 we had 183 employees (170 full-time equivalent staff) compared with 206 staff (173 full-time equivalent staff) in 2014–15.

The average length of service in the Australian Public Service (APS) for our ongoing staff is 10.29 years, with 24.7% having between 10 and 20 years of service, and 16.5% having been with the NFSA for more than 20 years.

We continue to employ a diverse workforce, with a higher representation of female staff (58%) than male staff. This is also reflected in our senior management team (at the EL2 level and above) of which 64% are females. The percentage of staff identifying as Indigenous is 2.2%.

Our employment conditions and policy comply with government policy and meet legal requirements in Australia. Our Senior Executive Service (SES) staff are employed under individual employment contracts, while APS1 to EL2 staff are employed under the NFSA Enterprise Agreement 2012–2104. This agreement has a nominal expiry date of 30 June 2014 but remains in place until a new one is agreed by staff and approved by the Fair Work Commission.

The Workplace Consultative Committee, which represents our APS1 to EL2 staff, met six times during the year for consultations between management and employee representatives on workplace matters. The committee’s consultations covered a range of workplace issues, including implementation of new human resources policies and development of proposals to meet budget reductions.

Figure 9: Gender and age of NFSA staff 2015–16 (includes ongoing, non-ongoing and casual staff)

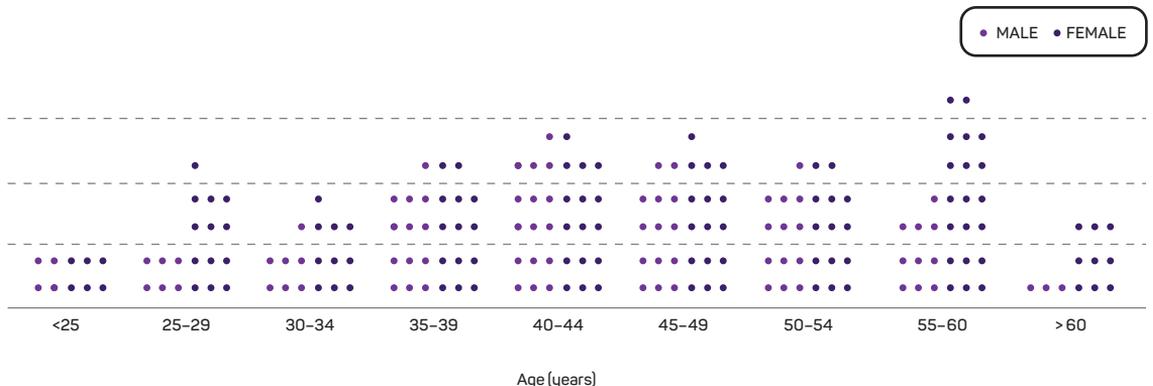


Table 8: NFSA staff – gender and classification level 2015–16 (includes ongoing and non-ongoing staff)

Classification level	Female	Male	Grand total
APS2	3	3	6
APS3	18	9	27
APS4	17	15	32
APS5	25	15	40
APS6	20	18	38
EL1	14	12	26
EL2	7	4	11
SES1	2		2
CEO		1	1
Grand total	106	77	183

Developing our people

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

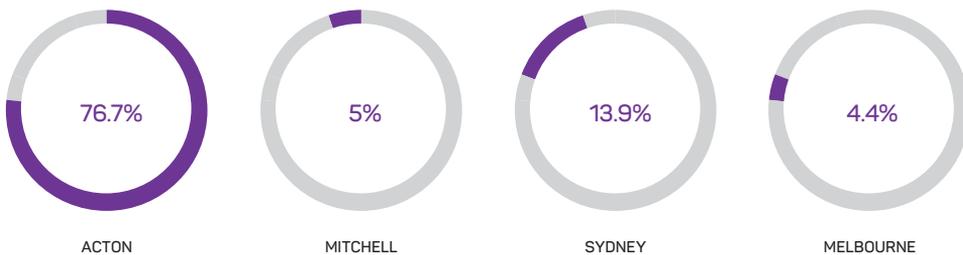
Our people have a deep understanding of the collection and a range of skills and knowledge that they share with other staff members and the public. To further develop our staff, we have adopted the 70:20:10 model of learning, recognising that most learning (around 70%) is through on-the-job experience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

More than a third (32%) of our staff had the opportunity to act in higher level roles this year, and staff also attended a range of external courses covering technical skills. We implemented our first e-learning management system which gave all staff the opportunity to complete essential APS training courses in the workplace and further interest-based training at home.

In addition, we continued to strongly support our staff attending national and international conferences, as well as undertaking external studies (with financial and other support provided under our Studies Assistance Scheme). We supported four staff members to participate in the Graduate Certificate in Audiovisual Archiving through Charles Sturt University, as part of a focused initiative to help build internal archiving capability.

This year we focused on developing our leadership capability, with our Senior Leadership Team completing a three-month development program. Further development was offered through executive coaching, tailored to individuals' needs.

Figure 10: Percentage of NFSA staff across our offices 2015–16



Keeping our people safe and healthy

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

We continue to promote health and safety within the workplace by providing influenza vaccinations, workstation assessments and ergonomic equipment. Our Melbourne office was refurbished this year with sit-to-stand workstations for all staff, including training on the correct use of the equipment. We have also continued with reimbursements for visual aids, and quit smoking support.

We also maintain our Employee Assistance Program for any staff and their families needing counselling or support services. Our workplace is supported by appointed and qualified First Aid Officers, Harassment Contact Officers, and Emergency Wardens.

Our workplace safety is monitored by our Health and Safety Representatives and our Human Resources Work Health and Safety Manager. Our Work Health and Safety Committee meets every quarter.

There are systems in place for staff to quickly and easily report any hazards or incidents and accidents, and we act on these in a timely manner.

We supply our staff with personal protective equipment as required, such as safety boots, heavy duty gloves and clothing. We also provide ongoing education about safe work practices, including regular manual handling training and management refresher training.

In October 2015 we delivered resilience and mental health training for staff located in our Canberra and Sydney offices, and our human resources managers were accredited in the mental health first aid course. During 2016 we revised and implemented a suite of Work Health and Safety and Rehabilitation Policies and Guidelines, which were then made available on our intranet. We did not have any notifiable incidents in 2015–16.

LEGISLATIVE COMPLIANCE REPORTS

National Film and Sound Archive of Australia Act 2008

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

Ministerial directions and government policy orders

Section 42 of the NFSA 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.

No Government Policy Orders applied during the 2015–16 financial year.

Freedom of information and information publication scheme

We are subject to the *Freedom of Information Act 1982* (the FOI Act), including Part 2 which requires us to publish information to the public as part of the Information Publication Scheme (IPS). We comply with the IPS by publishing information on our website, including a plan of the information we publish.

In 2015–16 we received two requests for documents under the FOI Act: one document was released with redactions. Documents that have been released are listed in the FOI Disclosure Log on our website.

Further information about accessing information we hold, including links to our website, can be found under appendix 5: Access to information.

Public Policy Engagement

We participated in the following public consultations in 2015–16:

- > consultation by the Department of Communications and the Arts on the Guiding Questions and Exposure Draft: Copyright Amendment (Disability and Other Measures) Bill 2016
- > the Productivity Commission's Intellectual Property Arrangements inquiry
- > the Attorney-General's Department – Secretary's Review of Commonwealth Legal Services.

The written submissions (including joint submissions), that are intended for publication, are available for viewing on the Information Publication Scheme page of our website at nfsa.gov.au/about/information-publication-scheme/ and/or on the websites of the relevant review bodies.

Judicial decisions and reviews by outside bodies

We can confirm that there were:

- > no judicial decisions or decisions of administrative tribunals that had, or may have, a significant effect on the operations of the NFSA in 2015–16, and
- > no reports about the NFSA made by the Auditor-General, a committee of either or both Houses of the Parliament, the Commonwealth Ombudsman or the Office of the Australian Information Commissioner.

Significant non-compliance

In 2015–16 the NFSA did not identify any significant non-compliance issues in relation to the finance law. The NFSA requires cost centre managers to internally report all compliance breaches – minor as well as significant.

Indemnity applying to the NFSA Board, members or officers

In 2015–16 there was no indemnity that applied to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs).

Related entity transactions

We can confirm that in 2015–16 there were no related entity transactions, as defined under the PGPA Rule 2014, 17BE.

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 2015–16 was \$96,865 (GST-inclusive), comprising payments to advertising agencies for recruitment advertising.

There were 2 suppliers whose advertising and market research services cost over \$10,000, as shown in table 9.

Table 9: Advertising and market research expenditure over \$10,000

Supplier	Type of services provided	2015-16 \$ incl. GST
iSentia Pty Ltd	Media Monitoring	\$18,002
Whirlwind Print	Printing of advertising materials	\$23,713

PROTECTING THE ENVIRONMENT

The NFSA has various storage vaults, laboratories and office space that combine to make us a moderate-sized energy user. We recognise that our business activities have an impact on the environment and we are committed to reducing this impact across all of our sites. We achieve this through a range of sustainable and ever-improving business practices.

We strive to reduce our environmental impact while complying with environment-related legislation, including the *Environment Protection and Biodiversity Conservation Act 1999*. Our continual commitment to environmental sustainability can be demonstrated through the following initiatives.

Collection storage conditions

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

Electricity

- > Of the electricity purchased across all NFSA sites, 10% is green power.
- > We maintain sub-metering on all electrical distribution boards to help identify anomalies and high-usage areas.
- > Our procurement policy continues to ensure we purchase low emission and power consumption items by preference.

Heating, ventilation and air conditioning

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

Gas

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

Waste and recycling

- > We employ a segregated waste management policy to correctly handle paper, cardboard, mixed recyclables, toners, chemicals, metals and waste to landfill.

Lighting

- > We are using energy-efficient LED lighting whenever light fittings are being replaced.
- > Our Headquarters' centralised lighting and computer system is monitored to provide savings where possible.

Water

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

Cleaning

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

4

- APPENDICES -

APPENDIX 1

OUR CONTACT DETAILS AND LOCATIONS

General enquiries

General correspondence should be directed to:

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

NFSA OFFICE LOCATIONS

The National Film and Sound Archive of Australia operates from several locations in Australia.

Canberra headquarters

Street address:

McCoy Circuit, ACTON ACT 2601

Postal address:

GPO Box 2002, CANBERRA ACT 2601

Visitor information

Monday – Friday: 9.00am – 5.00pm
Weekends and public holidays: closed
Open out-of-hours for advertised events

Sydney office

Street address:

Level 1, 45 Murray Street, PYRMONT NSW 2009

Postal address:

PO Box 397, PYRMONT NSW 2009

Contact numbers:

Tel: +61 2 8202 0100
Fax: +61 2 8202 0101

Melbourne office

Street address:

Level 4, 2 Kavanagh St, Southbank VIC 3006

Postal address:

GPO Box 4317, MELBOURNE VIC 3001

COLLECTION DONATION ENQUIRIES

The NFSA acquires new material in accordance with its collection policy and statement of curatorial values. If you would like to speak to a curator regarding a possible collection donation, contact us via email at collection@nfsa.gov.au.

COLLECTION REFERENCE

Advice and assistance from NFSA Collection Reference Officers is available to researchers, students and industry practitioners seeking to access the national collection for new productions, exhibitions and research. If you would like to speak to a member of our collection reference team regarding accessing and viewing collection content, contact us via email at access@nfsa.gov.au or via phone on **+61 2 6248 2091**.

SERVICE CHARTER

For information about our client service charter, our values and how to provide feedback to the NFSA, visit www.nfsa.gov.au/about/corporate/service-charter/

ACCESS CENTRES

We offer facilities for clients to access items from the NFSA collection in their capital city. Contact details and locations for our access centres are listed below.

Adelaide

NFSA Adelaide Access Centre

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

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
Level 2, 91 Murray Street
HOBART TAS 7000
Tel: +61 3 6165 5538

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
25 Francis Street, Perth WA 6000
Tel: +61 8 9427 3111

APPENDIX 2

OUR FUNCTIONS AND POWERS

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

Section 6. Functions

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

Ways in which support may be provided

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

Considerations governing the performance of functions

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

National Film and Sound Archive of Australia may charge fees

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

National Film and Sound Archive of Australia may cooperate with others

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

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 3

ACQUISITION HIGHLIGHTS FOR 2015–16

Sound and Broadcast

- > Alberts Collection Phase 1 – vinyl, CDs, cassettes, DVDs, documentation
- > Trafalgar Music master and multitrack tapes
- > Cordell Jigsaw Zaprunder/*House of Hancock* (two-part series) – masters and documentation as per Screen Australia deliverables
- > Every Cloud Productions/*Miss Fisher's Murder Mysteries* (Series 3, eight-episode series) – masters and documentation as Film Victoria deliverables
- > NWS9: four pallets of news master compilation Broadcast Video U-Matic covering the period 1979–1992. Significant items included Ash Wednesday bushfire coverage (1993), Roxby Downs stories, Maralinga, the Adelaide Grand Prix, elections, budgets, radio ratings, news specials and documentaries, a complete series of magazine program, *Storyline*, from 1985, and additional compilations of archival footage from the 1960s and 1970s, including Beaumont search, Vietnam, Don Dunstan
- > Seven Network's Retrospective Acquisition Program: one pallet of 1" tapes, various titles, including mini-series *Nancy Wake*, *Melba*, *Heroes II*, *Shout*, *Flair*, *Tracks of Glory*, and *The Rainbow Warrior Conspiracy*; drama series *Land of Hope*, *The Distant Home*; sports/light entertainment *Test of the Toughest* (1971) and *Go!! Show* (Episode #105, 1966); and a compilation reel of 1960s music clips and music TV show excerpts, along with two episodes of *Young Talent Time* from 1988 not already held
- > Recordings from the 1997 Australian Women's Festival
- > Live Recordings from the 1972 Mulawala Outdoor Pop Festival

- > Recordings of the broadcasts of the election speeches of John Gorton and Gough Whitlam for the 1969 Federal Election
- > Set-up of automatic downloading of Southern Cross Austereo podcasts, including a Hit 104.1 2DayFM podcast of Dan & Maz on 11 June 2015 with a heated discussion with Nick Jenson about marriage equality
- > 1,200 episodes of *The Hamish and Andy Show*, the highest-rated radio show in Australian history.

Film

- > Current film productions, including *The Dressmaker* (Jocelyn Moorhouse, 2015), *Wyrnwood* (Kiah Roache-Turner, 2015), *All About E* (Louise Wadley, 2015), *Life* (Anton Corbijn, 2015), *Holding the Man* (Neil Armfield, 2015) and *The Daughter* (Simon Stone, 2015)
- > Australian retrospective features pre-print elements delivered on 35mm, including *Look Both Ways* (Sarah Watt, 2005), *Japanese Story* (Sue Brooks, 2003), *Footy Legends* (Khoa Do, 2006), *Playing for Charlie* (Pene Patrick, 2008), *Luigi's Ladies* (Judy Morris, 1989), *Serenades* (Mojgan Khadem, 2000), *Candy* (Neil Armfield, 2006), *The Magic Riddle* (Yoram Gross, 1991), *Somersault* (Cate Shortland, 2004), *The Sapphires* (Wayne Blair, 2012), and *Not Quite Hollywood* (Mark Hartley, 2008)
- > There was a significant step forward in digital film acquisition with film distributors Roadshow and e-One facilitating the acquisitions of unencrypted Digital Cinema Packages of Australian feature films, including *Charlie's Country* (Rolf de Heer, 2014), *The Castle* (Rob Sitch, 1997) and *Strictly Ballroom* (Baz Luhrmann, 1992)
- > The films of Billy Baker, a cinematographer and resident of Papua New Guinea in the 1950s and 60s, including *So He Shot Thro'* (Joe Lubran, 1953), *Walk into Parody* (Badali/Lubraker Productions, 1956) and *Faces and Places: Port Moresby, Capital of Papua* (Badali/Lubraker Productions, 1957)

- > The Australian Paralympic Games footage shot and collected by Don Worley. These 16mm and Super 8 films record the Australian team's involvement in disabled sports from the World Games for the Disabled in Heidelberg, West Germany, in 1972, to the Seoul Paralympics in 1988
- > Leslie Family Collection of Karratha Station, Western Australia. Standard 8mm home movies documenting Australia's iron ore mining boom. The Leslie family ran Karratha Station (in WA) from 1929 to 1966 and the footage contains sheep mustering in the late 1930s, cyclone damage in the 1940s, the British atomic test at Montebello Island in 1952, the development of mining infrastructure in the 1960s, and countless scenes of rural life
- > A schoolboys cricket team tour of India in 1966–7, including footage of their matches, accommodation, travel and sightseeing locations such as the Taj Mahal
- > Six webisodes for *Footballer Wants a Wife* (Jovita O'Shaugnassey, 2015), a parody reality show that plays on the one truth at the heart of reality TV – it is fabricated!
- > Key documentation – including organisational papers, publicity and stills – from Metro Screen, a New South Wales screen resource centre that closed down in December 2015 after 30 years of operation
- > Documentation collections from film producer John Daniell, actor Trader Faulkner, entertainer Jimmy Hannan, and film and television producer David Cahill
- > A six-sheet poster, backed on linen, for *Strike Me Lucky* (Ken G Hall, 1934) originally used on a railway or road hoarding.

Oral history interviews

Oral history interviews were conducted with:

- > Peter Cobbin, a high-profile and very popular senior recording engineer and music producer
- > Al Clark, producer
- > John Ruane, writer/director
- > Ginny Stein, Walkley award-winning journalist and video journalism pioneer
- > Grant Hansen, Indigenous musician and broadcaster
- > Lynette Curran, actor
- > Michael Cordell, producer/director of Cordell, Jigsaw, and Zapruder
- > Richard Payten, producer/distributor of Ronin Films, Dendy, and Transmission Films
- > Cathy O'Connor, CEO of NOVA radio
- > Les Gock, guitarist/writer, member of Hush, and composer of film and television soundtracks
- > Anthony Partos, multi award-winning film and TV composer
- > Margeret Pomeranz, critic/TV presenter and NFSA Ambassador
- > Jocelyn Moorhouse, director.

Documents and artefacts

- > Paul Delprat's original artworks for the film *The Age of Consent* (Michael Powell, 1969)
- > Photographs, scrapbooks, albums, costumes, merchandise and personal effects related to Bobo the Clown, a beloved Adelaide children's television character throughout the 1960s

APPENDIX 4

PAPERS ACCEPTED TO NATIONAL AND INTERNATIONAL FORUMS

Forum	Paper presented
ACT and Region Annual Heritage Partnership Symposium, Canberra, July 2015	Rod Butler presented the paper, <i>Sharing audiovisual heritage collections in context</i>
International Federation of Library Associations Congress, Cape Town, South Africa, August 2015	Sonia Gherdevich presented <i>Digital collection stewardship</i>
National Oral History Association of Australia Conference, Perth, September 2015	Brenda Gifford presented her paper, <i>Wrong side of the road oral history project</i>
Sound and Image Collections Conservation's 2015 annual conference, Brussels, September 2015	Mick Newnham presented his paper, <i>This is what you want, this is what you get (matching real training needs to delivery)</i>
Registrars and Information Management Professionals Australasia, Canberra, September 2015	Mick Newnham presented his paper, <i>Digital moving image preservation</i>
International Association of Sound and Audiovisual Archives Conference, Paris, France, September 2015	Ross Garrett presented <i>More for all: increasing capacity and capability in audio digitisation at NFSA</i>
Digital Directions: Archiving into the Future, NFSA Canberra, October 2015	Mick Newnham presented <i>Good neighbours: support for regional audiovisual collection in SE Asia & the Pacific</i>
Digital Directions: Archiving into the Future, NFSA Canberra, October 2015	Trevor Carter and Patricia Downes presented their paper, <i>Byte me: preserving culture in a digital age</i>
Australasian Sound Recordings Association Conference, Sydney, November 2015	Matthew Davies presented his paper, <i>Replayed</i> about at the audio archiving undergraduate course developed jointly by NFSA and the Australian National University's School of Music
Australasian Sound Recordings Association Conference, Sydney, November 2015	Ross Garrett presented his paper, <i>More for all: increasing capacity and capability in audio digitisation at NFSA</i> , about upgrades to the NFSA's audio facilities
Joint Technical Symposium, Singapore, March 2016	Mick Newnham presented his paper. <i>The sticking point: dealing with blocked motion picture films</i>
The Law Society of New South Wales, Branding and Content Law in Practice, Sydney, March 2016	Adam Flynn presented <i>Copyright and Licensing 20 Years after the "Content is King" essay</i>
Oral History NSW Seminar, Sydney, April 2016	Bronwyn Murphy presented a paper on the NFSA Oral History program, <i>Making digital oral history: for oral and public historians</i>

APPENDIX 5

ACCESS TO INFORMATION

The NFSA publishes information, including a plan of the information we make available, in compliance with the Information Publication Scheme (IPS), at nfsa.gov.au/about/information-publication-scheme/.

We also publish our Disclosure Log of documents released in response to requests received under the *Freedom of Information Act 1982* (the FOI Act), at www.nfsa.gov.au/about/disclosure-log/.

If you cannot find the information you are seeking through our IPS web page, or through the Disclosure Log web page, you may request administrative access or access under the *Privacy Act 1988* or the *Freedom of Information Act 1982* at any time using the contact details below.

Administrative access requests: You may request administrative access using the contact details below. This informal process may be the most efficient way to access any information or documents you seek.

Personal information requests: You may request access to your personal information in accordance with the *Privacy Act 1988* by contacting the NFSA Privacy Contact Officer using the contact details below. You will find more information about this in our Australian Privacy Principles (APP) Privacy Policy at www.nfsa.gov.au/about/privacy/.

Freedom of information requests: You may request access to documents in accordance with the FOI Act by writing to our FOI Contact Officer using the contact details below. You will find more information on our FOI web page at nfsa.gov.au/about/freedom-information/.

CONTACT DETAILS

Administrative access email: legal@nfsa.gov.au

Privacy email: privacy@nfsa.gov.au

FOI email: foi@foi.gov.au

Alternatively, you may write to:

Legal Services Section
National Film and Sound Archive of Australia
GPO Box 2002
CANBERRA ACT 2601

If you need help with your request, phone (02) 6248 2056.

LIST OF REQUIREMENTS

Section 41 of the NFSA Act specifies the annual reporting requirements as below.

Requirements	Reference	Page
Must include particulars of all disposals of items in the national collection referred to in paragraph 6(1)(a) during the period to which the report relates, that the National Film and Sound Archive of Australia considers were significant items in the national collection	NFSA Act Section 41	63

The tables below show compliance with information requirements contained in the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act), and in particular, the *PGPA Rule 2014 Divisions 3A Subdivision B (17BB – 17BF)*, which prescribes Corporate Commonwealth entity requirements for annual reporting.

PGPA Act

Requirements	Reference	Page
The accountable authority must include a copy of the annual performance statements in the entity’s annual report that is tabled in Parliament	PGPA Act Section 37 (39, 1b)	Section Two
A copy of the annual financial statements and the Auditor-General’s report must be included in the Commonwealth entity’s annual report that is tabled in Parliament	Section 44 (43, 4)	Section Five

PGPA Rule – 17BB APPROVAL

Requirements	Reference	Page
Approved by accountable authority	PGPA Rule 17BB a	Letter of transmittal iii – iv
Signed by the accountable authority, or a member of the accountable authority	b	Letter of transmittal iii – iv
Include details of how and when approval of the annual report was given	c	Letter of transmittal iii – iv
State that the accountable authority of the entity is responsible for preparing and giving the annual report to the entity's responsible Minister in accordance with Section 46 of the Act.	d	Letter of transmittal iii – iv

PGPA Rule - 17BE CONTENTS

Requirements	Reference	Page
Details of the legislation establishing the body	PGPA Rule 17BE a	v and 54
Both of the following:	b	Appendix 2
<ul style="list-style-type: none"> (i) Summary of the objects and functions of the entity as set out by legislation (ii) The purposes of the entity as included in the Corporate Plan for the period 		10
Names of persons holding the position of responsible Minister(s) during the period, and titles	c	54
Any directions given to the entity by a Minister under an Act or instrument during the period	d	63
Any Government Policy Order that applied in relation to the entity during the period under section 22 of the Act	e	63

PGPA Rule - 17BE CONTENTS continued

Requirements	Reference	Page
If, during the period, the entity has not complied with a direction or order referred to in paragraph (d) or (e) - particulars of the non-compliance	f	NA
The annual performance statements for the entity for the period in accordance with paragraph 39(1)(e) of the Act and section 16F of this rule	g	Section two
A statement of any significant issue reported to the responsible Minister under paragraph 19(1) (e) of the Act that relates to non-compliance with the finance law in relation to the entity.	h	64
If a statement is included under paragraph (h) of this section – an outline of the action that has been taken to remedy the non-compliance	i	NA
<p>Information on the accountable authority (AA), or each member of the AA, of the entity during the period, including:</p> <ul style="list-style-type: none"> > name of the AA or member > qualifications of the AA or member > the experience of the AA or member > for a member – the number of meetings of the accountable authority attended by the member during the period > for a member – whether the member is executive or non-executive member 	j	54-55
An outline of the organisational structure of the entity (including any subsidiaries of the entity)	k	59
An outline of the location (whether or not in Australia) of major activities or facilities of the entity	l	Appendix 1
Information in relation to the main corporate governance practices used by the entity during the period	m	60

PGPA Rule - 17BE CONTENTS continued

Requirements	Reference	Page
<p>The decision-making process undertaken by the accountable authority for making a decision if:</p> <ul style="list-style-type: none"> (i) The decision is to approve the entity paying for a good or service from another Commonwealth entity or a company, or providing a grant to another Commonwealth entity or company (ii) The entity, and other Commonwealth entity or the company, are related entities (iii) The value of the transaction, or if there is more than one transaction, the aggregate value of those transactions, is more than \$10,000 (inclusive of GST) 	n	64
<p>If the annual report includes information under paragraph (n):</p> <ul style="list-style-type: none"> (i) If there is only one transaction – the value of the transaction, and (ii) If there is more than one transaction – the number of transactions and the aggregate value of the transactions 	o	NA
<p>Any significant activities and changes that affected the operations or structure of the entity during the period</p>	p	NA
<p>Particulars of judicial decisions or decisions of administrative tribunals made during the period that have had, or may have, a significant effect on the operations of the entity</p>	q	64
<p>Particulars of any report on the entity given during the period by:</p> <ul style="list-style-type: none"> (i) The Auditor-General, other than a report under section 43 of the Act (which deals with the Auditor-General’s audit of the annual financial statements for Commonwealth entities) (ii) A Committee of either House, or of both Houses, of the Parliament, or (iii) the Commonwealth Ombudsman, or (iv) The Office of the Australian Information Commissioner 	r	64

PGPA Rule - 17BE CONTENTS continued

Requirements	Reference	Page
If the accountable authority has been unable to obtain information from a subsidiary of the entity that is required to be included in the annual report – an explanation of the information that was not obtained and the effect of not having the information in the annual report	s	NA
Details of any indemnity that applied during the period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	t	64
An index identifying where the requirements of this section (17BE) and section 17BF (if applicable) are to be found	u	This is the index

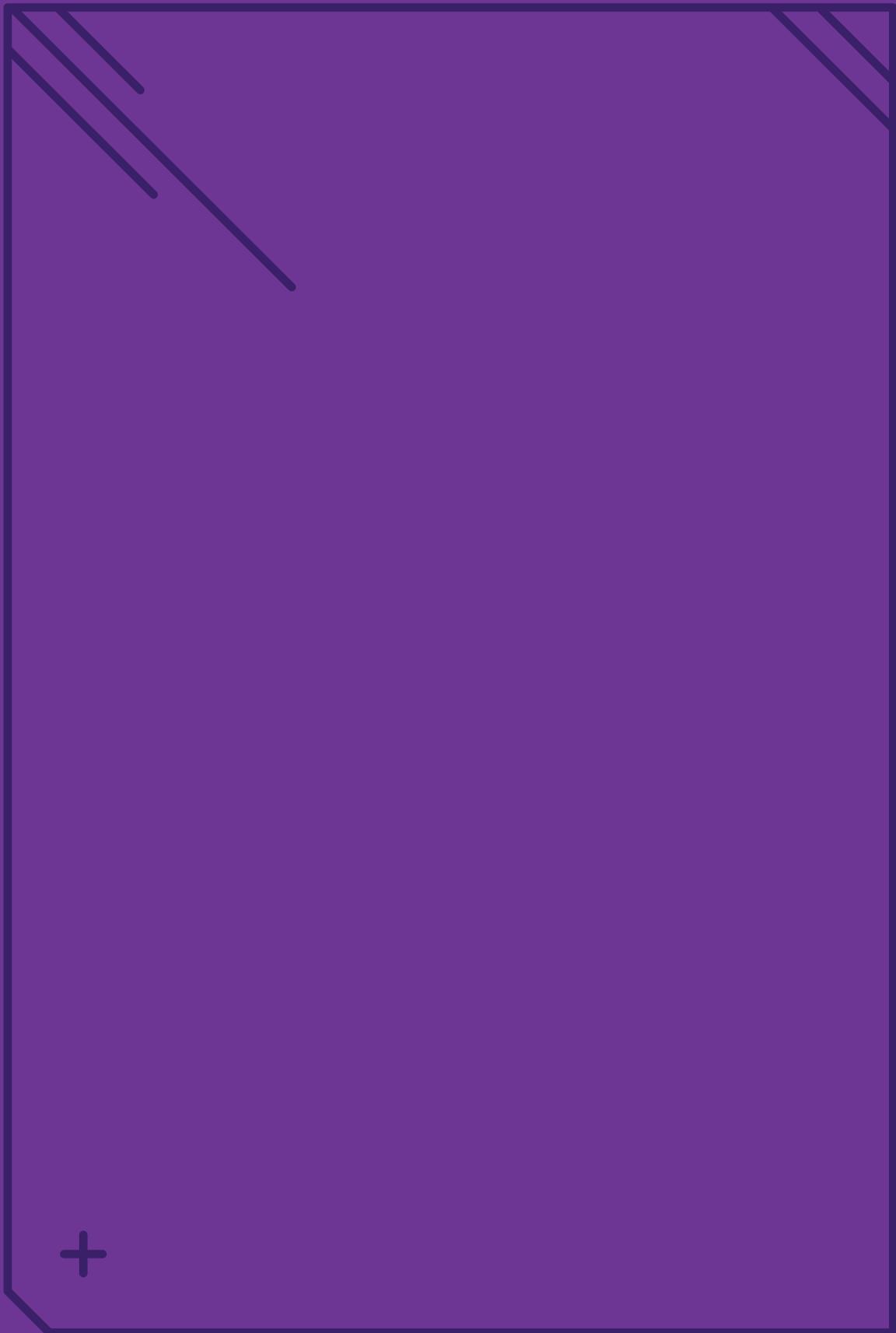
It is also the responsibility of corporate Commonwealth entities to consider whether the following legislation applies to them in annual reporting.

Other legislation for annual reporting	
Work health and safety (schedule 2, part 4 of the <i>Work Health and Safety Act 2011</i>)	63
Advertising and market research (section 311A of the <i>Commonwealth Electoral Act 1918</i>) and statement on advertising campaigns	65
Particulars of a payment to be included if payment of \$10,000 or higher	
Ecologically sustainable development and environmental performance (section 516A of the <i>Environment Protection and Biodiversity Conservation Act 1999</i>)	65

ABBREVIATIONS

ABBREVIATIONS	
ABC	Australian Broadcasting Corporation
ACMI	Australian Centre for the Moving Image
ACT	Australian Capital Territory
AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies
APS	Australian Public Service
BA	Bachelor of Arts
BBC	British Broadcasting Corporation
BEc	Bachelor of Economics
CD	compact disc
CEO	Chief Executive Officer
DVD	digital versatile disc
EL1, EL2	Executive level 1, Executive level 2
FAC	Film Australia Collection
FM	frequency modulation
FOI	freedom of information
GST	goods and services tax
HD	high definition
IPS	Information Publication Scheme
IRCA	Indigenous Remote Communications Association
KPI	key performance indicator
LLB	Bachelor of Law
MoU	memorandum of understanding
NAIDOC	National Aborigines and Islanders Day Observance Committee
NFSA	National Film and Sound Archive of Australia
NMA	National Museum of Australia
NSW	New South Wales

ABBREVIATIONS	
NT	Northern Territory
OAM	Medal of the Order of Australia
PBS	Portfolio Budget Statements
PGPA Act	Public Governance, Performance and Accountability Act 2013
PNG	Papua New Guinea
Q&A	Question-and-answer forum/session
QLD	Queensland
SA	South Australia
SBS	Special Broadcasting Service
SES	Senior Executive Service
STS	Sydney Transfer Suite
TAS	Tasmania
TV	Television
UK	United Kingdom
UNESCO	United Nations Educational, Scientific and Cultural Organisation
USA	United States of America
VIC	Victoria
WA	Western Australia



5

- FINANCIAL STATEMENTS -



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying annual financial statements of the National Film and Sound Archive of Australia for the year ended 30 June 2016, which comprise:

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

Opinion

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

- (a) comply with Australian Accounting Standards and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the National Film and Sound Archive of Australia as at 30 June 2016 and its financial performance and cash flows for the year then ended.

Accountable Authority's Responsibility for the Financial Statements

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

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor

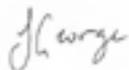
considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Accountable Authority of the entity, as well as evaluating the overall presentation of the financial statements.

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

Independence

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

Australian National Audit Office



Jodi George
Audit Principal

Delegate of the Auditor-General

Canberra
22 September 2016

**STATEMENT BY THE DIRECTOR, CHIEF EXECUTIVE OFFICER
AND CHIEF FINANCIAL OFFICER**
for the period ended 30 June 2016

In our opinion, the attached financial statements for the year ended 30 June 2016 comply with subsection 42(2) of the Public Governance, Performance and Accountability Act 2013 (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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

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



Gabrielle Trainor
Chairperson
22 September 2016



Michael Loebenstein
Chief Executive Officer
22 September 2016



Denise Cardew-Hall FCA
Chief Financial Officer
22 September 2016

STATEMENT OF COMPREHENSIVE INCOME

for the period ended 30 June 2016

		2016	2015
	Notes	\$'000	\$'000
Net Cost Of Services			
Expenses			
Employee benefits	2A	16,810	15,190
Suppliers	2B	6,418	6,982
Depreciation and amortisation	2C	8,951	8,370
Finance costs	2D	4	7
Write-down and impairment of assets	2E	-	24
Total expenses		32,183	30,573
Less: Own-Source Income			
Own-source revenue			
Sale of goods and rendering of services	3A	776	940
Interest	3B	236	157
Royalties	3C	356	516
Other revenue	3D	312	264
Total own-source revenue		1,680	1,877
Gains			
Donations of gifted collection	3E	4,560	5,893
Other gains	3E	74	-
Total gains		4,634	5,893
Total own-source income		6,314	7,770
Net cost of services		25,869	22,803
Revenue from Government	3F	25,408	25,929
Surplus (Deficit) attributable to the Australian Government		(461)	3,126
Other Comprehensive Income			
Changes in asset revaluation surplus		18,202	-
Total comprehensive income attributable to the Australian Government		17,741	3,126

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

STATEMENT OF FINANCIAL POSITION

as at 30 June 2016

		2016	2015
	Notes	\$'000	\$'000
Assets			
Financial assets			
Cash and cash equivalents	4A	1,781	1,247
Trade and other receivables	4B	266	225
Other investments	4C	5,500	5,500
Total financial assets		7,547	6,972
Non-financial assets			
Land and buildings	6A	35,555	37,185
Property, plant and equipment	6B	6,562	6,282
Heritage and cultural	6C	249,019	230,569
Intangibles	6E	2,204	2,212
Inventories	6G	574	542
Other non-financial assets	6H	405	776
Total non-financial assets		294,319	277,566
Total assets		301,866	284,538
Liabilities			
Payables			
Suppliers	7A	980	1,281
Other payables	7B	472	876
Total payables		1,452	2,157
Provisions			
Employee provisions	8A	3,125	3,680
Other provisions	8B	203	173
Total provisions		3,328	3,853
Total liabilities		4,780	6,010
Net assets		297,086	278,528
Equity			
Contributed equity		216,756	215,939
Reserves		66,458	48,256
Retained surplus		13,872	14,333
Total equity		297,086	278,528

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

STATEMENT OF CHANGES IN EQUITY

for the period ended 30 June 2016

	Retained earnings		Asset revaluation surplus		Contributed equity/capital		Total equity	
	2016	2015	2016	2015	2016	2015	2016	2015
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Opening balance								
Balance carried forward from previous period	14,333	11,207	48,256	48,256	215,939	215,115	278,528	274,578
Adjusted opening balance	14,333	11,207	48,256	48,256	215,939	215,115	278,528	274,578
Comprehensive income								
Other comprehensive income	-	-	18,202	-	-	-	18,202	-
Surplus for the period	(461)	3,126	-	-	-	-	(461)	3,126
Total comprehensive income	(461)	3,126	18,202	-	-	-	17,741	3,126
Contributions by owners								
Equity injection - Appropriation	-	-	-	-	817	824	817	824
Total transactions with owners	-	-	-	-	817	824	817	824
Closing balance as at 30 June	13,872	14,333	66,458	48,256	216,756	215,939	297,086	278,528

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

ACCOUNTING POLICY

Equity injections

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

CASH FLOW STATEMENT

for the period ended 30 June 2016

		2016	2015
	Notes	\$'000	\$'000
Operating Activities			
Cash received			
Receipts from Government		25,408	25,929
Sales of goods and rendering of services		760	1,016
Interest		192	135
Royalties		356	792
Donations		27	-
Net GST received		662	698
Other		358	-
Total cash received		27,763	28,570
Cash used			
Employees		17,365	18,354
Suppliers		7,396	6,545
Total cash used		24,761	24,899
Net cash from operating activities	9	3,002	3,671
Investing Activities			
Cash used			
Purchase of property, plant and equipment, software and heritage and cultural assets		3,285	2,195
Other investments		-	3,500
Total cash used		3,285	5,695
Net cash used by investing activities		3,285	5,695
Financing Activities			
Cash received			
Contributed equity		817	824
Total cash received		817	824
Net cash from financing activities		817	824
Net increase (decrease) in cash held		534	(1,200)
Cash and cash equivalents at the beginning of the reporting period		1,247	2,447
Cash and cash equivalents at the end of the reporting period	4A	1,781	1,247

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

OVERVIEW

Objectives of the National Film and Sound Archive of Australia

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

The NFSA is structured to meet the following outcome:

Outcome 1:

Increased engagement with Australia's audiovisual culture past and present through developing, preserving, maintaining and promoting the national audiovisual collection 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.

Basis of preparation of the Financial Statements

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

The financial statements have been prepared in accordance with:

- a) Financial Reporting Rule (FRR) for reporting periods ending on or after 1 July 2015; and
- b) Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply to the reporting period.

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

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

Unless an alternative treatment is specifically required by an accounting standard or the FRR, assets and liabilities are recognised in the Statement of Financial Position 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. Assets and liabilities that are unrecognised are reported in the Contingent Assets and Liabilities note.

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

New Australian Accounting Standards

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

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.

Events After the Reporting Period

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

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NOTE 1: NET CASH APPROPRIATION ARRANGEMENTS

	2016	2015
	\$'000	\$'000
Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations ¹	23,594	7,869
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(5,853)	(4,743)
Total comprehensive income - as per the Statement of Comprehensive Income	17,741	3,126

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

NOTE 2: EXPENSES

	2016	2015
	\$'000	\$'000
Note 2A: Employee Benefits		
Wages and salaries	11,400	11,777
Superannuation:		
Defined contribution plans	1,373	1,081
Defined benefit plans	1,244	1,131
Leave and other entitlements	1,616	996
Separation and redundancies	1,080	143
Other employee benefits	97	62
Total employee benefits	16,810	15,190

ACCOUNTING POLICY

Refer to notes 7 and 8 for details of accounting policies.

Note 2B: Suppliers

Goods and services supplied or rendered

Consultants	611	396
Contractors	58	198
Travel	364	346
IT services	1,026	1,038
Advertising and marketing	88	135
Property operating expenses	1,578	2,822
Other	1,301	850
Total goods and services supplied or rendered	5,026	5,785

Other suppliers

Operating lease rentals - Minimum lease payments	1,118	925
Workers compensation expenses	274	272
Total other supplier	1,392	1,197
Total suppliers	6,418	6,982

ACCOUNTING POLICY

Contracts

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.

Operating leases in general

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

The NFSA has operating leases for office accommodation, collection storage, motor vehicles and fibre link connection. Rental payments are made by the NFSA and full ownership rights are kept by the lessor. The contract period is shorter than the life of the asset and the NFSA pays all maintenance and servicing costs.

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.

NOTE 2: EXPENSES (Continued)

Note 2B: Suppliers (Continued)

ACCOUNTING POLICY (Continued)

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.

	2016	2015
	\$'000	\$'000
Operating lease commitments		
Within 1 year	908	880
Between 1 to 5 years	1,814	989
More than 5 years	-	19
Total operating lease commitments	2,722	1,888

Note 2C: Depreciation and Amortisation

Depreciation

Property, plant and equipment	1,453	1,810
Buildings	1,233	1,403
Heritage and cultural	5,813	4,705
Total depreciation	8,499	7,918

Amortisation

Intangibles	452	452
Total amortisation	452	452
Total depreciation and amortisation	8,951	8,370

ACCOUNTING POLICY

Depreciation

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

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

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

Asset Class	2016	2015
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	10 to 126 years	10 to 126 years

NOTE 2: EXPENSES (Continued)

	2016	2015
	\$'000	\$'000
Note 2D: Finance Costs		
Unwinding of discount ¹	4	7
Total finance costs	4	7

¹ Unwinding of discount relates to the provision for restoration obligations. Refer to Note 8B.

Note 2E: Write-Down and Impairment of Assets		
Asset write-downs and impairments from		
Write-down of property, plant and equipment	-	24
Total write-down and impairment of assets	-	24

ACCOUNTING POLICY

Impairment

All assets were assessed for impairment at 30 June 2016 and no impairment was identified. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

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

NOTE 3: OWN-SOURCE REVENUE AND GAINS

	2016	2015
	\$'000	\$'000
Note 3A: Sale of Goods and Rendering of Services		
Sale of goods	103	121
Rendering of services	673	819
Total sale of goods and rendering of services	776	940

ACCOUNTING POLICY

Revenue from the sale of goods

Revenue from the sale of goods is recognised when:

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

Revenue from rendering of services

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:

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

Note 3B: Interest

Deposits	236	157
Total interest	236	157

ACCOUNTING POLICY

Interest revenue

Interest revenue is recognised using the effective interest method.

Note 3C: Royalties

Royalties	356	516
Total royalties	356	516

ACCOUNTING POLICY

Revenue from royalties

Revenue from royalties is recognised when:

- the amount of revenue can be reliably measured; and
- the probable economic benefits associated with the transaction will flow to the NFSA.

NOTE 3: OWN-SOURCE REVENUE AND GAINS (Continued)

	2016	2015
	\$'000	\$'000
Note 3D: Other Revenue		
Grants and sponsorships	53	150
Other	259	114
Total other revenue	312	264

Note 3E: Gains		
Donations of gifted collections	4,560	5,893
Other gains	74	-
Total gains	4,634	5,893

ACCOUNTING POLICY

Gains

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

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

Purchased heritage and cultural items are valued at the amounts determined by the valuer for the same category. The increase (or decrease) attributable is taken to the asset revaluation reserve on initial recognition.

Note 3F: Revenue from Government

Attorney General's Department		
Corporate entity payment item	11,900	25,929
Department of Communications and the Arts		
Corporate entity payment item	13,508	-
Total revenue from Government	25,408	25,929

ACCOUNTING POLICY

Revenue from Government

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

NOTE 4: FINANCIAL ASSETS

ACCOUNTING POLICY

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.

Financial assets are initially measured at their fair value plus transaction costs where appropriate.

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.

	2016	2015
	\$'000	\$'000
Note 4A: Cash and Cash Equivalents		
Cash on hand or on deposit	1,781	1,247
Total cash and cash equivalents	1,781	1,247

ACCOUNTING POLICY

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.

NOTE 4: FINANCIAL ASSETS (Continued)

	2016	2015
	\$'000	\$'000
Note 4B: Trade and Other Receivables		
Goods and services receivable	135	41
Other receivables:		
GST receivable from the Australian Taxation Office (net)	65	163
Interest	42	21
Other	24	-
Total other receivables	131	184
Total trade and other receivables (gross)	266	225
Total trade and other receivables (net)*	266	225

*No more than 12 months

Trade and other receivables are aged as follows:

Not overdue		
Overdue by:	195	206
0 to 30 days	15	12
31 to 60 days	1	3
61 to 90 days	28	4
More than 90 days	27	-
Total trade and other receivables (gross)	266	225

ACCOUNTING POLICY

Loans and Receivables

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. There is no provision for doubtful debts in 2016.

Note 4C: Other Investments

Deposits ⁱ	5,500	5,500
Total other investments*	5,500	5,500

*Settlement expected in no more than 12 months

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

ACCOUNTING POLICY

Held-to-Maturity Investments

Non-derivative financial assets with fixed or determinable payments and fixed maturity dates that the NFSA 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.

NOTE 5: FAIR VALUE MEASUREMENTS

ACCOUNTING POLICY

Fair values measurements

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

Asset Class	Fair value measured at
Land	Market selling price
Buildings	Depreciated replacement cost
Leasehold improvements	Depreciated replacement cost
Property, plant and equipment	Depreciated replacement cost
Heritage and cultural	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 depends upon the volatility of movements in market values for the relevant assets.

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

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

At 30 June 2016, land and buildings, property, plant and equipment, and heritage and cultural assets were valued by an independent valuer to determine their fair values.

NOTE 5: FAIR VALUE MEASUREMENTS (Continued)

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

Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at measurement date.

Level 2: Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.

Level 3: Unobservable inputs for the asset or liability.

Note 5A: Fair Value Measurements, Valuation Techniques and Inputs Used (Continued)

	Fair value measurements at the end of the reporting period		For Levels 2 and 3 fair value measurements		
	2016	2015	Category (Lvl 1, 2 or 3)	Valuation technique(s)	Inputs used
	\$'000	\$'000			
Non-financial assets					
Land	6,050	6,050	Level 2	Sales comparison (or Market) approach	Sale prices of comparable land, land size, long-term land appreciation rate, and that the land is subject to limitations due to designated zoning.
Buildings on leasehold land	27,837	29,191	Level 3	Depreciated replacement cost	The NFSA buildings are considered specialised purpose built buildings. Cost based on the construction costs using professional appraisals and reflecting the heritage nature of the building.
Leasehold improvements	1,668	1,944	Level 3	Depreciated replacement cost	Considered specialised equipment. Cost based on replacement costs using professional appraisals.

NOTE 5: FAIR VALUE MEASUREMENTS (Continued)

Note 5A: Fair Value Measurements, Valuation Techniques and Inputs Used (Continued)

	Fair value measurements at the end of the reporting period			For Levels 2 and 3 fair value measurements	
	2016	2015	Category (Lvl 1, 2 or 3)	Valuation technique(s)	Inputs used
	\$'000	\$'000			
Heritage and cultural	220,349	203,113	Level 3	Depreciated replacement cost	Considered specialised equipment. Cost based on replacement costs using professional appraisals.
Heritage and cultural	28,670	27,456	Level 2	Sales Comparison (or Market) approach	Assets valued reflect commonly traded items and the recent sales of similar items
Other property, plant and equipment	6,562	6,282	Level 3	Depreciated replacement cost	Considered specialised and unique. Cost based on replacement costs using professional appraisals.
Total non-financial assets	291,136	274,036			
Total fair value measurements of assets in the statement of financial position	291,136	274,036			

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

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

NOTE 5: FAIR VALUE MEASUREMENTS (Continued)

Note 5A: Fair Value Measurements, Valuation Techniques and Inputs Used (Continued)

1. The NFSA did not measure any non-financial assets at fair value on a non-recurring basis as at 30 June 2016.
2. There was no change in valuation technique during the period.

3. Fair value measurements - highest and best use differs from current use for non-financial assets

All non-financial assets values reflect the highest and best use that is physically possible, legally permissible and financially feasible. It should be noted that the:

- > land in Acton is subject to zoning limitations as designated under the National Capital Plan, and
- > the building on Acton land is listed on the Commonwealth Heritage List. These limitations will apply to all market participants.

The highest and best use do not differ from current use of the asset. The highest and best use of all other non-financial assets are the same as their current use.

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

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

NOTE 5: FAIR VALUE MEASUREMENTS (Continued)

Note 5B: Reconciliation for Recurring Level 3 Fair Value Measurements

Recurring Level 3 Fair Value Measurements - Reconciliation For Assets

	Non-financial assets									
	Other property, plant and equipment		Buildings on leasehold land		Leasehold improvements		Heritage and cultural		Total	
	2016	2015	2016	2015	2016	2015	2016	2015	2016	2015
\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July	6,278	6,788	29,191	30,159	1,944	2,251	203,113	200,750	240,526	239,948
Depreciation	(1,453)	(1,810)	(977)	(976)	(256)	(427)	(5,470)	(4,705)	(8,156)	(7,918)
Donations	-	-	-	-	-	-	3,439	5,893	3,439	5,893
Write-down of property, plant and equipment	-	(24)	-	-	-	-	-	-	-	(24)
Asset revaluation	806	-	(399)	-	(20)	-	17,405	-	17,792	-
Purchases	931	1,324	22	8	-	120	773	396	1,726	1,848
Internally generated	-	-	-	-	-	-	1,089	779	1,089	779
Total as at 30 June	6,562	6,278	27,837	29,191	1,668	1,944	220,349	203,113	256,416	240,526

There were no unrealised gains/(losses) recognised in net cost of services for assets held at the end of the reporting period.

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:

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

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

NOTE 6: NON-FINANCIAL ASSETS

ACCOUNTING POLICY

Acquisition of non-financial 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.

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.

Revaluation of non-financial assets

On 30 June 2016, an independent valuer, Pickles Valuation Services, conducted the revaluations and a revaluation adjustment was made to non-financial assets.

	2016	2015
	\$'000	\$'000
Note 6A: Land and Buildings		
Land:		
Fair value	6,050	6,050
Total land	6,050	6,050
Buildings on freehold land:		
Work in progress	92	70
Fair value	27,745	31,037
Accumulated depreciation	-	(1,916)
Total buildings on freehold land	27,837	29,191
Leasehold improvements:		
Fair value	1,668	2,633
Accumulated depreciation	-	(689)
Total leasehold improvements	1,668	1,944
Total buildings and leasehold improvements	29,505	31,135
Total land and buildings	35,555	37,185

NOTE 6: NON-FINANCIAL ASSETS (Continued)

	2016	2015
	\$'000	\$'000
Note 6B: Property, Plant and Equipment		
Property, plant and equipment:		
Work in progress	485	325
Fair value	6,077	9,533
Accumulated depreciation	–	(3,576)
Total property, plant and equipment	6,562	6,282

ACCOUNTING POLICY

Asset Recognition Threshold

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position, 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.

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.

NOTE 6: NON-FINANCIAL ASSETS (Continued)

	2016	2015
	\$'000	\$'000
Note 6C: Heritage and Cultural		
Heritage and cultural:		
Fair value	249,019	239,474
Accumulated depreciation	-	(8,905)
Total heritage and cultural	249,019	230,569

Revaluation of non-financial assets

On 30 June 2016, an independent valuer, Pickles Valuation Services, conducted the revaluations and a revaluation adjustment was made to non-financial assets.

ACCOUNTING POLICY

Heritage and Cultural Assets

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

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

The Non-Theatrical Screening Licences collection (NTLC) is valued by title rather than by carrier (the remainder of the collection is valued by carrier). If the number of carriers is used to value the NTLC collection, there would be a potential for the collection to increase by \$4.9 million (2015: \$4.9m). The collection is to be reviewed as part of the integration of the collection records into the main cataloguing database. This integration was to be undertaken in 2015-16 and counted using the number of carriers to provide a more accurate count for valuation purposes. However, this has been deferred until 2016-17.

NOTE 6: NON-FINANCIAL ASSETS (Continued)

Note 6D: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment 2016

Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment for 2016

	Land	Buildings and leasehold improvements	Total land, buildings and leasehold improvements	Heritage and Cultural ¹	Other property, plant & equipment	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July 2015						
Gross book value	6,050	33,741	39,791	239,474	9,854	289,119
Accumulated depreciation	-	(2,606)	(2,606)	(8,905)	(3,576)	(15,087)
Net book value at 1 July 2015	6,050	31,135	37,185	230,569	6,278	274,032
Additions:						
By purchase	-	-	-	799	771	1,570
Work in progress	-	22	22	-	160	182
By donation/gift	-	-	-	4,560	-	4,560
Internally developed	-	-	-	1,089	-	1,089
Revaluations and impairments recognised in other comprehensive income	-	(419)	(419)	17,815	806	18,202
Depreciation	-	(1,233)	(1,233)	(5,813)	(1,453)	(8,499)
Net book value 30 June 2016	6,050	29,505	35,555	249,019	6,562	291,136
Net book value at 30 June 2016 represented by:						
Gross book value	6,050	29,505	35,555	249,019	6,562	291,136
Accumulated depreciation	-	-	-	-	-	-
Net book value at 30 June 2016	6,050	29,505	35,555	249,019	6,562	291,136

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 6D: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment 2016 (Continued)

Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment for 2015

	Land	Buildings and leasehold improvements	Total land, buildings and leasehold improvements	Heritage and Cultural ¹	Other property, plant & equipment	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July 2014						
Gross book value	6,050	33,613	39,663	232,406	8,572	280,641
Accumulated depreciation and impairment	-	(1,203)	(1,203)	(4,200)	(1,784)	(7,187)
Net book value at 1 July 2014	6,050	32,410	38,460	228,206	6,788	273,454
Additions:						
By purchase	-	244	244	396	1,151	1,791
Work in progress	-	(116)	(116)	-	155	39
By donation/gift	-	-	-	5,893	-	5,893
Internally developed	-	-	-	779	-	779
Revaluations and impairments recognised in other comprehensive income	-	-	-	-	(24)	(24)
Other	-	-	-	-	18	18
Depreciation	-	(1,403)	(1,403)	(4,705)	(1,810)	(7,918)
Net book value 30 June 2015	6,050	31,135	37,185	230,569	6,278	274,032
Net book value at 30 June 2015 represented by:						
Gross book value	6,050	33,741	39,791	239,474	9,854	289,119
Accumulated depreciation and impairment	-	(2,606)	(2,606)	(8,905)	(3,576)	(15,087)
Net book value at 30 June 2015	6,050	31,135	37,185	230,569	6,278	274,032

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

NOTE 6: NON-FINANCIAL ASSETS (Continued)

	2016	2015
	\$'000	\$'000
Note 6E: Intangibles		
Computer software:		
Internally developed – in use	2,269	2,270
Purchased	2,272	1,898
Accumulated amortisation	(2,343)	(1,998)
Total computer software	2,198	2,170
Heritage and cultural intangibles: Non-Theatrical Screening Licences		
Purchased	281	277
Accumulated amortisation	(275)	(235)
Total heritage and cultural intangibles	6	42
Total intangibles	2,204	2,212

ACCOUNTING POLICY

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 (2015: 3 to 5 years).

NOTE 6: NON-FINANCIAL ASSETS (Continued)

Note 6F: Reconciliation of the opening and closing balances of Intangibles

Reconciliation of the Opening and Closing Balances of Intangibles for 2016

	Computer software internally developed	Computer software purchased	Non-Theatrical Screening Licences	Total
	\$'000	\$'000	\$'000	\$'000
As at 1 July 2015				
Gross book value	2,270	1,898	277	4,445
Accumulated amortisation and impairment	(845)	(1,153)	(235)	(2,233)
Net book value 1 July 2015	1,425	745	42	2,212
Additions:				
By purchase	-	376	4	380
Other	35	29	-	64
Amortisation	(229)	(183)	(40)	(452)
Net book value 30 June 2016	1,231	967	6	2,204
Net book value at 30 June 2016 represented by:				
Gross book value	2,269	2,272	281	4,822
Accumulated amortisation and impairment	(1,038)	(1,305)	(275)	(2,618)
Net book value 30 June 2016	1,231	967	6	2,204

Reconciliation of the Opening and Closing Balances of Intangibles for 2015

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

NOTE 6: NON-FINANCIAL ASSETS (Continued)

	2016	2015
	\$'000	\$'000
Note 6G: Inventories		
Inventories held for sale: finished goods	43	34
Inventories held for distribution	531	508
Total inventories	574	542

During 2016 \$10,602 of inventory held for sale was recognised as an expense (2015: \$66,468).

During 2016 \$150,369 of inventory held for distribution was recognised as an expense (2015: \$313,445).

ACCOUNTING POLICY

Inventories

Inventories held for sale in the NFSA's online shop are valued at the lower of cost and net realisable value.

Inventories held for distribution, for example raw materials, chemicals and tapes, 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:

- raw materials and stores – purchase cost on a first-in-first-out basis; and
- 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.

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

Note 6H: Other Non-Financial Assets

Prepayments	345	673
Operating lease prepayments	60	103
Total other non-financial assets*	405	776

*Settlement expected in no more than 12 months

NOTE 7: PAYABLES

	2016	2015
	\$'000	\$'000
Note 7A: Suppliers		
Trade creditors and accruals	961	1,255
Operating lease rentals	19	26
Total suppliers*	980	1,281
Settlement of payables is usually made within 30 days		
Note 7B: Other Payables		
Salaries and wages	58	608
Superannuation	9	75
Separations and redundancies	394	92
Unearned revenue	-	38
Other liabilities	7	-
Lease incentives	4	63
Total other payables	472	876
Other payables are expected to be settled		
No more than 12 months	472	813
More than 12 months	-	63
Total other payables	472	876

ACCOUNTING POLICY

Employee Benefits

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

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

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

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). The total amount received under this scheme was \$51,246 (2015:\$63,592).

NOTE 7: PAYABLES (Continued)

Note 7B: Other Payables (Continued)

ACCOUNTING POLICY (Continued)

Superannuation

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

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

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

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

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

Separation and Redundancy

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

NOTE 8: PROVISIONS

	2016	2015
	\$'000	\$'000
Note 8A: Employee Provisions		
Leave	3,125	3,680
Total employee provisions	3,125	3,680
Employee provisions are expected to be settled		
No more than 12 months	1,250	1,325
More than 12 months	1,875	2,355
Total employee provisions	3,125	3,680

ACCOUNTING POLICY

Leave

The liability for employee benefits includes provision for annual leave and long service 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 shorthand method as prescribed in the FRRs. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Note 8B: Other Provisions		
Provision for restoration obligations	203	173
Total other provisions*	203	173
*More than 12 months		
Carrying amount 1 July 2015	173	192
Additional provisions made	30	(19)
Closing balance 30 June 2016	203	173

ACCOUNTING POLICY

Provision for restoration obligations

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

NOTE 9: CASH FLOW RECONCILIATION

	2016	2015
	\$'000	\$'000
Reconciliation of cash and cash equivalents as per Statement of Financial Position to Cash Flow Statement		
Cash and cash equivalents as per:		
Cash flow statement	1,781	1,247
Statement of financial position	1,781	1,247
Discrepancy	-	-
Reconciliation of net cost of services to net cash from operating activities:		
Net cost of services	(25,869)	(22,803)
Revenue from Government	25,408	25,929
Adjustments for non-cash items		
Depreciation/amortisation	8,951	8,370
Net write down of non-financial assets	-	24
Unwinding of discount	4	7
Non-cash heritage and cultural asset additions	-	(779)
Non-cash collection donations	(4,560)	(5,893)
Other cost	-	(28)
Movements in assets and liabilities		
Assets		
(Increase) / decrease in net receivables	(41)	(42)
(Increase) / decrease in inventories	(32)	99
(Increase) / decrease in prepayments	371	(25)
Liabilities		
Increase / (decrease) in employee provisions	(555)	(722)
Increase / (decrease) in supplier payables	(301)	291
Increase / (decrease) in other payable	(404)	(738)
Increase / (decrease) in other provisions	30	(19)
Net cash from operating activities	3,002	3,671

NOTE 10: CONTINGENT ASSETS AND LIABILITIES

The NFSA has no quantifiable or unquantifiable contingent assets or liabilities as at 30 June 2016. An unqualified contingency was reported in last year's report. This is no longer outstanding.

ACCOUNTING POLICY

Contingent liabilities and contingent assets are not recognised in the Statement of Financial Position 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.

NOTE 11: SENIOR MANAGEMENT PERSONNEL REMUNERATION

	2016	2015
	\$	\$
Short-term employee benefits		
Salary	724,495	569,330
Motor vehicle and other allowances	7,933	3,932
Total short-term employee benefits	732,428	573,262
Post-employment benefits		
Superannuation	112,426	70,343
Total post-employment benefits	112,426	70,343
Other long-term employee benefits		
Annual leave	47,910	14,648
Long-service leave	15,358	50,849
Total other long-term employee benefits	63,268	65,497
Total senior management personnel remuneration expenses	908,122	709,102

Notes:

The total number of senior management personnel includes 3 NFSA Executives and 5 Non-Executive Board members (2015: 3 Executives and 7 Non-Executive Board members).

NOTE 12: RELATED PARTY DISCLOSURES

Loans to Directors and Director-Related Entities

There were no loans to directors or director related entities.

Other Transactions with Directors or Director-Related Entities

In the ordinary course of business, payments (and entitlements to receive payments) totalling \$2,158 (2015: nil) were made. The 2015-16 payments were made to Elaine Loebenstein. These payments were made on normal commercial terms. Elaine Loebenstein is enrolled in the NFSA Musical Accompanists Register and is a related party (spouse) of the Chief Executive Officer.

NOTE 13: REMUNERATION OF AUDITORS

	2016	2015
	\$'000	\$'000
Fair value of the services provided		
Financial statement audit services	60	60
Total	60	60

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

NOTE 14: FINANCIAL INSTRUMENTS

	2016	2015
	\$'000	\$'000
Note 14A: Categories of Financial Instruments		
Financial Assets		
Held-to-maturity investments		
Deposits	5,500	5,500
Total held-to-maturity investments	5,500	5,500
Loans and receivables		
Cash and cash equivalents	1,781	1,247
Trade and other receivables (net)	159	41
Accrued interest	42	21
Total loans and receivables	1,982	1,309
Total financial assets	7,482	6,809
Financial Liabilities		
Financial liabilities measured at amortised cost		
Supplier payables	980	1,255
Unearned revenue	-	38
Total financial liabilities measured at amortised cost	980	1,293
Total financial liabilities	980	1,293

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

Note 14B: Net Income or Losses from Financial Assets		
Held-to-maturity investments		
Interest revenue	236	157
Net gains on held-to-maturity investments	236	157
Net gains from financial assets	236	157

NOTE 14: FINANCIAL INSTRUMENTS (Continued)

Note 14C: 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 (2016: \$158,715; 2015: \$41,332).

The NFSA assessed the risk of default on payment and did not allocate any value in 2016 (2015: \$nil) to an impairment allowance account. The NFSA has a credit policy and management of accounts guidelines to manage its credit risk.

The NFSA held no collateral to mitigate against credit risk.

Aging of financial assets that are past due can be found in note 4B.

Note 14D: Liquidity Risk

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

Note 14E: Market Risk

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

NOTE 15: REPORTING OF OUTCOMES

	Outcome 1	
	2016	2015
	\$'000	\$'000
Note 15A: Net Cost of Outcome Delivery		
Departmental		
Expenses	32,183	30,573
Own-source income	6,314	7,770
Net cost of outcome delivery	25,869	22,803

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

Note 15B: Major Classes of Departmental Expense, Income, Assets and Liabilities by Outcome

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

NOTE 16: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES

The following tables provide a comparison of the original budget as presented in the 2015-16 Portfolio Budget Statements (PBS) to the 2015-16 final outcome as presented in accordance with Australian Accounting Standards for the NFSA. The Budget is not audited.

Note 16A: Departmental Budgetary Reports

STATEMENT OF COMPREHENSIVE INCOME

for the period ended 30 June 2016

	Actual	Budget estimate	
	2016	Original ¹ 2016	Variance ² 2016
	\$'000	\$'000	\$'000
Net Cost Of Services			
Expenses			
Employee benefits	16,810	16,605	205
Suppliers	6,418	7,569	(1,151)
Depreciation and amortisation	8,951	8,368	583
Finance costs	4	-	4
Total expenses	32,183	32,542	(359)
Less: Own-Source Income			
Own-source revenue			
Sale of goods and rendering of services	776	715	61
Interest	236	133	103
Royalties	356	626	(270)
Other revenue	312	253	59
Total own-source revenue	1,680	1,727	(47)

¹ The NFSA's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the NFSA's 2015-16 Portfolio Budget Statements (PBS)).

² Variance between the actual and original budgeted amounts for 2015-16. Explanations of major variances are provided at Note 16B.

NOTE 16: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES (Continued)

Note 16A: Departmental Budgetary Reports (Continued)

STATEMENT OF COMPREHENSIVE INCOME for the period ended 30 June 2016 (Continued)

	Actual	Budget estimate	
	2016	Original ¹ 2016	Variance ² 2016
	\$'000	\$'000	\$'000
Gains			
Donations of gifted collection	4,560	3,200	1,360
Other gains	74	-	74
Total gains	4,634	3,200	1,434
Total own-source income	6,314	4,927	1,387
Net cost of services	25,869	27,615	(1,746)
Revenue from Government	25,408	25,795	(387)
Surplus/(Deficit) attributable to the Australian Government	(461)	(1,820)	1,359
Other Comprehensive Income			
Changes in asset revaluation surplus	18,202	-	18,202
Total comprehensive income attributable to the Australian Government	17,741	(1,820)	19,561

¹. The NFSA's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the NFSA's 2015-16 Portfolio Budget Statements (PBS)).

². Variance between the actual and original budgeted amounts for 2015-16. Explanations of major variances are provided at Note 16B.

NOTE 16: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES (Continued)

Note 16A: Departmental Budgetary Reports (Continued)

STATEMENT OF FINANCIAL POSITION

as at 30 June 2016

	Actual	Budget estimate	
	2016	Original ¹ 2016	Variance ² 2016
	\$'000	\$'000	\$'000
Assets			
Financial assets			
Cash and cash equivalents	1,781	2,110	(329)
Trade and other receivables	266	202	64
Other investments	5,500	4,000	1,500
Total financial assets	7,547	6,312	1,235
Non-financial assets			
Land and buildings	35,555	36,123	(568)
Property, plant and equipment	6,562	6,510	52
Heritage and cultural assets	249,019	226,563	22,456
Intangibles	2,204	1,580	624
Inventories	574	641	(67)
Other non-financial assets	405	1,161	(756)
Total non-financial assets	294,319	272,578	21,741
Total assets	301,866	278,890	22,976

¹ The NFSA's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the NFSA's 2015-16 Portfolio Budget Statements (PBS)).

² Variance between the actual and original budgeted amounts for 2015-16. Explanations of major variances are provided at Note 16B.

NOTE 16: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES (Continued)

Note 16A: Departmental Budgetary Reports (Continued)

STATEMENT OF FINANCIAL POSITION as at 30 June 2016 (Continued)

	Actual	Budget estimate	
	2016	Original ¹ 2016	Variance ² 2016
	\$'000	\$'000	\$'000
Liabilities			
Payables			
Suppliers	980	1,062	(82)
Other payables	472	164	308
Total payables	1,452	1,226	226
Provisions			
Employee provisions	3,125	4,430	(1,305)
Other provisions	203	192	11
Total provisions	3,328	4,622	(1,294)
Total liabilities	4,780	5,848	(1,068)
Net assets	297,086	273,042	24,044
Equity			
Contributed equity	216,756	216,756	-
Reserves	66,458	48,256	18,202
Retained surplus	13,872	8,030	5,842
Total equity	297,086	273,042	24,044

¹. The NFSA's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the NFSA's 2015-16 Portfolio Budget Statements (PBS)).

². Variance between the actual and original budgeted amounts for 2015-16. Explanations of major variances are provided at Note 16B.

NOTE 16: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES (Continued)

Note 16A: Departmental Budgetary Reports (Continued)

CASH FLOW STATEMENT

for the period ended 30 June 2016

	Actual	Budget estimate	
	2016	Original ¹ 2016	Variance ² 2016
	\$'000	\$'000	\$'000
Operating Activities			
Cash received			
Receipts from Government	25,408	25,795	(387)
Sale of goods and rendering of services	760	706	(54)
Interest	192	133	59
Royalties	356	-	356
Donations	27	-	27
Net GST received	662	784	(122)
Other	358	879	(521)
Total cash received	27,763	28,297	(534)
Cash used			
Employees	17,365	16,772	593
Suppliers	7,396	8,159	(763)
Total cash used	24,761	24,931	(170)
Net cash from operating activities	3,002	3,366	(364)
Investing Activities			
Cash used			
Purchase of property, plant and equipment, software and heritage and cultural assets	3,285	3,636	(351)
Total cash used	3,285	3,636	(351)
Net cash used by investing activities	(3,285)	(3,636)	351

¹ The NFSA's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the NFSA's 2015-16 Portfolio Budget Statements (PBS)).

² Variance between the actual and original budgeted amounts for 2015-16. Explanations of major variances are provided at Note 16B.

NOTE 16: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES (Continued)

Note 16A: Departmental Budgetary Reports (Continued)

CASH FLOW STATEMENT

for the period ended 30 June 2016 (Continued)

	Actual	Budget estimate	
	2016	Original ¹ 2016	Variance ² 2016
	\$'000	\$'000	\$'000
Financing Activities			
Cash received			
Contributed equity	817	817	–
Total cash received	817	817	–
Net cash from financing activities	817	817	–
Net increase in cash held	534	547	(13)
Cash and cash equivalents at the beginning of the reporting period	1,247	1,563	(316)
Cash and cash equivalents at the end of the reporting period	1,781	2,110	(329)

¹ The NFSA's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the NFSA's 2015-16 Portfolio Budget Statements (PBS)).

² Variance between the actual and original budgeted amounts for 2015-16. Explanations of major variances are provided at Note 16B.

NOTE 16: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES (Continued)

Note 16B: Departmental Major Budget Variances for 2015–16

Explanations of major variances	Affected line items (and statement)
<p>SUPPLIERS</p> <p>Suppliers costs are below budget due to an increased management focus on seeking more cost effective options, in particular in relation to property operating expenses.</p>	<p><i>Suppliers (Statement of Comprehensive Income), Suppliers (Statement of Financial Position), Operating cash used - suppliers (Cash Flow Statement)</i></p>
<p>DONATIONS OF GIFTED COLLECTION</p> <p>Donations of gifted collection represents the value of the heritage and cultural assets that are donated to the NFSA for inclusion in the collection. The value is difficult to forecast as it is dependent on the nature and quantum of the items received. Accordingly a notional \$3.2m was included in the budget and the actual value, in accordance with the valuation policy, was determined as the items were received into the collection.</p>	<p><i>Donations of gifted collection (Statement of Comprehensive Income), Heritage and cultural assets (Statement of Financial Position)</i></p>
<p>RESERVES</p> <p>The increase in reserves is the result of the revaluation of assets undertaken on 30 June 2016. There was a significant increase in the Heritage and cultural asset reserve of \$17,814,532.</p>	<p><i>Reserves (Statement of Financial Position)</i></p>
<p>OTHER INVESTMENTS</p> <p>Other investments were above budget as funds remained in short term deposits as they were not required for payment of suppliers costs.</p>	<p><i>Other investments (Statement of Financial Position)</i></p>
<p>HERITAGE AND CULTURAL ASSETS</p> <p>The increase in Heritage and cultural assets occurred as a result of the revaluation of assets undertaken on 30 June 2016 which was not budgeted for.</p>	<p><i>Heritage and cultural assets (Statement of Financial Position)</i></p>
<p>EMPLOYEE PROVISIONS</p> <p>The reduction in employee provisions was the result of redundancies and a management initiative to encourage staff to take leave and reduce the leave liabilities.</p>	<p><i>Employee provisions (Statement of Financial Position) and cash used - employees (Cash Flow Statement)</i></p>

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HEADQUARTERS: CANBERRA

McCoy Circuit, Acton ACT 2601

P: +61 2 6248 2000

F: +61 2 6248 2222

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