



Australian Government



ANNUAL REPORT 2016-17
NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA



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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 to you, for presentation to each House of Parliament, the Annual Report for the National Film and Sound Archive of Australia (NFSA) covering the period 1 July 2016 to 30 June 2017.

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 with regard to the Public Governance, Performance and Accountability Amendment (Corporate Commonwealth Entity Annual Reporting) Rule 2014.

In accordance with a resolution of the NFSA Board passed on 21 September 2017, we accept this report as being a fair and accurate representation of the organisation's performance during the 2016–17 financial year. We commend the NFSA's 2016–17 Annual Report to you.

Yours sincerely



Gabrielle Trainor AO
Chair, NFSA Board

21 September 2017



Australian archer Ian Trehella at the 1980 Olympics for the Disabled in Arnhem, Netherlands. From Don Worley's Paralympic history films

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- EXECUTIVE SUMMARY -

CHAIR'S REPORT



Gabrielle Trainor, Chair of the NFSA Board

The NFSA has the great privilege of being entrusted by Australians to collect, preserve and share our national memory in audiovisual forms including film, TV, broadcast media and recorded music. This wonderful spectrum of cultural treasure reminds us of who we are and guides us to our future.

Our dedicated NFSA staff are rising to the challenges of the custodianship of our constantly evolving collection – about 2.8 million items strong – and ensuring that we are a living archive, relevant for everyone.

We often describe the NFSA's collection as placing us at the sweet-spot of the digital cultural economy. Digitisation is a constant focus for us as, still only a small proportion of our collection is in digital form, accessible in the way it needs to be in the 21st century and a driver of innovative use and re-imagination. While the need is increasingly urgent across the collection, it is particularly so for magnetic tape which, if not digitised by 2025, will be lost forever. We continue working on our own digitisation strategies but also on a business plan for large-scale digitisation with the national collecting institutions.

Collaboration is an important ingredient in meeting our strategic priorities and we have entered into a number of important memoranda of understanding (MoUs) with cultural institutions. These include the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), the National Museum of Australia, the National Portrait Gallery and Ngā Taonga Sound & Vision (New Zealand's Archive of Film, Television and Sound). These MoUs variously cement relationships and shared activities with our colleague organisations in the knowledge that working together, we can achieve more.

A vital part of our work with Indigenous communities and partners has been our successful Indigenous Remote Archival Fellowship, conducted in partnership with AIATSIS and the Indigenous Remote Communications Association. Now in its second year, this fellowship has provided training and development opportunities to Indigenous archive professionals in audiovisual archiving practices. In addition, the Board has established an Indigenous Connections Committee to specifically address and support our Indigenous initiatives. We particularly thank Terri Janke, Jason Eades and Amanda Hayman for their contribution to this important work.

I would like to acknowledge the extraordinary contribution by NFSA ambassador, Margaret Pomeranz, who continues to tirelessly promote our work. Our NFSA Restores program, bringing Australian classic and cult films to a new life in superb digital restorations and screened at some of our leading film festivals nationwide, has been a resounding success. Margaret has been a strong enthusiast for NFSA Restores. We thank her and all our friends in the industry for their support and enthusiasm in celebrating these wonderful contributors to our film heritage. I would also like to welcome our TV ambassador, Glen Kinging, and our Lost Films ambassador, Tony Buckley. The NFSA is delighted to have such eminent and passionate leaders closely involved in our work.

This year, we welcomed the appointments of Fiona Scott, Kim Ledger and Caroline Elliot to our Board. I would like to acknowledge all of my colleagues on the Board who are each so generous with their time and expertise, and to thank them for their unfailing support. We appreciate the invaluable support of the Australian Government through the Minister for the Arts, and our colleagues at the Department of Communications and the Arts. I would like to especially mention Sally Bassier who is retiring from the Department, who has been a tower of support for us and our sector over many years.

Finally, I would like to express my sincere appreciation for the work and commitment of our NFSA staff at every level and in all our offices. After five years as Chief Executive Officer (CEO), we farewellled Michael Loebenstein in January 2017. Michael led the NFSA during a time when we made a giant leap forward towards our goal of becoming a leader in the digital environment. Acting CEO, Meg Labrum, has taken on the role with energy and efficiency and I thank her for her dedication over the past months. Thanks to Meg and our leadership team, we did not miss a beat while we recruited a new CEO.

We are delighted to have announced the appointment of Jan Müller to lead the NFSA as CEO. Jan is recognised internationally for his pre-eminence in digital audiovisual culture. He has run a very successful and much-visited film and sound institution in The Netherlands and has chaired Europeana, a digital collection of 50 million items of cultural significance from museums, galleries, archives and collections in Europe. Jan's appointment heralds an exciting new stage for the NFSA and not only we, but Australia's entire cultural community, look forward to welcoming him in October 2017. The NFSA's future is bright as we take our place as one of the most significant national cultural institutions in Australia, and enhance the relevance and potential of our collection. We look forward with confidence to our national audiovisual collection becoming increasingly available to audiences worldwide for enjoyment, learning, insight and creativity.



Gabrielle Trainor AO
Chair, NFSA Board

CHIEF EXECUTIVE OFFICER'S REPORT



Meg Labrum, Acting CEO of the NFSA

The 2016–17 year has again been one of major activity and significant change.

We farewelled our previous CEO, Michael Loebenstein, in the new year, and since then our Strategic Plan has been refreshed and aligned with our Corporate Plan. The Strategic Plan 2016–2020 articulates our values and the five strategic priorities essential in ensuring the sustainability of our operations. This enables us to best carry out our mandate to collect, preserve and share Australia's national audiovisual collection. In addition, our Collection Policy has been reviewed and updated after five years in its previous form. This important document helps to define our business and guide our decisions, outlining the principles by which we operate, and providing further references for more detailed practical explanation and application.

We are driving forward with our developing Reconciliation Action Plan and new Enterprise Agreement – two key matters which will have positive and constructive outcomes across our agency. As mentioned in last year's Annual Report, our internal focus on leadership development has progressed, including the delivery of a highly successful leadership training program.

One of our priorities during 2016–17 was implementing a new structure for our Digital and Media Operations team to support digital workflows. We have been working to improve efficiency across a range of areas, including by upgrading existing infrastructure and through increased automation. Developments undertaken this year have laid important groundwork for the rapid increase in our digitisation capability. This is essential in order to meet the significant challenges we face in preserving the national audiovisual collection and making it available.

We focused on developing a number of exciting new fundraising initiatives which we plan to bring to fruition in 2017–18. I would like to acknowledge Dick Smith's generous donation this year which has made possible the creation of a forthcoming aviation film preservation and digitisation project.

We have focused on growing partnerships with other cultural agencies, resulting in numerous significant memoranda of understanding. This reflects our very deliberate appetite to present our national audiovisual collection as widely as possible.

Throughout the year, work has continued on a highly productive collaboration with the National Portrait Gallery as we prepare a new exhibition, 'Starstruck: Australian Movie Portraits'. This exhibition will explore the striking and beautiful portraiture emerging from 100 years of Australian movies. Drawn predominantly from the NFSA's stills collection, the show will feature imagery of beloved Australian actors and iconic films, plus highlighting the lesser-known but equally notable early years of our film industry. I look forward to the launch of the exhibition which will travel around Australia after its summer season at the National Portrait Gallery, and I congratulate all those involved in this project.

Our film restoration program, *NFSA Restores*, has continued to go from strength to strength. Our dedicated curators and technicians have worked with directors, producers and cinematographers to produce outstanding digital restorations of feature-length films and documentaries in the past 12 months. This includes our first completely in-house restoration of the ground-breaking 1988 film, *Shame*. Other titles delivered this year include *Celia* (1989), *Rocking the Foundations* (1985), *The Year My Voice Broke* (1987), *Flirting* (1990) and *Lousy Little Sixpence* (1983). In July 2016 Hugo Weaving, Jocelyn Moorhouse and Lynda House attended the premiere of the *NFSA Restores* title, *Proof*, at the Melbourne International Film Festival. We were also delighted to have Ben Mendelsohn and Margaret Pomeranz speak at the premiere screening of the *NFSA Restores* film, *The Year My Voice Broke*, at the Sydney Film Festival in June 2017.

A number of important events have taken place this year, including the celebration of the 20th anniversary of the Australian classic film, *Shine*. In August 2016 the NFSA featured a screening of *Shine* and a Q&A with director Scott Hicks, producer Jane Scott and Academy Award-winner Geoffrey Rush, as well as a special concert by acclaimed pianist David Helfgott. Our second symposium in the *NFSA's Digital Directions* series was held in November. This brought together thought leaders, policy makers, industry representatives and key players in the GLAM (gallery, library, archive, museum) sector to debate the big-picture issues surrounding the digitisation of cultural collections. This sold-out event attracted participants from all over Australia and included a keynote address from Jan Müller, then CEO of the Netherlands Institute of Sound and Vision. It provided pertinent and influential discussion and direction on the digitisation challenge, and we now take great pleasure in welcoming Jan to the NFSA as our new CEO in October 2017.

An exciting initiative has been the launch of our new organisational branding, heralding the return of the NFSA kookaburra in a new, funky style. At the same time, we unveiled our dazzling new website which promptly went on to win numerous well-deserved awards. The new NFSA.gov.au features a fresh design with simplified navigation, showcasing the national audiovisual collection in blogs, curated collections and online exhibitions. These pathways allow users to explore and design their own experience. As a result, our online reach has increased dramatically, along with our social media engagement, enabling us to access larger audiences via digital means.

Our annual performance statements, case studies and snapshots included in this report will give you further illustrations of our activities and the vibrancy of the organisation's wide range of programs and potential. I am proud to have been associated with so many of these achievements. Of course, none of this would have been possible without the dedication, passion and professionalism of the entire team at the NFSA, and I thank them for their hard work and endless energy. My thanks also go to our ambassadors, to our colleagues in the Department of Communications and the Arts, and to our external constituents, clients, users and friends. All of these folk have provided the NFSA with the essential support and encouragement to achieve the highest of standards in everything we do. Of course, last but certainly not least, I thank our Chair, Gabrielle Trainor, and the members of the NFSA Board for their continued support, wise guidance and enthusiasm for the organisation and its ambitious vision for the future.



Meg Labrum
Acting Chief Executive Officer

ABOUT US

OUR VISION

The vision of the National Film and Sound Archive (NFSA) is to be Australia's 'living' archive – relevant, engaging and accessible to the world.

OUR PURPOSE

In accordance with the *National Film and Sound Archive Act 2008* (the NFSA Act), our reason for being is to collect, preserve and share Australia's national audiovisual collection and to make it available to audiences worldwide for enjoyment, learning, insight and creativity.

OUR VALUES

- Committed** We care about what we do.
- Authentic** We are sincere in our intentions and actions.
- Ambitious** We strive for excellence through continual improvement and innovation.
- Collaborative** We work together to achieve results.

OUR COLLECTION

The NFSA is the custodian of the national audiovisual collection. The collection houses a wide range of film and sound items, including volatile nitrate film, wax cylinders and antique disc formats, and magnetic steel wire and tape used to record audio and (later) video. It also includes examples of the machinery used to play back these recordings. The collection is constantly evolving: it ranges from the analogue era to the digital age and includes the latest digital files produced by today's media creators and professionals. A large part of the collection is made up of documentation and artefacts, ranging from costumes and set pieces to posters, still photographs, scripts and oral history interviews with creatives.

The national audiovisual collection represents the cultural diversity and breadth of experience of all Australians and is the most significant and engaging place for encounters with our memories, stories, creativity and imagination. Recorded sound and moving image are perhaps the most vivid forms of expression known to humanity. These technologies capture a 'living' record of people, places, and events – a record of who we were, and of who we wanted to be.

The current size of the collection is approximately 2.8 million items and it is valued at over \$250 million. The NFSA invests operational and capital funds along with management and staff expertise to ensure the collection is stored securely and preserved through conservation treatment and digitisation for ongoing accessibility for future generations.

Audiovisual recording formats are often physically fragile, and quickly become obsolete as technology changes. Their preservation is a costly and highly-specialised field of heritage protection, and our techniques and approaches evolve along with the media and entertainment industries' development. In a converged, digital environment, collections are not preserved once and for all: they are being preserved through an ongoing process of format-shifting and data migration.

OUR ENVIRONMENT

In planning for the future, we recognise a number of challenges that affect our environment and our work.

Digitise or perish

The NFSA is tasked with ensuring the long-term availability of the national audiovisual collection – an integral part of Australia’s cultural memory. Long-term availability means much more than just preserving collections in storage – it is to share and interpret the content so audiences can use, enjoy and be enriched by it. Large-scale digitisation of cultural collections increases their discoverability. Case studies from overseas demonstrate that a significant equity injection into the sector is required to digitise a critical mass of film, broadcast and recorded sound.

While we already undertake a significant amount of digitisation work on the national audiovisual collection, if large-scale digitisation is not addressed, the majority of the collection will be rendered inaccessible in a digital environment.

Budget pressures

Having sufficient funds to adequately invest in critical digital infrastructure and programs that promote preserving and sharing the national audiovisual collection within a tight fiscal environment is a significant challenge for us. A key priority for us is to maximise our revenue base, both from government and private sources, as well as using our existing resources in the most efficient and effective manner possible.

Audience expectations

Over the past two decades we have witnessed a fundamental transformation in the technological, social and economic environment for audiovisual production, as well as increased appreciation of audiovisual media.

Traditional business models cease or innovate, and new modes of engaging with audiovisual content emerge at an accelerated pace driven by the internet, social media and mobile technology. To foster a meaningful and participatory engagement with the national audiovisual collection for people in Australia and beyond, we need to embrace the notion of our audiences’ collective ownership of their national estate. Rather than just granting access, we wish to share our collection and make it relevant for Australians – and international communities – from all walks of life, in metropolitan, regional, rural and remote areas.

Content regulation

Our core functions involving the collection and related material must be undertaken in compliance with content regulation (covering copyright, technological protection measures and classification) which does not always recognise the activities of cultural institutions. One of our vital functions is to share the collection with the broader public while working within the existing regulatory frameworks. Copyright is a significant challenge for us as custodian of the collection, because copyright in the majority of the audiovisual and related content is owned by third parties. This requires us and our clients to obtain licences from rights owners for many uses. We continue to pursue solutions through reliance on available exceptions, stakeholder relationships, process improvement, and advocacy for reforming relevant regulation.

OUR STRATEGIC PRIORITIES

We have set five strategic priorities to help us deliver against our purpose, to strive towards achieving our vision, and to respond to the challenges of our current environment.

Our strategic priorities		Outcome
Priority 1	A 'living' archive – for everyone	Australia's national audiovisual collection is accessible to all for enjoyment, study, and cultural and creative re-use.
Priority 2	Collecting and preserving	The national audiovisual collection is developed and preserved to the highest curatorial standards.
Priority 3	Developing leadership in the digital environment	We will be a leader in the stewardship of Australia's digital audiovisual collections, and collaborate across all tiers of government to advance the digitisation and discoverability of Australia's audiovisual collection.
Priority 4	Indigenous connections	We will work with Indigenous communities and partners to showcase Indigenous Australian stories and works, provide training opportunities in audiovisual conservation and ensure the appropriate management of Indigenous audiovisual collection materials.
Priority 5	Capability and maximising our resources	We will be sustainable, work within our means and conduct our activities efficiently and in innovative ways, reaching more people.



*Graham Kennedy in his Channel 9 caravan from the
Graham Kennedy: The King online exhibition*



Clockwise from above: **1.** The Wiggles; **2.** Back: NFSA Ambassador – Margaret Pomeranz, Director Jocelyn Moorhouse, Cinematographer Martin McGrath, Producer Lynda House. Front: Second Unit Director PJ Hogan, Actor Hugo Weaving, First Assistant Director Tony Mahood at the premiere NFSA Restores screening of *Proof* at the Melbourne International Film Festival; **3.** *Shine*: David Helfgott, whom the movie is based on and lead actor Geoffrey Rush at the 20th anniversary screening of *Shine* at the NFSA; **4.** Sydney Harbour Bridge online exhibition: Kenneth Jones on top of the Sydney Harbour Bridge; **5.** Kinora reel: The NFSA Paper and Stills Team, Darren Weinert and Tony Rowley, and Paper Conservator Shingo Ishikawa, setting up the custom-made device in our photographic studio.



SNAPSHOT – THE YEAR AT A GLANCE

JULY

Dentist and amateur filmmaker, Don Worley, donates the only known vision of the 1972 Paralympic Games, and almost 10 hours of footage chronicling the development of the Australian and international Paralympic movement. Paralympic champions, Libby Kosmala and Katrina Webb, attend the event in Adelaide on 11 July. See the case study on page 15.

Following a successful crowdfunding campaign (raising \$26,000), *NFSA Restores Proof* premiered at the Melbourne International Film Festival on 29 July, with special guests Hugo Weaving and filmmakers Jocelyn Moorhouse and Lynda House.

AUGUST

We celebrate the 20th anniversary of *Shine*, including a sold-out screening and Q&A featuring director, producer and Academy Award-winner, Geoffrey Rush, and a special concert by acclaimed pianist, David Helfgott.

We partner with the Indigenous Remote Communications Association and the Australian Institute of Aboriginal and Torres Strait Islander Studies, for the second edition of the Indigenous Remote Archival Fellowship. The recipient, PY Media, is announced in September at the 18th National Remote Indigenous Media Festival in Yirrkala, Northern Territory.

SEPTEMBER

Our biggest collection item comes out of preservation to celebrate 30 years of *Malcolm*. Filmmakers Nadia Tass and David Parker attend a special screening of the film on 25 September, and we launch a mini-exhibition featuring the car that splits in two.

OCTOBER

Steam on the Harbour, a documentary showcasing Darling Harbour as a busy railway goods yard, is published online following its premiere at the Sydney Film Festival in June.

NOVEMBER

New inductees to *Sounds of Australia* are announced on 3 November. Midnight Oil, Christine Anu and The Wiggles support the announcement, with the latter producing a special video for the NFSA featuring a performance of the track, *Toot Toot, Chugga Chugga, Big Red Car*.

Hugo Weaving attends the *NFSA Restores* fundraising screening of *Proof* in Sydney on 9 November.

We hold the second *Digital Directions* symposium on 10 November. With the participation of Australia's top galleries, libraries, archives, and museums, the event is sold out.

Our website – NFSA.gov.au – and refreshed branding are launched on 14 November. Content highlights include a new *Storm Boy* online exhibition and more than 60 curated collections featuring over 600 items from the NFSA collection. These span all areas, including film, sound, television, radio, oral history, Indigenous items, documents and artefacts. Media coverage includes Ten News National, Studio Ten, Sky Business News, ABC Online, Fairfax and News Limited networks, ABC Radio, and Nine.com.au.

We hold *60 Years of TV: Lost and Found* on 23 November. This sold-out, free event features special guests; Gold Logie award-winning actress, Lorrae Desmond, and Sale of the Century announcer, Pete Smith.

DECEMBER

Following the launch of NFSA.gov.au, our Facebook reach increases exponentially, peaking on 3 December with 618,924 users reached in a single day.

JANUARY

We announce the digital restoration of the film, *Three Days to Live* (1924). Once thought to be lost, this is one of the earliest known titles to include the work of iconic filmmaker, Frank Capra.

FEBRUARY

The 1899–1903 Fanny Cochrane Smith Tasmanian Aboriginal recordings are inducted, on 8 February, into the UNESCO Australian Memory of the World Register. They become the third NFSA collection item to be given this distinction, joining the world's first narrative feature film, *The Story of the Kelly Gang* (1906), and the *Cinesound Movietone Australian Newsreel Collection* (1929–1975).

We build a custom-made device in order to digitise and publish a rare Kinora reel featuring 1901 footage of legendary cricketers, KS Ranjitsinhji and CB Fry. The story is reported by Cricket Australia and the Times of India.

MARCH

Our Sydney Harbour Bridge exhibition is launched to celebrate 85 years of the engineering icon. Media coverage includes all free-to-air broadcasters (Seven, Nine, Ten, ABC, SBS). Seven News launches a call to action, to find the boy who climbed the bridge in a 1932 newsreel. His family contacts us the following day and shares his story.

Published on 30 March, our Facebook video, 'Daredevil police chariots', reaches 3.7 million views in less than a month.

APRIL

New content – Anzac Sights and Sounds of World War 1 – is added to our website, including 100-year-old footage of a 'mimic warfare' training exercise in Sydney's Moore Park. The vision runs on channels Seven and Nine. The ongoing project is a partnership with Ngā Taonga Sound and Vision in New Zealand.

MAY

Our tribute to Graham Kennedy includes a sold-out session at the St Kilda Film Festival with special guests Patti Newton, Philip Brady, Mike McColl Jones and Pete Smith. This is our largest online exhibition so far, resulting in a four-minute story on National Nine News.

JUNE

Ben Mendelsohn introduces the NFSA Restores film, *The Year My Voice Broke*, at the Sydney Film Festival on 10 June. He is joined by NFSA Ambassador, Margaret Pomeranz.



Special guests at our 60 Years of TV event at the NFSA; TV legends – Sale of the Century announcer Pete Smith and Gold Logie-award winning actress, Lorrae Desmond



Actor Ben Mendelsohn with NFSA Ambassador Margaret Pomeranz at the premiere NFSA Restores *The Year My Voice Broke* at the Sydney Film Festival

2

- OUR PERFORMANCE -

AN INTEGRATED APPROACH

Our Corporate Plan 2016–17 to 2019–20 outlines how we are going to achieve our purpose and work towards our vision of being Australia's living archive – relevant, engaged and accessible. To deliver against our purpose and achieve our vision, we set five strategic priorities in the plan:

1. A 'living' archive – for everyone
2. Collecting and preserving
3. Developing leadership in the digital environment
4. Indigenous connections
5. Maximising our resources

Our Corporate Plan is the NFSA's primary planning and reporting document. It was developed and published in accordance with the requirements of Section 35 of the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act).

In the plan there is a comprehensive range of both qualitative and quantitative performance measures to enable a holistic assessment of our outcomes and impact. The NFSA's Corporate Plan 2016–17 to 2019–20 was integrated with our business planning processes and we have systems in place to regularly monitor and report on our progress and achievements against the plan.

Our five strategic priorities and a selection of key performance criteria described in our Corporate Plan are integrated into our Portfolio Budget Statements (PBS). Our PBS also included key performance indicators set by the Department of Communications and the Arts.

ANNUAL PERFORMANCE STATEMENTS

As part of the enhanced Commonwealth performance framework established by the PGPA Act, each year we publicly report on our performance against the Corporate Plan and the PBS. We do this through our annual performance statements in our Annual Report, telling our complete performance story.

Our results against each of our Corporate Plan performance criteria for 2016–17, and analysis of their contribution to the achievement of our purpose, are reported in the annual performance statements following. For each strategic priority, the performance criteria, annual target, achievements and discussion of results have been included.

SNAPSHOT

A PRICELESS PRIVATE COLLECTION

In 2016 we acquired the private collection of South Australian dentist and amateur filmmaker, Donald Worley. Don, who had always had a keen eye for stills photography, picked up a Super 8 film camera, and so began a sideline occupation and passion.

Don donated almost 10 hours of film material to the NFSA, featuring hundreds of national and international sporting events that he shot, or co-directed the filming of, between 1972 and 1988. The films are of inestimable value and record the supportive grassroots community and pioneering spirit of the early Paralympic competitors.

Don's involvement with disabled sport began when he and his wife Barbara Worley were involved in a car accident in 1967. The accident left Barbara a paraplegic but she and Don were a formidable team and never let anything deter them. Barbara became a member of the South Australian Paralympics team, competing internationally in Dunedin in 1974 and at the Far East and South Pacific Games in Japan in 1975.

Barbara became involved in the administration of the sport for people with a disability and played a leading role in the development of Paralympic sport in Australia. She passed away in 2014.

Don's impressive collection has been digitally preserved and will be held with pride in the national collection. Don has since been recognised with an Order of Australia honour.



Australian athlete at the 1980 Olympics for the Disabled in Arnhem, Netherlands. From the Don Worley's Paralympic history films.

RESULTS AGAINST OUR CORPORATE PLAN AND PORTFOLIO BUDGET STATEMENTS

STRATEGIC PRIORITY 1: A ‘LIVING’ ARCHIVE – FOR EVERYONE

Our collection needs to be accessible, interpreted and shared so it forms an ongoing part of the evolution of our culture and not simply stored materials that are ‘frozen in time’. Our cultural programs are national in scale, and founded in the national audiovisual collection. They celebrate our screen and sound heritage, reflect the Australian experience, and share our history promoting greater cultural diversity. Working in an inclusive, collaborative manner with communities and partners will ensure that the stories in the collection are communicated as widely and as deeply as possible.

Outcome: Australia’s national audiovisual collection is accessible to all for enjoyment, study and cultural and creative re-use.

Table 1: Strategic priority 1: A ‘living’ archive – for everyone

Objective	Initiatives/strategies to achieve against outcome and objectives, 2016–17 to 2019–20	Target 2016–17	Result 2016–17
Objective 1A Increase people’s engagement with the collection through public programs, education activities, and national and international partnerships	1A.1 Deliver public programs, screenings and education activities both nationally and internationally as part of our community engagement strategy and three-year plan	75,000 visits to the organisation*	121,006
		90% of visitors who were satisfied or very satisfied with their visit**	81%
		13,500 people participating in public programs**	36,194
		12% of the total collection available to the public**	16%
		33,500 students participating in school programs**	13,056
		400 educational institutions participating in organised school learning programs**	347
		90% of teachers reporting overall positive experience**	93%
		90% of teachers reporting relevance to the classroom curriculum**	94%

Objective	Initiatives/strategies to achieve against outcome and objectives, 2016–17 to 2019–20	Target 2016–17	Result 2016–17
Objective 1B Develop an online presence that is contemporary, relevant and imaginative and which facilitates access to the collection	1B.1 Redevelop nfsa.gov.au to be contemporary, relevant and facilitate access to the collection	1,500,000 visits to the organisation's website**	1,375,055
		1 million YouTube views	2,025,639
		10 million Facebook users (daily reach)	13,920,509
	1B.2 Use digital delivery to extend and deepen off-site and online visitor experiences	Increase in the number of online and offsite visitor experiences offered	Achieved
Objective 1C Maintain a physical presence in all states and territories enabling access to the collection and our programs	1C.1 Work with partner organisations to develop and deliver a mobile access hub engaging the public with collection material and NFSA programs in a range of venues across Australia	Collaboration is initiated to develop project plan for a mobile access hub	Achieved
	1C.2 Maintain a physical presence via office spaces and access centres in each state and territory	Physical presence maintained in Sydney, Melbourne, Brisbane, Darwin, Hobart, Perth, Adelaide and Canberra	Achieved
Objective 1D Promote (creative) use and re-use of the national collection	1D.1 Develop a contemporary orphan works policy and update our rights management framework to ensure we confidently increase our ability to share and use collection content	A contemporary orphan works policy is developed and rights management framework updated	Achieved
	1D.2 Establish an artist-in-residency or curator-in-residency program	Established a virtual artist-in-residency through our <i>Take Three</i> initiative	Achieved

Criterion source: Corporate Plan 2016–17 to 2019–20 page 6 and Portfolio Budget Statements (PBS) page 170

* Portfolio Budget Statements 2016–17 target

** Portfolio Budget Statements 2016–17 target and Department of Communications and the Arts (DoCA)

Key Performance Indicators (KPI)

Objective 1A.1

Increase people's engagement with the collection through public programs, education activities, and national and international partnerships

1A.1 Deliver public programs, screenings and education activities both nationally and internationally as part of our community engagement strategy and three-year plan

Target	Result
75,000 visits to the organisation*	121,006
90% of visitors who were satisfied or very satisfied with their visit**	81%
13,500 people participating in public programs**	36,194
12% of the total collection available to the public**	16%
Criterion source: Corporate Plan 2016–17 to 2019–20 page 6 and PBS page 170	
*PBS 2016–17 target	
**PBS 2016–17 target and DoCA KPI	

What we achieved

In 2016–17 a total of 121,006 people participated in our public programs, screenings and education activities, national and international screenings, visits to Mediatheque and state access centres, exceeding our target. Our programs are an exciting mix of screenings, presentations, live performances and events that reach audiences throughout Australia, including regional and remote communities, and also internationally.

National and international screenings

In 2016–17 *NFSA Restores* continued to go from strength to strength. *NFSA Restores* is our program to digitise, restore and preserve film, at the highest archival standards. This achieves the goal for classic and cult Australian films and documentaries to be seen in today's digital cinemas. On 29 July 2016 we premiered our digital restoration of *Proof* (1991) to a sold-out audience at the Melbourne International Film Festival, where star Hugo Weaving and director Jocelyn Moorhouse joined *NFSA* Ambassador Margaret Pomeranz for a Q&A (see the case study on page 47). The associated media campaign reached over 1.5 million people in Australia.

In June 2017 the demand for *NFSA Restores* films tripled at the Sydney Film Festival. At this event we premiered *The Year My Voice Broke* (1987) to a sold-out audience in addition to two documentaries: *Rocking the Foundations* (1985) and *My Survival as an Aboriginal* (1978).

At the other end of the spectrum of cinematic experience, we brought celluloid back to Tasmania. On 25 June 2017 we partnered with *MONA's Dark MOFO Festival* in Hobart and screened the silent Swedish horror film, *Häxan* (1925), with live musical accompaniment from Maria Moles. The 16mm film is from our collection, as were the two projectors we transported to Tasmania for the unique screening.

Our *Graham Kennedy: the King of TV* event at the St Kilda Film Festival on 21 May 2017 featured a panel of special guests, including Patti Newton, Philip Brady, Mike McColl Jones and Pete Smith. The festival's opening night included a Kennedy showreel produced by the *NFSA* which was screened to an audience of 2,000 people at the Palais Theatre in St Kilda. The associated media campaign reached over 1 million people in Australia. This event also accompanied our Graham Kennedy online exhibition (see 1B.2 for details).

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

During the year we provided 17 different films for nine international venues reaching total audiences of more than 3,518 people. Venues included Italy's Pordenone Silent Film Festival and the Asian International Short Film Festival held in Seoul, South Korea.

Nationally, we loaned 86 titles to 15 national cinemas. Total audiences for theatrical screenings nationally exceeded 16,939 people. Highlights of the national screening loans program included the Perth International Arts Festival, the Sydney Film Festival, Melbourne's World of Women Festival, the Queensland Gallery of Modern Art in Brisbane, the Australian Cinematheque in Melbourne, and the Art Gallery of New South Wales in Sydney.

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

This collection of over 22,000 titles, built over six decades, represents significant Australian and world cinema. The NTLC comprises feature, short, documentary, educational and experimental film on access formats that include DVD, blu-ray and 16mm film. In 2016–17 over 1,000 film titles were borrowed from the NTLC and screened across Australia to audiences in excess of 16,682 people.

Black Screen

Black Screen provides free community access to contemporary short films and documentaries by Indigenous directors, producers and screenwriters. The program remains in high demand around the country, part of an ever-increasing awareness of – and desire for – Indigenous stories and films. *Black Screen* events are often part of community events, celebrations and festivals in regional and remote areas, such as NAIDOC Week, Sorry Day and National Reconciliation Week. Attendance at *Black Screen* for 2016–17 totalled 3,582, achieving our target.

Australian Mediatheque

Since 2009 we have joined forces with the Australian Centre for the Moving Image (ACMI) in Melbourne to present the Australian Mediatheque, which gives access to a huge collection of audio and video content from the NFSA and ACMI collections. From early footage of the Melbourne Cup and the landmark film, *The Story of the Kelly Gang* (1906), to award-winning animation and short films, visitors can access moving image content for research, learning and entertainment. The Australian Mediatheque continues to draw high visitor numbers, with more than 20,837 people visiting the centre in 2016–17.

Arc cinema and Canberra public programs

Our Canberra Headquarters hosts Australia's finest archival film theatre – Arc cinema – where we present the diversity of Australian and international screen heritage and contemporary cinema. As well as having a 4K digital projector, Arc is the only cinema in Canberra that continues to screen celluloid film, and one of only a handful nationally. During the year Arc continued to host many key national touring film festivals and our own curated program.

Highlights for 2016–17 included:

- > *Scorsese* – a season of Martin Scorsese's greatest works presented in association with David Stratton, Sydney Film Festival and ACMI 1–24 July 2016
- > Arab Film Festival 5–7 August 2016
- > *Shine* (1996) 20th anniversary screening and concert – the Academy Award-winning film was followed by a Q&A with star Geoffrey Rush, director Scott Hicks, producer Jane Scott and screenwriter Jan Sardi on 13 August 2016, with pianist David Helfgott live in concert on 14 August 2016
- > *Conway and Zygiel: the Beginning and the Begging* – Deborah Conway live in concert at the NFSA on 16 September 2016
- > *Malcolm* (1986) 30th Anniversary screening and exhibition – the award-winning film was followed by a Q&A with director Nadia Tass and writer David Parker on 25 September 2016, and a pop-up exhibition (25 September – 9 October 2016) which included the largest item in our collection from the film: the getaway car that splits in two
- > *NFSA Restores* film, *Proof* (1991) – fundraising screening and Q&A with award-winning director Jocelyn Moorhouse on 2 December 2016. Proceeds of the ticket sales were donated to the *NFSA Restores* program to help us restore more films
- > Czech and Slovak Film Festival 7–9 October 2016
- > Canberra International Film Festival 27 October – 6 November 2016
- > Iranian Film Festival 11–13 November 2016
- > Queer Screen Film Festival 7–9 April 2017
- > *In Conversation with Christine Anu* – a night of music and memories on 2 June 2017 as part of National Reconciliation Week
- > *Essential Kurosawa* – selected by David Stratton, a retrospective of the finest films made by one of cinema's great directors, Akira Kurosawa, with special guest David Stratton attending on closing night (14–30 June 2017). Presented in association with the Japan Foundation, the Sydney Film Festival and ACMI.

We also continued to host our regular public programs and weekly screenings in 2016–17. One of these is the Vinyl Lounge, where vinyl lovers bring their favourite records, share their music stories and hear what's spinning on our turntables once a month. Another of our public programs is the consistently sold-out Ghost Tours, where we take visitors for a rare look behind the spooky history of the NFSA Headquarters.

In 2016–17 we continued to undertake significant work on curating the exhibition, *Starstruck: Australian Movie Portraits*, jointly developed by us and the National Portrait Gallery. This exhibition will bring to life over 100 years of Australian cinema stories through the lens of the stills photographer on the film set. It will feature material from our collection, including stills and costumes. The exhibition will launch on 9 November 2017 at the National Portrait Gallery as their summer blockbuster, and we will screen a *Starstruck* program in Arc cinema to complement this. The exhibition will then tour nationally and regionally for two years.

1A.1 Deliver public programs, screenings and education activities both nationally and internationally as part of our community engagement strategy and three-year plan

Target	Result
33,500 students participating in school programs**	13,056
400 educational institutions participating in organised school learning programs**	347
90% of teachers reporting overall positive experience**	93%
90% of teachers reporting relevance to the classroom curriculum**	94%
Criterion source: Corporate Plan 2016–17 to 2019–20 page 6 and PBS page 170	
**PBS 2016–17 target and DoCA KPI	

Engaging with students

Our popular Canberra-based schools program interprets Australia's rich and diverse audiovisual history and the social, political, environmental and cultural heritage it reflects. This program also introduces students to the essential work we do to collect, preserve and share our collection. We developed six new educational programs in 2016–17, including:

- > *Identifying Primary and Secondary Sources*
- > *Sound Out of the Box* (looking at the evolution of audio technologies)
- > *Indigenous Representation on Screen*
- > *Unlocking Advertising*
- > *Lamplight to LED* (a science-heavy look at motion and vision developed with the Australian National University and Questacon's Science Circus Masters course)
- > *Australians at War*.

All of these programs received strong positive feedback from teachers for their curriculum relevance.

A total of 13,056 students from 347 educational institutions across Australia enjoyed our live presentations, which was below target for 2016–17. This target was ambitious and based on our strong repeat business. However, as most school bookings are made well in advance, our bookings are still reflecting the two years we closed school bookings while we reviewed and redeveloped our programs. A more realistic and achievable target of 20,000 students will be set for 2017–18.

We provided surveys to teachers of every educational group that came through our Parliament and Civics Education Rebate (PACER) program. PACER is an initiative of the Australian Government which provides some financial assistance for students in Years 4–12 across Australia to travel to Canberra. For 2016–17 a total of 168 surveys were returned, with all 168 reporting an 'above average' or 'excellent' response to the overall experience, and all 168 reporting relevance to the classroom curriculum. We are encouraged by this upward trend, especially as it is related to our new suite of programs designed to better meet the new Australian curriculum. We will continue to survey teachers on our educational programs in 2017–18.

Objective 1B

Develop an online presence that is contemporary, relevant and imaginative and which facilitates access to the collection

1B.1 Redevelop nfsa.gov.au to be contemporary, relevant and facilitate access to the collection

Target	Result
1,500,000 visits to the organisation's website**	1,375,055
1 million YouTube views	2,025,639
10 million Facebook users (daily reach)	13,920,509
Criterion source: Corporate Plan 2016–17 to 2019–20 page 6 and PBS page 170	
** PBS 2016–17 target and DoCA KPI	

What we achieved

In November 2016 we launched our award-winning new website, NFSA.gov.au, where people can discover our collection in new and exciting ways (see the case study on page 22). The associated media campaign reached over 2.2 million people in Australia and our Facebook page experienced a 171% increase in followers in less than six months.

Our Facebook page experienced exponential growth during the year, as reach grew from 1.6 million unique users in 2015–16 to 13.9 million in 2016–17, and followers increased from 6,981 to 19,379. In terms of engagement, the NFSA consistently ranked in the top three national cultural institutions, thanks to popular content such as NSW Police: Daredevil Chariots (a newsreel story from 1936). Published in March 2017, it became our best performing post of all time, with 3.7 million views, generating 432,926 likes, shares and comments. It is now common for single posts to exceed 10,000 views. We are also partnering with media outlets and organisations to share our social media content and increase our audience reach.

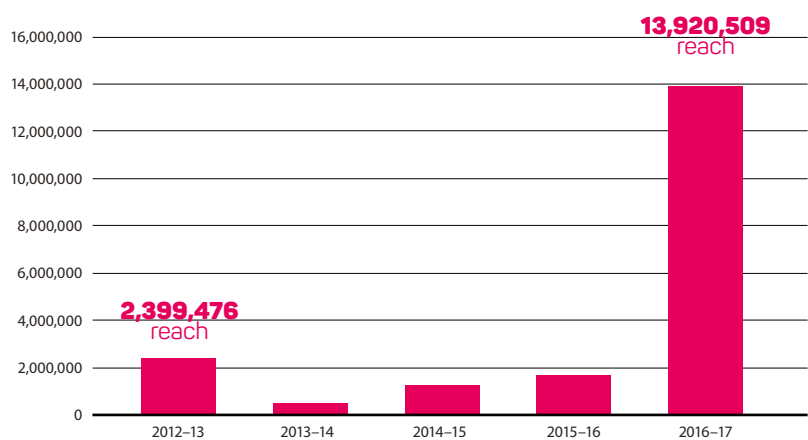
User engagement also increased dramatically on the new website. Pages per session increased by 11% per user, session duration increased by 22%, and bounce rates from the site improved by 10%.

In 2016–17 our YouTube channels exceeded our target with 2 million views and an average duration of 4:11 minutes.

Our online exhibitions and curated collections were also a highlight of our new website (see 1B.2 for details).

However, in 2016–17 unique visits to the NFSA's website decreased and we did not meet our target. This decrease was due to a variety of factors. In particular, we saw a significant decrease in traffic to our popular *australianscreen* website. Traffic dropped by approximately 100,000 unique visits, which can largely be attributed to the site not being mobile friendly and the fact that no new content had been added in a number of years as our focus is now on NFSA.gov.au. This will be addressed in 2017–18 as part of the Legacy Site Migration Plan.

Figure 1: Facebook interaction



CASE STUDY:

RETURN OF THE KOOKABURRA

In November 2016 we updated our visual identity and launched our award-winning new website, where people can discover our collection in new and exciting ways. At the same time, we re-introduced an old friend.

Our new visual identity was developed in-house to better reflect us as we are now, and to enhance our community's interaction with us.

We refreshed our brand to be engaging, modern and progressive with a brighter, fun colour palette, and a simpler, unique logo featuring a stylised kookaburra. Our icon had to be a memorable visual representation of the NFSA, and we went back to where it all started.

The iconic Australian bird was our first logo in 1984, inspired by the laughing kookaburra in the Movietone newsreels. The kookaburra has returned now to reinforce the message that our core values and objectives remain the same as they were in 1984, but we are the modern version of the NFSA.

Our vision is to have the most relevant digital presence of all Australian cultural institutions. In order to achieve this, our new website had to put the collection at the forefront, showcasing its diversity. It also had to aggregate content from multiple heritage sites. And, as a key component of the brand refresh, we had to make it beautiful.

The resulting NFSA.gov.au provides a better experience for both the general public and existing clients and stakeholders when they discover, explore and share the collection. It offers a mobile, responsive experience with a fresh design. Navigation is simple and intuitive, in line with modern website trends.



The new NFSA logo

The website showcases our collection in themed packages: blogs (found under the 'Latest' tab), curated collections and online exhibitions. These are pathways that allow users to explore and create their own experience around particular themes, and they are designed to enhance social media engagement.

Following the re-launch, traffic to the website has experienced an increase in unique visits and page-views. The associated media campaign reached over 2.2 million people in Australia, including national news coverage. Our Facebook page went from 7,000 to 19,000 followers in less than six months, and subscriptions to our newsletter also increased.

The new NFSA.gov.au website has won four Communicator Awards Best Website: Cultural Institutions, Best Website: Government, Best Features in Visual Appeal: Function, Best Features in Visual Appeal: Aesthetic. It is also nominated for the prestigious AMY Award for Best Government Website.

1B.2 Use digital delivery to extend and deepen off-site and online visitor experiences

Target	Result
Increase in the number of online and offsite visitor experiences offered	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 6	

What we achieved

In 2016–17 we used digital delivery to extend and deepen off-site and online visitor experiences. We achieved this through our online exhibitions, *NFSA Restores* screenings (delivered via Digital Cinema Packages, see 1A.1 for details) and our partnership with ACMI (see 1A.1 and 1C.1 for details).

Our online exhibitions continue to provide a quality showcase of our collection material, available to more and more Australians. They are always complemented by a mobile-friendly, curated collection. To mark the 85th birthday of the Sydney Harbour Bridge, we launched an exhibition in March 2017 celebrating this iconic landmark with rare footage, songs and images. The exhibition showcases the depth and breadth of our collection, which extends into every aspect of Australian life. The exhibition reached an estimated total audience of nearly five million people, thanks to its exposure on national primetime television news.

Sixty years after he made his TV debut, we published an extensive exhibition about the king of Australian television, Graham Kennedy. It covers his 40-year career in TV, radio and film, and includes rare personal items and memorabilia.

To mark 40 years since the release of one of Australia’s most loved films, *Storm Boy*, we published a selection of collection materials, including rare behind-the-scenes footage and interviews with cast and crew.

The *Storm Boy* exhibition coincided with the relaunch of our website, which features new versions of our previous online exhibitions. These included Johnny O’Keefe and the films *Picnic at Hanging Rock*, *Muriel’s Wedding* and *The Adventures of Priscilla, Queen of the Desert*. Each exhibition is accompanied by one (or more) mobile-friendly, curated collections which allow us to share more materials about each subject.

In 2016–17 we received 18,594 unique visits to our online exhibitions and curated collections.

Objective 1C

Maintain a physical presence in all states and territories enabling access to the collection and our programs

1C.1 Work with partner organisations to develop and deliver a mobile access hub engaging the public with collection material and NFSA programs in a range of venues across Australia

Target	Result
Collaboration is initiated to develop project plan for a mobile access hub	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 6	

What we achieved

During 2016–17 we partnered with ACMI to develop a proposal for a mobile hub to host media content drawn from the ACMI and NFSA collections. The hub is intended as a virtual institution, providing on-demand access to collection material from both institutions, dramatically increasing audience access and reach while still honouring the legal status of the content. Both agencies will continue to work together to look at options for delivering the mobile hub as part of an evolution of our existing partnership delivering the Australian Mediatheque. The Australian Mediatheque houses 1.3 terabytes of video footage, feature films, short films and television, and 1,330 individual items, which have been watched over 176,000 times in the Melbourne facility. The Australian public has new expectations of access to this material and we are working with ACMI to explore options to deliver this material in fresh and innovative ways.

1C.2 Maintain a physical presence via office spaces and access centres in each state and territory

Target	Result
Physical presence maintained in Sydney, Melbourne, Brisbane, Darwin, Hobart, Perth, Adelaide and Canberra	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 6	

What we achieved

Beyond our Canberra Headquarters we operate offices in Sydney and Melbourne, and we have state access centres based in the state libraries (see appendix 1 for contact details and locations). Through these centres and our online resources, we support access to the collection for all Australians and for researchers, creatives and enthusiasts worldwide.

Objective 1D

Promote (creative) use and re-use of the national collection

1D.1 Develop a contemporary orphan works policy and update our rights management framework to ensure we confidently increase our ability to share and use collection content

Target	Result
A contemporary orphan works policy is developed and rights management framework updated	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 6	

What we achieved

In 2016–17 we reviewed our approach to rights management record keeping, ensuring that database records clearly reflect the current copyright status of collection items, including orphan works, and identifying them for re-use by us and our stakeholders. We anticipate that over time the uptake of our collection will increase (see 5C.1 for details of collection re-use).

1D.2 Establish an artist-in-residency or curator-in-residency program

Target	Result
Established a virtual artist-in-residency through our <i>Take Three</i> initiative	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 6	

What we achieved

In 2016–17 we did not establish an artist-in-residency or curator-in-residency program in a traditional sense. Instead, we implemented a broader approach to encourage use and re-use of the collection to create a virtual artist-in-residency program through our *Take Three* initiative. This offered Australian tertiary students and emerging Australian artists and filmmakers a no-fee licence for up to three minutes of footage, audio and 10 stills from the NFSA-owned collection.

STRATEGIC PRIORITY 2: COLLECTING AND PRESERVING

Developing and preserving our national collection is at the heart of what we do. We are driven by a curatorial model, relying on the expertise of our curators to interpret, analyse and apply their collection knowledge to collection development, programming and preservation priorities. We are also recognised internationally as a place of technical audiovisual preservation expertise, which underpins our ability to ensure that collection materials are preserved for future generations.

Outcome: The national audiovisual collection is developed and preserved to the highest curatorial standards.

Table 2: Strategic priority 2: Collecting and preserving

Objective	Initiatives/strategies to achieve against outcome and objectives, 2016-17 to 2019-20	Target 2016-17	Result 2016-17
Objective 2A Continue to develop a rich collection that represents the diversity of Australian culture	2A.1 Revise and release the NFSA Collection Policy 2016-20	Collection Policy approved and released	Achieved
	2A.2 Continue targeted collection development including analysis and deselection	60,000 acquisitions (made in the reporting period)**	46,723
	2A.3 Continue high-level advocacy for mandatory legal deposit for audiovisual material	Continued advocacy for mandatory legal deposit	Achieved
Objective 2B Manage the collection to recommended international standards to ensure its digitisation and ongoing accessibility	2B.1 Preserve the national audiovisual collection content through best practice storage and environmental conditions (passive preservation)	230 years average collection lifespan*	262 years average
	2B.2 Preserve the collection through active digitisation, format-shifting of content and data migration (active preservation)	8,000 titles preserved and made accessible*	14,825
		10% of the total collection digitised**	6%
	2B.3 Accession the collection in-line with best practice to ensure the integrity of our data	100,000 objects accessioned (in the reporting period)**	98,860

Objective	Initiatives/strategies to achieve against outcome and objectives, 2016–17 to 2019–20	Target 2016–17	Result 2016–17
Objective 2C Establish partnerships with the creative sector to increase awareness of the value of our audiovisual heritage and connect established creators and their work with emerging creators	2C.1 Further develop mutually beneficial, long-term industry relationships to ensure maximum big screen exposure for Australian cinema	Five national partnerships	Achieved
	2C.2 Expand funding body partnerships to ensure lodgement of all new funded Australian moving image and sound productions with the NFSA. High level advocacy through industry forum to support this approach	Continued development of partnerships	Achieved
	2C.3 Expand current oral history and career interviews program with contemporary and influential film, broadcast and recorded sound identities	60 oral histories collected	162 oral histories collected

Criterion source: Corporate Plan 2016–17 to 2019–20 page 7 and Portfolio Budget Statements (PBS) page 170

* Portfolio Budget Statements 2016–17 target

** Portfolio Budget Statements 2016–17 target and Department of Communications and the Arts (DoCA)

Key Performance Indicators (KPI)

Objective 2A

Continue to develop a rich collection that represents the diversity of Australian culture

2A.1 Revise and release the NFSA Collection Policy 2016–20

Target	Result
Collection Policy approved and released	Achieved

Criterion source: Corporate Plan 2016–17 to 2019–20 page 7

What we achieved

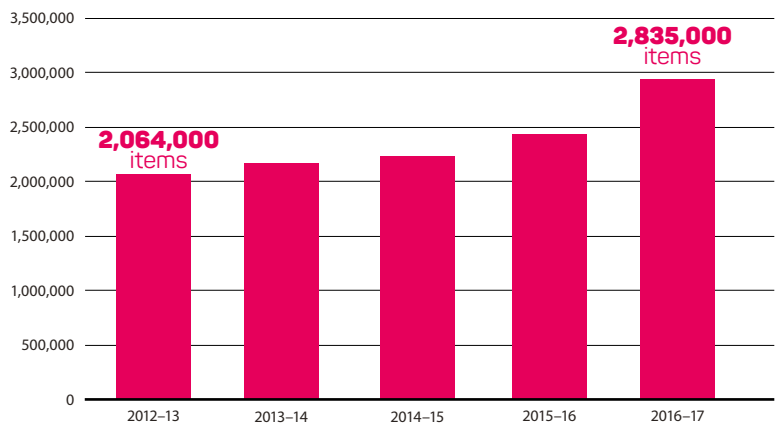
In May 2017 we launched our new Collection Policy. This policy sets out the guiding principles for the development, preservation and sharing of the national audiovisual collection:

- > The NFSA exists to collect, preserve and share the national audiovisual collection. Noting the complex and fragile nature of audiovisual recording formats, we must ensure that we constantly evolve our methods of preserving and providing access to collection material. This includes both respecting

the integrity and significance of traditional analogue material while ensuring that we adapt to – and prioritise – digital techniques and engagement.

- > We must be accountable to history, ensuring that the collection is relevant to the Australian social and cultural context, acknowledging the diversity and multicultural nature of the Australian community and respecting and adhering to the inherent rights of Australia's First Peoples to maintain, control, protect and develop their cultural heritage.
- > Development of the national audiovisual collection is driven by curatorial principles, including that the collection is accessible, interpreted and shared to form an ongoing part of the evolution of Australian culture.
- > As part of the community of galleries, libraries, archives and museums (GLAMs), we actively align our activities – curatorship, preservation, collection management, documents and staff skills development – with best practice, applying the conventions, codes and protocols applied by national and international peak bodies.
- > We work closely with our fellow GLAMs, supporting collaboration across all tiers of government. We take a leadership role in directing and coordinating initiatives and providing advice on best practice in Australia, the region and further afield.

Figure 2: Collection growth, 2012–13 to 2016–17



* In 2016–17 a new approach redefined the parameters of the collection count and implemented a carrier-based count that would be applied consistently across the collection and would, in turn, heighten the degree of accuracy in terms of collection size. A carrier-based count includes all individual physical forms and digital files and has resulted in a 25% increase in terms of the overall number.

2A.2 Continue targeted collection development including analysis and deselection

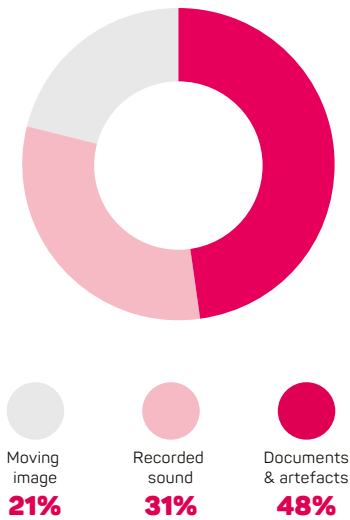
Target	Result
60,000 acquisitions (made in the reporting period)**	46,723

Criterion source: Corporate Plan 2016–17 to 2019–20 page 7 and PBS page 170
*PBS 2016–17 target

What we achieved

The core of our activity is developing a national audiovisual collection to the highest curatorial standards. We hold 2.8 million collection items, including moving image, recorded sound and broadcast items, as well associated documents and artefacts.

Figure 3: Percentage breakdown of the collection 2016–17



We receive material into the collection through the following means:

- > donation (material received free of charge)
- > deposit through agreement with the owner
- > formal agreements with screen funding agencies, requiring material to be lodged with the NFSA
- > purchase
- > bequest.

During 2016–17 we did not achieve our overall acquisition target. This was in part due to the significant influx of acquisitions we received the previous year, totalling 92,457, which exceeded our 2015–16 target by 42,457. If viewed over the two-year period, we exceeded our combined acquisition target by 29,180.

There is a detailed listing of our acquisitions for the year in appendix 3 but highlights include:

Film

- > Current film productions: *Lion* (Garth Davis, 2017), *Ali's Wedding* (Jeffrey Walker, 2017), *A Cinematic Life* (Sally Aitken, 2017), *Australia Day* (Kriv Stenders, 2017), *Lost Property Office* (Asa Lucander, 2015), *Last Drinks at Frida's* (Bjorn Stewart, 2017), *Black As* (David Batty, 2017), *Fragments of Friday* (Kacie Anning, 2017) and *Skinford* (Nik Kacevski, 2017)
- > Australian retrospective features prints and/or pre-print elements delivered on 35mm: *Crocodile Dundee II* (John Cornell, 1998), *My Brilliant Career* (Gillian Armstrong, 1979), *Cappuccino* (Antony J Bowman, 1989), *The Tracker* (Rolf de Heer, 2002), *Footy Legends* (Khoa Do, 2006), *Japanese Story* (Sue Brooks, 2002), *Three Days in Auschwitz* (Philippe Mora, 2015) and *Karl Marx* (Bruce Petty, 1979)
- > A rare cricket film from 1901: *KS Ranjitsinhji and CB Fry Display Batting Technique* on paper in the form of a Kinora reel, a proprietary format requiring a special viewer. Without a Kinora viewer in the collection, our curatorial and Digital and Media Operations staff improvised a mechanism and a short film was produced in the process (see the case study on page 29)
- > Home movies from costume designer Norma Moriceau, and Les Thorp, lighting director for the JC Williamson theatrical company.

Sound

- > A rare copy of Vic Simms' 1973 album, *The Loner*, which is considered to be one of the first albums of Indigenous protest music, and was recorded by Simms when he was incarcerated in Bathurst Gaol in 1973
- > Seven Pathé vertical-cut disc records published between 1909 and 1912, the recordings featuring Melbourne-born music hall star, Billy Williams
- > The donation of 3,150 digital audio files by the Australian Music Radio Airplay Project.

Broadcast

- > Deluxe Melbourne donated a collection of video masters. Highlights include *Mick Jagger – Deep Down Under Live* (1988), *Sunbury* (1972), *Little River Band – Live At Expo '88* (1988) and assorted 1950s/60s footage compilations, including the opening of GTV9 Melbourne (1957)
- > A selection of *Neighbours* episodes featuring guest appearances across the series which have included Molly Meldrum, Hamish Blake and Andy Lee, Lily Allen, Shane Warne, The Wiggles, Emma Bunton and Michael Parkinson
- > Podcasts: Series 2 of the *Game Changers* podcast interview series with significant radio industry figures, including Hamish Blake, Matt Tilley, Amanda Keller, Fifi Box, Richard Stubbs and Tony Martin
- > A 2UE archives collection on quarter-inch tape which included compilations of historically significant events from the 1950s to early 2000s, broadcasts by radio legends John Laws and Bob Rogers, and celebrity interviews with Don Lane (including the South Sydney song), Cilla Black, Connie Francis, Ringo Starr, Normie Rowe, Troggs, Peter Finch and Elvis.

Documents and artefacts

- > The *Rolling Stone Australia Photographic Archive* comprising over 5,000 photographic prints and transparencies used by Rolling Stone Australia from the early 1970s onwards
- > Eleven Cinema Art Film posters that we purchased from Josef Lebovic, including *The Wolves of the Underworld* (George A Cooper, 1933), *The Primrose Path* (Harry O Hoyt, 1925), and *The Squire of Long Hadley* (Sinclair Hill, 1925)
- > Documentation relating to significant Indigenous musicians and songwriters, including Archie Roach, Kev Carmody and Tiddas
- > Black-and-white publicity photographs of key silent film actors, including Louise Lovely, Sylvia Breamer, Enid Bennett and Dorothy Cumming.

CASE STUDY: BRINGING 1901 CRICKETERS BACK TO LIFE

In 2016 we were surprised and excited when cricket historian, Glenn Gibson, donated a film reel for the earliest home entertainment system ever produced, the Kinora. The reel features two famous cricketers, Kumar Ranjitsinhji GCSI GBE (also known as Ranji) and Charles CB Fry. They played for Sussex and England in the early 20th century and footage of them is extremely rare.

The Kinora works on the same principle as a flipbook, rapidly displaying one still image after the other to create the illusion of movement. Instead of being printed on the pages of a book that the user flips manually, Kinora's mechanical system allows for a much higher image quality. The photos are printed on a reel which is placed in a player, and the user turns a crank handle to view the images.



C.B. Fry (batting) & Sussex all rounder, Frederick Parris, in the 1901 Kinora reel brought back to life by NFSA

Kinora reels used to run for a maximum of 30 seconds and could be purchased or rented for home use. They covered everything from everyday activities to historical events, as well as moving images of sportspeople and entertainers of the day. You could make reels of family members at photographic studios, and from 1908 you could purchase a camera to make your own Kinora home movies. As the popularity of cinema increased, interest in Kinoras waned. Following a factory fire in 1914, Kinora ceased production.

When we received the cricket Kinora reel, we had not been able to acquire a working Kinora machine to play it. Instead, our experts were able to create a device to replicate the mechanism of the original Kinora player, by photographing each of the 465 frames and animating them to create a 19-second film clip.

The final film is close to the original and depicts Ranji and CB Fry batting, most likely during a training session at the Sussex ground in Hove in 1901. It is among the earliest cricket films to be preserved. Other Kinora reels in our collection show a woman dancing, the launching of a lifeboat and a man reading a letter.



A 1901 reel of the world's first home movie entertainment system, the Kinora

Table 3: Number of acquisitions by type

Acquisition type	Result
Feature length films	145
Short films	259
Small gauge films	182
Documentaries	501
Television works	5,821
Recorded sound works	7,279
Radio works	4,518
Oral histories	162
Documents and artefacts	27,856
Total number of acquisitions	46,723

2A.3 Continue high-level advocacy for mandatory legal deposit for audiovisual material

Target	Result
Continued advocacy for mandatory legal deposit	Achieved

Criterion source: Corporate Plan 2016–17 to 2019–20 page 7

Legal deposit is a statutory requirement for specified published material to be deposited with an assigned repository. For example, legal deposit requires publishers to deposit printed and digital publications with the National Library of Australia. It does not currently exist in Australia for audiovisual production but it has the potential to provide the NFSA with a more comprehensive view of Australia’s audiovisual output and to support greater efficiencies when acquiring material for the collection. If and when applied, we support a selective, curated approach.

In 2016–17 we continued consultation on this topic, with a view to developing a workable proposal that can be presented for consideration.

Objective 2B

Manage the collection to recommended international standards to ensure its digitisation and ongoing accessibility

2B.1 Preserve the national audiovisual collection content through best practice storage and environmental conditions (passive preservation)

Target	Result
230 years average collection lifespan*	262 years average

Criterion source: Corporate Plan 2016–17 to 2019–20 page 7 and PBS page 170
*PBS 2016–17 target

What we achieved

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

In 2016–17 we achieved an average collection lifespan of 262 years. This represents an increase of 13.9% over our average of 230 years.

Our estimate of 230 years is calculated using the Time Weighted Preservation Index – methodology developed by the Image Permanence Institute, Rochester University, USA. This measure estimates the average collection lifespan using three elements: the collection storage environmental conditions in terms of temperature and relative humidity, the format of the carrier, and the element of time. This provides a qualitative measure that estimates the collection lifespan in our storage facilities.

As part of the development of the NFSA Property Strategy (see objective 5D.1) we completed a comprehensive Collection Storage Report surveying the existing and future needs of our collection storage. This provided a foundation for storage capacity planning and ongoing monitoring requirements.

In 2016–17 we successfully completed two major collection relocation projects within our storage facilities:

- > We relocated over 70,000 documentation items from the Acton 1 vault to improved environmental storage at Mitchell. Many of the items were relabelled and repackaged as part of the project, and an additional 9,000 carriers were accessioned.

- > We transferred our duplicate colour film collection of 6,700 items to our Mitchell 1 facility. These films had been stored at the National Library of Australia vaults due to internal cold storage pressures. Our new in-house storage arrangements represented substantial savings in leasing costs.

2B.2 Preserve the collection through active digitisation, format-shifting of content and data migration (active preservation)

Target	Result
8,000 titles preserved and made accessible*	14,825
10% of the total collection digitised**	6%
Criterion source: Corporate Plan 2016–17 to 2019–20 page 7 and PBS page 170 *PBS 2016–17 target **PBS 2016–17 target and DoCA KPI	

What we achieved

In 2016–17 we exceeded our target with 14,825 titles preserved and made accessible.

Changes in technology present a range of preservation opportunities and challenges for us. For the past several years, we have been gaining the necessary specialist skills and implementing the changes to infrastructure and equipment to transition to full-scale digital preservation

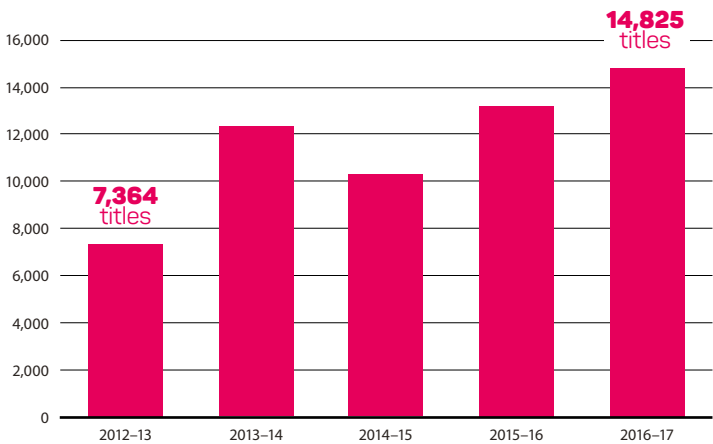
workflows. At the same time, we need to maintain our capacity to preserve through analogue processes for as long as sustainable. Finding an effective balance between analogue and digital moving image operations has seen a reduction in the very labour-intensive photochemical film preservation process, which has increased the resources available for film digitisation.

The last quarter of 2016–17 saw a significant structural change as our Preservation and Technical Services evolved into the new Digital and Media Operations team. This reflects the transition of the core business responsibilities from the traditional analogue-based operations to digital platforms. This process involved the defining and refining of traditional workflows and the identification of efficiency gains. Strong initial results have underpinned the planned increase in preservation targets for 2017–18, with further increases in subsequent years expected.

Upgrades included:

- > new systems supporting an increased focus on film digitisation with expanded scanning capabilities to include 4K 35mm, as well as increased distribution and access workflows for the newly created media file
- > increased collaboration across the Digital and Media Operations team to develop integrated workflows and processes and reduce double handling
- > procurement of purpose-built video ingest stations to increase capacity
- > additional audio capture equipment required to manage large volumes of media.

Figure 4: Preservation of audiovisual titles, 2012–13 to 2016–17



2B.3 Accession the collection in-line with best practice to ensure the integrity of our data

Target	Result
100,000 objects accessioned (in the reporting period)**	98,860
Criterion source: Corporate Plan 2016–17 to 2019–20 page 7 and PBS page 170	
** PBS 2016–17 target and DoCA KPI	

What we achieved

Over the past several years we have consistently exceeded our accessioning target. This increase is largely the result of an increase in digital acquisitions and the development of more effective ingest and metadata capture in our collection management system, Mediaflex. These automated accessioning processes enabled us to realistically double our annual target from 50,000 to 100,000 for 2016–17.

We almost reached this ambitious new target with a total of 98,860 works accessioned (catalogued) in 2016–17. Digital accessioning continues to dominate, representing 73.19% of this total. While this reflects the changing nature of the collection, it also brings to light the continued effort required to accession physical objects which cannot be as extensively automated as digital works.

Objective 2C

Establish partnerships with the creative sector to increase awareness of the value of our audiovisual heritage and connect established creators and their work with emerging creators

2C.1 Further develop mutually beneficial, long-term industry relationships to ensure maximum big screen exposure for Australian cinema

Target	Result
Five national partnerships	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 7	

What we achieved

The *NFSA Restores* project has steadily increased the number of high-quality Digital Cinema Packages of classic Australian film titles available for cinema exhibition. This has enabled us to extend formal arrangements with key film festivals in Australia to premiere important film restorations. These festivals include the Sydney Film Festival, the Melbourne International Film Festival, the Adelaide Film Festival and the Canberra International Film Festival. In addition, we provide access to restorations for the renowned Pordenone Silent Film Festival in Italy, and we are negotiating screenings at multiple archival venues in the United States.

2C.2 Expand funding body partnerships to ensure lodgment of all new funded Australian moving image and sound productions with the NFSA. High level advocacy through industry forum to support this approach

Target	Result
Continued development of partnerships	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 7	

What we achieved

We have existing agreements with all the major screen government funding bodies in Australia, to ensure the lodgment with us of all new funded Australian screen productions. Funding bodies include Screen Australia, Film Victoria, the New South Wales Film and Television Office, Screen Queensland, ScreenWest and the South Australian Film Corporation. In 2016–17 we continued to review these agreements to ensure they provide flexibility in the current digital environment.

We also continued to develop agreements to harvest commercial and community radio podcasts with the Australian Radio Network, Southern Cross Austereo and Nova Entertainment, and with digital musical platforms such as Bandcamp and the Australian Music Radio Airplay Project.

2C. 3 Expand current oral history and career interviews program with contemporary and influential film, broadcast and recorded sound identities

Target	Result
60 oral histories collected	162 oral histories collected
Criterion source: Corporate Plan 2016–17 to 2019–20 page 7	

What we achieved

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

Our oral history program continues to support the collection areas and our online sharing platforms. In 2016–17 we exceeded our target, acquiring 162 oral histories which included 43 commissioned interviews and a donation of 119 interviews with advertising agency personnel recorded between 1940-1990.

There is a detailed listing in appendix 3 of the oral histories we acquired during the year but highlights include:

- > Jack Charles (actor and Aboriginal Elder)
- > Sue Maslin (producer)
- > Hugh Riminton (journalist, foreign correspondent and TV presenter)
- > Margo Nash (director/writer)
- > Chris Masters (Gold Walkley Award-winning journalist)
- > Michael McMartin (founder of Trafalgar Records in 1975 who formed Melody Management Pty Ltd in 1984 and has been manager of the Hoodoo Gurus and individual members since then)
- > Steve Vizard (TV and radio presenter/comedian/producer/screenwriter)
- > John Doyle aka Roy Slaven (comedian/writer)
- > Trevor Graham (director/producer)
- > Julia Zemiro (TV presenter)
- > a collection of 119 interviews with advertising agency personnel recorded between 1940 and 1990, donated by Robert Crawford.

STRATEGIC PRIORITY 3: DEVELOPING LEADERSHIP IN THE DIGITAL ENVIRONMENT

Digitisation enables users to connect the patchwork of dispersed cultural collections. We are committed to becoming a leader in the stewardship of Australia's audiovisual collections in the digital environment. While the NFSA already undertakes significant digitisation activity as part of our management of the national audiovisual collection, what is required to ensure the long-term availability of our cultural memory as a whole is greater cross-sector collaboration, legislative reform, a strong budgetary commitment, and increased private sector support.

Outcome: We will become a leader in the stewardship of Australia's digital audiovisual collections, and collaborate across all tiers of government to advance the digitisation and discoverability of Australia's cultural collections.

Table 4: Strategic priority 3: Developing leadership in the digital environment

Objective	Initiatives/strategies to achieve against outcome and objectives, 2016–17 to 2019–20	Target 2016–17	Result 2016–17
Objective 3A Increase the discoverability of NFSA's digital collection	3A.1 Enhance NFSA's digital collection content and data discoverability	Increase digital collection content online	Achieved
Objective 3B Increase our capacity and capability to manage digital preservation of all collection formats in accordance with best practice models and working within our resources	3B.1 Provide targeted training and development opportunities for staff in the management of digital audiovisual assets, for example in film digitisation and digital film workflows	There is an increasing number of targeted training and development opportunities for staff	Achieved
	3B.2 Invest in infrastructure to support digital preservation capacity in-house	Identified digital preservation infrastructure procured and implemented	Achieved
Objective 3C Ensure our management of digital collections is aligned with international best practice, and ensure sector leadership through continuous learning and targeted training	3C.1 Support and drive knowledge exchange and thought leadership in relation to digital cultural collections	Demonstrated sector leadership through engagement in national and international fora	Achieved
Objective 3D Work with others to champion the development of a national framework to enable increased access to Australia's cultural collections	3D.1 Continue work on a collaborative business plan to address the large- scale digitisation of audio and video tape collections across the national collecting institutions by 2025	Business plan developed outlining long-term plan for large-scale digitisation	Achieved

Criterion source: Corporate Plan 2016–17 to 2019–20 page 8

Objective 3A

Increase the discoverability of the NFSA's digital collection

3A.1 Enhance the NFSA's digital collection content and data discoverability

Target	Result
Increase digital collection content online.	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 8	

What we achieved

Through our new website, online exhibitions, curated collections, Facebook page and YouTube channels we continue to create new pathways for users to discover our digital collection content (see 1B.1 and 1B.2).

In March 2017 we completed a major new release of our collection management system, Mediaflex, which included a new system protocol to support the implementation of federated search for our website in 2017–18. Federated search will significantly improve our online users' ability to easily search NFSA.gov.au, our Search the Collection database and our other related platforms and sites.

Objective 3B

Increase our capacity and capability to manage the digital preservation of all collection formats in accordance with best practice models and working within our resources

3B.1 Provide targeted training and development opportunities for staff in the management of digital audiovisual assets, for example, in film digitisation and digital film workflows

Target	Result
There is an increasing number of targeted training and development opportunities for staff	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 8	

What we achieved

In 2016–17 our staff continued to receive targeted training and development in the management of digital audiovisual assets. This training encompassed our curatorial staff who acquire digital content, as well as accessioning staff who ingest it into our collection management system, Mediaflex. It also encompassed our projectionists in the Arc cinema, and our specialised preservation staff in Digital and Media Operations who are operating highly technical digitisation equipment. Skills sharing and the continual refinement of workflows across our organisation throughout 2016–17 improved our digitisation capability.

3B.2 Invest in infrastructure to support digital preservation capacity in-house

Target	Result
Identified digital preservation infrastructure procured and implemented	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 8	

What we achieved

In 2016–17 we continued to invest in infrastructure to support our in-house digital preservation capacity. These upgrades included:

- > increasing our video digitisation capacity via the purchase of four new ingest systems to service the digitisation of magnetic videotape
- > upgrading our current film scanner, giving us the new capability to digitise 35mm film at 4K resolution
- > enhancing the capacity of our systems to manage born-digital material with the purchase of a new transcoding system
- > investing in a new Picture Quality Analyser to assist us with a suite of repeatable, objective quality measurements that closely correspond with subjective human visual assessment, ensuring the quality of our digitisation.

Objective 3C

Ensure our management of digital collections is aligned with international best practice, and ensure sector leadership through continuous learning and targeted training

3C.1 Support and drive knowledge exchange and thought leadership in relation to digital cultural collections

Target	Result
Demonstrated sector leadership through engagement in national and international fora	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 8	

What we achieved

Throughout 2016–17 we continued to play a role in knowledge exchange and thought leadership in relation to digital cultural collections at a national and international level. We also held the second of our series of symposia focused on the challenges of digital cultural collections. *Digital Directions 2016* was held on 26 October, attended by around 120 delegates drawn from the GLAM and government sectors. More information on the symposium is provided in the snapshot on page 37.

We also hosted the 2016 conference of the Australasian Sound Recordings Association which focused on the urgent imperative to digitise collections of audio material, with members attending from across Australasia.

In April 2017 we participated actively in the International Federation of Film Archives Congress in Los Angeles, chairing a panel to discuss archival needs, accessibility and challenges regarding digital subtitling. The panel included archive and commercial supplier representatives and began debate on technologies, rights and the urgent need to expand digital resources. We also participated in the related, regional meeting of the South East Asia and Pacific Audiovisual Archives Association and the Forum of Asian Film Archives to discuss key issues. These included digitisation and analogue preservation challenges, and the construction and availability of archival-quality digital technologies. Subsequent visits to the NFSA by regional colleagues are planned for early 2018.

Objective 3D

Work with others to champion the development of a national framework to enable increased access to Australia's cultural collections

3D.1 Continue work on a collaborative business plan to address the large-scale digitisation of audio and videotape collections across the national collecting institutions by 2025

Target	Result
Business plan developed outlining long-term plan for large-scale digitisation	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 8	

What we achieved

In 2016–17 we continued our work on building a collaborative approach to addressing the increased challenge of digitising our audio and video magnetic tape collections by 2025. We worked with five Australian Government agencies to develop a framework for the large-scale digitisation of magnetic media. These agencies were 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 framework identifies the scope and scale of our digitisation challenges, including the gap between current digitisation activity and the requirement to digitise to meet 'Deadline 2025', the anticipated date when magnetic media will no longer be accessible due to physical and technological obsolescence. We are continuing to work as a group to look for a common approach to large-scale digitisation and to advocate for increased support to assist our digitisation activities.

SNAPSHOT

DIGITAL CHALLENGES IN THE CULTURAL WORLD

In November 2016 we held our second annual Digital Directions symposium. The sold-out event explored key digital issues affecting the cultural sector, and cultural collecting institutions in particular.

Jan Müller, Chief Executive Officer of the Netherlands Institute for Sound and Vision, gave the keynote address. He discussed the challenges of digital transformation and the need for cultural institutions to be adaptable. As he explained:

Only organisations that are able to continually re-invent themselves can retain their relevance in this technology-dominated and networked area. Our institutions must focus on reaching users in both the physical and virtual worlds. The key challenge is to optimally help the users to realise their goals within this media mix.

The event was live-streamed to maximise participation across the country. Delegates included leaders from the Australian Film, Television and Radio School, Google Creative Lab, Museums Australia, the State Library of NSW, and Deloitte Access Economics. We delivered the conference in partnership with the National Archives of Australia.

Preparations for Digital Directions 2017 are now under way.



Keynote speaker Jan Müller tours the NFSA during the conference

STRATEGIC PRIORITY 4: INDIGENOUS CONNECTIONS

Australia's Indigenous cultures are some of the longest continuous cultures in the world. Some of Australia's oldest audiovisual records are a 'living' testimony of Indigenous cultural customs and ways of life. Indigenous communities are also keen adopters and agile users of audiovisual media for cultural maintenance, from mainstream feature film and published popular music to community production in language. Audiovisual media, particularly in the context of remote Indigenous broadcasting and online multimedia publication, adds a uniquely Indigenous voice to the canon of contemporary audiovisual production and supports national priorities such as closing the gap in digital literacy and employment, and preserving Indigenous languages.

Outcome: We will work with Indigenous communities and partners to showcase Indigenous Australian stories and works, provide training opportunities in audiovisual conservation and ensure the appropriate management of Indigenous audiovisual collection materials.

Table 5: Strategic priority 4: Indigenous connections

Objective	Initiatives/strategies to achieve against outcome and objectives, 2016–17 to 2019–20	Target 2016–17	Result 2016–17
Objective 4A Work with communities and leaders in the sector to ensure that the NFSA is aligned with the cultural directions and aspirations of traditional owners	4A.1 Establish an Indigenous Connections subcommittee of the NFSA Board to guide our policy, strategy, partnership development and delivery	Indigenous Connections subcommittee established and operating	Achieved
	4A.2 Manage NFSA's Indigenous collection to the highest standards and according to best practice	Indigenous collection managed in line with the NFSA Collection Policy	Achieved
	4A.3 Provide training and development opportunities for Indigenous archive professionals in the areas of preservation and conservation	NFSA partners to deliver the Indigenous Remote Archival Fellowship program	Achieved
Objective 4B Celebrate and showcase the stories of Australia's Indigenous Peoples through the media of recorded sound, film and digital, both nationally and internationally	4B.1 Embed the delivery of a suite of Indigenous programs into NFSA programming schedules	Four dedicated Indigenous program elements delivered each calendar year	Achieved
	4B.2 Work with partners to redevelop 'Black Screen' to communicate Indigenous screen culture to audiences nationally and internationally	Black Screen screenings delivered to 3,500 participants	3,582 participants
Objective 4C Develop plans and guidelines to implement concrete actions that build respectful relationships and create opportunities for Indigenous Australians	4C.1 Develop and implement a Reconciliation Action Plan (RAP) for the NFSA	RAP in development	Achieved
	4C.2 Continue to increase awareness, and confidence in applying Indigenous Cultural and Intellectual Property (ICIP) rights across the NFSA workforce	Ongoing support for staff across the NFSA in understanding and applying ICIP protocols	Achieved

Criterion source: Corporate Plan 2016–17 to 2019–20 page 9

Objective 4A

Work with communities and leaders in the sector to ensure that the NFSA is aligned with the cultural directions and aspirations of traditional owners

4A.1 Establish an Indigenous Connections subcommittee of the NFSA Board to guide our policy, strategy, partnership development and delivery

Target	Result
Indigenous Connections subcommittee established and operating	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 9	

What we achieved

In 2016–17 we established the Indigenous Connections Committee, which serves as an advisory committee to the NFSA Board. Wayne Denning, NFSA Board Deputy Chair, chairs the committee, and the independent expert members are Terri Janke, Jason Eades and Amanda Hayman.

The committee will help to ensure permanent access to Australia’s First Peoples’ audiovisual cultural materials, knowledge, language and stories in a manner aligned with traditional owners’ cultural directions and aspirations.

4A.2 Manage the NFSA’s Indigenous collection to the highest standards and according to best practice

Target	Result
Indigenous collection managed in line with the NFSA Collection Policy	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 9	

What we achieved

We are the custodian of over 30,000 audiovisual works on the stories of Australia’s First Peoples and we ensure that we manage this collection to the highest standards and according to best practice.

In May 2017 we launched our new Collection Policy (see 2A.1 for details). This policy sets out the guiding principles for the development, preservation and sharing of the national audiovisual collection, including Managing Indigenous Cultural Material (section 7) which states that:

- > we work in partnership with communities, cultural knowledge holders, artists, filmmakers and musicians to respectfully manage these cultural materials
- > we identify and observe Indigenous Cultural Intellectual Property protocols and develop cultural agreements with First Peoples communities
- > we support the development of cultural agreements that will not only outline the way we work with these communities but also champion the inherent rights of First Peoples to maintain, control, protect and develop their cultural heritage, traditional knowledge and cultural expressions.

On 9 February 2017, eight Fanny Cochrane Smith wax cylinder recordings were inscribed on the UNESCO Australian Memory of the World Register. We developed the register nomination in collaboration with the Tasmanian Museum and Art Gallery (who hold the original cylinders), members of the Tasmanian Aboriginal community (in whom cultural authority is vested), and international experts in the field. We have created and stored preservation back-up copies of the cylinders (see the snapshot on page 40).

SNAPSHOT

ENRICHING THE MEMORY OF THE WORLD

In 2017, eight Fanny Cochrane Smith wax cylinder recordings were inscribed on the UNESCO Australian Memory of the World Register.

Cochrane Smith was the last surviving fluent speaker of any of the many original Tasmanian Aboriginal languages. The wax cylinders, originally recorded in 1899 and 1903, capture her singing and speaking in her own language. For Tasmanian Aborigines, these recordings provide a tangible connection to the voice of ancestors. For Cochrane Smith's descendants, they provide a legacy of cultural knowledge and a record of family oral history.

The register, which to date only includes 57 works, recognises the country's greatest cultural treasures. Inscription on the register highlights the importance that sound recordings play in the development of Australian society and culture. It also recognises the role of cultural collecting bodies in preserving and contextualising those recordings.

The register nomination was developed in collaboration with the Tasmanian Museum and Art Gallery (who hold the original cylinders), members of the Tasmanian Aboriginal community (in whom cultural authority is vested), and international experts in the field. We have created and stored preservation back-up copies of the cylinders.



Horace Watson making a recording of Mrs Fanny Cochrane Smith c. 1903. Courtesy Tasmanian Museum and Art Gallery.

4A.3 Provide training and development opportunities for Indigenous archive professionals in the areas of preservation and conservation

Target

NFSA partners to deliver Indigenous Remote Archival Fellowship program

Result

Achieved

Criterion source: Corporate Plan 2016–17 to 2019–20
page 9

What we achieved

In 2016–17 we partnered with the Indigenous Remote Communications Association (IRCA) and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) to deliver the Indigenous Remote Archival Fellowship program. We initiated this fellowship in 2014, partnering with IRCA in 2015 and then including AIATSIS this year.

The aim of the fellowship is to build and connect people working on country with those working at the NFSA and AIATSIS, leading to shared learnings in the management and preservation of cultural collections.

In 2016–17 the fellowship was awarded to Pitjantjatjara Kankunytjatjara Media (PY Media), who have played a historic role in the development of media and communication services in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands region.

Staff from the NFSA and AIATSIS will travel to Umuwa, South Australia, in 2017 to provide PY Media staff and the community with professional training through the delivery of workshops that cater to the needs of PY Media in the area of archival practices and management of cultural collection. PY Media staff will also have the opportunity, as part of the fellowship, to travel to Canberra to undertake training at the NFSA and AIATSIS.

Objective 4B

Celebrate and showcase the stories of Australia's Indigenous Peoples through the media of recorded sound, film and digital, both nationally and internationally

4B.1 Embed the delivery of a suite of Indigenous programs into NFSA programming schedules

Target	Result
Four dedicated Indigenous program elements delivered each calendar year	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 9	

What we achieved

In 2016–17 we successfully embedded the delivery of a suite of Indigenous programs in our programming calendar. These programs included screenings, *In Conversation* and Q&A events, along with a new educational program. This included:

- > *Indigenous Representation on Screen* – a new educational program available for school years 5–8 in our theatre
- > *Black Screen* season – this included *Women of the Sun* (1981), *Linta: The Flame* (1981) and *88.9 Redfern Radio* (1988) from 9 to 28 August 2016 in Arc cinema
- > *Black Chat: Ten Indigenous Icons* – a discussion in our theatre on 12 August 2016 which explored 10 iconic Indigenous Australian screen roles and their contribution to our cultural history
- > *Footprints On Our Land* (Fiske, 2016) and *Ella* (Watkin, 2016) – screenings and Q&As in Arc cinema in partnership with the Canberra International Film Festival from 27 October to 6 November 2016
- > *Zach's Ceremony* (Pedersen, 1991) – screening and Q&A with filmmaker Aaron Pedersen and stars Zach and Alec Doomadgee, on 10 December 2016 in Arc cinema
- > *Milestones Revisited* – this recognised two significant milestones in Indigenous history: 50 years since the 1967 referendum and 25 years since the High Court of Australia's ground-breaking Mabo decision. We screened documentary, TV and newsreel coverage from before and after these key moments as part of our daily program in Arc cinema from 1 May to 30 June 2017
- > *In Conversation with Christine Anu* – a night of music and memories for National Reconciliation Week on 2 June 2017 in Arc cinema.

4B.2 Work with partners to redevelop 'Black Screen' to communicate Indigenous screen culture to audiences nationally and internationally

Target	Result
<i>Black Screen</i> screenings delivered to 3,500 participants	3,582 participants
Criterion source: Corporate Plan 2016–17 to 2019–20 page 9	

What we achieved

Black Screen provides free community access to contemporary short films and documentaries by Indigenous directors, producers and screenwriters. The program remains in high demand around the country as part of an ever-increasing awareness of, and desire for, Indigenous stories and films. *Black Screen* events are often part of community events, celebrations and festivals in regional and remote areas, such as NAIDOC Week, Sorry Day and National Reconciliation Week. Attendance at *Black Screen* for 2016–17 totalled 3,582, achieving our target.

A large percentage of *Black Screen* users are from government agencies and not-for-profit community groups, with a high rate of repeat users for the service.

We are redeveloping the *Black Screen* model in 2017–18 to deliver the program to a wider audience.

Objective 4C

Develop plans and guidelines to implement concrete actions that build respectful relationships and create opportunities for Indigenous Australians

4C.1 Develop and implement a Reconciliation Action Plan (RAP) for the NFSA

Target	Result
RAP in development	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 9	

We have developed a draft Reconciliation Action Plan (RAP) which has involved consultation with the newly formed Indigenous Connections committee in addition to the NFSA's Leadership Team and Human Resources. We will form a RAP Working Group in the second half of 2017 with nominations open to all staff. This group will act as champions for the RAP.

Once the working group is formed, and the final RAP has been developed and approved, it will then be sent to Reconciliation Australia for endorsement by the end of 2017. An action item in our RAP is that cultural awareness training will be offered to all of our staff.

4C.2 Continue to increase awareness, and confidence in applying Indigenous Cultural and Intellectual Property (ICIP) rights across the NFSA workforce

Target	Result
Ongoing support for staff across the NFSA in understanding and applying ICIP protocols	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 9	

Tasha James, Manager, Indigenous Connections, commenced with us in October 2016 and has educated and supported staff across the NFSA in applying ICIP rights and Indigenous cultural protocols.

Our Indigenous Connections committee will review our ICIP guidelines in 2017 and, once they are updated, we will roll out targeted training for our staff to increase awareness of, and confidence in, applying these protocols and guidelines in their work.

STRATEGIC PRIORITY 5: MAXIMISING OUR RESOURCES

We are focused on optimising the potential of our people, entering innovative collaborations, investing in our business systems, managing our assets prudently and maximising our financial resources to deliver the best possible outcomes.

Outcome: We will be sustainable, work within our means and conduct our activities efficiently and in innovative ways, reaching more people.

Table 6: Strategic priority 5: Maximising our resources

Objective	Initiatives/strategies to achieve against outcome and objectives, 2016–17 to 2019–20	Target 2016–17	Result 2016–17
Objective 5A Continue to develop a workforce that is efficient, agile and resilient and a workplace that supports innovation and excellence	5A.1 Delivery of targeted staff training, including leadership development, across the organisation	Leadership programs delivered	Achieved
	5A.2 Development and implementation of a talent management strategy to ensure effective succession planning and the upskilling of specialised knowledge	Talent management planning and consultation has commenced	Achieved
	5A.3 Partnering with tertiary institution(s) to identify and promote career pathways in audiovisual archiving	Two partnerships	Achieved
Objective 5B Improve integrated business systems and ICT capability across the organisation	5B.1 Implementation of the April/May 2016 recommendations from the NFSA's 2015–16 Information Technology Review	Recommendations from the Information Technology Review implemented	Achieved
Objective 5C Maximise self-generated income	5C.1 Maximising re-use of the collection by the screen, cultural and education sectors through commercial activities	Activity undertaken to maximise re-use of the collection	Achieved
	5C.2 Implementation of the NFSA's 2016 Fundraising Strategy	Fundraising Strategy implemented	Achieved
	5C.3 Implementation of the NFSA's 2016 Sales and Distribution Review recommendations	Recommendations from the Sales and Distribution Review implemented	Achieved
	5C.4 Reviewing community engagement activities and costings to maximise self-generated revenue	\$210,000 in self-generated revenue	\$251,665

Objective	Initiatives/strategies to achieve against outcome and objectives, 2016–17 to 2019–20	Target 2016–17	Result 2016–17
Objective 5D Continue to review supplier and property expenditure to ensure that resources are spent to achieve the most effective and efficient value for the organisation	5D.1 Development and implementation of a comprehensive NFSA property strategy	Property Strategy developed and recommendations progressed	Achieved
	5D.2 Continually reviewing and negotiating of supplier arrangements	Ongoing review and negotiation of supplier arrangements	Achieved

Criterion source: Corporate Plan 2016–17 to 2019–20 page 10

Objective 5A

Continue to develop a workforce that is efficient, agile and resilient and a workplace that supports innovation and excellence

5A.1 Delivery of targeted staff training, including leadership development, across the organisation

Target	Result
Leadership programs delivered	Achieved

Criterion source: Corporate Plan 2016–17 to 2019–20 page 10

What we achieved

As a continuation of the leadership program run for Executive Level 2s in 2015–16, our cohort of Executive Level 1s and APS 6 managers undertook a leadership training program in early 2017. This achieved a twofold purpose focusing on the development of NFSA values while developing leadership skills.

The leadership program enabled Executive Level 1 and APS 6 managers to:

- > lead the introduction and embedding of these new values across the organisation
- > be values champions and lead an agency-wide transformation towards a culture that accepts change
- > assist in the development of an engaged, committed, accountable and high-performing workforce.

To embed the values, Executive Level 1 and APS 6 managers, in consultation with their teams, developed a suite of supporting and non-supporting behaviours, reward and recognition programs, and practical tools which included integrating the values into corporate documents such as meeting agendas and minutes. This is valuable ongoing work that will continue in 2017–18 and beyond.

5A.2 Development and implementation of a talent management strategy to ensure effective succession planning and the upskilling of specialised knowledge

Target	Result
Talent management planning and consultation has commenced	Achieved

Criterion source: Corporate Plan 2016–17 to 2019–20 page 10

What we achieved

Initial planning and consultation has begun, with the General Managers and Senior Managers to identify the positions and specialised skills for which a talent management strategy is required. They will also identify what our business needs may be in the future.

We have divided our talent management strategy into two parts:

- 1. Talent management plans which identify employee potential/performance and actions to retain and develop this talent.
- 2. Workforce plans that identify present and future critical roles/skills and actions to retain/attract this capability.

One of our challenges is succession planning for staff with specialist technical skills and knowledge in the preservation of obsolete formats and technology, specifically in relation to film and video.

We will continue to progress the development and implementation of this strategy in 2017–18.

5A.3 Partnering with tertiary institution(s) to identify and promote career pathways in audiovisual archiving

Target	Result
Two partnerships	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 10	

What we achieved

We maintained strong links with the tertiary sector in 2016–17, providing formal support through relationships with Charles Sturt University, the University of Melbourne and the Australian National University.

We continued our partnership with Charles Sturt University in presenting the jointly owned Graduate Certificate in Audiovisual Archiving. We developed and own the content intellectual property, and we tutor three of the four modules.

We supported the University of Melbourne’s Grimwade Centre for Cultural Materials Conservation by providing lecturing and tutoring in addition to practical guidance and support for the Centre’s Masters program.

We collaborated with the Australian National University’s School of Art & Design on their *Time and Motion* course, providing mentoring for first-year students developing video and digital animation projects. A selection of the films was acquired for the collection and screened in Arc cinema in October 2016. We will continue our support for this course in 2017–18.

Objective 5B

Improve integrated business systems and ICT capability across the organisation

5B.1 Implementation of the April/May 2016 recommendations from the NFSA’s 2015–16 Information Technology Review

Target	Result
Recommendations from the Information Technology Review implemented	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 10	

What we achieved

In 2016–17 we continued to implement recommendations from the 2015–16 Information Technology Review, which included:

- > the appointment of a Chief Information Officer
- > improved governance arrangements
- > a new business engagement function focused on increasing an integrated Information and Communications Technology (ICT) capability for the NFSA.

The delivery of an ICT Technical Roadmap and Digital Strategy in 2016–17 provided a clear forward workplan focused on modernisation and digital transformation. These strategies will allow us to leverage technology and best practice capability across our organisation. From meeting the needs of born-digital collection material and supporting our own digitisation program, through to working with new digital technology to improve access to the collection, we will deliver across all five of our strategic priorities. A focus on storage, digital preservation, tape migration and disaster recovery are integral to these essential ICT capabilities.

Our ICT achievements for 2016–17 included:

- > the launch of the NFSA Online shop
- > implementation of an electronic documents and records management system
- > a network security upgrade
- > a disk storage capacity upgrade
- > a wifi upgrade
- > a Google search appliance upgrade.

Objective 5C

Maximise self-generated income

5C.1 Maximising re-use of the collection by the screen, cultural and education sectors through commercial activities

Target	Result
Activity undertaken to maximise re-use of the collection	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 10	

What we achieved

In 2016–17 we provided collection access services for various screen, cultural and educational sector productions and activities. Here are some highlights:

- > We supplied footage from a range of feature films held in the national collection for Stranger Than Fiction Film’s documentary production, *David Stratton’s Stories of Australian Cinema*, which aired on ABC in June 2017. Filming for this documentary took place at our Headquarters and Mitchell vaults
- > In collaboration with the City of Sydney and Carriageworks, we supplied the reconstructed film, *The Great Strike 1917*, for the exhibition commemorating the centenary of the 1917 industrial strike
- > We supplied footage to the Powerhouse Museum’s exhibitions, *Million Dollar Mermaid: Annette Kellerman* (August 2016 – October 2017) and *Love Is – Australian Wedding Fashion* documentaries (May 2017 – April 2018)
- > We supplied footage from *The Queen in Australia* (Film Australia Collection, 1954) for Netflix’s drama series, *The Crown*, released worldwide in November 2016
- > We provided 4K footage from Frank Hurley’s *Home of the Blizzard* (1911) to AEG LIVE Events and the Artiste Touring Co for use in *Bear Grylls: Endeavour*, a live show touring the United Kingdom in October 2016
- > We supplied footage from the national collection to the Victoria and Albert Museum in London for their exhibitions, *You Say You Want a Revolution? Records and Rebels 1966–70* (September 2016 – February 2017) and *Plywood: Material of the Modern World* (which opens 15 July 2017)

- > We contributed to the exhibition, *Memory of the World in Canberra* (November 2016 – March 2017), which celebrated the rich documentary heritage held in Canberra’s premier cultural institutions and the contribution made to the UNESCO Australian Memory of the World Register by Canberra’s librarians, archivists, curators and conservators.

In 2016–17 we also launched the new e-commerce system covering DVD sales for home viewing and the education market. We continue to license NFSA-owned content to service providers offering home viewer access and educational subscription streaming.

5C.2 Implementation of the NFSA’s 2016 Fundraising Strategy

Target	Result
Fundraising Strategy implemented	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 10	

What we achieved

The NFSA Strategic Fundraising Plan 2016–19 was approved by our Board in April 2016. This three-year Strategic Plan prioritises key development areas and how best to implement our fundraising activities.

The foundation phase of this plan was completed in early 2016–17 and involved developing key fundraising infrastructure. This included implementing and integrating a client relationship management database and online fundraising capability into the website.

The next phase undertaken in 2016–17 was focused on major donors and funding development, testing and measuring digital fundraising strategies (in particular, crowdfunding) as well as integrating fundraising into key outreach and communication activities.

Fundraising results for 2016–17 included:

- > two major individual donations to the NFSA Restores campaign of \$50,000 and \$12,000
- > crowdfunding for the NFSA Restores version of *Proof* which raised \$26,000 in less than 45 days. Fundraising was completed on 1 July 2016 and there was an estimated audience reach online and through the associated media campaign of almost 4 million people
- > over \$100,000 of in-kind sponsorship negotiated through partnership agreements with various film festivals.

CASE STUDY: *PROOF POSITIVE*

We launched our first crowdfunding campaign on 17 May 2016 with the aim of raising \$25,000 within 45 days to help digitally restore the much-loved 1991 Australian film, *Proof*. The film launched the careers of Hugo Weaving, Russell Crowe and director Jocelyn Moorhouse.

NFSA Ambassador, Margaret Pomeranz, launched the campaign and it generated significant media coverage, reaching an estimated audience of over 1.5 million. But it was our online audience of over 2.5 million that helped us reach the target two days early – thanks to tweets from Russell Crowe asking his followers to support the campaign.

Margaret thanked the 266 supporters who donated to the crowdfunding effort. ‘We’re incredibly thankful for your support,’ she said, ‘not only for this digital restoration, but because you’ve proved that there are many like-minded people willing to help us preserve our film heritage.’

The digitally restored film premiered to a sold-out audience on 29 July at the 2016 Melbourne International Film Festival, where Hugo Weaving, Jocelyn Moorhouse and producer Lynda House joined Margaret for a Q&A. As Hugo Weaving said, ‘It’s beautiful to watch a film after so many years because it allows you to see things in a fresh way’.

Proof screened at The Ritz Cinema in Sydney on 9 November, with all ticket proceeds generously donated by Ritz Cinema Director, Antoinette Katehos, to NFSA Restores.

The final 2016 screening of *Proof* was at our own Arc cinema in Canberra on 2 December. Jocelyn commented before the screening, ‘I can’t wait for people to see *Proof* back on the screen, and experience this beautiful, pristine restoration. I love the film; it is one of my own kids in a way. My feelings have only grown fonder.’



Actor Hugo Weaving and Director Jocelyn Moorhouse at the premiere NFSA Restores screening of *Proof* at the Melbourne International Film Festival

5C.3 Implementation of the NFSA's 2016 Sales and Distribution Review recommendations

Target	Result
Recommendations from the Sales and Distribution Review implemented	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 10	

What we achieved

Our 2016 Sales and Distribution Review recommendations included short-term and strategic actions.

The short-term actions have been successfully implemented. These included the consolidation of the legacy Film Australia Collection Program Sales website and the NFSA's online shop into a single online shop which provides our customers with automated search, ordering and payment processing. The recommendation to outsource the duplication of DVD products was investigated but due to the limited number of products it was decided to continue with in-house duplication as it is a more efficient and cost-effective process.

The review's recommended strategic actions focus on developing an Education Strategy (which is currently in development and due for delivery in September 2017) that supports the NFSA's collection digitisation priorities and also increases the multiplatform distribution of NFSA-owned content. We have secured licence agreements with service providers responsible for delivering video-on-demand content to the education sector and home viewing market, and we continue to investigate other sales and distribution opportunities.

5C.4 Reviewing community engagement activities and costings to maximise self-generated revenue

Target	Result
\$210,000 in self-generated revenue	\$251,665
Criterion source: Corporate Plan 2016–17 to 2019–20 page 10	

What we achieved

In 2016–17 we reviewed our community engagement activities and costings to ensure we were maximising our revenue opportunities. This review resulted in us increasing our venue hire prices to better reflect the market. Our venue hire bookings saw a significant increase this year. We also ceased our regular Sunday screenings (as staff costs were prohibitive) and successfully transitioned these screenings to Wednesday evenings. We also offered a period of discounted school programs to increase forward bookings. These have all contributed to us meeting our community engagement revenue target for 2016–17.

Objective 5D

Continue to review supplier and property expenditure to ensure that resources are spent to achieve the most effective and efficient value for the organisation

5D.1 Development and implementation of a comprehensive NFSA property strategy

Target	Result
Property Strategy developed and recommendations progressed	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 10	

What we achieved

Our purpose is to collect, preserve and share Australia’s national audiovisual collection and make it available to audiences. In order to achieve this, it is essential that we make the best use of our resources and have the most effective, efficient and appropriate facilities and property footprint. Our current arrangements do not meet all of our requirements. In particular, current facilities do not optimise the ability to share the collection and make it available to audiences. The heritage restrictions and maintenance demands of the current Acton Headquarters building are a drain on resources. With this in mind, our Board sought a review of our current property and the development of a property strategy.

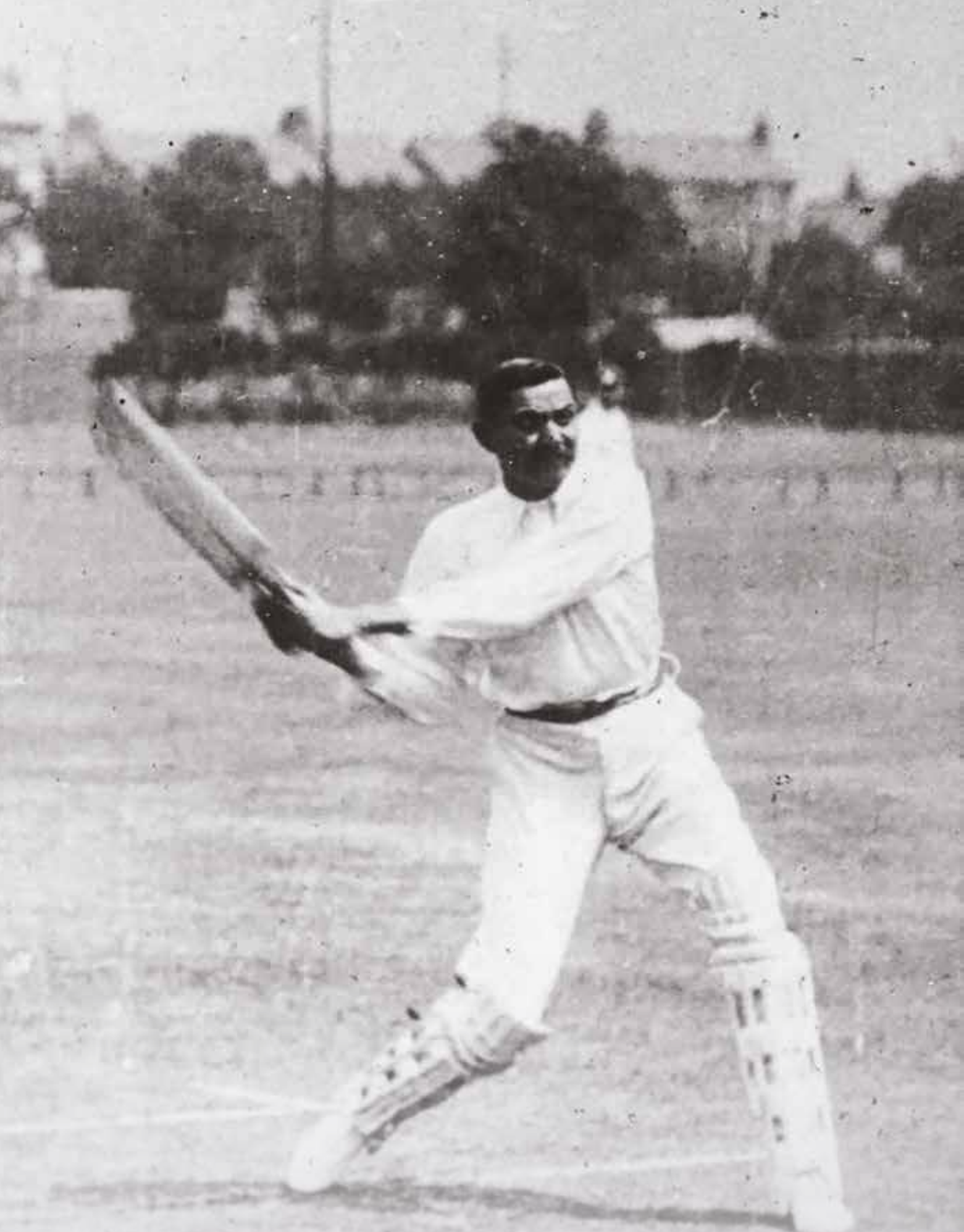
During 2016–17 we engaged consultants to prepare a property framework. Using this framework our Senior Executive then undertook a review of the location requirements of our various business activities and functions and developed initial options and recommendations for the future physical profile of the organisation. These recommendations will be progressed further into 2017–18 and beyond.

5D.2 Continually reviewing and negotiating of supplier arrangements

Target	Result
Ongoing review and negotiation of supplier arrangements.	Achieved
Criterion source: Corporate Plan 2016–17 to 2019–20 page 10	

What we achieved

In 2016–17 we continued to review and negotiate supplier arrangements and property expenditure with a focus on improved contract management. Our aim is always to ensure that any resources we spend achieve the most effective and efficient value for our organisation.



Kumar 'Prince' Ranjitsinhji, the India-born Maharajah of Nawanagar and legendary cricketer, in the 1901 Kinora reel brought back to life by NFSA.

3

- MANAGEMENT AND ACCOUNTABILITY -

GOVERNANCE AND LEGISLATION

The National Film and Sound Archive (NFSA) is accountable to the Australian Parliament through the Minister for the Arts, Senator the Hon Mitch Fifield.

We guide the delivery of our outputs through our corporate governance framework, which includes our enabling legislation and other legislative instruments, managerial and organisational structure, corporate policies and strategies, and 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 Chief Executive Officer's powers in relation to staffing.

Our Board

Our Board and 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 and our Corporate Plan.

The NFSA Board provides policy leadership to the NFSA, oversees our performance, and sets our strategic direction. The Board 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.



NFSA Board. Standing: Kim Ledger, Gabrielle Trainor, Peter Rose, Fiona Scott. Sitting: Caroline Elliott, Wayne Denning, Paul Neville, Toni Cody

Members

GABRIELLE TRAINOR AO

NON-EXECUTIVE CHAIR

LLB (University of Melbourne)

Fellow of the Australian Institute of Company Directors

Hon Associate of the 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 and hospitality to sports, arts and culture, and Indigenous advancement and welfare. She co-chaired an Australian 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.

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 Creative, 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 (Monash University)

Ms Cody is a marketing and business consultant with more than 20 years of industry expertise. 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 (STC) 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.

PETER ROSE

NON-EXECUTIVE MEMBER

BEc (Hons) (University of Adelaide)

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*.

Mr Rose has held a number of high-level industry positions, including 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), and a freelance journalist and cameraman.

FIONA SCOTT

NON-EXECUTIVE MEMBER

BBus (Western Sydney University)

Master of Administration and Management
(Australian Graduate School of Management)

Ms Scott provides strategic marketing and communications advice to the infrastructure, fast-moving consumer goods and agricultural sectors, and is a political commentator on Sky News. She holds several government, private sector and charity board positions.

Ms Scott was the Federal Member for Lindsay between 2013 and 2016. Prior to politics, Ms Scott was a strategic marketing and communications specialist working with ASX-listed companies, including Westfield, GPT, Auto One and Wattyl Paints. She was also the NSW representative on Auto One's National Members Advisory Council.

CAROLINE ELLIOT
NON-EXECUTIVE MEMBER

BEc (Monash University)
 Member of the Institute of Chartered Accountants in Australia and New Zealand

Ms Elliot is a Chartered Accountant and has extensive experience in corporate consultancy, including strategic, governance and financial advisory roles. She has sat on the boards of the Public Transport Ombudsman, Cell Therapies Pty Ltd, and the Peter McCallum Cancer Centre. She is currently serving on the St John’s Ambulance Victoria Board.

KIM LEDGER
NON-EXECUTIVE MEMBER

Mr Ledger is a Western Australian businessman and entrepreneur who founded – and successfully operated – a number of businesses in Perth, Adelaide and, more recently, New York. Kim has an ongoing relationship with the film industry through his work as Patron of Australians in Film (Heath Ledger Scholarship) in Los Angeles.

Mr Ledger co-founded Scriptwise – a non-profit foundation set up to educate people about the dangers of abusing prescription drugs – and he is a Member of the Management Committee of Cyrenian House (WA Council on Addictions). Kim has been Patron of the Prostate Cancer Foundation (Pro-State Ride WA) since 2010.

Board meetings

The Board met six times during 2016–17. A senior officer from the Department of Communications and the Arts attends Board meetings as an observer.

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

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

Board committees

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

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

Table 7: Board meeting attendance 2016–17

Member	12 AUG 2016	22 SEP 2016	14 NOV 2016	1 MAR 2017	10 APR 2017	19 JUN 2017
Gabrielle Trainor (Chair)	✓	✓	✓	✓	✓	✓
Wayne Denning	✓	✓	✓	✓	✓	✓
Toni Cody	✓	✓	✓	✓	✓	✓
Peter Rose	✓	✓	✓	✗	✓	✓
Paul Neville	✓	✓	✓	✓	✓	✓
Fiona Scott				✓	✓	✓
Kim Ledger					✓ (1)	✓
Caroline Elliot					✓ (1)	✓

Key: ✓ Attended meeting ✗ Did not attend meeting ☐ Was not a board member at this time
 (1) Attended for one agenda item only

Table 8: Audit Committee composition 2016–17

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

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.

The Audit Committee comprises a majority of independent members, in accordance with PGPA Audit Committee Rule 17.

Funding and Stakeholder Development Committee

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

Finance Committee

The Finance Committee 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.

Indigenous Connections Committee

The Indigenous Connections Committee was established in May 2017 as an advisory committee to the NFSA Board. The committee provides advice, direction and support for partnership development and delivery to ensure that the NFSA is aligned with the cultural directions and aspirations of traditional owners.

Our management structure

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

Our Senior Executive

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

Composition:

Chief Executive Officer:

Meg Labrum, Acting Chief Executive Officer (6 January 2017 to 30 June 2017)
Michael Loebenstein (to 6 January 2017)

Chief Operating Officer/Chief Financial Officer:

Denise Cardew-Hall

General Manager, Collection:

Jacqui Uhlmann, Acting General Manager, Collection (6 January 2017 to 30 June 2017)
Meg Labrum (to 5 January 2017)

Our Leadership Team

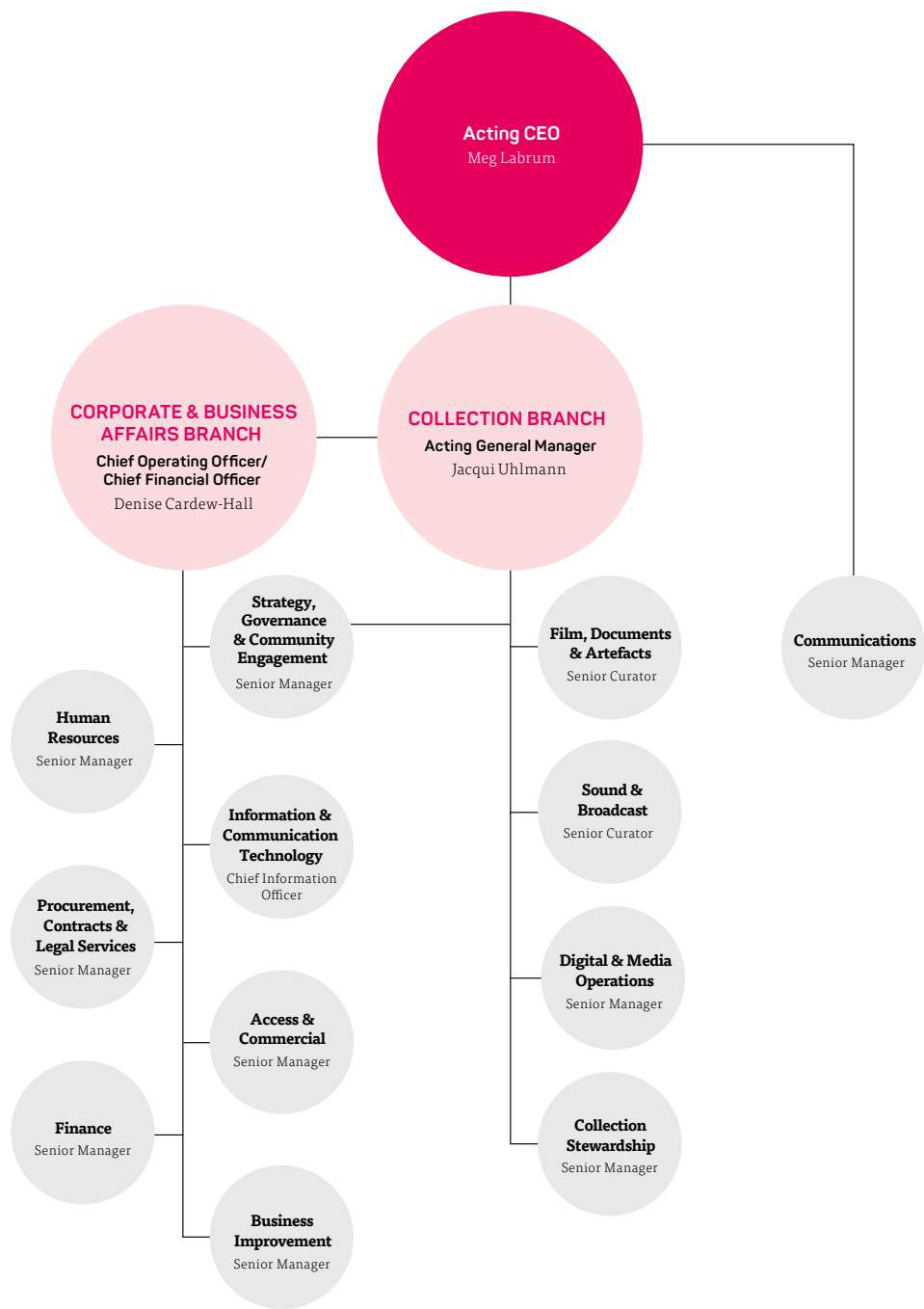
The Leadership Team is a forum that enables all senior managers to play a proactive role in developing and implementing our strategic and operational direction.

Composition of the Leadership Team is shown below and also in figure 4.

Composition:

Chief Executive Officer
Chief Operating Officer/Chief Financial Officer
General Manager
Senior Managers/Senior Curators/
Chief Information Officer

Figure 5: 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 2016–20
- > the Corporate Plan 2016–17 to 2019–20
- > 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

During the year a number of performance and compliance reviews were undertaken by our internal auditor, KPMG, and our former internal auditor, Synergy Group Australia Ltd, as part of the Internal Audit Plan for 2016–17. Internal audit activity for this financial year focused on reviews of:

- > stocktake processes (Synergy)
- > Strategic Plan 2016–20 implementation (Synergy)
- > Mediaflex systems controls (Synergy)
- > workers compensation and rehabilitation management (Synergy)
- > protective security (KPMG).

Internal audit activity is monitored by our Audit Committee.

External audit

Under section 43 of the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act), the Auditor-General is the external auditor of the NFSA. The Auditor-General, through the Australian National Audit Office, has audited the financial statements to ensure 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 section 4 of this Annual Report .

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 our human resources

Our people

At 30 June 2017 we had 164 full-time equivalent staff. We continue to employ a diverse workforce, with a higher representation of female staff (58%) than male. This is also reflected in our senior management team (at the EL2 level and above) where 79% are female. Staff identifying as Indigenous represent 1% and people with disabilities 2%.

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

The Workplace Consultative Committee, which represents our APS1 to EL2 staff, met three times during the year for consultations between management and employee representatives on a range of workplace matters.

Developing our people

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

Our e-learning management system continues to provide all staff with the opportunity to complete essential APS training courses in the workplace and further interest-based training at home.

Keeping our people safe and healthy

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

We continue to promote health and safety within the workplace by providing influenza vaccinations, workstation assessments and ergonomic equipment. Our offices are in the process of being refurbished 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 staff and their families needing counselling or support services. Our workplace is supported by appointed and qualified First Aid Officers, Workplace 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, and we hold quarterly Work Health and Safety Committee meetings. There are systems in place for staff to quickly and easily report any hazards or incidents and accidents, and we act on these in a timely manner.

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

In October 2016 we delivered mental health and resilience training for staff located in our Canberra and Sydney offices. Our Human Resources Manager was accredited in the mental health first aid course in May 2016.

In March 2017 the NFSA had one notifiable incident involving a small mould contamination, resulting in one compensation claim being accepted. Procedures were updated, training was provided to all staff, and mould testing will be maintained in future years to ensure this type of incident does not occur again.

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, and no government policy orders applied during the 2016–17 financial year.

Freedom of information and Information Publication Scheme

The NFSA is subject to the *Freedom of Information Act 1982* (FOI Act), and since 1 May 2011 we have been required to publish information as part of the Information Publication Scheme (IPS) in Part 2 of the FOI Act. We comply with the IPS by publishing information on our website, including a plan of the information we publish.

In 2016–17 we received one request for documents under the FOI Act. Documents that are 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 in Appendix 5: Access to information.

Public policy engagement

We did not participate in any public consultations during 2016–17.

Judicial decisions and reviews by outside bodies

We can confirm that there:

- > were no judicial decisions or decisions of administrative tribunals that have had, or may have, a significant effect on the operations of the NFSA in 2016–17
- > were no reports about the NFSA made by a committee of either or both Houses of the Parliament, the Commonwealth Ombudsman, or the Office of the Australian Information Commissioner.

There was one report about the NFSA made by the Auditor-General *ANAO Report No.52 2016–17 Performance Audit, Managing Underperformance in the Australian Public Service Across Entities* (we were one of eight agencies audited).

Significant non-compliance

In 2016–17 the NFSA did not identify any significant non-compliance issues in relation to the finance law.

Indemnity applying to the NFSA board, members or officers

In 2016–17 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 2016–17 there were no related entity transactions, as defined under 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.

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

Table 9: Advertising and marketing research services over \$10,000

Supplier	Type of services provided	2016-17 \$ incl. GST
iSentia Pty Ltd	Media Monitoring	\$18,054
The Press Society	Publicist	\$15,488
Whirlwind Print	Printing of advertising materials	\$12,948

Protecting the environment

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:

- > 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.
- > We maintain sub-metering on all electrical distribution boards to help identify anomalies and high-usage areas.
- > Our procurement policy continues to ensure that, by preference, we purchase items with low emissions and power consumption.
- > The scheduling of our boilers, chillers and air handlers is constantly monitored and readjusted seasonally to provide savings where possible.
- > Our ongoing boiler maintenance and good building management continue to maintain reduced gas consumption levels.
- > We employ a segregated waste management policy to correctly handle paper, cardboard, mixed recyclables, toners, chemicals, metals and waste to landfill.
- > We are using energy-efficient LED lighting whenever light fittings are being replaced.
- > Our Headquarters' centralised lighting computer system is monitored to provide savings.
- > We continue to closely monitor water usage at all sites, laboratories and for landscaping use.
- > We insist on using environmentally friendly cleaning products where we can and advocate reductions in chemical use and developing alternative methods.

4

- FINANCIAL STATEMENTS -

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INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

Opinion

In my opinion, the financial statements of the National Film and Sound Archive for the year ended 30 June 2017:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements 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 as at 30 June 2017 and its financial performance and cash flows for the year then ended.

The financial statements of the National Film and Sound Archive, which I have audited, comprise the following statements as at 30 June 2017 and for the year then ended:

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

Basis for Opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the National Film and Sound Archive in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* to the extent that they are not in conflict with the *Auditor-General Act 1997* (the Code). I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Accountable Authority's Responsibility for the Financial Statements

As the Accountable Authorities of the National Film and Sound Archive the Director and Chief Executive 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 – Reduced Disclosure Requirements and the rules made under that Act. The Director and Chief Executive are also responsible for such internal control as the 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.

In preparing the financial statements, the Director and Chief Executive are responsible for assessing the National Film and Sound Archive's ability to continue as a going concern, taking into account whether the entity's operations will cease as a result of an administrative restructure or for any other reason. The Director and Chief Executive are also responsible for disclosing matters related to going concern as applicable and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

GPO Box 707 CANBERRA ACT 2601
19 National Circuit BARTON ACT
Phone (02) 6203 7300 Fax (02) 6203 7777

Auditor's Responsibilities for the Audit of the Financial Statements

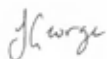
My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit 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;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authorities;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern; and
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office



Jodi George

Acting Executive Director

Delegate of the Auditor-General

Canberra

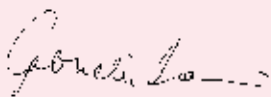
22 September 2017

STATEMENT BY THE CHAIRPERSON,
CHIEF EXECUTIVE OFFICER AND CHIEF FINANCIAL OFFICER
for the period ended 30 June 2017

In our opinion, the attached financial statements for the year ended 30 June 2017 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 (NFSA) will be able to pay its debts as and when they fall due.

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



Gabrielle Trainor AO
Chairperson
21 September 2017



Meg Labrum
Acting Chief Executive Officer
21 September 2017



Denise Cardew-Hall FCA
Chief Operating Officer and Chief Financial Officer
21 September 2017

STATEMENT OF COMPREHENSIVE INCOME

for the period ended 30 June 2017

		2017	2016	Original Budget
	Notes	\$'000	\$'000	\$'000
Net Cost Of Services				
Expenses				
Employee benefits	1.1A	15,941	16,810	16,109
Suppliers	1.1B	6,828	6,418	7,334
Depreciation and amortisation	2.2A	10,547	8,951	8,642
Unwinding of discount for restoration obligation		-	4	-
Write-down and impairment of assets		237	-	-
Losses from asset sales		14	-	-
Total expenses		33,567	32,183	32,085
Own-Source Income				
Own-source revenue				
Sale of goods and rendering of services	1.2A	700	737	400
Interest on held to maturity investments		159	236	150
Royalties		195	356	850
Other revenue	1.2B	358	351	300
Total own-source revenue		1,412	1,680	1,700
Gains				
Donations of gifted collection	2.2A	3,870	4,560	5,800
Revaluation increments		716	-	-
Other gains		69	74	-
Total gains		4,655	4,634	5,800
Total own-source income		6,067	6,314	7,500
Net cost of services		27,500	25,869	24,585
Revenue from Government	1.2C	24,416	25,408	24,316
Deficit attributable to the Australian Government		(3,084)	(461)	(269)
Other Comprehensive Income				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation surplus		2,098	18,202	-
Total comprehensive income		(986)	17,741	(269)

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

STATEMENT OF COMPREHENSIVE INCOME (Continued)

for the period ended 30 June 2017

BUDGET VARIANCES COMMENTARY

The deficit is \$2.8 million higher than the original budget amount.

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 \$5.8 million was included in the original budget, while the actual value of \$3.9 million, in accordance with the valuation policy, was determined as the items were accessioned into the collection, \$1.9 million lower than the budgeted amount.

Royalties are also difficult to forecast and are dependent on third party sales of NFSA material. A notional \$0.85 million was included in the budget. The actual revenue was \$0.19 million, \$0.66 million lower than the budgeted amount.

Depreciation and amortisation expense is higher by \$1.9 million due to an increase in the value of the heritage and cultural collection not budgeted for, and increased investment in plant and equipment.

STATEMENT OF FINANCIAL POSITION

as at 30 June 2017

		2017	2016	Original Budget
	Notes	\$'000	\$'000	\$'000
Assets				
Financial assets				
Cash and cash equivalents	2.1A	1,293	1,781	686
Trade and other receivables	2.1B	190	266	220
Other investments	2.1C	6,000	5,500	5,500
Other financial assets		-	-	251
Total financial assets		7,483	7,547	6,657
Non-financial assets				
Land	2.2A	6,050	6,050	6,050
Buildings	2.2A	28,155	29,505	29,773
Heritage and cultural	2.2A	250,908	249,019	234,322
Plant and equipment	2.2A	6,321	6,562	4,141
Computer software	2.2A	2,035	2,198	3,034
Licences	2.2A	33	6	-
Inventories	2.2B	583	574	-
Other non-financial assets	2.2C	314	405	-
Total non-financial assets		294,399	294,319	277,320
Total assets		301,882	301,866	283,977
Liabilities				
Payables				
Suppliers	2.3A	947	980	593
Other payables	2.3B	135	78	-
Total payables		1,082	1,058	593
Provisions				
Employee provisions	4.1A	3,689	3,519	3,337
Other provisions	2.4A	197	203	153
Total provisions		3,886	3,722	3,490
Total liabilities		4,968	4,780	4,083
Net assets		296,914	297,086	279,894
Equity				
Contributed equity		217,570	216,756	217,570
Reserves		68,556	66,458	48,256
Retained surplus		10,788	13,872	14,068
Total equity		296,914	297,086	279,894

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

STATEMENT OF FINANCIAL POSITION (Continued)

as at 30 June 2017

BUDGET VARIANCES COMMENTARY

Total assets is higher than budget by \$18 million.

The higher than budgeted level in heritage and cultural assets of \$17 million occurred as a result of the revaluation of assets undertaken on 30 June 2016 which was not budgeted for.

The higher than budgeted level of plant and equipment and payables is as a result of the acquisition of assets in response to the digitisation strategy, which was not budgeted for.

Total equity is higher than budget by \$17 million.

The higher than budgeted level of reserves of \$20 million 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 \$18 million, at the end of 2016.

STATEMENT OF CHANGES IN EQUITY

for the period ended 30 June 2017

		2017	2016	Original Budget
	Notes	\$'000	\$'000	\$'000
Contributed Equity				
Opening balance				
Balance carried forward from previous period		216,756	215,939	216,756
Adjusted opening balance		216,756	215,939	216,756
Contributions by owners				
Equity injection – Appropriation		814	817	814
Total transactions with owners		814	817	814
Closing balance as at 30 June		217,570	216,756	217,570
Retained Earnings				
Opening balance				
Balance carried forward from previous period		13,872	14,333	14,337
Adjusted opening balance		13,872	14,333	14,337
Comprehensive income				
Deficit for the period		(3,084)	(461)	(269)
Total comprehensive income		(3,084)	(461)	(269)
Closing balance as at 30 June		10,788	13,872	14,068
Asset Revaluation Reserve				
Opening balance				
Balance carried forward from previous period		66,458	48,256	48,256
Adjusted opening balance		66,458	48,256	48,256
Comprehensive income				
Other comprehensive income – movements in property, plant and equipment	2.2A	2,814	18,202	-
Other comprehensive income – realisation of reserve amounts on disposal of assets		(716)	-	-
Total comprehensive income		2,098	18,202	-
Closing balance as at 30 June		68,556	66,458	48,256

STATEMENT OF CHANGES IN EQUITY (Continued)

for the period ended 30 June 2017

	2017	2016	Original Budget
Notes	\$'000	\$'000	\$'000
Total Equity			
Opening balance			
Balance carried forward from previous period	297,086	278,528	279,349
Adjusted opening balance	297,086	278,528	279,349
Comprehensive income			
Other comprehensive income – movements in property, plant and equipment	2,814	18,202	-
Other comprehensive income – realisation of reserve amounts on disposal of assets	(716)	-	-
Deficit for the period	(3,084)	(461)	(269)
Total comprehensive income	(986)	17,741	(269)
Contributions by owners			
Equity injection – Appropriation	814	817	814
Total transactions with owners	814	817	814
Closing balance as at 30 June	296,914	297,086	279,894

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

ACCOUNTING POLICY

Equity injections

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

BUDGET VARIANCES COMMENTARY

No comparison has been provided for the Statement of Changes in Equity as major changes between original budget and actual outcome are explained in the movements in the Statement of Comprehensive Income and the Statement of Financial Position.

CASH FLOW STATEMENT

for the period ended 30 June 2017

		2017	2016	Original Budget
	Notes	\$'000	\$'000	\$'000
Operating Activities				
Cash received				
Receipts from Government		24,416	25,408	24,316
Sales of goods and rendering of services		879	760	369
Interest		186	192	150
Royalties		195	356	850
Donations		69	27	-
Net GST received		759	662	740
Other		382	358	300
Total cash received		26,886	27,763	26,725
Cash used				
Employees		16,666	17,365	16,012
Suppliers		7,777	7,396	8,137
Total cash used		24,443	24,761	24,149
Net cash from operating activities		2,443	3,002	2,576
Investing Activities				
Cash used				
Purchase of property, plant and equipment, software and heritage and cultural assets		3,245	3,285	3,387
Other investments		500	-	-
Total cash used		3,745	3,285	3,387
Net cash used by investing activities		3,745	3,285	3,387
Financing Activities				
Cash received				
Contributed equity		814	817	814
Total cash received		814	817	814
Net cash from financing activities		814	817	814
Net increase (decrease) in cash held		(488)	534	3
Cash and cash equivalents at the beginning of the reporting period		1,781	1,247	683
Cash and cash equivalents at the end of the reporting period	2.1A	1,293	1,781	686

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

BUDGET VARIANCES COMMENTARY

No commentary is provided as there are no significant variances from original budget to actual.

OVERVIEW

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) *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR) for reporting periods ending on or after 1 July 2015, and
- b) Australian Accounting Standards and Interpretations – Reduced Disclosure Requirements issued by the Australian Accounting Standards Board (AASB) that apply for 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.

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 were no subsequent events that had the potential to significantly affect the ongoing structure and financial activities of the NFSA.

NOTE 1: FINANCIAL PERFORMANCE

This section analyses the financial performance of the NFSA for the year ended 30 June 2017.

	2017	2016
	\$'000	\$'000
1.1. Expenses		
1.1A: Employee Benefits		
Wages and salaries	11,445	11,400
Superannuation:		
Defined contribution plans	1,366	1,373
Defined benefit plans	1,196	1,244
Leave and other entitlements	1,899	1,616
Separation and redundancies	20	1,080
Other employee benefits	15	97
Total employee benefits	15,941	16,810

ACCOUNTING POLICY

Accounting policies for employee related expenses are contained in the People and Relationships section.

1.1B: Suppliers

Goods and services supplied or rendered

Consultants	642	551
Contractors	128	58
Travel	301	364
IT services	1,299	1,026
Advertising and marketing	117	88
Property operating expenses	2,039	1,578
Financial statement audit services	60	60
Other	979	1,301
Total goods and services supplied or rendered	5,565	5,026

Other suppliers

Operating lease rentals	1,039	1,118
Workers compensation expenses	224	274
Total other suppliers	1,263	1,392
Total suppliers	6,828	6,418

Leasing commitments

The NFSA in its capacity as lessee has operating leases for office accommodation, collection storage 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.

NOTE 1: FINANCIAL PERFORMANCE (Continued)

	2017	2016
	\$'000	\$'000
1.1. Expenses (Continued)		
1.1B: Suppliers (Continued)		
Operating lease commitments		
Within 1 year	911	908
Between 1 to 5 years	2,742	1,814
Total operating lease commitments	3,653	2,722

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.

Leases for office accommodation and collection storage

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

Lease for 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.

1.2: Own-Source Revenue and Gains

1.2A: Sale of Goods and Rendering of Services

Sale of goods	66	103
Rendering of services	634	634
Total sale of goods and rendering of services	700	737

ACCOUNTING POLICY

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.

Interest revenue

Interest revenue is recognised using the effective interest method.

NOTE 1: FINANCIAL PERFORMANCE (Continued)

	2017	2016
	\$'000	\$'000
1.2: Own-Source Revenue and Gains (Continued)		
1.2B: Other Revenue		
Grants and sponsorships	100	53
Rental income	39	39
Other	219	259
Total other revenue	358	351
1.2C: Revenue from Government		
Attorney General's Department		
Corporate entity payment item	-	11,900
Department of Communications and the Arts		
Corporate entity payment item	24,416	13,508
Total revenue from Government	24,416	25,408

ACCOUNTING POLICY

Revenue from Government

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

NOTE 2: FINANCIAL POSITION

This section analyses the NFSA's assets used to conduct its operations and the operating liabilities incurred as a result.

Employee related information is disclosed in the People and Relationships section.

2.1 Financial Assets

ACCOUNTING POLICY

Financial assets are measured at amortised cost using the effective interest method less any amounts for impairment allowance. The carrying amount of financial assets is a reasonable approximation of fair value.

	2017	2016
	\$'000	\$'000
2.1A: Cash and Cash Equivalents		
Cash on hand or on deposit	1,293	1,781
Total cash and cash equivalents	1,293	1,781

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.

2.1B: Trade and Other Receivables

Goods and services receivable	49	135
Other receivables:		
GST receivable from the Australian Taxation Office (net)	126	65
Interest	15	42
Other	–	24
Total other receivables	141	131
Total trade and other receivables (gross)	190	266
Total trade and other receivables (net)	190	266

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 2017 (2016: nil).

2.1C: Other Investments (held to maturity)

	6,000	5,500
Total other investments¹	6,000	5,500

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

NOTE 2: FINANCIAL POSITION (Continued)

2.2: Non-Financial Assets

2.2A: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment and Intangibles

	Land	Buildings and leasehold improvements	Heritage and cultural ¹	Plant and equipment	Computer software ²	Licences	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July 2016							
Gross book value	6,050	29,505	249,019	6,562	4,541	281	295,958
Accumulated depreciation, amortisation and impairment	-	-	-	-	(2,343)	(275)	(2,618)
Total as at 1 July 2016	6,050	29,505	249,019	6,562	2,198	6	293,340
Additions:							
Purchase	-	96	753	1,415	417	23	2,704
Work in progress	-	-	-	441	-	-	441
Donation/gift	-	-	3,870	-	-	-	3,870
Internally developed	-	-	1,030	-	-	-	1,030
Revaluations and impairments recognised in other comprehensive income	-	(250)	1,539	1,525	-	-	2,814
Reclassifications	-	261	-	(359)	98	-	-
Depreciation and amortisation	-	(1,608)	(5,303)	(2,988)	(652)	4	(10,547)
Disposals/write-down	-	-	-	(228)	(2)	-	(230)
Other	-	151	-	(47)	(24)	-	80
Total as at 30 June 2017	6,050	28,155	250,908	6,321	2,035	33	293,502
Total as at 30 June 2017 represented by:							
Gross book value	6,050	29,763	256,211	8,112	4,653	89	304,878
Accumulated depreciation, amortisation and impairment	-	(1,608)	(5,303)	(1,791)	(2,618)	(56)	(11,376)
Total as at 30 June 2017	6,050	28,155	250,908	6,321	2,035	33	293,502

1. Land, buildings and other property, plant and equipment that met the definition of a heritage and cultural item were disclosed in the heritage and cultural asset class.
2. The carrying amount of computer software included \$1,033,256 of purchased software and \$1,001,799 of internally generated software.

NOTE 2: FINANCIAL POSITION (Continued)

2.2: Non-Financial Assets (Continued)

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

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

Donations/contributions of assets

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.

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.

Revaluation of non-financial assets

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.

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

Pickles Valuation Services reaffirmed the June 2016 values of heritage and cultural assets as at 30 June 2017.

NOTE 2: FINANCIAL POSITION (Continued)

2.2: Non-Financial Assets (Continued)

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:

Fair values for each class of 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

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

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 reversed a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets 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.

Depreciation

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

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate. Land is not depreciated.

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

Asset Class	2017	2016
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: FINANCIAL POSITION (Continued)

2.2: Non-Financial Assets (Continued)

Impairment

All assets were assessed for impairment at 30 June 2017 and no impairment was identified. Where indications of impairment exist, the asset’s recoverable amount is estimated and an impairment adjustment made if the asset’s recoverable amount is less than its carrying amount.

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

Derecognition

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

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 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 programs, associated documents and artefacts.

In addition to the heritage and cultural assets disclosed in the financial statements, the NFSA also holds items on deposit on behalf of the owners and items which have yet to be accepted into the collection. 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.

Intangibles

The NFSA’s intangibles comprise purchased and 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 (2016: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2017.

NOTE 2: FINANCIAL POSITION (Continued)

	2017	2016
	\$'000	\$'000
2.2: Non-Financial Assets (Continued)		
2.2B: Inventories		
Inventories held for sale: finished goods	52	43
Inventories held for distribution	531	531
Total inventories	583	574

During 2017, \$5,753 of inventory held for sale was recognised as an expense (2016: \$10,602).

During 2017, \$174,547 of inventory held for distribution was recognised as an expense (2016: \$150,369).

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.

2.2C: Other Non-Financial Assets

Prepayments	298	345
Operating lease prepayments	16	60
Total other non-financial assets	314	405

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

2.3: Payables

2.3A: Suppliers

Trade creditors and accruals	947	961
Operating lease rentals	-	19
Total suppliers	947	980

Settlement of payables is usually made within 30 days.

NOTE 2: FINANCIAL POSITION (Continued)

	2017	2016
	\$'000	\$'000
2.3: Payables (Continued)		
2.3B: Other Payables		
Salaries and wages	91	58
Superannuation	18	9
FBT Liability	7	-
Other liabilities	10	7
Lease incentives	9	4
Total other payables	135	78

ACCOUNTING POLICY

Financial liabilities

Liabilities are recognised to the extent that the goods and services have been received (and irrespective of having been invoiced).

Suppliers and Other Payables are recognised at amortised cost. Carrying amounts approximate fair value.

2.4: Other Provisions

2.4A: Other Provisions

Provision for restoration obligations	160	203
Rent payable provision	37	-
Total other provisions	197	203
Carrying amount 1 July 2016	203	173
Amounts used/additional provisions made	(6)	30
Closing balance 30 June 2017	197	203

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 3: FUNDING

This section identifies the NFSA’s funding structure.

	2017	2016
	\$'000	\$'000
3.1. Net Cash Appropriation Arrangements		
Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations ¹	4,317	23,594
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(5,303)	(5,853)
Total comprehensive income – as per the Statement of Comprehensive Income	(986)	17,741

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

NOTE 4: PEOPLE AND RELATIONSHIPS

This section describes a range of employment and post employment benefits provided to our people and our relationships with other key people.

	2017	2016
	\$'000	\$'000
4.1: Employee Provisions		
4.1A: Employee Provisions		
Leave	3,669	3,125
Separations and redundancies	20	394
Total employee provisions	3,689	3,519

ACCOUNTING POLICY

Liabilities for short-term employee benefits and termination benefits expected within twelve months of the end of reporting period are measured at their nominal amounts.

Other long-term employee benefits are measured as the net total of the present value of the defined benefit obligation at the end of the reporting period minus the fair value at the end of the reporting period of plan assets (if any) out of which the obligations are to be settled directly.

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.

Separation and Redundancy

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

Superannuation

Staff of the NFSA are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or other superannuation funds held outside the Australian Government.

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

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the 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.

NOTE 4: PEOPLE AND RELATIONSHIPS (Continued)

	2017	2016
	\$	\$
4.2: Key Management Personnel Remuneration		
Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the NFSA, directly or indirectly, including any NFSA Board member (whether executive or otherwise). The NFSA has determined the key management personnel to be the Portfolio Minister, Chairperson of the NFSA Board, the Deputy Chairperson of the NFSA Board, all other non-executive members of the NFSA Board, the Chief Executive Officer, the Chief Financial Officer/Chief Operating Officer and the General Manager, Collections. Key management personnel remuneration is reported in the table below:		
Short-term employee benefits:		
Salary	766,156	724,495
Motor vehicle and other allowances	6,591	7,933
Total short-term employee benefits	772,747	732,428
Post-employment benefits:		
Superannuation	350,030	112,426
Total post-employment benefits	350,030	112,426
Other long-term benefits:		
Annual leave	48,795	47,910
Long-service leave	15,641	15,358
Total other long-term employee benefits	64,436	63,268
Total key management remuneration expenses¹	1,187,213	908,122

Notes:

The total number of key management personnel included in the table above are 3 NFSA Executives and 8 Non-Executive Board members (2016: 3 Executives and 5 Non-Executive Board members).

1. The above key management personnel remuneration excludes the remuneration and other benefits of the Portfolio Minister. The Portfolio Minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by the NFSA.

4.3: Related Party Disclosures

Related party relationships

The NFSA is an Australian Government controlled entity. Related parties to this entity are the NFSA Board members, Key Management Personnel including the Executive, and other Australian Government entities.

Transactions with related parties

Given the breadth of Government activities, related parties may transact with the government sector in the same capacity as ordinary citizens. Such transactions include the payment or refund of taxes. These transactions have not been separately disclosed in this note.

There were no transactions with related parties during the financial year other than as disclosed elsewhere in the financial statements.

NOTE 5: MANAGING UNCERTAINTIES

This section analyses how the NFSA manages financial risks within its operating environment.

5.1: Contingent Assets and Liabilities

The NFSA has no quantifiable or unquantifiable contingent assets or liabilities as at 30 June 2017 (2016:nil).



Mrs Fanny Cochrane Smith making a recording c. 1903.
Courtesy Tasmanian Museum and Art Gallery

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- 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 (Acton, Canberra)

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

We acquire new material in accordance with our collection policy and statement of curatorial values. If you would like to speak to a curator about a possible collection donation, contact us via email at collection@nfsa.gov.au.

Collection reference team

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 in relation to collection content access and viewing, contact us via email at access@nfsa.gov.au or via phone on +61 2 6248 2091.

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 and Kintore Ave
ADELAIDE SA 5000
Tel: +61 8 8207 7231
Fax: +61 8 8207 7247

Brisbane

NFSA Brisbane Access Centre

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

Darwin

NFSA Darwin Access Centre

Northern Territory Library
Parliament House
Cnr Bennett and Mitchell Streets
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
Fax: +61 3 6233 7902

Perth

NFSA Perth Access Centre

State Library of Western Australia
25 Francis Street
Perth WA 6000
Tel: +61 8 9427 3111
Fax: +61 8 9427 3256

Service charter

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

APPENDIX 2

Our functions and powers

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

Section 6. Functions

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

Ways in which support may be provided

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

Considerations governing the performance of functions

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

National Film and Sound Archive of Australia may charge fees

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

National Film and Sound Archive of Australia may cooperate with others

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

Severability

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

Section 7. Powers

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

APPENDIX 3

Acquisition highlights for 2016–17

Film

- > Current film productions, including *Lion* (Garth Davis, 2017), *Ali's Wedding* (Jeffrey Walker, 2017), *A Cinematic Life* (Sally Aitken, 2017), *Australia Day* (Kriv Stenders, 2017), *The Will to Fly* (2016), *Lost Property Office* (Asa Lucander, 2015), *Last Drinks at Frida's* (Bjorn Stewart, 2017), *Let's See How Fast this Baby Can Go* (Julietta Boscolo, 2016)
- > Australian retrospective features prints and pre-print elements delivered on 35mm, including *Crocodile Dundee II* (John Cornell, 1998), *My Brilliant Career* (Gillian Armstrong, 1979), *Cappuccino* (Antony J Bowman, 1989)
- > A rare cricket film from 1901 – KS Ranjitsinhji and CB Fry displaying cricket batting techniques. This is a film on paper in the form of a Kinora reel, a proprietary format requiring a special viewer. Since the NFSA collection did not include a Kinora viewer at the time, NFSA curators and Digital and Media Operations staff improvised a mechanism and a short film was produced in the process. (A Kinora viewer has since been acquired)
- > A significant 16mm collection of five reels expected to have been shot by Sydney lawyer and amateur photographer, Arthur Wigram Allen, in the 1920s. His photography collection has been noted for its fresh insight into the Edwardian years of Sydney
- > *Madeleine* – a virtual reality horror film produced in South Australia. Written by Colin Cairnes and Cameron Cairnes (*100 Bloody Acres*, *Scare Campaign*) the film was screened at the Adelaide Film Festival and the Sydney Film Festival.

Sound

- > The Rolling Stone Australia Photographic Archive, comprising over 5,000 photographic prints and transparencies used by Rolling Stone Australia from the early 1970s onwards. Launched by Phillip Frazer in 1972, Rolling Stone Australia is the longest surviving international edition of Rolling Stone
- > A rare copy of Vic Simms' 1973 album, *The Loner*, which had long been on our most wanted list. *The Loner* is considered to be one of the first albums of Indigenous protest music, and was recorded by Simms when he was incarcerated in Bathurst Gaol in 1973. The donation was made by a member of the public following their visit to the Archives' Reconciliation Week edition of the Vinyl Lounge
- > A collection of 1,746 CDs documenting recent Australian sound recordings which we selected from ABC Archives. This represents a strong cross-section of recent music broadcast by ABC Radio
- > A collection of seven Pathé vertical-cut disc records published between 1909 and 1912. The recordings feature Melbourne-born music hall star, Billy Williams, who was one of the most popular and most widely recorded entertainers of the early recording era
- > Five experimental musical instruments created by Rod Cooper, including a 'noise toy', 'cassette tape eraser with magnetic tools', 'desk drone with pick-up (microphone)', and a 'monocord'. Rod has spent over two decades exploring the sonic qualities of metallic instruments and experimental recording techniques and he performs both nationally and internationally
- > A rare copy of the split record by Severed Heads and Rythmyx Chymx, *Ear Bitten/No Vowels, No Bowels* (1980), the debut release for both groups. Only around 400 copies of the records were made and they were sold with home-made sleeve art
- > A collection of 240 albums from a range of new Australian music distributed digitally via Bandcamp
- > A total of 3,150 digital audio files from the Australian Music Radio Airplay Project.

Broadcast – TV

- > A collection of video masters from Deluxe Melbourne, including *Mick Jagger – Deep Down Under Live* (1988), *Sunbury* (1972), *Little River Band – Live At Expo '88* (1988), a 42-minute compilation of Classic Australian TV Commercials, *Richard Stubbs – Live At The Last Laugh* (1990), *Stop the Drop* (a 1984 concert screened on BTQ7), and assorted 1950s/60s footage compilations, including the opening of GTV9 Melbourne (1957)
- > A 16mm print collection from TCN-9 Engineer, Peter Cox, including *Home and Beauty* (1958) and *Accent On Strings* (1956)
- > A selection from Ten Network Logie submissions, including *The Project*, the *Studio Ten 60th Anniversary of TV* special and the *Big Bash League*
- > Retrospective collections from NEW10 Perth, including news master story compile tapes from 1988–2007 covering WA Inc, motorcycle gangs, corrupt politicians businessmen/police, Royal Commissions, the Claremont serial murders, the Penny Easton affair, cyclones, bushfires, the Perth Wildcats, Perth Glory, the West Coast Eagles and the Fremantle Dockers
- > Retrospective collections from ATVO Melbourne, including selected episodes from *The Panel*, *Rove Live*, *The Morning Show*, *9AM with Kim and David*, *After Midnight*, *Australian Football League*, *Australian Grand Prix (F1)* and *Spring Racing Carnivals*
- > A collection of Endemol Shine Australia productions, including *Gladiators* (Series 4, 2008), *Megaship – Giant of the Ocean* (2005), *Islandares* (Series 1, 2003), *Joh's Jury* (1992), *Police State* (1989), *Rough Diamonds* (1994) and *Hidden Worlds*, *Animal Lifeline* (Series 1 & 2)
- > An STW9 Perth production library collection, including Guy Baskin documentaries, STW9 corporate history, *Appealathon* (1975–1991), *America's Cup*, *Miss Summergirl*, *Mrs Australia*, *Perth Young Entertainers*, Terry Willesee documentaries, *Just Add Water*, local Perth/WA commercials and news film and news documentaries
- > A selection of *Neighbours* episodes featuring guest appearances across the series which have included Molly Meldrum, Hamish Blake and Andy Lee, Lily Allen, Shane Warne, The Wiggles, Emma Bunton, Michael Parkinson, Julian Clary and the Australian 30th *Neighbours* anniversary special episode
- > A collection of source interviews conducted by Ivan Hutchinson as part of his *Afternoon Movie Show* on HSV7. Those interviewed include Joel Schumacher, Ray Liotta, Ruth Cracknell, Bruce Beresford, Philip Noyce, Geoffrey Wright, Russell Crowe, Jane Campion, John Duigan, Meryl Streep, Fred Schepisi and Verity Lambert
- > The only surviving episodes of *The Evil Touch* (1973)
- > Pre-1975 Australian TV music programs, including a collection of 16mm kinescopes of the music television program, *Country & Western Hour* (NWS 9, 1963–69), an episode of *Musical Cashbox* and an episode of *Where The Action Is*
- > Contemporary Australian TV drama produced and screened across free-to-air and subscription television channels in 2016–17, including *Offspring* (Series 6, Endemol Shine Australia/Network Ten), *Newton's Law* (Series 1, Every Cloud Productions/ABC TV), *The Family Law* (Series 2, Matchbox Pictures/SBS), *Barracuda* (Matchbox Pictures/ABC TV), *House Husbands* (Series 5, Playmaker Media/Nine Network), *I Luv U But* (Series 1 & 2, Suitcase Films/online drama web series), *Little Acorns* (Pocket TV), *Deep Water* (Blackfella Films/SBS) and *Wentworth* (Series 4 & 5, Fremantle Media Australia/Foxtel)
- > News and current affairs from networks across free-to-air and subscription television, including coverage of the Australian Open, the Tour Down Under, Michael Chamberlain's death, the Granville train disaster 40th anniversary, the Bourke Street Mall tragedy, the 75th anniversary of the bombing of Darwin, the funeral of VFL captain and broadcaster Lou Richards, coverage of the 50th anniversary of the Traralgon Marathon, and the first week of rostered news for Nine News regional bulletins for the Southern Cross network.

Broadcast – radio

- > A collection of quarter-inch tapes featuring programs from community radio station Radio Northern Beaches from the 1980s
- > Lacquer discs, including a disc from 1949 featuring Robert Menzies for a Liberal Party commercial, and three lacquer discs containing a 2UW broadcast of a boxing match featuring Vic Patrick from 1941
- > Podcasts, including *Game Changers* (Series 2) and interview series with radio industry figures such as Hamish Blake, Matt Tilley, Amanda Keller, Fifi Box, Richard Stubbs and Tony Martin
- > A 2UE archives collection on quarter-inch tape, including compilations of historically significant events from the 1950s to early 2000s, as well as broadcasts by radio legends John Laws and Bob Rogers.

Documents and artefacts

- > A personal collection tracing Norma Moriceau's career as model, photographer, fashion writer and costume designer. Highlights include costume continuity photographs and behind-the-scenes shots from the set of *Mad Max II* (George Miller, 1981) and *Mad Max III* (George Miller and George Ogilvie, 1983) and personal photographs taken by Norma
- > An autograph book that includes over 90 autographs from stars of Australian film, television and radio serials collected by a teenage fan – Lesley Cansdell – during the height of radio serials in Australia in the 1950s. The collection includes autographs from Ruth Cracknell, Chips Rafferty, Bud Tingwell, Rod Taylor and Muriel Steinbeck
- > A rare stereoscopic box created by George Edwards Johns, dating from 1856
- > An English Kinora viewer manufactured by Bond & Co in 1901, along with five Kinora reels
- > Eleven cinema art film posters from Josef Lebovic, including *The Wolves of the Underworld* (George A Cooper, 1933), *The Primrose Path* (Harry O Hoyt, 1925, starring Clara Bow), and *The Squire of Long Hadley* (Sinclair Hill, 1925)
- > Key documentation relating to significant Indigenous musicians and songwriters, Archie Roach, Kev Carmody and Tiddas, including set lists, awards, publicity materials and posters
- > Black and white publicity photographs of key silent film actresses, including Louise Lovely, Sylvia Breamer, Enid Bennett and Dorothy Cumming

- > Visual diaries for costume and production set designer, Melinda Doring, documenting her work on various Australian feature film productions, including *Suburban Mayhem* (Paul Goldman, 2006), *Home Song Stories* (Tony Ayres, 2007), *The Boys are Back* (Scott Hicks, 2009), *Unfolding Florence: the many lives of Florence Broadhurst* (Gillian Armstrong, 2006) and *\$9.99* (Tatia Rosenthal, 2008)
- > A collection of 1,200 photographs, documenting the history of 5AK Radio Adelaide
- > Five scrapbooks from Simon Townsend, extensively covering his career from ZOOT children's newspaper and *Wonder World* to TVTV and quiz shows.

Oral history interviews

- > Jack Charles (actor & Aboriginal Elder)
- > Sue Maslin (producer)
- > Hugh Riminton (journalist, foreign correspondent and TV presenter)
- > Margo Nash (director/writer)
- > Geoff Bennett (television director)
- > Chris Masters (Gold Walkley Award-winning journalist)
- > Brian Cox (special effects supervisor for *Thor: Ragnarok*, *The Wolverine*, *The Chronicles of Narnia*, *Australia*, *The Matrix*)
- > Peter Andrikidis (film and television director)
- > Michael Pattinson (film director)
- > Greg Miles (legendary sports broadcaster)
- > Paul Livingston (comedian)
- > Jeni Thornley (writer/director)
- > Vincent Monton (cinematographer/director)
- > Andrew Mackie (producer/film distributor for Dendy and Transmission Films)
- > Ian Watson (director)
- > Michael McMartin (founder of Trafalgar Records in 1975 who formed Melody Management Pty Ltd in 1984 and has been manager of the Hoodoo Gurus and individual members since then)
- > Steve Vizard (TV & radio presenter/comedian/producer/screenwriter)
- > John Doyle aka Roy Slaven (comedian/writer)
- > Trevor Graham (director/producer)
- > Julia Zemiro (TV presenter)
- > A collection of 119 interviews with advertising agency personnel between 1940 and 1990, donated by Robert Crawford.

APPENDIX 4

Papers accepted to national and international forums

Forum	Paper presented
Art Association of Australia and New Zealand Annual Conference, December 2016	Jennifer Coombes co-presented with Penelope Grist, Curator, National Portrait Gallery: <i>Striking stars – the documentation of cinema as works of art in an archive/gallery exhibition collaboration</i>
Australian Homosexual Histories Conference, Melbourne, November 2016	Chris Arneil presented <i>Preserving Gaywaves at the National Film and Sound Archive</i>
Community Broadcasting Association Conference, Melbourne, November 2016	Maryanne Doyle presented <i>Making community radio history – celebrating 40 years: archiving radio</i>
Museum of Applied Arts & Sciences Symposium, February 2017	Chris Arneil presented <i>NFSA making waves: Curating Gaywaves at the National Film and Sound Archive</i>
Museums Australia National Conference 14–17 May 2017	Jennifer Coombes co-presented with Penelope Grist, Curator, National Portrait Gallery: <i>Starstruck: the risks and rewards of collaboration</i>
Tweed Regional Museum exhibition opening, Tweed on Film, July 2017	Jennifer Coombes presented a floor talk on <i>Muriel's Wedding</i>

APPENDIX 5

Access to information

The National Film and Sound Archive (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/corporate-information/governance/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 nfsa.gov.au/corporate-information/FOI/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 using the contact details below.

If you are not granted administrative access to the information or documents you seek, or if you need access through more structured arrangements, you can apply as follows:

- > You may request access to your personal information in accordance with the *Privacy Act 1988* by approaching our Privacy Contact Officer at privacy@nfsa.gov.au. You will find more information about this in our Australian Privacy Principles Privacy Policy at nfsa.gov.au/about/privacy/.
- > You may request access to documents in accordance with the FOI Act by writing to our FOI Contact Officer at foi@foi.gov.au. You will find more information on our FOI web page at www.nfsa.gov.au/corporate-information/FOI.

Contact details:

Administrative access email: legal@nfsa.gov.au
Privacy Contact Officer email: privacy@nfsa.gov.au
FOI email: foi@foi.gov.au

Alternatively, you may write to:

Senior Manager, Procurement, Contract Management
and Legal
National Film and Sound Archive
GPO Box 2002
CANBERRA ACT 2601

If you need help with your request, phone (02) 6248 2145.

APPENDIX 6

Compliance index

Section 41 of the *National Film and Sound Archive Act 2008* (the NFSA Act) specifies the annual reporting requirements as below.

Requirements	Reference	Page
Particulars of all disposals of items in the national collection during the reporting period	NFSA Act Section 41	59

The index below shows compliance with information requirements specified in the *Public Governance Performance and Accountability Act 2013*, sections 39, 43 and 46, and prescribed by the Public Governance, Performance and Accountability Rule 2014, Subdivision B – Annual report for corporate Commonwealth entities.

Requirement	Reference	Page
A copy of the annual performance statements must be included	PGPA Act s37 (39,1b) PGPA Rule 17BE reference (g)	Section 2
Audited financial statements	PGPA Act s43(4)	Section 4
Approval by accountable authority	PGPA Rule 17BB	Letter of transmittal iii
Standard of presentation	PGPA Rule 17BC	All
Plain English and clear design	PGPA Rule 17BD	All
Enabling legislation	PGPA Rule 17BE reference (a)	6, 52
The functions as set by legislation and purposes as included in the Corporate Plan	PGPA Rule 17BE reference (b)	Appendix 2 92
Responsible minister	PGPA Rule 17BE reference (c)	52
Ministerial directions and other statutory requirements given during the reporting period	PGPA Rule 17BE reference (d)	59
Government policy orders that applied under section 22	PGPA Rule 17BE reference (e)	59
Non-compliance – directions and orders	PGPA Rule 17BE reference (f)	N/A
Non-compliance – finance law	PGPA Rule 17BE reference (h) and (i)	59
Members of the accountable authority	PGPA Rule 17BE reference (j)	52–54

Requirement	Reference	Page
Outline of organisational structure	PGPA Rule 17BE reference (k)	56
Location of major activities and facilities	PGPA Rule 17BE reference (l)	Appendix 1 90
Statement on corporate governance practices	PGPA Rule 17BE reference (m)	57
Related entity transactions and decision making process	PGPA Rule 17BE reference (n) and (o)	59
Key activities and changes affecting the operations or structure of the authority	PGPA Rule 17BE reference (p)	N/A
Compliance management and reporting	PGPA Rule 17BE reference (q)	59
External reports on the entity given during the reporting period	PGPA Rule 17BE paragraph (r)	57, 59
Information from a subsidiary	PGPA Rule 17BE paragraph (s)	N/A
Indemnities and insurance premiums for officers during the reporting period	PGPA Rule 17BE paragraph (t)	59
Index of annual report requirements	PGPA Rule 17BE paragraph (u)	99–100

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

Other legislation	Reference	Page
Work health and safety	Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	58
Environmental performance and environmentally sustainable development	Section 516A of the <i>Environment Protection and Biodiversity Conservation Act 1999</i>	60
Advertising and market research expenditure, including particulars of payments of \$10,000 or higher	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	60

ABBREVIATIONS

ABC	Australian Broadcasting Corporation
ACMI	Australian Centre for the Moving Image
AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies
AO	Order of Australia
APS	Australian Public Service
APY	Anangu Pitjantjatjara Yankunytjatjara Lands
BA	Bachelor of Arts
BEc	Bachelor of Economics
CD	compact disc
CEO	Chief Executive Officer
DoCA	Department of Communications and the Arts
DVD	digital versatile disc
EL1, EL2	Executive Level 1, Executive Level 2
FOI	freedom of information
FOI Act	<i>Freedom of Information Act 1982</i>
FFR	Public Governance, Performance and Accountability (Financial Reporting), Rule 2016
GLAMs	galleries, libraries, archives and museums
GST	goods and services tax
ICIP	Indigenous Cultural and Intellectual Property
ICT	Information and Communications Technology
IPS	Information Publication Scheme
IRCA	Indigenous Remote Communications Association
KPI	key performance indicator
LLB	Bachelor of Law
N/A	not applicable
NAIDOC	National Aboriginal and Islander Day Observance Committee
NFSA	National Film and Sound Archive
NFSA Act	<i>National Film and Sound Archive Act 2008</i>
NSW	New South Wales
NTLC	Non-Theatrical Lending Collection
PBS	Portfolio Budget Statements
PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
Q&A	question-and-answer session
RAP	Reconciliation Action Plan
TV	television
UNESCO	United Nations Educational, Scientific and Cultural Organization
WA	Western Australia

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