



Australian Government

# NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA



**ANNUAL REPORT** 2018-19  
NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA



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**NATIONAL FILM  
AND SOUND ARCHIVE  
OF AUSTRALIA**

**ANNUAL REPORT 2018-19**

# ACKNOWLEDGEMENT OF COUNTRY

The NFSA acknowledges Australia's Aboriginal and Torres Strait Islander peoples as the Traditional Custodians of the land on which we work and live and gives respect to their Elders past, present and emerging.

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# CHAIR'S LETTER OF TRANSMITTAL

The Hon. Paul Fletcher, MP  
Minister for Communications, Cyber Safety and the Arts  
Parliament House  
Canberra ACT 2600

Dear Minister

On behalf of the Board of the National Film and Sound Archive of Australia (NFSA), it gives me great pleasure to submit to you, for presentation to each House of Parliament, the Annual Report for the NFSA covering the period 1 July 2018 to 30 June 2019.

The NFSA Board, as the accountable authority of the NFSA, is responsible under section 46 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) for preparing an annual report on the NFSA's activities. I therefore present this Annual Report in accordance with the PGPA Act, section 41 of the *National Film and Sound Archive of Australia Act 2008* and with regard to the *Public Governance, Performance and Accountability Act Rule 2014*.

The NFSA's performance statements are prepared for the purpose of subsection 39(1)(a) of the PGPA Act. In the opinion of the NFSA Board, the performance statements accurately represent the NFSA's performance in the reporting period and comply with subsection 39(2) of the PGPA Act.

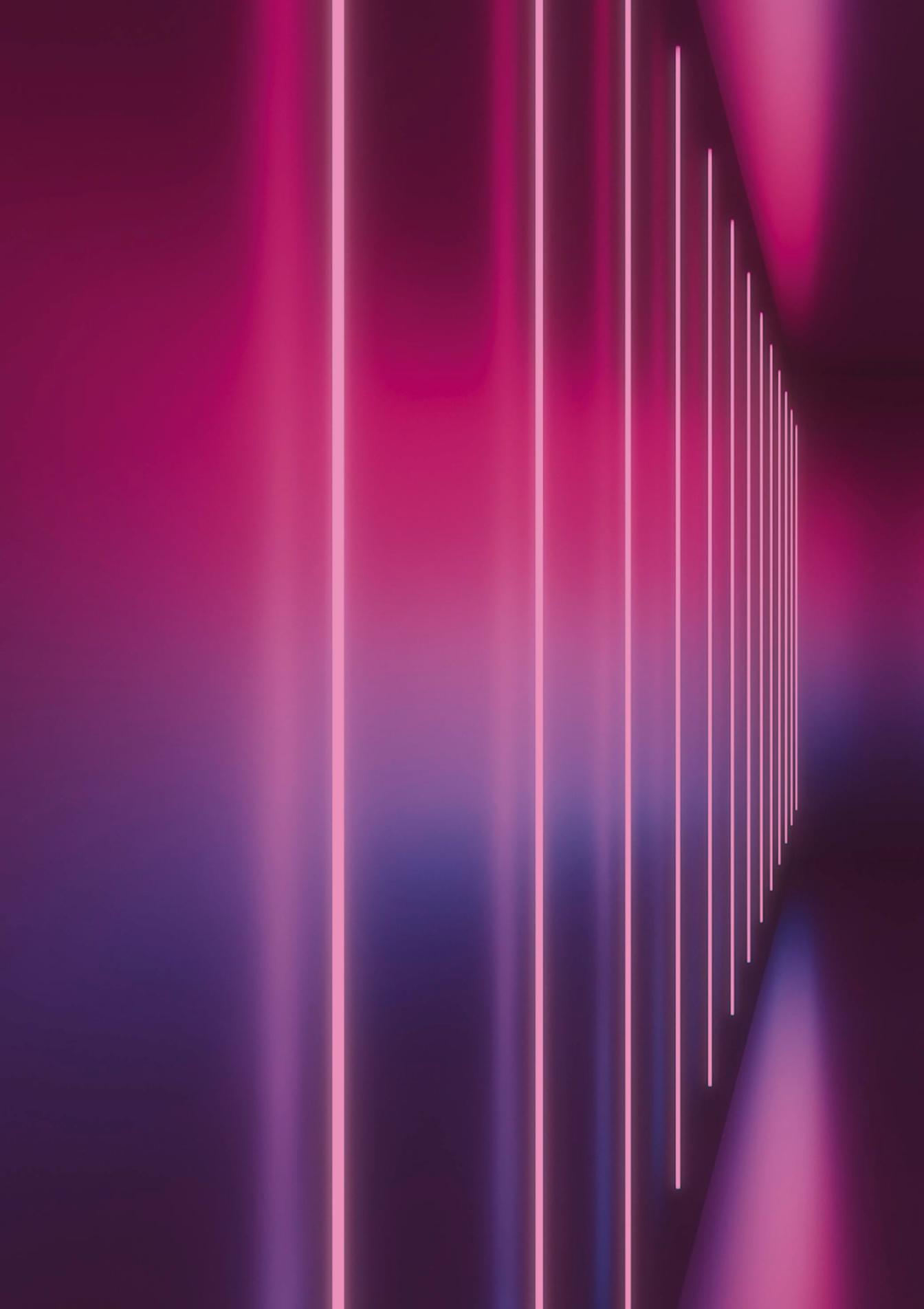
In accordance with a resolution of the NFSA Board passed on 26 September 2019 we accept this report as being a fair and accurate representation of the organisation's performance during the 2018–19 financial year.

Yours faithfully



Gabrielle Trainor AO  
Chair, NFSA Board

30 September 2019





# - EXECUTIVE SUMMARY -

# CHAIR'S REPORT



Gabrielle Trainor AO, Chair of the NFSA Board

**The NFSA's national collection this year reached a huge milestone: three million audiovisual items and counting, safely preserved on behalf of all Australians.**

The variety of items in our collection is enormous. Film, TV, radio, music, costumes, photographs and all forms of new media—from 1887 through to the present day. Our collection records every aspect of Australian life and endeavour—past, present and future. More than any other medium, moving image and sound recordings bring our national memory to life and digital technology uniquely aligns our collection with the way contemporary Australians, and those all over the world, access cultural materials that educate, inform, entertain and inspire.

We have the responsibility—and privilege—of collecting, preserving and sharing our extraordinary audiovisual cultural heritage. From early episodes of *Neighbours* to iconic Aussie rock music, to footage of the founding of our national capital and *The Story of The Kelly Gang*, the world's first full-length narrative feature film—these are the stories and the sounds that make us us. Our collection is constantly growing and evolving and our priority is to ensure we are increasingly accessible and relevant. We need to continue to unlock the NFSA through digitisation, as well as through curated exhibitions and programs, so we can create value for, and benefit, all Australians.

We are committed to digitising our collection for preservation and accessibility, through our *Digitisation Strategy 2018–2025*. Media obsolescence, and technological change make it imperative to digitise audiovisual collections which presently exist in often perishable analogue form. A digitised national collection will open it to people everywhere for learning, innovation and creative reuse. Digitising our and other national cultural collections requires ongoing technical and financial resources so that Australians who have invested in them can maximise their use and ensure they are available for future generations.

Our CEO Jan Müller is recognised internationally for his pre-eminence in digital audiovisual culture and he is leading transformational change at the NFSA to deliver his vision of a “digital by design” archive—smart, connected and open. He continues to build our profile and reputation as a leader in audiovisual archiving and through seizing the many opportunities and possibilities our digital world offers to transform our NFSA.

In August 2018, we launched our exhibition program with 'Heath Ledger: A Life in Pictures' in our newly refurbished gallery. This exhibition opened to popular and critical acclaim with almost 28,000 visitors—putting the NFSA back on the map as a tourist destination. I would like to acknowledge the support of the Ledger family, the Western Australian Museum, the curatorial staff and actors Abbie Cornish and Ryan Corr in making this exhibition such a success.

Our next exhibition followed in April 2019 with 'The Dressmaker Costume Exhibition', a vibrant collection of costumes from the hit Australian film *The Dressmaker* (2015), directed by Jocelyn Moorhouse and starring Kate Winslet and Liam Hemsworth. I would like to thank producer Sue Maslin for the generous donation of these costumes to our national collection and actors Sarah Snook, Sacha Horler and James Mackay for their support promoting the exhibition.

In addition to telling our diverse Australian stories through exhibitions, we also provided most of the archival footage for the ground-breaking series *Australia in Colour*, screened on SBS in March 2019. This documentary series achieved both critical acclaim and record audience numbers.

Underpinning our vision is our commitment and to our support of the maintenance and preservation of Aboriginal and Torres Strait Islander cultures and engaging communities who hold the knowledge of their collections. We have established a separate Board committee for Indigenous Connections led by my Deputy Chair, Wayne Denning, a proud Birri Gubba man, to support, focus and guide the NFSA's varied role in this vital space of collecting, preserving and sharing Australia's First People's audiovisual heritage and culture.

In Alice Springs in June 2019, the Boards of the NFSA and Strehlow Research Centre came together to celebrate our long-term partnership to preserve the Strehlow Collection. This is one of the most important ethnographic collections of film, sound, archival records and objects relating to Aboriginal ceremonial life found anywhere in the world. We will continue to work together to facilitate empowerment and self-determination for Aboriginal communities in providing access to their own cultural collections on Country, as a way of revitalising their cultural practices and stories. I would like to thank Michael Liddle, Chair of the Strehlow Research Centre Board, Marcus Schutenko, the Director of the Museum and Art Gallery of the Northern Territory and the Arrernte Senior Men.

NFSA Ambassador, Margaret Pomeranz AM, passionately promotes our *NFSA Restores* program, digitally restoring Australian films and bringing them back to life on the big screen at premiere film festivals around Australia and the world. Margaret is a national treasure and we thank her for her enthusiasm and tireless support. I thank our NFSA Lost Films Ambassador Anthony Buckley AM for working to acquire for our national collection the significant

Keith McDonald Rex Theatre Collection of over 800 films spanning the early 1920s to the 1960s. Along with our other ambassadors, Sound Ambassador, Shaun James and TV Ambassador, Glen Kinging, we are honoured to have such eminent and passionate industry leaders promoting and supporting our work.

In 2018 we inducted ten new sounds onto our Sounds of Australia registry, including Powderfinger's *These Days*, Gurrumul's debut solo album and Solid Rock by Goanna. We have also worked together with the ABC to help preserve the ABC sound libraries collections and SBS to collect and preserve the dawn of multicultural radio through the 2EA and 3EA vinyl collections.

I would like to acknowledge the outgoing Minister for Communications and the Arts, Senator The Hon. Mitch Fifield and welcome the new Minister for Communications, Cyber Safety and the Arts, The Hon. Paul Fletcher MP, and thank them both for their support. I thank our colleagues at the Department of Communications and the Arts for their ongoing contribution and advice.

One of our much-loved board members, Paul Neville OAM, sadly passed away in January 2019. I acknowledge his years of dedication. I welcome Ewen Jones who was appointed in April 2019, joining my other Board colleagues. I thank them all for their support and guidance. I also acknowledge the members of the NFSA Indigenous Connections Committee and the NFSA Audit and Risk Committee, chaired by Carol Lilley, for their expertise and energy. Finally, I would like to thank our NFSA staff, led so ably by Jan Müller, for their dedication and commitment and their willingness to embrace constant change.

We now live in a digital world where the potential to open and share our collection is endless. We will embrace all the possibilities to increase our impact, to cherish our collection and to continue to bring our films, broadcast, recorded music and new digital artefacts into the lives of more Australians. In so doing, let's celebrate our extraordinary ability to tell the stories of who we are, and imagine who we can be, through film and sound.



**Gabrielle Trainor AO**  
Chair, NFSA Board

# CHIEF EXECUTIVE OFFICER'S REPORT



*Jan Müller, Chief Executive Officer*

**It has been a year of significant change and exceptional achievement for the National Film and Sound Archive of Australia (NFSA). We have embarked upon an ambitious series of highly successful exhibitions, making the NFSA open to visitors for the first time in years, and giving the public the chance to explore and experience notable examples of Australia's rich audiovisual cultural heritage.**

Our digital transformation has begun in earnest, with the implementation of a new Digital Branch to fulfil our strategic vision and achieve the high standards of audiovisual preservation which are expected in today's digital environment. Our commitment to caring for Australia's extraordinary analogue collection remains as firm as ever, and many remarkable items have been added to the national audiovisual collection, including the only official copy of the Apollo 11 moon landing broadcast held outside of the United States.

It has been a privilege to be at the NFSA during its reopening to the public. I am immensely proud of the work and dedication that has gone into making the archive a valuable and rewarding destination for so many people—not just for Canberrans, but for tourists from near and far. In a relatively short amount of time, the NFSA has become a daily destination, which creates a host of new expectations, challenges and opportunities.

Our first exhibition in many years, 'Heath Ledger: A Life in Pictures', was a huge success. Our projections were completely surpassed, with almost 28,000 visitors coming through our doors between August 2018 and February 2019 to enjoy this extraordinary exhibition developed by the Western Australian Museum in collaboration with the Ledger family. In addition to the exhibition, we ran a complementary program of special screenings and talks that was extremely well-attended.

'Carriberrie: VR Experience', an immersive virtual reality film celebrating Aboriginal and Torres Strait Islander song and dance, opened in February 2019 and ran for five months. This exhibition enabled visitors to experience a stunning range of performances and locations, not only through state-of-the-art virtual reality headsets, but also through interactive large-room projections and never-before-seen content on immersive iPads. The exhibition was a great success and we were proud to host talented dancer Delta Kay for a Meet the Makers event, which was a highlight of our National Reconciliation Week celebrations.

Our third exhibition for the year was highly anticipated and has proven to be exceptionally popular. 'The Dressmaker Costume Exhibition' is a veritable feast for the eyes, beautifully showcasing the original costumes from hit film *The Dressmaker* (2015). While costuming is key to any film, fashion took on a profound level of importance in *The Dressmaker* and this exhibition celebrates the artistry of the film's sumptuous designs, as well as the transformational power of fashion. The costumes were created by award-winning designer and exhibition curator Marion Boyce, and we were delighted to have film producer Sue Maslin, author Rosalie Ham, and actors Sacha Horler and James Mackay attend the exhibition launch. As with our other exhibitions, we have held a successful series of talks, screenings and events in conjunction with 'The Dressmaker Costume Exhibition'. At the launch of the exhibition, producer Sue Maslin announced that she has donated the original costumes to the NFSA for long-term preservation in the national collection.

Our Arc cinema screenings have gone from strength to strength, with many exceptional Australian film directors, producers and actors speaking at sold-out events, sharing their remarkable experiences and insights with members of the public. The NFSA continues to play an important educational role, with 1,000 school students visiting each month to take part in our engaging education programs that allow them to explore Australia's social, cultural and technological history through film and sound.

In addition to presenting this variety of vibrant exhibitions and events at our Canberra headquarters, we are also very proud to have had the 'Starstruck: Australian Movie Portraits' exhibition tour interstate to Adelaide, the Gold Coast and Bathurst this year. This outstanding exhibition is a collaboration between the NFSA and the National Portrait Gallery and has been extremely well received at each location.

In 2018 the NFSA entered one of the most exciting chapters in its history. As Australian galleries, libraries, archives and museums grapple with the challenges of adapting to the digital age, the NFSA is at the forefront of a shift towards the digital, 'always on' archive. The NFSA has embraced digital—building collections and enabling access to them for use and re-use and integrating digital experiences in our events and exhibitions.

Digital transformation at the NFSA is not so much about transformation from analogue to digital; rather, it is about evolution from a first generation, hybrid analogue-digital film archive to an archive that is digital by design. 'Analogue' and 'digital' are not mutually exclusive or opposing forces. The NFSA's physical collections, the onsite and online exhibitions, programs, events and even the building are integral parts of the digitisation of the NFSA. The past year has been our first year implementing our new vision and mission as we become 'digital by design', which means that our intention is to think, act and be digital first—for digital experiences to be intrinsic parts of the life of the archive and the people who learn, experience and create with us.

*NFSA Restores* continues to set a high benchmark in digital restoration and preservation of feature films that are milestones in our film history, and that might be experiencing a high level of deterioration. This past year has seen *Sunday Too Far Away* (1975) and *Eternity* (1994) completed and screened at key festivals in Adelaide and Sydney. In addition, earlier restored titles are making a mark internationally, such as *My Brilliant Career* (1979) screening in China and London. Other titles were also included in the largest retrospective of Australian film to be screened in Europe, curated and hosted by the Austrian Film Museum.

We are very proud of the remastering work that has occurred internally on *Crystal Voyager* (1973) and extensive restoration work, in collaboration with our partner Haghefilm Digitaal in the Netherlands, on our wonderful Corrick Collection.

The NFSA has been represented internationally at a number of conferences this year. It was my pleasure to deliver keynote presentations at the 75th Congress of the International Federation of Film Archives in April 2019, and the 23rd South East Asia Pacific Audio Visual Archive Association conference in June 2019. The NFSA's vision and our undertakings in becoming digital by design are highly regarded by our fellow archives around the world.

Our online reach has also improved, resulting in audiences around the world being able to share and enjoy highlights on our website about Australian culture, television, sound and film, including an extremely popular online exhibition on the world's favourite bush kangaroo, the one and only Skippy.

In August 2018, we held the fourth annual *Digital Directions* symposium in Canberra. *Digital Directions*, the annual update on digital culture, has grown into a significant thought leadership event on the GLAM (galleries, libraries, archives and museums) calendar in Australia. In 2018, the symposium was held over 1.5 days and focused on new makers and the important role that cultural heritage institutions play in connecting audiovisual creators and users. *Digital Directions* was produced and delivered in partnership with national institutions the ABC, Australian Institute for Aboriginal and Torres Strait Islander Studies, National Archives of Australia, National Library of Australia, National Museum of Australia and AARNet.

I would like to extend my sincere thanks to the NFSA Board Chair, Gabrielle Trainor AO, and the members of the NFSA Board for their guidance and commitment. I also welcome Mr Ewen Jones, who was appointed to the NFSA Board in April 2019. Sadly, Mr Paul Neville MP retired from the Board in October 2018 and passed away on 1 January 2019. I am grateful for Mr Neville's contribution to the NFSA over a number of years.

I would like to express my gratitude to the outgoing Minister for Communications and the Arts, Senator the Hon Mitch Fifield, for his support. I thank the new Minister for Communications, Cyber Safety and the Arts, the Hon Paul Fletcher MP, for his work so far and I look forward to working together in future. My thanks also go to the Department of Communications and the Arts, and to all of our ambassadors, peers, partners, collaborators, volunteers, friends, visitors and users.

In closing, I would like to pay tribute to the dedicated NFSA staff whose hard work and professionalism have made the achievements of the past year possible. Your unfailing support during a year of considerable change, ranging from internal restructuring to the physical restoration works of our heritage-listed Canberra building, has been exemplary and much appreciated.



**Jan Müller**  
Chief Executive Officer

# ABOUT US

## OUR PURPOSE

In accordance with the *National Film and Sound Archive of Australia 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 VISION

The NFSA's vision is to be Australia's 'living' archive—relevant, engaging and accessible to the world. We envision the NFSA to be smart, connected and open in order to have maximum impact and relevance in society. Our vision is supported by a firm belief that the future of audiovisual archives is digital.

## 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 represents the cultural diversity and breadth of experience of all Australians. 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 are and were, and of who we want to be. We believe that the collection represents the most significant and engaging place for encounters with our memories, stories, creativity and imagination.

The collection of over 3 million items represents moving image and sound production from its earliest days to the present. Drama, actuality and documentary, creative arts, social and scientific history, comedy, experimental and unique amateur audiovisual records are all represented. 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 also made up of documentation and artefacts, ranging from costumes and set pieces to posters, still photographs, scripts and oral history interviews with a range of people from the creative industries.

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 development of the media and entertainment industries. 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

As Australian galleries, libraries, archives and museums grapple with the challenges of adapting to the digital age, the NFSA must be at the forefront of a shift towards the digital, 'always on' archive. We must lead the sector in how to collect, preserve and share Australia's audiovisual material in the formats and ways in which it is being created today. At the same time, we are the stewards for a vast analogue collection, covering almost every format of audiovisual creation over the last 100 years.

Our view of culture is that of continuity. We form close bonds with the creators of our audiovisual heritage, and we share the collection, so its stories form an ongoing part of the evolution of our culture. Working in an inclusive, collaborative way with creators, users, communities and partners, the NFSA ensures that the stories in the collection are shared as widely and as deeply as possible.

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

### Deadline 2025: Collections at Risk

In 2015 we released *Deadline 2025: Collections at Risk*, which highlighted the fact that much of Australia's audiovisual heritage will be lost forever if it is not digitised by 2025.

*Deadline 2025* focused on the challenge of magnetic tape, which is deteriorating at a faster rate than many other formats held in the NFSA collection. But the digitisation challenge for us includes all analogue formats (including celluloid film negatives and prints, acetate and vinyl disc, and radio, film and television broadcast on magnetic tape). As collection material ages, it is increasingly difficult and expensive to access—it becomes more fragile, and the equipment it is played on becomes rarer. The NFSA will work to ensure that its staff continue to have expertise in analogue audiovisual formats into the future, to support preservation of and access to heritage collections.

In 2018 we released our *Digitisation Strategy 2018–2025* which covers the whole of our analogue audiovisual collection. We will prioritise the material most at risk—including material held on magnetic tape that is culturally significant or in public demand. We have set a target of 2025 for our digitisation efforts because it is the date by which it is estimated that the most at-risk material will be lost forever if not digitised.

In order to meet *Deadline 2025* we must be equipped to undertake large-scale digitisation of the national audiovisual collection. The nature of the NFSA collection and the legislative requirement to ensure access to collection material means that digital storage is a costly requirement for the NFSA. A key challenge is ensuring that appropriate digital storage is available.

### Leading the GLAM sector in audiovisual heritage

As Australia's only national audiovisual archive, the NFSA is uniquely placed to be a leader in the GLAM (galleries, libraries, archives and museums) sector in the collection, preservation, curation and sharing of audiovisual heritage.

We will establish the National Centre for Excellence in Audiovisual Heritage to ensure the long-term preservation of the NFSA's audiovisual collection; to support all audiovisual heritage collection holders and to make sure that people engage with, learn from; and use Australia's audiovisual heritage in a digital format.

Through the National Centre for Excellence, we will work with the GLAM sector to share skills, knowledge and equipment in order to safeguard Australia's national cultural heritage. As our resources are increasingly stretched, we need to ensure that we are taking a collaborative approach, partnering with other institutions in the sector, creators, industry and the tertiary sector to reduce duplication and build our impact and output.

### Redefining our physical presence

The transformation from an analogue archive into a digital archive, which is also changing the environment for our creators and audiences, means that our physical presence must also change. These changes mean our current headquarters are no longer suitable for our purpose. We need to increase our national profile and connections with creative industries and other national collecting institutions. We must also make sure that our physical presence in Sydney and Melbourne facilitates stakeholder and audience engagement. A key priority is to pursue the construction of a new facility for the NFSA in Canberra and establish our presence as a centre of innovation, with strong connections to the creative industry.

## 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 audiences while working within the existing regulatory frameworks. Copyright is a significant challenge for us as custodians of the collection because copyright in the majority of collection 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

The strategic priorities set out a new focus for the NFSA to ensure that we continue to grow as Australia's national audiovisual archive into the future. Our vision is supported by a firm belief that the future of audiovisual archives is digital.

To ensure that we remain relevant and that we continue to evolve along with the creators and users of Australia's audiovisual heritage, we will implement five priorities for action.

	Our strategic priorities	Outcome
Priority 1	Digitise the national audiovisual collection	By 2025 we will digitise over 40,000 audiovisual collection items every year.
Priority 2	Establish the National Centre for Excellence in Audiovisual Heritage	By 2025 we will be recognised in the Australian GLAM sector as the National Centre for Excellence in Audiovisual Heritage.
Priority 3	Build our national profile	By 2025 we will be recognised as Australia's national audiovisual archive, a leader in our field, a source of vibrant, relevant and exciting engagement and the first point of call for audiovisual content.
Priority 4	Collect, preserve and share multimedia and new media	By 2025 we will be the national leader in collecting, preserving and sharing multimedia and new media content.
Priority 5	Redefine our physical presence	By 2025 we will have a strong physical presence that is fit for purpose, targeted, future-proof and nationwide.



**1.** Producer Margaret Fink with audience members at a screening of NFSA Restores: My Brilliant Career in China

**2.** Olivia Newton-John in Boomeride, 1965

**3.** Opening of 'Starstruck: Australian Movie Portraits' at Samstag Museum of Art, Adelaide

**4.** Dancers at The Dressmaker 1950s Vintage Ball at the NFSA

**5.** Austrian Film Museum CEO Michael Loebenstein, Australian Ambassador in Austria Brendon Hammer and Jan Müller (courtesy OFM @Mercan Sümbültepe)

**6.** Musician Allan Caswell with Prisoner stars Val Lehman and Amanda Muggleton at the NFSA.



# SNAPSHOT

## THE YEAR AT A GLANCE

### JULY

The NFSA participates in NAIDOC in the City, a festival held in Sydney's Hyde Park, on 14 July.

We hold screenings of *NFSA Restores: My Brilliant Career* and an 'In Conversation with Gillian Armstrong' at Australian Centre for the Moving Image (ACMI) in Melbourne.

### AUGUST

We re-launch our exhibition gallery with our first blockbuster show, 'Heath Ledger: A Life in Pictures', opened by actors Abbie Cornish and Ryan Corr on 9 August. The exhibition welcomes 27,696 visitors during its six-month run, and the media coverage has an estimated audience reach of 4,374,394.

We hold *Digital Directions: Intersections*, the fourth of our annual symposiums for the GLAM (galleries, libraries, archives and museums) sector, over 21–22 August. Visiting experts include the New York Public Library's Tony Ageh, Seb Chan from the ACMI, Dr Kate Raynes-Goldie, and a delegation of Martu Elders.

At the Melbourne International Film Festival, we hold screenings of *NFSA Restores: The Cheaters*, with live accompaniment by Jan Preston, and *NFSA Restores: Witches and Faggots, Dykes and Poofers*, with a Q&A with producer Digby Duncan.

Producer Margaret Fink attends a Parliamentary screening of *NFSA Restores: My Brilliant Career* in Canberra.

### SEPTEMBER

We formally launch the NFSA Innovate Reconciliation Action Plan 2018–2020 (RAP) on 27 September after it is endorsed by Reconciliation Australia. The RAP document features a specially commissioned artwork by Martumili artist Cyril Whyoulter, titled *Wantili*.



Indigenous Connections Manager Tasha James and CEO Jan Müller launching the NFSA Innovate Reconciliation Action Plan 2018–2020

Our online exhibition 'Annette Kellerman: Australia's Fearless Mermaid' launches on 21 September. Seven News asks audiences to help identify a swimming pool featured in one of the Kellerman newsreels and a follow-up news story delves further into Kellerman's career.

*NFSA Restores: My Brilliant Career* screens for the first time in China at the One International Women's Film Festival, presented by producer Margaret Fink.

## OCTOBER

Our monthly Vinyl Lounge event celebrates its fifth anniversary with a special guest, producer Mark Opitz, and vinyl record cupcakes for the audience.

On 10 October, 'Starstruck: Australian Movie Portraits' opens at Adelaide's Samstag Museum of Art. It is the first interstate destination for the exhibition, followed by seasons at the Gold Coast's Home of the Arts (2 March—28 April 2019) and Bathurst Regional Art Gallery (7 June—28 July 2019). 'Starstruck: On Location', a condensed version of the exhibition, goes on show at Childers Arts Space in Queensland and the Shoalhaven Regional Gallery in New South Wales. 'Starstruck' was developed in partnership with the National Portrait Gallery of Australia and supported by the National Collecting Institutions Touring and Outreach Program.

On 30 October, we announce the Sounds of Australia for 2018. The new additions include *Gurrumul* (2008) by Gurrumul, *These Days* (1999) by Powderfinger and *Solid Rock* (1982) by Goanna.

October also sees the world premiere of *NFSA Restores: Sunday Too Far Away* at the 2018 Adelaide Film Festival. Following the screening, Penny Chapman moderates a Q&A session with producer Matt Carroll, actor Max Cullen, cinematographer Geoff Burton and the film's head of wardrobe, Helen Evans. The film has its Canberra premiere at the Canberra International Film Festival, held in Arc cinema, later in the month.



Starstruck: Australian Movie Portraits' at Samstag Museum of Art, Adelaide

## NOVEMBER

We mark World Television Day with the publication of a recently-discovered lost TV performance of Olivia Newton-John from 1965.

## DECEMBER

The new Culture Loop free shuttle bus stops at the NFSA for the first time on 22 December. We are one of several partners supporting this initiative to facilitate easier visitor access to Canberra's cultural institutions.

## JANUARY

*The Great Strike*, a 1917 film reconstructed by the NFSA, is inducted into UNESCO's Australian Memory of the World Register on 14 January.

We digitise and share online Don Bradman's only feature film appearance—in 1936's *The Flying Doctor*—on 21 January. Several media outlets cover the story of this footage.

## FEBRUARY

We welcome celebrated filmmaker Bruce Beresford and actress Angourie Rice for a special screening of *Ladies in Black* (2018), launching a retrospective season of Beresford's films in Arc cinema.

'Carriberrie: VR Experience', an immersive virtual reality celebration of Aboriginal and Torres Strait Islander song and dance, opens on 22 February with special guests Dominic Allen (producer and director) and artist Delta Kay, whose performance features in the film. It closed on 21 July and was attended by just over 4,000 visitors.

We mark the 40th anniversary of iconic soap opera *Prisoner: Cell Block H* with an event featuring stars Val Lehman and Amanda Muggleton, and a performance by theme song composer Allan Caswell. We restage the event at the St Kilda Film Festival in Melbourne on 25 June, with Lehman and co-star Jane Clifton.

## MARCH

NFSA marks International Women's Day on 8 March with an all-female panel discussing issues of equality in the arts after a screening of *Her Sound, Her Story*.

*NFSA Restores: Rocking the Foundations* screens in partnership with ACMI at the Australian International Documentary Conference in Melbourne on 5 March.

*Australia in Colour*, a four-part documentary series produced by Stranger Than Fiction Films in partnership with SBS and the NFSA, premieres on 6 March. We supply nearly three-quarters of the footage for this series, which tells the history of Australia using cinematic moments brought to life for the first time in stunning colour. It is the highest rating program on SBS in the first quarter of 2019.

NFSA Restores: *Lousy Little Sixpence* airs on NITV and is made available on SBS On Demand.

## APRIL

'The Dressmaker Costume Exhibition' opens in Canberra with special guests producer Sue Maslin, author Rosalie Ham and actors Sacha Horler and James Mackay. At the launch, Sue Maslin announces the donation of the Marion Boyce-designed costumes to the NFSA collection. News coverage reaches an estimated audience of over 1.4 million. The exhibition hits 50% of its target attendance during the seventh week of its 18-week run, with complementary public events including a 1950s Vintage Ball, a Mother's Day event and a Q&A with *The Dressmaker* director Jocelyn Moorhouse.

*Filmkontinent Australien*, an Australian film retrospective, opens at the Austrian Film Museum on 4 April. With prints from the NFSA collection, and support from the Australian Embassy in Vienna, the comprehensive retrospective results in additional European screenings, including in Slovakia.

At the International Federation of Film Archives (FIAF) Conference, Lausanne Switzerland, our CEO Jan Müller presents a keynote presentation on archiving in the digital age.

## MAY

Our online collections make headlines. The 1960s *Life in Australia* film series is re-released on YouTube in 4K, attracting the attention of both Seven and Nine news. A Vintage Fashion online collection, published in honour of 'The Dressmaker Costume Exhibition' and featuring never-before-seen vision of former Sydney department store Mark Foy's, also inspires news stories from both networks.

An online exhibition celebrating the iconic 1960s TV series *Skippy the Bush Kangaroo* is published on 27 May, attracting national news coverage. A clip from the exhibition, 'Skippy's epic drum solo', goes viral on social media, reaching 950,000 users on Facebook.



Delta Kay, whose performance features in 'Carriberrie: VR Experience', performing at the NFSA

## JUNE

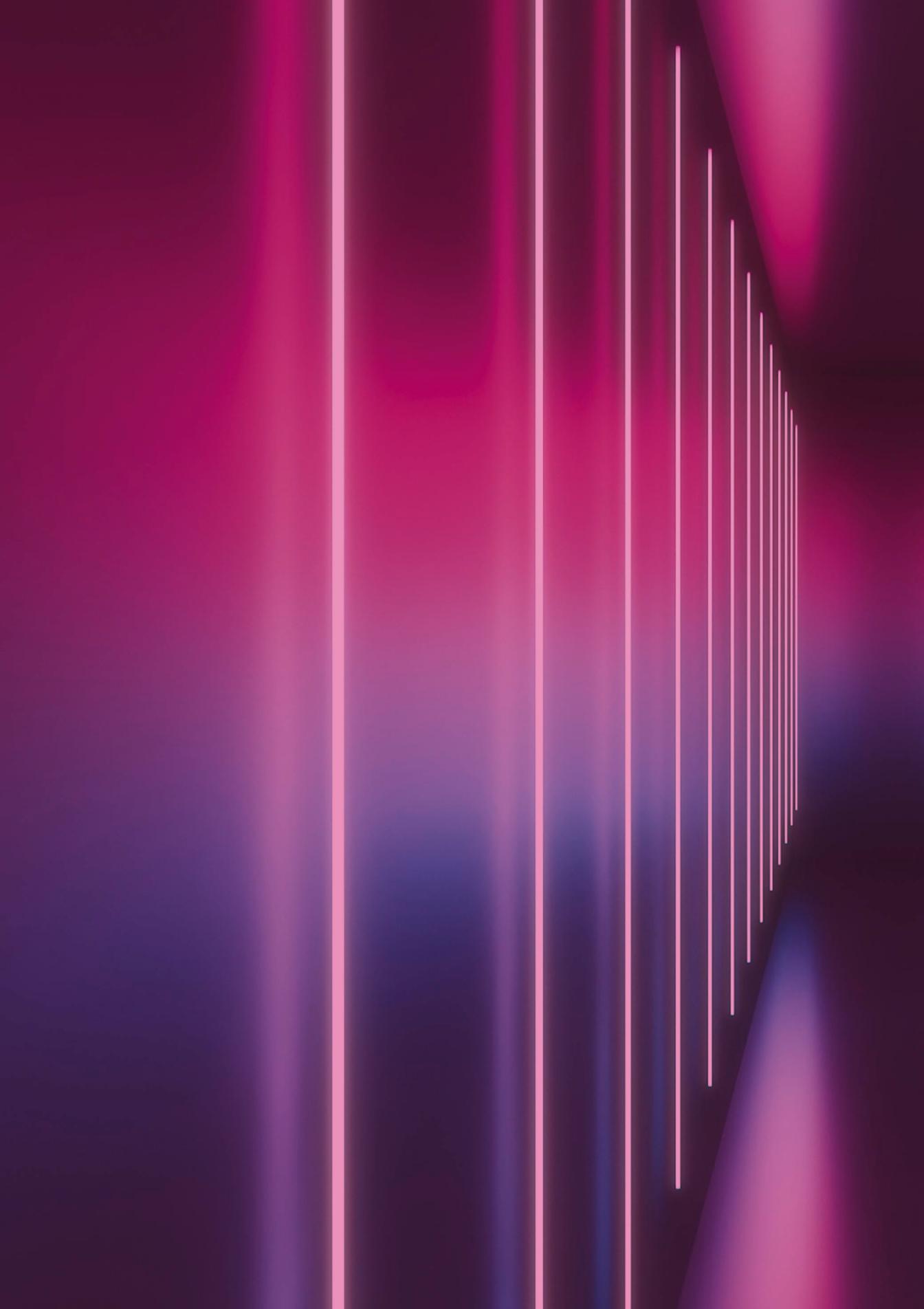
Our CEO Jan Müller provides a keynote presentation about digital transformation of audiovisual archives at the 23rd South East Asia Pacific Audio Visual Archive Association conference in Noumea, New Caledonia.

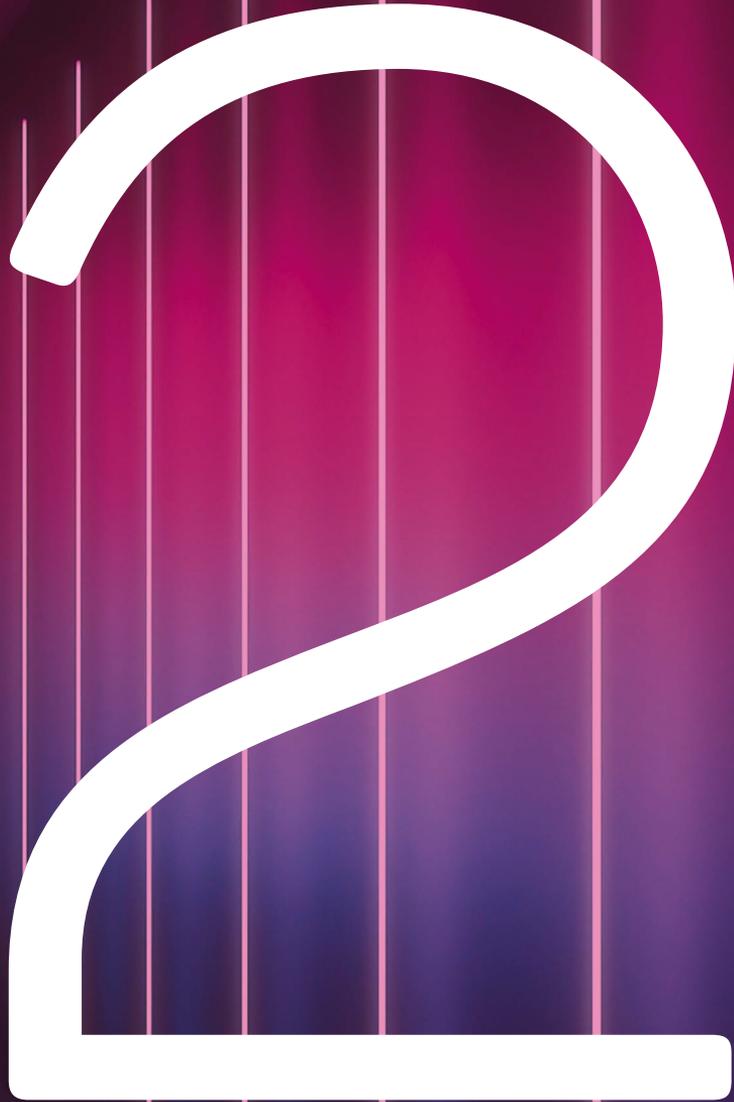
NFSA Restores: *Eternity* premieres at the Sydney Film Festival on 12 June. NFSA Restores: *Sons of Matthew* screens to a capacity crowd at Home of the Arts on the Gold Coast, followed by a Q&A with Ric Chauvel Carlsson, a member of the family of director Charles Chauvel, and NFSA Chief Curator Gayle Lake.

The NFSA Board and Senior Executive meet with the Board and staff of the Strehlow Research Centre, along with senior Arrernte men in Alice Springs. The NFSA and Strehlow Research Centre enter into a Memorandum of Understanding to digitise the Strehlow collection.

To coincide with the 100th anniversary of the signing of the Treaty of Versailles on 28 June, we add new content to Anzac: Sights and Sounds of World War I, the website produced in partnership with New Zealand's Nga Taonga Sound & Vision. This update completes the five-year project, which showcased material held by both archives for the Anzac Centenary.

Ahead of John Farnham's 70th birthday on 1 July, we publish our online exhibition 'The Voice' on 24 June. With more than 13,000 online visitors in the first three weeks, it becomes our most successful online exhibition yet.





**- OUR PERFORMANCE -**

# AN INTEGRATED APPROACH

**Our Corporate Plan 2018–19 to 2021–22 outlines how we are going to achieve our purpose and work towards our vision of being smart, connected and open in order to have maximum impact on, and relevance, to society. To deliver against our purpose and achieve our vision, we set five strategic priorities in the plan:**

1. Digitise the national audiovisual collection
2. Establish the National Centre for Excellence in Audiovisual Heritage
3. Build our national profile
4. Collect, preserve and share multimedia and new media
5. Redefine our physical presence

Our Corporate Plan is the NFSA's primary planning and reporting document. It was developed and published in accordance with the requirements of s 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 2018–19 to 2021–22 is 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).

# 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, which tell our complete performance story.**

Our results against each of our Corporate Plan performance criteria for 2018–19, and analysis of their contribution to the achievement of our purpose, are reported in the annual performance statements below. For each strategic priority, the performance criteria, annual target, achievements and discussion of results have been included.

This performance statement is for the purpose of s 39(1)(a) of the PGPA Act and accurately presents the entity’s performance in accordance with s 39(2) of the PGPA Act.

# RESULTS AGAINST OUR CORPORATE PLAN

## STRATEGIC PRIORITY 1: DIGITISE THE NATIONAL AUDIOVISUAL COLLECTION

Collection material is deteriorating at a faster rate than we can currently digitise it. We estimate that by 2025 our magnetic tape collection will no longer be accessible due to degradation and technical obsolescence—and many of the other formats in our collection face similar threats. In addition, our audiences now expect to be able to access and use collection material in digital format on demand. We need to evolve with these expectations and dramatically increase our rates of digitisation to ensure that the national audiovisual collection is available and accessible into the future.

**Outcome:** By 2025 we will digitise over 40,000 audiovisual collection items every year.

**Table 1:** Strategic priority 1: Digitise the national audiovisual collection

Objective	Initiatives/strategies to achieve against outcome and objectives, 2018–19 to 2021–22	Target 2018–19	Result 2018–19
<b>Objective 1A</b> Implement the NFSA Digitisation Strategy, which commits to prioritising digitisation as a core program of activity	1A.1. Implement the Digitisation Strategy*	Digitisation Strategy Plan objectives delivered on time and within budget	Partially achieved
<b>Objective 1B</b> Digitise the national audiovisual collection so that it is preserved and accessible	1B.1. Digitise the collection through active digitisation, format-shifting of content and data migration	10,000 audiovisual collection items digitised*	Achieved
<b>Objective 1C</b> Increase our capacity and capability to manage digital preservation of all collection formats	1C.1 Develop a Mass Digitisation Plan to progress the establishment of large-scale digitisation	Mass Digitisation Plan developed and implemented on time and within budget	Not achieved

Criterion source: Corporate Plan 2018–19 to 2021–22 page 6 and PBS page 161

\*PBS 2018–19 target

## Objective 1A

### Implement the NFSA Digitisation Strategy, which commits to prioritising digitisation as a core program of activity

#### 1A.1 Implement the Digitisation Strategy

Target	Result
Digitisation Strategy Plan objectives delivered on time and within budget	Partially achieved

#### What we achieved

The NFSA Digitisation Strategy 2018–2025 sets out how the NFSA will take a leadership role in the digitisation of our audiovisual collection—opening it up for access and use by everyone. We have set a target of 2025 for our digitisation efforts because this is the date by which it is estimated that the most at-risk material will be lost forever if not digitised. The Digitisation Strategy covers the whole of our analogue audiovisual collection. We will prioritise the material most at risk—including material held on magnetic tape that is culturally significant or in public demand.

We will deliver the Digitisation Strategy in two stages, with the ultimate goal of providing digital access to Australia’s audiovisual heritage:

#### STAGE 1: 2018 Large-scale digitisation

Increase workflows for digitisation of our audiovisual collection using a mixture of internal and external digitisation processes.

#### STAGE 2: 2021 National Centre for Excellence in Audiovisual Digitisation

Extend reach to include other national collecting institutions and the Australian GLAM (galleries, libraries, archives and museums) sector.

#### OUTCOME: 2025 Access and use

The NFSA’s audiovisual collection is digitised and available for access and use.

In 2018–19, the implementation of the Digitisation Strategy focused on Stage 1: Large-scale digitisation of our audiovisual collection. We continued to transform the workflows, processes, technologies, skills and partnerships needed to significantly increase digitisation capability and capacity. Stage 1 was only partially achieved this year, as although significant progress has been made on upgrading our network to support large scale

digitisation, the new network will not be fully operational until late 2019. Another key factor is the storage of our digital collection. As we increase our digitisation output our digital storage capacity also needs to increase. A long term storage plan is currently in development for finalisation in 2019–20.

Key milestones to date include:

- > Undergoing a change management program to restructure the Digital Branch to better align with industry standards and large-scale digitisation workflows
- > Delivering a high-speed, high-capacity media production network infrastructure which will enable the effective movement of significantly increased numbers of large digital files
- > Establishing a business analytics capability to support digitisation prioritisation and planning, and to better measure progress against targets.

We will develop an integrated five-year Digitisation Plan in 2019–20 which will detail clear deliverables with the aim of digitising 40,000 items annually by 2025. Although the plan will factor in our current budget, the plan can be upscaled should we secure the additional funding required for large-scale digitisation.

## Objective 1B

### Digitise the national audiovisual collection so that it is preserved and accessible

#### 1B.1 Digitise the collection through active digitisation, format-shifting of content and data migration

Target	Result
10,000 audiovisual collection items digitised	14,726

#### What we achieved

In 2018–19 we digitised 14,726 audiovisual collection items, exceeding our target. We improved infrastructure to allow new streamlined workflows using the latest digital technologies. We continue to embrace opportunities to implement new solutions that optimise existing operational processes and further increase digitisation capability and capacity.

Key technical improvements included:

- > New storage solutions to increase capacity for film scanning workflows to accommodate the generation of large 4K files

- > Expanded audio operations to include full 5.1 cinema recording, mixing and restoration services, as well as increasing the number of audio digitisation suites
- > Additional video monitoring stations enabled.

## Objective 1C

### Increase our capacity and capability to manage digital preservation of all collection formats

#### 1C.1 Develop a Mass Digitisation Plan to progress the establishment of large-scale digitisation

Target	Result
Mass Digitisation Plan developed and implemented on time and within budget	Not achieved

## What we achieved

In 2018-19 work commenced on developing a Mass Digitisation Plan. We undertook an initial scoping project to assess the resources required to fund the capital and infrastructure investment and outsourced models for mass or large scale digitisation. We also continued to negotiate with external partners to support funding various digitisation projects. This work will inform the development in 2019-20 of a detailed plan to address large-scale digitisation.

# CASE STUDY: DIGITAL BY DESIGN

The NFSA continues to position itself as a ‘digital by design’ archive in the way we collect, preserve and share Australia’s national audiovisual heritage.

Regular publication of online exhibitions (12 as of 30 June 2019) and curated collections (150 as of 30 June 2019) has increased the number of NFSA collection items accessible to the public online. This carefully curated digitised content is allowing us to reach audiences across multiple platforms. In addition to website traffic, it has also resulted in higher social media reach and engagement, and generated dozens of media stories across online and traditional media.

A prototype of ‘Master the Archive’—an interactive game designed to provide offsite access to our collection through a playful digital interface—was finalised this year. Following extensive testing with diverse audiences, negotiations are now underway to install ‘Master the Archive’ at the National Museum of Australia, as well as in 22 residential care facilities, where it has been shown to have therapeutic benefits to older Australians suffering from memory loss.

We are reviewing all areas where digital technologies can assist in streamlining processes to maximise resources for collection digitisation. This has included the review of reporting and prioritising collection items for digitisation. This has previously been a resource-intensive semi-manual process. Utilising data analytics we have been able to identify specific parts of the collection that are considered at risk and a priority for either internal or external digitisation.

We continue to be a ‘digital by design’ leader within audiovisual archiving through the delivery of the annual Digital Directions symposium. In August 2018 we delivered the fourth iteration of the conference, *Digital Directions 2018: Intersections*, which focused on the intersection between digitised cultural collections, creators and users. This symposium, featuring keynotes from Tony Ageh OBE, Chief Digital Officer at the New York Public Library, and Keir Winesmith, Head of Web and Digital Platforms at San Francisco Museum of Modern Art, was a significant thought leadership event and highlights our role in facilitating knowledge sharing and digital innovation within the cultural sector.

## STRATEGIC PRIORITY 2: ESTABLISH THE NATIONAL CENTRE FOR EXCELLENCE IN AUDIOVISUAL HERITAGE

As Australia's only national audiovisual archive, we are uniquely placed to be a leader in the GLAM (galleries, libraries, archives and museums) sector in the collection, preservation, curation and sharing of audiovisual content in all formats. We need to ensure that we are taking a collaborative approach, partnering with other institutions in the sector, creators, industry and the tertiary sector. We must ensure that we use our expertise to speak with authority and to offer guidance and support in relation to audiovisual archiving for the GLAM sector.

**Outcome:** By 2025 we will be recognised in the Australian GLAM sector as the National Centre for Excellence in Audiovisual Heritage.

**Table 2:** Strategic priority 2: Establish the National Centre for Excellence in Audiovisual Heritage

Objectives	Initiatives/strategies to achieve against outcome and objectives, 2018–19 to 2021–22	Target 2018–19	Result 2018–19
<b>Objective 2A</b> Partner with the tertiary sector, industry, collecting institutions and government to build our impact and output	2A.1. Develop partnerships with the tertiary sector, industry, collecting institutions and government	Eight partnerships in place *	Achieved
<b>Objective 2B</b> Establish ourselves as a trusted digital repository for the collections sector	2B.1. Develop a detailed business case for the National Centre for Excellence in Audiovisual Heritage	Completion of business case delivered on time and within budget	Partially achieved
<b>Objective 2C</b> Build the NFSA's profile and reputation as a thought leader in the field of audiovisual archiving	2C.1 Support and drive knowledge exchange and thought leadership in relation to digital cultural collections through the NFSA's <i>Digital Directions</i> conference	200 participants in the NFSA's <i>Digital Directions</i> conference *	Achieved
	2C.2. Provide training and development opportunities for Aboriginal and Torres Strait Islander archive professionals in audiovisual archiving practices	NFSA to partner with AIATSIS and IRCA to deliver Indigenous Remote Archival Fellowship program	Partially achieved

Criterion source: Corporate Plan 2018–19 to 2021–22 page 8 and PBS page 161

\* PBS 2018–19 target

## Objective 2A

### Partner with the tertiary sector, industry, collecting institutions and government to build our impact and output

#### 2A.1 Develop partnerships with the tertiary sector, industry, collecting institutions and government

Target	Result
Eight partnerships in place	Achieved

### What we achieved

We continue to develop and maintain a range of innovative and highly productive partnerships with the tertiary sector, industry, collecting institutions and government, including:

- > Queensland University of Technology—to collaborate in metadata sharing, virtual and games technology preservation, and network engagement
- > Charles Sturt University—the Audiovisual Archiving Post Graduate course has been running successfully for over 20 years
- > George Eastman Museum in Rochester, New York—an exchange program between staff and students at the Selznick School of Film Preservation
- > Australian National University—to host a PhD student for an NFSA-specific project
- > Australian Film, Television and Radio School—partnership to deliver a range of educational, training and screening programs
- > Australian Centre for the Moving Image (ACMI)—our partnership has expanded to share exhibitions development and display (for example, we are working with ACMI to exhibit *Game Masters* from September 2019 to March 2020) and collaborate in developing effective games archiving in Australia
- > National Portrait Gallery—to develop and deliver our joint exhibition ‘Starstruck: Australian Movie Portraits’, now touring nationally
- > Museum and Art Gallery of the Northern Territory and the Strehlow Research Centre—to work together to preserve and digitise the Strehlow Collection, one of the most important ethnographic collections of film, sound, archival records and objects relating to Aboriginal ceremonial life found anywhere in the world
- > National Museum of Australia (NMA)—to deliver a range of collaborative projects including exhibitions, screenings and tourism initiatives such as the Culture Loop free shuttle bus
- > First Nations Media Australia and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)—to deliver the Indigenous Remote Archival Fellowship to provide training and support empowering remote Indigenous media communities to archive and preserve their collections on Country
- > AIATSIS—to collaborate across knowledge exchange, training and collection management and preservation
- > Ngā Taonga Sound & Vision—to develop over five years the *Anzac: Sights and Sounds of World War I* website with more than 250 unique film and sound recordings relating to the Anzac Centenary, ranging from the pre-war arms race to the ongoing postwar commemorations of Anzac Day
- > Arts Centre of Melbourne—to develop and deliver, in partnership, the ‘Australian Music Vault’, an interactive exhibition celebrating Australia’s music history
- > ABC, AIATSIS, AARNet, National Archives of Australia, National Library of Australia and National Museum of Australia—to deliver our fourth successful annual *Digital Directions* symposium, held in Canberra on 21–22 August
- > Melbourne International Film Festival, Sydney Film Festival and Adelaide Film Festival—to present showcase screenings of our high-profile NFSA Restores film restorations
- > Screen Australia, Film Victoria, the New South Wales Film and Television Office, Screen Queensland, ScreenWest and the South Australian Film Corporation—we maintain agreements with all the major screen government funding bodies in Australia to ensure the lodgement of all new funded Australian screen productions with us. In 2018–19 we continued to review these agreements to ensure they provide flexibility in the current digital environment
- > SBS—joint production ‘Australia in Colour’, screening on SBS in March 2019. The NFSA created ultra-high definition digital scans in 4K and provided nearly three-quarters of the footage used in the groundbreaking TV series, including newsreels, parts of feature films (such as *The Story of the Kelly Gang*, 1906), the Film Australia Collection, documentaries, home movies and advertisements. In all, ‘Australia in Colour’ uses 144 minutes of material drawn from 323 NFSA titles.

## Objective 2B

### Establish ourselves as a trusted digital repository for the collections sector

#### 2B.1 Develop detailed business case for the National Centre for Excellence in Audiovisual Heritage

Target	Result
Completion of business case delivered on time and within budget	Partially achieved

#### What we achieved

The NFSA is already recognised as a leader in the field of audiovisual archiving both nationally and internationally. Our expertise is recognised by the tertiary sector, industry, collecting institutions and government and is evidenced through the partnerships detailed in Objective 2A.

While we undertook significant work in 2018–19 on the detailed business case for the National Centre for Excellence in Audiovisual Heritage, we were unable to secure external funding to complete it. We will continue to negotiate with several potential external funding partners with the aim of delivering the business case in 2019–20.

## Objective 2C

### Build the NFSA's profile and reputation as a thought leader in the field of audiovisual archiving

#### 2C.1 Support and drive knowledge exchange and thought leadership in relation to digital cultural collections through the NFSA's *Digital Directions* conference

Target	Result
200 participants in the NFSA's <i>Digital Directions</i> conference	Achieved

#### What we achieved

In August 2018 we held our fourth annual symposium, *Digital Directions 2018: Intersections*. It explored the intersection between digitised cultural collections, creators and audiences with thought leaders in the creative and cultural industries and key players from the GLAM (galleries, libraries, archives and museums) sector. *Digital Directions* has become an essential annual event for engagement in this field and the event was live-streamed to maximise participation across the country.

Our keynote speaker was Tony Ageh OBE, the New York Public Library's Chief Digital Officer. Mr Ageh is responsible for the library's ongoing digital transformation and its visionary work in making its collections and services as accessible as possible.

*Digital Directions* was delivered in partnership with the Australian Broadcasting Corporation, Australian Institute of Aboriginal and Torres Strait Islander Studies, AARNet, National Archives of Australia, National Library of Australia and National Museum of Australia.

#### 2C.2 Provide training and development opportunities for Aboriginal and Torres Strait Islander archive professionals in audiovisual archiving practices

Target	Result
NFSA to partner with AIATSIS and IRCA to deliver Indigenous Remote Archival Fellowship program	Partially achieved

#### What we achieved

The Indigenous Remote Archival Fellowship is delivered in partnership with the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and First Nations Media Australia. The NFSA delivered the first stage of the fellowship in 2018–19 but the final stage was delayed due to community priorities.

We will deliver the final stage of the Fellowship in October 2019. This will include a week-long visit to Pitjantjatjara Yankunytjatjara Media (PY Media) in the remote South Australian town of Umuwa with staff from the NFSA and AIATSIS conducting an audit of the PY Media audiovisual collection and equipment. We will also share knowledge and skills with PY Media staff, concentrating on digital preservation and caring for their audiovisual collection on Country.

In 2018–19 we focused on delivering broader support for Indigenous collections on Country through partnerships, including with the Strehlow Research Centre. Core to this approach is collaboration with Elders and other cultural knowledge holders to identify protocols attached to culturally restricted material held at the NFSA.

## CASE STUDY: OUR INDIGENOUS CONNECTIONS

Aboriginal and Torres Strait Islander cultural awareness continues to be a priority across all levels of the NFSA. In July 2018 we commenced the Innovate Reconciliation Action Plan (RAP) 2018—2020. The RAP provides a framework and a practical plan of action to help us realise our vision for reconciliation.

Since the start of the RAP, we have already achieved over 50% of our targets. In the past 12 months, 56% of the organisation has completed, or is in the process of completing, Aboriginal and Torres Strait Islander Cultural Awareness. This training has helped our staff be more informed, engaged and confident when working with Aboriginal and Torres Strait Islander collections and communities.

In 2019 we reshaped the focus of our Black Screen program to deliver short films directly to Aboriginal and Torres Strait Islander communities and

audiences. The new-look program enables easier access for communities to see contemporary stories made by Indigenous filmmakers, with over 40 titles available free of charge. In six months, 2,400 people have used the program.

We continue to build strong relationships with Aboriginal and Torres Strait Islander communities and organisations. This includes providing advice about archival practices for Indigenous remote media organisations caring for audiovisual collections. We also collaborate with Elders and other cultural knowledge holders in identifying protocols attached to culturally restricted materials held in our collection. This process enables best practice in caring for and managing collection content, especially when digitising sensitive materials for cultural maintenance and ongoing preservation.



Elders, Strehlow Research Centre representatives and NFSA staff at the NFSA

## STRATEGIC PRIORITY 3: BUILD OUR NATIONAL PROFILE

As Australia's national audiovisual archive, the NFSA has a strong national focus. The collection contains a wealth of stories and content of relevance to all Australians, held in a format that lends itself to remote delivery and emotional engagement. We are committed to our national profile and will continue to grow digital delivery of content and ensure that we offer events that are engaging for, and available to, a wide range of audiences.

**Outcome:** By 2025 we will be recognised as Australia's national audiovisual archive, a leader in our field, a source of vibrant, relevant and exciting engagement and the first point of call for audiovisual content.

**Table 3:** Strategic priority 3: Build our national profile

Objectives	Initiatives/strategies to achieve against outcome and objectives, 2018–19 to 2021–22	Target 2018–19	Result 2018–19
<b>Objective 3A</b> Establish a strong program of NFSA-branded events providing strong links to the national audiovisual collection	3A.1 Deliver events, public programs, screenings and education activities (onsite and offsite)	75,000 visits to the organisation	132,986
		15,000 people participating in events *	32,815
		20,000 students participating in school programs	11,053
<b>Objective 3B</b> Build our digital profile and online engagement activities	3B.1. Continue to develop NFSA.gov.au and the NFSA's social media platforms to be contemporary, relevant and facilitate access to the collection (online)	1 million visits to the organisation's website *	1,273,614
		1 million YouTube views *	3,800,345
		10 million Facebook users (daily reach) *	9,831,755
	3B.2. Develop and deliver a mobile access hub engaging the public with collection material and NFSA programs in a range of venues across Australia	NFSA digital pop-up pilot program delivered	Partially achieved
<b>Objective 3C</b> Revitalise the NFSA's program of high-profile exhibitions celebrating Australian audiovisual content at the NFSA's headquarters	3C.1. Deliver temporary exhibitions showcasing Australia's audiovisual heritage	15,000 visitors to exhibitions *	58,271
<b>Objective 3D</b> Share the national collection so that it is accessible for enjoyment, learning, insight and creativity	3D.1. Provide access services to increase the audience reach and re-use of the national collection	12 million Australians viewed content from the collection	15,000,000

Criterion source: Corporate Plan 2018–19 to 2021–22 page 10 and PBS page 162

\*PBS 2018–19 target

## Objective 3A

Establish a strong program of NFSA-branded events providing strong links to the national audiovisual collection

3A.1 Deliver events, public programs, screenings and education activities (onsite and offsite)

Target	Result
75,000 visits to the organisation	132,986
15,000 people participating in events	32,815
20,000 students participating in school programs	11,053

### What we achieved

#### Public programs and screenings

Our programs this year were delivered with a wide range of industry and cultural partners, including the National Museum of Australia, Australian National University, the Australian Centre for the Moving Image (ACMI) and the Sydney Film Festival. We participated in Canberra’s Art, Not Apart, BOLD Festival, Heritage Festival, Design Canberra Festival and National Science Week.

Arc cinema at the NFSA is also a home for film festivals including Cinema Reborn, the Canberra International Film Festival, and the Czech and Slovak, Iranian and Japanese Classic film festivals.

Film event highlights for this year included:

- > *The Birds* (1963) with a live score on the Trautonium by Peter Pichler, visiting Australia from Germany
- > *KinoKonzert* events presented with the Goethe Institut: *Berlin, Symphony of a Metropolis* (1927) with live score by Sonic. Art (from Hamburg), *Der Golem* (1920) with live score by Lucrecia Dalt (Berlin) and *Vampyr* (1932) with live score by Chiara Kickdrum (Melbourne)
- > *Australia in Colour* (2019) and Q&A with producer Jo-Anne McGowan and NFSA staff involved in its making
- > *The Dressmaker* (2015) filmmaker Jocelyn Moorhouse speaking about the film and her new memoir
- > An afternoon with film critic David Stratton, including the Canberra launch of his new book *101 Marvellous Movies You May Have Missed*
- > Retrospectives of directors Aki Kaurismäki, Brian Trenchard-Smith, Bruce Beresford and Hal Ashby, as well as Australian women filmmakers in a season co-presented with ACMI and the Sydney Film Festival.

Music and broadcast event highlights for this year included:

- > The Vinyl Lounge—the popular monthly evening event where visitors bring and play their favourite records and share associated stories
- > Actors Val Lehman and Amanda Muggleton and musician Allan Caswell at our 40th anniversary celebration of TV show *Prisoner: Cell Block H*
- > Filmmaker Ray Argall and musician Jim Mognie presenting a screening of *Midnight Oil: 1984*
- > Musician Lindy Morrison OAM discussing *The Go-Betweens: Right Here*
- > Producer-engineer-mixer Anna Laverly, Milk! Records co-founder Jen Cloher and Australian Women in Music Awards founder Vicki Gordon discussing *Her Sound, Her Story* and gender equality in the music industry.

The NFSA is increasingly becoming home to immersive, interactive and experiential programs that bring the collection and the exhibitions to life in innovative ways. Program highlights for this year included:

- > *The Dressmaker 1950s Vintage Ball*—an evening celebrating 1950s Australian fashion to coincide with ‘The Dressmaker Costume Exhibition’ and featuring swing dance lessons, live music, floor talks, fashion films and the chance to have personal vintage pieces seen by NFSA curators
- > *Horrorfest*—a Halloween party featuring DJs, ghost tours, burlesque performances and horror films
- > *Carriberrie: VR Experience, Meet the Makers*—an afternoon of Aboriginal and Torres Strait Islander song, dance and story featuring live performances from artists featured in ‘Carriberrie: VR Experience’.

Exhibitions have helped make the NFSA a daily destination for locals and tourists alike, with heightened expectations of daily programs on offer:

- > We extended our opening hours to 10 am—4 pm daily and extended the Café opening hours to Saturdays to better reflect peak visitor periods
- > We evolved our free daily film program in Arc cinema to complement the exhibitions
- > We transformed the Liversidge lobby into a display space, hosting a photographic exhibit and interactive screen relating to the NFSA’s Film Australia Collection.

Beyond Canberra, NFSA programs were held across the country with highlights including:

- > Talks and screenings to complement the ‘Starstruck: Australian Movie Portraits’ touring exhibition in Adelaide and on the Gold Coast

- > A 40th anniversary celebration of *Prisoner: Cell Block H* with actor Val Lehman at the St Kilda Film Festival, Victoria
- > A screening of *Neptune's Daughter* (1914) with a new score written and conducted by Jessica Wells, at the inaugural Women in Music Festival in Melbourne.

The NFSA's Non-Theatrical Lending Collection (NTLC) lends feature, short, documentary and experimental films to non-profit organisations and film societies around the country for a modest fee. In 2018–19, an estimated 14,892 viewers watched an NTLC title on loan.

### Venue hire

Our venue hire activity continued with attendance climbing 25% to 7,766—even in light of the South Gallery function space being refurbished as a new exhibition space.

Arc cinema and the theatre remain popular for their state-of-the-art screening capabilities and associated staff expertise. They are regularly booked by the film industry for post-production work or cast-and-crew screenings.

As well as its commercial benefits, venue hire allows us to develop relationships and audiences and work with key government and cultural stakeholders including film festivals, diplomatic missions, government departments, university conferences and cultural sector organisations.

### Engaging with students

In a year of consolidation, we invested our efforts in updating existing education programs with new content from the collection and stronger curriculum links.

On site we reached 11,053 students this year. This figure is limited by our existing capacity of 12 sessions per week and represents strong take-up (not to mention a very high satisfaction rating) across those sessions. We are currently reviewing session times and capacity.

We developed and trialled new programs, including a session for pre-school and K-2 that focuses on storytelling using light and sound. We are also developing new after-hours sessions, workshops and programs to complement the upcoming 'Game Masters: The Exhibition'.

The NFSA's online education resources, including the popular *australianscreen online*, continue to be accessed frequently, supporting classroom activities around the country.

## SNAPSHOT

# NFSA RESTORES

NFSA Restores has produced digital restorations of 28 films since its inception in 2015. In 2018–19, we were proud to release two more notable Australian films.

*Sunday Too Far Away* (Ken Hannam, 1975) launched the 1970s' 'new wave' of Australian filmmaking internationally, when it played at the Cannes Film Festival. Starring Jack Thompson, it was the first feature produced by the South Australian Film Corporation. Our digital restoration premiered at the 2018 Adelaide Film Festival in the presence of actor Max Cullen, producer Matt Carroll, cinematographer Geoff Burton and the film's head of wardrobe, Helen Evans. It screened again at ACMI in Melbourne in October to an excellent audience reception. The need to repair substantial deterioration of the original made this restoration particularly challenging.

The award-winning documentary *Eternity* (Lawrence Johnston, 1994) was in comparatively good condition. For this restoration, we collaborated with the creative team of Lawrence Johnston, Susan MacKinnon and Oscar-winning cinematographer Dion Beebe. We brought the film—which tells the story of Mr Eternity, Arthur Stace—back to its original, pristine condition in time for a premiere screening at the 2019 Sydney Film Festival in June, introduced by Margaret Pomeranz.



NFSA Restores: *Eternity*

## Objective 3B

### Build our digital profile and online engagement activities

3B.1. Continue to develop NFSA.gov.au and the NFSA’s social media platforms to be contemporary, relevant and facilitate access to the collection (online)

Target	Result
1 million visits to the organisation’s website	1,273,614
1 million YouTube views	3,800,345
10 million Facebook users (daily reach)	9,831,755

### What we achieved

Our website and social media channels constitute one of the primary platforms to share the collection and engage with audiences in Australia and beyond, helping us build our national profile.

We make available a wide range of curated digitised content, sourced from the NFSA collection, through a dynamic publishing schedule. NFSA.gov.au now boasts 150 curated collections and 12 comprehensive online-only exhibitions. Of these, 27 collections and three exhibitions were published in 2018–19. In addition to its native online audience, this content has generated dozens of news stories in broadcast and print media, raising our national and regional profile.

The number of visits to the NFSA website has steadily increased since its redevelopment in November 2016. In 2018–19, visits increased by 137,179 and we surpassed our annual target of 1 million with a total of 1,273,614 visits.

Our combined reach on social media (YouTube, Facebook, Twitter, Instagram, Flickr and Soundcloud) was 15,848,768. This is the first year we have reported on engagement, with 338,329 likes, comments and shares across our channels and a conversion rate of 2.1%. Our strongest platform is Facebook, where we delivered 98% of our annual target of 10 million users (daily reach). This represents an increase of 2,963,442 users from the previous year, as well as an increment of 6,000 followers for a total of 30,000.

YouTube remains a popular platform for audiences to view NFSA content, with 3,800,345 views exceeding our target of 1 million. This represents a total of 17,520,783 minutes of content viewed—the equivalent of 33 years’ worth of video.

3B.2. 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
NFSA digital pop-up program delivered	Partially achieved

### What we achieved

We tested the ‘Master the Archive’ pop-up, an interactive quiz prototype showcasing video from the collection, at the NFSA in Acton with a variety of audiences, including school groups and colleagues from the GLAM (galleries, libraries, archives and museums) sector. The pop-up also underwent a month of rigorous testing in five aged care facilities to explore its potential benefits for seniors with memory loss (through reduction of social isolation, increase in ‘memory cascades’, social interaction and reminiscence).

We have commenced product development work to progress the pop-up from its current prototype. We are negotiating with the National Museum of Australia to install an iteration of it in their galleries and adapt it to their online education resources as part of the Defining Moments initiative. We are now also discussing installation of the pop-up in 22 residential care facilities across New South Wales.

## Objective 3C

### Revitalise the NFSA’s program of high-profile exhibitions celebrating Australian audiovisual content at the NFSA’s headquarters

3C.1 Deliver temporary exhibitions showcasing Australia’s audiovisual heritage

Target	Result
15,000 visitors to exhibitions	58,271

## What we achieved

Our inaugural temporary exhibition, 'Heath Ledger: A Life in Pictures', ran for six months in the newly refurbished South Gallery from 10 August 2018, attracting 27,696 visitors. Supporting the exhibition was a wealth of talent who had worked with Heath Ledger, including producers David Elfick and Paul Barron, photographer Tony Amos and actor Abbie Cornish. Our first exhibition in many years, it far exceeded our projections and turned the NFSA into a cultural destination open daily.

'Carriberrie: VR Experience' went on display on 21 February 2019. The 360-degree documentary explores Aboriginal and Torres Strait Islander song and dance on Country, and is experienced through virtual reality headsets, tablets and an interactive PC app. At 30 June it had been experienced by 3,398 visitors. The production will be donated to the NFSA's national audiovisual collection.

'The Dressmaker Costume Exhibition' launched on 18 April 2019 for four months, showcasing costumes from the hit Australian film *The Dressmaker* (2015) that will be donated to the NFSA collection. At 30 June it had welcomed 10,397 paying guests, with an average visitor rating of 4.7 out of 5.

Meanwhile 'Starstruck: Australian Movie Portraits' toured to Samstag Museum in Adelaide, South Australia (September—November 2018), attracting 7,962 visitors; Home of the Arts on the Gold Coast, Queensland (March—April 2019), with 7,457 visitors; and to Bathurst Regional Art Gallery, New South Wales (from 7 June 2019). We facilitated public and education programs at all venues, as well as curatorial, licensing and logistical support. A smaller version of the show, 'Starstruck: On Location', also toured to Childers Art Space in Queensland and Shoalhaven Regional Gallery in New South Wales.

## Objective 3D

**Share the national collection so that it is accessible for enjoyment, learning, insight and creativity**

**3D.1 Provide access services to increase the audience reach and re-use of the national collection**

Target	Result
12 million Australians viewed content from the collection	15,000,000

## What we achieved

In 2018–19 we reached over 15 million domestic and international users via our website, online exhibitions, inclusion of collection content in external productions, screenings and specific individual use.

We continued to research and verify the rights status of more of the collection, which in turn allows for greater accessibility to the public. In addition, our partnership with SBS in the highly successful broadcast series *Australia in Colour* (2019) resulted in the production of digital masters for many key Australian film and sound titles, resulting in the opportunity for significantly increased access to best-quality, high-definition formats.

## CASE STUDY: AUSTRALIA IN COLOUR

The NFSA provided nearly three-quarters of the footage used in the four-part series *Australia in Colour*, screened on SBS in March 2019. This documentary series, produced by Stranger Than Fiction Films, tells the history of Australia via a unique collection of cinematic moments brought to life for the first time in stunning colour. As a revitalisation of documentary audiovisual history, this ground-breaking series achieved both critical acclaim and generated record audience numbers.

Over a period of 18 months we worked in close collaboration with the producers and the French-based company Composite Films, who were responsible for the colourisation of the newly-scanned 35mm footage.

In all, *Australia in Colour* uses 144 minutes of material drawn from 323 NFSA titles—about 70% of the whole series. Narrated by Hugo Weaving, many of the colourised segments come from our collection—including newsreels, parts of feature films (such as *The Story of the Kelly Gang*, 1906), the Film Australia Collection, documentaries, home movies and advertisements.

We are accustomed to supplying ultra-high definition material for film and television productions, but rarely are those productions made entirely from archival footage or of the scale of *Australia in Colour*. To provide access to the films we carried out extensive collection research and rights verification. These along with the scanning results will benefit not only the NFSA but future filmmakers and content producers.



Queen Elizabeth II and Prince Philip tour Australia in 1954



An Australian soldier helps his wounded mate in New Guinea, 1943



The iconic 'Dancing Man' during celebrations marking the end of the Second World War, August 1945

## STRATEGIC PRIORITY 4: COLLECT, PRESERVE AND SHARE MULTIMEDIA AND NEW MEDIA

Since it was established in 1984, the NFSA has been tasked with building a collection that reflects the full diversity of Australia's audiovisual output in all formats. As technology advances at a rapid rate, the way audiovisual content is created and consumed is also changing rapidly—and it is vital that the NFSA adapts so that we continue to build a collection that is relevant and representative. As part of this strategy the NFSA must look at collecting and preserving multimedia and new media—including online content (such as YouTube), games and VR (virtual reality)—alongside more traditional formats.

**Outcome:** By 2025 we will be the national leader in collecting, preserving and sharing multimedia and new media content.

**Table 4:** Strategic priority 4: Collect, preserve and share multimedia and new media

Objectives	Initiatives/strategies to achieve against outcome and objectives, 2018–19 to 2021–22	Target 2018–19	Result 2018–19
<b>Objective 4A</b> Update our Collection Policy to encompass multimedia and new media	4A.1 Adapt the NFSA Collection Policy to be fit-for-purpose to support all of our strategic priorities including multimedia and new media	Collection Policy updated *	Achieved
<b>Objective 4B</b> Work with our GLAM partners across Australia to ensure a nationally coordinated approach to collecting multimedia and new media*	4B/C.1 Develop partnerships with the GLAM sector to coordinate collection approach and build skills and capacity	Two new partnerships per year	Achieved
<b>Objective 4C</b> Build our skills and capacity in relation to archiving multimedia and new media			
<b>Objective 4D</b> Establish the NFSA as an archive of multimedia and new media content, along with more traditional formats for audiovisual content	4D.1. Expand multimedia and new media acquisitions to include games produced by independent makers and pilot an ingest program	Develop a Multimedia and New Media Acquisition Protocol	Partially achieved
	4D.2. Accession the collection in line with best practice to ensure the integrity of our data	100,000 items accessioned in the reporting period	112,286
	4D.3. Continue targeted collection development including analysis and deselection	60,000 acquisitions made in the reporting period *	76,577

Criterion source: Corporate Plan 2018–19 to 2021–22 page 12 and PBS page 162

\* PBS 2018–19 target

## Objective 4A

### Update our Collection Policy to encompass multimedia and new media

4A.1 Adapt the NFSA Collection Policy to be fit-for-purpose to support all of our strategic priorities including multimedia and new media

Target	Result
Collection Policy updated	Achieved

### What we achieved

We reviewed and reframed our Collection Policy to recognise the creative output of multimedia and new media producers and the importance of these sectors to Australia's audiovisual heritage. Ongoing consultation with Extended Reality (the umbrella term for computer generated environments that merge the real and virtual worlds, including virtual and augmented reality) practitioners and game developers will contribute to our continual re-assessment of the Collection Policy to reflect changes in this dynamic production area.

## Objective 4B

### Work with our GLAM partners across Australia to ensure a nationally coordinated approach to collecting multimedia and new media

## Objective 4C

### Build our skills and capacity in relation to archiving multimedia and new media

4B/C.1 Develop partnerships with the GLAM sector to coordinate collection approach and build skills and capacity

Target	Result
Two new partnerships per year	Achieved

### What we achieved

We continue to work closely with other organisations in the GLAM (galleries, libraries, archives and museums) sector to build constructive relationships. Our staff develop and present content on audiovisual archiving and screen history with Charles Sturt University,

Monash University, Australian Film, Television and Radio School and Macquarie University.

In 2018–19 we signed a Memorandum of Understanding with the Queensland University of Technology to join in metadata sharing, virtual and game technology preservation, and network engagement.

We have continued to work closely with ACMI to share collection knowledge and content, and to work together on programs and exhibition development. This year we expanded this partnership to include a new collaboration to develop effective game archiving in Australia.

## Objective 4D

### Establish the NFSA as an archive of multimedia and new media content, along with more traditional formats for audiovisual content

4D.1 Expand multimedia and new media acquisitions to include games produced by independent makers and pilot an ingest program

Target	Result
Develop a Multimedia and New Media Acquisition Protocol	Partially achieved

### What we achieved

In April 2019 we commenced our Game Collection and Preservation Pilot project, which will make an initial selection of Australian games to collect and preserve. During a six-month trial we will explore all the options and issues involved in the collection and digital preservation of video games, and consider future representation of this technically complex material. We will deliver a report in September 2019 with the outcomes informing the development of a Multimedia and New Media Acquisition Protocol in 2019–20.

4D.2 Accession the collection in line with best practice to ensure the integrity of our data

Target	Result
100,000 items accessioned in the reporting period	112,286

## What we achieved

We have exceeded the annual target of 100,000 items accessioned this year by just over 12%. Digital accessioning comprised 78% of all accessioning this year—10% lower than last year’s figures because of increased priority work on essential analogue categories (film stills in particular) requiring manual data collation for preservation, exhibition and digitisation purposes.

Projects carried out this year involving our Mediaflex collection management system include:

- > *Copyright status update:* We have updated 40,958 titles to reflect their current status as ‘in copyright’
- > *Genre:* We have updated approximately 6,500 titles to populate their Genre field, which has improved collection useability and accessibility, and assists in prioritisation decisions
- > *Accessioning games and new media:* A new policy document guides Mediaflex configuration requirements to support accepting games and new media into the collection
- > *Streamlining Deadline 2025 digitisation:* New guidelines for metadata upgrades in Mediaflex facilitate better overviews of our registration run, accessioning queue and digitisation queue for the Deadline 2025 project.

### 4D.3 Continue targeted collection development including analysis and deselection

Target	Result
60,000 acquisitions made in the reporting period	76,577

## What we achieved

The core of our activity is developing a national audiovisual collection to the highest curatorial standards. We hold 3 million collection items, including moving image, recorded sound and broadcast items, as well as associated documents and artefacts.

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 2018-19 we surpassed our overall acquisition target by acquiring 75,081 items.

A more detailed listing of notable acquisitions for 2018–19 appears in Appendix 3, but highlights include:

### Film

- > The Rex Theatre Collection of 832 films located in Teddywaddy, Victoria. Film collector and projectionist Keith McDonald started the collection, much of it consisting of early nitrate film. It includes newsreels, features, shorts, home movies and educational films on a range of film gauges (8mm, 9.5mm, 28mm, 16mm, 35mm)
- > Heath Ledger home movies on tape and Super 8mm film donated by his mother, Sally Bell. The collection includes Ledger’s 1992 stage performance as Peter Pan at Guildford Grammar School and a Rock Eisteddfod recording from 1995
- > Contemporary film productions including documentary *Mystify: Michael Hutchence* (Richard Lowenstein, 2019); features *The Nightingale* (Jennifer Kent, 2018), *True History of the Kelly Gang* (Justin Kurzel, 2019), *Judy and Punch* (Mirrah Foulkes, 2019) and *Top End Wedding* (Wayne Blair, 2019); and dramatised documentary series *Blue Water Empire* (Steven McGregor, 2019)
- > Virtual Reality productions including *Thalu: Dreamtime is Now* (Tyson Mowrain, 2019), inspired by the mythologies of the Ngarluma people of the Pilbara and the first Indigenous ‘real time’ virtual reality experience made in Australia.

### Sound

- > Over 700 master tapes from bands including Cold Chisel, INXS and Divinyls, donated by record producer and audio engineer Mark Opitz
- > Over 150 master tapes donated by rock band Hoodoo Gurus
- > The Strehlow Research Centre donated 99 reel-to-reel tapes and wire recordings made by Professor Strehlow and relating to traditional Arrernte ceremonies and songs
- > The 41 finalists in the inaugural Australian Podcast Awards of 2018.

## Radio

- > Over 10,000 hours of contemporary radio broadcasts collected from metropolitan and regional stations with the support of the Australian Radio Network, Macquarie Media and Southern Cross Austereo. During the year we switched the contemporary collecting focus from individual programs to 24-hour slices of radio and also started collecting broadcasts from Vision Australia Radio, the community radio network for people with a print disability
- > Coverage of news and current affairs including Victorian, NSW and federal elections; the Melbourne Bourke Street attack and aftermath; a 3AW special on the Christchurch mosque shootings; the 40th anniversary of Sydney station WFSM; 2019 Townsville floods; and tributes for the passing of former Prime Minister Bob Hawke
- > Community radio material including a collection of collaged music programs produced by DJ Jack Shit for Sydney stations 2SER and FBI and audio and video of Melbourne community station Triple R's *Live to Air* broadcasts (2016–18).

## Television

- > Collection of 30 one-inch tapes comprising Italian-based programs produced for SBS TV in the 1980s and 90s, including episodes of *Anne's International Kitchen* (1987–1992), *Italian Style* (1987) and *Vino D'Italia* (1989)
- > A rare one-inch video of the English version of Italian telemovie *An Australian In Rome (Un'australiana a Roma, 1987)*, starring Nicole Kidman
- > Digital masters of 1990s Seven Network Australian *Made* specials including *Carols in the Domain*, *People's Choice Awards*, *Credit Union Christmas Pageant*, *Australian Fashion Design Awards*, *The Mike Walsh Show Years, 1990s—The Decade That Delivered (AFL)*, *1999 AFL and Players Association Awards*
- > Over 800 videotape masters of Fremantle productions (1981–2012) featuring soaps and drama series, game shows, comedies and observational documentaries including: *Behind the Front Door*, *Ben Elton Live from Planet Earth*, *The Choir of Hard Knocks*, *CNNNN*, *Comedy Inc*, *Everybody Dance Now*, *Richmond Hill*, *Sons and Daughters* and *Taurus Rising*
- > Contemporary scripted TV series on free-to-air and streaming platforms including *Bloom*, *Bluey*, *The Cry*, *The Family Law* (series 3), *The Heights*, *The Letdown* (series 2), *Miss Fisher's Modern Murder Mysteries*, *Mystery Road*, *Nowhere Boys: Battle for Negative Space* (series 4), and *Rosehaven* (series 3).

## Documents and Artefacts

- > Lee Whitmore's original drawings and animation artwork for short film *Sohrab and Rustum*
- > Nellie Melba concert program, August 1922
- > *Rubbery Figures* puppets made by Peter Nicholson for the satirical TV comedy show
- > Two costumes from *Kitty and the Bagman* (1983), donated by Val Lehman
- > Lee Whitmore's original drawings and animation artwork for short film *Sohrab and Rustum*.

## Oral History

Interviews with:

- > Grahame Bond
- > Warren Ellis
- > Dorothy Hallam
- > Hugh Keays-Byrne
- > Hugo Weaving.

## SNAPSHOT

# EARLY NITRATE FILM COLLECTION IN RURAL VICTORIA



*The NFSA's Jeff Wray and Matthew Sheedy retrieving films from a shipping container at Teddywaddy, Victoria*

We acquired the Keith McDonald Rex Theatre Collection of over 800 films in April 2019. Donor David Pollard had housed the material in an industrial air-conditioned shipping container on his farm at Teddywaddy, in regional Victoria. He looked after the collection on behalf of the historic movie theatre, The Rex, and the wider community of nearby Charlton.

Film collector and projectionist Keith McDonald started the collection, much of it consisting of nitrate film. It provides an overview of Australia's movie-going history with films spanning the early 1920s to the 1960s. The collection includes newsreels, features, shorts, home movies and educational films, with Australian newsreels appearing alongside Hollywood musicals and European shorts.

The material appears on a range of film gauges (8mm, 9.5mm, 28mm, 16mm, 35mm). With much of it flammable nitrate stock, we required dangerous goods transportation to deliver it safely to Canberra. Our curators are processing the films, assessing their condition and cataloguing the titles. We will prioritise rarities and early Australian film titles for digital preservation in the future.

This significant collection represents the film history of a remote Australian community. Its acquisition was made possible with the assistance of NFSA Lost Films Ambassador Anthony Buckley (AO).

# STRATEGIC PRIORITY 5: REDEFINE OUR PHYSICAL PRESENCE

As the NFSA transforms from an analogue archive into a digital archive, adapting to the changing nature of our creators and audiences, our physical presence must also change. The NFSA's current headquarters are no longer fit for purpose and we need to increase our national profile and connections with the creative industries and other national collecting institutions. We must also make sure that our physical presence in Sydney and Melbourne facilitates stakeholder and audience engagement; that it is targeted and future-proofed.

**Outcome:** By 2025 we will have a strong physical presence which is fit for purpose, targeted, future-proof and nationwide.

**Table 5:** Strategic priority 5: Redefine our physical presence

Objectives	Initiatives/strategies to achieve against outcome and objectives, 2018–19 to 2021–22	Target 2018-19	Result 2018-19
<b>Objective 5A</b> Pursue the construction of a new facility for the NFSA	5A.1 Develop a detailed business case for new building	Completion of business case delivered on time and within budget *	Not achieved
<b>Objective 5B</b> Ensure that the NFSA has a visible presence in every capital city, with strong links to local audiovisual, film, broadcast, recorded sound and creative industry stakeholders	5B.1 Maintain a physical presence via office spaces and NFSA Access Centres in each state and territory	Physical presence maintained in all Australian capital cities through NFSA Access Centres	Achieved
		Sydney and Melbourne Offices co-located with industry or cultural stakeholders	Achieved
<b>Objective 5C</b> Maintain sustainable environmentally-controlled storage for the collection (analogue and digital) to ensure its long-term preservation and accessibility	5C.1 Preserve the collection through sustainable practices for storage and environmental conditions (passive preservation)	Average physical collection lifespan of 230 years	Achieved

Criterion source: Corporate Plan 2018–19 to 2021–22 page 14 and PBS page 162

\* PBS Target

## Objective 5A

Pursue the construction of a new facility for the NFSA

### 5A.1 Develop detailed business case for new building

Target	Result
Completion of business case delivered on time and within budget	Not achieved

#### What we achieved

During 2018-19 we continued to work on our Property Strategy and to develop information to support a business case for the proposed new facility.

There is consensus among the Board and Senior Executive that the NFSA's current headquarters are no longer fit for purpose and that there is a need to increase our national profile and connections with creative industries and other collecting institutions. Our pursuit of a new building for the NFSA in Canberra is a key component in achieving these strong connections through updated facilities, a strong visual presence, spaces for innovation and collaboration, and the capacity to join with others to increase the impact of our physical profile.

We have undertaken work with staff, key stakeholders and consultants to investigate options for a new building proposal. We continue to work closely with partners such as the National Museum of Australia developing collaborative options as well as with key stakeholders such as the Australian National University, National Capital Authority and the ACT Government's City Renewal Authority. In 2019-20 our focus will shift to developing key areas of information needed to inform a feasibility study.

A more realistic approach moving forward is to obtain funding for a feasibility study that can support funding a business case. This performance measure for 2019-20 will be revised accordingly.

## Objective 5B

Ensure that the NFSA has a visible presence in every capital city, with strong links to local audiovisual, film, broadcast, recorded sound and creative industry stakeholders

### 5B.1 Maintain a physical presence via office spaces and NFSA Access Centres in each state and territory

Target	Result
Physical presence maintained in all Australian capital cities through NFSA Access Centres	Achieved

#### 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 our collection for all Australians and for researchers, enthusiasts and people working in the creative industries worldwide.

Target	Result
Sydney Office and Melbourne Offices co-located with industry or cultural stakeholders	Achieved

#### What we achieved

Our Melbourne office is located within the Australian Centre for the Moving Image (ACMI) premises in Federation Square. ACMI is internationally recognised as a centre of excellence for screen education, industry and audience engagement.

The Sydney office is in an area that is shared with cultural and collecting organisations, screen and media organisations and other relevant industries. It is easily accessible by our clients and we have in place a network of relationships with Sydney-based organisations and individuals.

## Objective 5C

**Maintain sustainable environmentally-controlled storage for the collection (analogue and digital) to ensure its long-term preservation and accessibility**

**5C.1 Preserve the collection through sustainable practices for storage and environmental conditions (passive preservation)**

Target	Result
Average physical collection lifespan of 230 years	Average 289 years

### What we achieved

Drawing on international best practice, we set the environmental conditions to meet the storage requirements for the long-term and sustainable preservation of our collection. We apply the Time Weighted Preservation Index (TWPI) methodology developed by the Image Permanence Institute, Rochester University, USA, to provide a qualitative measure that estimates the collection lifespan in our storage facilities.

The TWPI estimates the average collection lifespan using three elements: storage environmental conditions (temperature and relative humidity), carrier format and time. In 2018–19 we continued to exceed our target and achieved an average collection lifespan of 289 years, 25.7% above our target of 230 years. This is because of effective management of our physical facilities and an efficient response to any identified variations.

In 2018–19 we completed several major rationalisation and service provision projects within our storage facilities, including:

- > Identifying and removing 5,450 redundant duplicate copies of video content, generating valuable storage space
- > Constructing a customised collection sorting and storage preparation room, and installing an industrial freezer to assist with Integrated Pest Management and disaster recovery
- > Treating and repackaging items identified as preservation priorities in the Documentation and Artefacts Collection Survey, including:
  - Rehousing stills into archival document boxes
  - Containing, isolating and properly identifying radioactive items and artefacts containing asbestos
  - Making custom boxes for fragile artefacts and memorabilia
- > Planning and uplifting large collections from Teddywaddy, Victoria; and Waterloo, New South Wales
- > Transporting approximately 2,000 collection items for external digitisation and conservation
- > Completing detailed risk assessments of hazardous tasks undertaken by Collection Management staff.

## CASE STUDY: THE RETURN OF EXHIBITIONS

In 2018, we launched our new program of exhibitions to share the collection and raise our public profile. The exhibitions also returned the NFSA to a Canberra destination that is open daily to the public.

The refurbishment of our South Gallery created 390 square metres of exhibition space, allowing us to host our first large-scale temporary exhibition, 'Heath Ledger: A Life in Pictures'. The show opened on 10 August 2018 to popular and critical acclaim. By the time it closed on 10 February 2019, the exhibition had nearly doubled attendance targets with almost 28,000 visitors.

In April 2019 we opened 'The Dressmaker Costume Exhibition', a vibrant collection of exquisitely crafted costumes from the hit Australian film *The Dressmaker* (2015), directed by Jocelyn Moorhouse and starring Kate Winslet and Liam Hemsworth. Thanks to the generous donation of these costumes by producer Sue Maslin, the exhibition has become a true showcase of our collection and can now potentially be developed into a touring show in the future. In the first two months, 8,740 visitors purchased tickets to the exhibition, well ahead of initial projections.



Actors Ryan Corr and Abbie Cornish in front of artist Vincent Fantauzzo's portrait of Heath Ledger at the launch of 'Heath Ledger: A Life in Pictures'

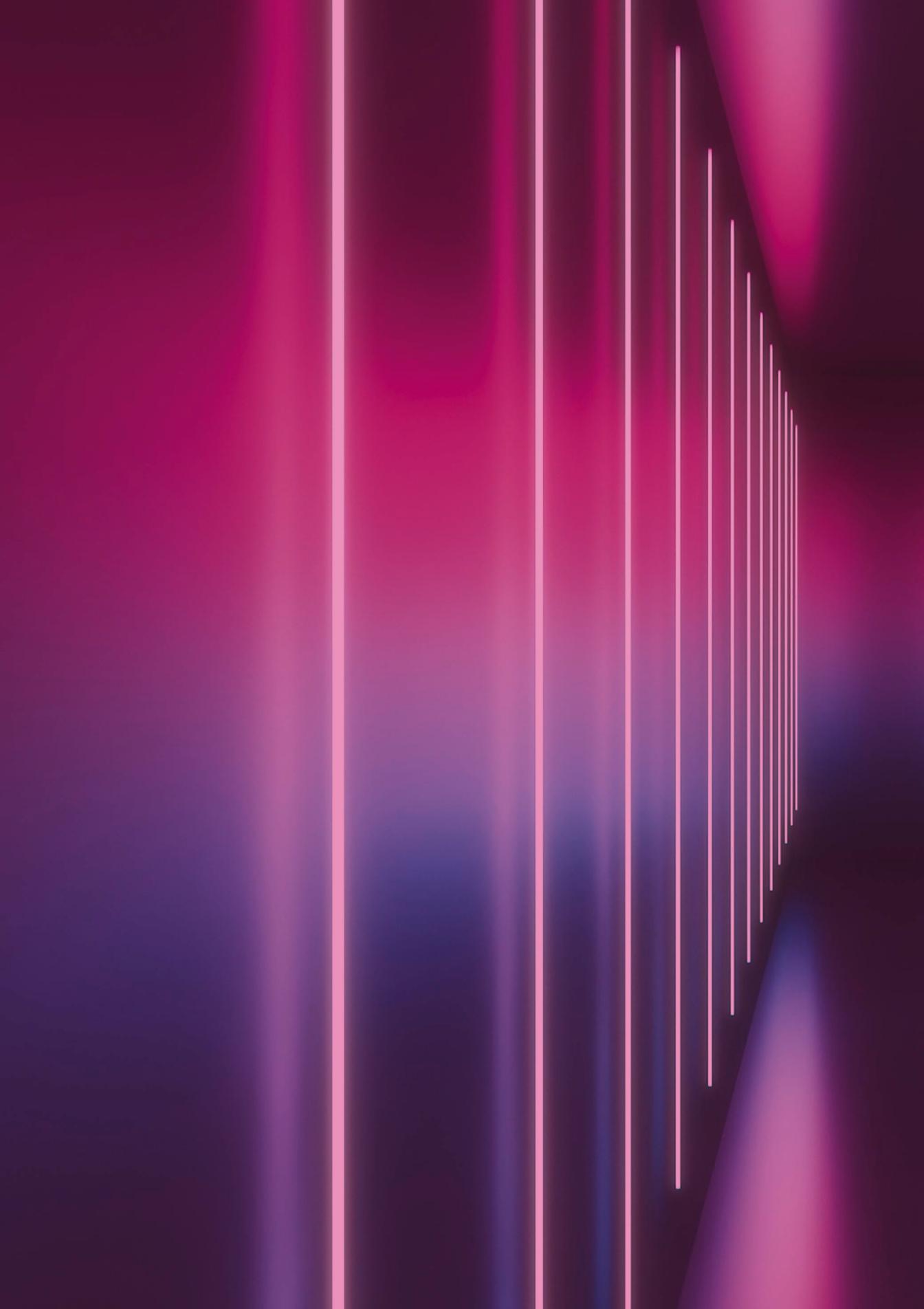


NFSA CEO Jan Müller with 'The Dressmaker Costume Exhibition' special guests: producer Sue Maslin, actors James Mackay and Sacha Horler, author Rosalie Ham

As part of our commitment to collecting new media, we also exhibited 'Carriberrie: VR Experience' from February—a virtual reality documentary shot on Country with over 150 Aboriginal and Torres Strait Islander dancers. Using virtual reality, an interactive app and 360-degree footage accessed on tablets, 'Carriberrie: VR Experience' harnesses up-to-the-minute technology with stories and traditions that are thousands of years old.

Beyond Canberra, 'Starstruck: Australian Movie Portraits', our exhibition of movie portraits developed in partnership with the National Portrait Gallery, has been touring around the country. Versions of the show visited Adelaide, the Gold Coast, Bathurst, Childers and Nowra, with Geraldton and Mildura still to come.

Together, these exhibitions showcase the diversity and reach of Australian stories, expressed through a wide range of media, from photography to costumes, video games to virtual reality. They are but the first elements of our exciting new exhibitions program, designed to put the visitor at the centre of the experience, share our collection far and wide, and raise the profile of a fast-changing organisation in an ever-evolving cultural landscape.





**- MANAGEMENT AND  
ACCOUNTABILITY -**

# GOVERNANCE AND LEGISLATION

The NFSA is accountable to the Australian Parliament through the Minister for the Arts, the Hon Paul Fletcher MP.

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 CEO's powers in relation to staffing.

## Our Board

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

The 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 that 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: Mr Kim Ledger, Mr Wayne Denning, Ms Fiona Scott, Ms Gabrielle Trainor AO, Ms Jude Donnelly, Mr Peter Rose, Ms Toni Cody and Ms Caroline Elliott  
Absent: Mr Ewen Jones and Mr Paul Neville

## MEMBERS

### GABRIELLE TRAINOR AO

#### NON-EXECUTIVE CHAIR

LLB (University of Melbourne), MA Cultural & Creative Practice (Western Sydney University), FAICD

Ms Trainor is a non-executive director and advisor with more than 25 years' experience on boards ranging from infrastructure, transport and urban renewal to sports, arts and culture and empowerment of Aboriginal and Torres Strait Islander people. Among her current appointments, Ms Trainor is a director of Infrastructure Australia, the Western City & Aerotropolis Authority, the ACT City Renewal Authority and the Major Transport Infrastructure Authority (Vic). She is a commissioner of the Australian Football League and of the Australian Sports Commission. She is a member of the boards of Zurich Australia Ltd and WAM Global Ltd, a listed investment company. She is a trustee of the Charlie Perkins Trust.

She is a former Churchill Fellow and a Fellow of the Australian Institute of Company Directors. In 2017, Ms Trainor was named an Officer of the Order of Australia.

### WAYNE DENNING

#### NON-EXECUTIVE DEPUTY CHAIR

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

Mr Denning, a proud Birri Gubba man, is the Managing Director of Carbon Creative, a full service creative agency. Mr Denning's ethos is anchored in social change and at Carbon Creative, he is determined to give a positive voice to Indigenous Australians, through creating innovative and engaging design, content and strategy.

Mr Denning is a board member of the Australian Indigenous Mentoring Experience and Queensland South Native Title Services. He has previously been a member of the Queensland Theatre Board, a Digital

Ambassador for the Queensland Government and a member of the Queensland Government's Aboriginal and Torres Strait Islander Business and Innovation Reference Group.

### TONI CODY

#### NON-EXECUTIVE MEMBER

BEC, MAICD

With over 15 years of experience as a non-executive director and an extensive executive background in fast-moving consumer goods, communications, retail and small to medium sized start-up businesses and the arts and cultural sector, Ms Cody is in a strong position to assist in generating, innovating, scaling and creating sustainable business practices across many sectors of industry. In addition to a clear understanding of governance, board structure, audit and risk management and expansive knowledge in the subscription entertainment market and the complex field of PPP Health Solutions.

Ms Cody is also currently a Director of The Academy of Music and Performing Arts, and a past Director of The Sydney Theatre Company, Chris O'Brien Lifehouse and The Australian Ballet.

### PETER ROSE

#### NON-EXECUTIVE MEMBER

BEC (Hons) (University of Adelaide)

Mr Rose is a consultant to Foxtel, Foxtel Movies and a number of digital platforms. He initiated the introduction of several 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 several 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.

## **FIONA SCOTT**

### **NON-EXECUTIVE MEMBER**

BBus (Western Sydney University),  
MBA (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, she 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 ELLIOTT**

### **NON-EXECUTIVE MEMBER**

BEc (University of Monash), CA, GAICD

Ms Elliott is a Chartered Accountant and has extensive experience in corporate consultancy, including strategic, governance and financial advisory roles. Ms Elliott is currently also a non-executive director of St John's Ambulance (Victoria), DorsaVi Limited and Wiltrust Nominees Pty Ltd as Trustee for the Edward Wilson Estate. She held previous non-executive director roles at Cell Therapies, the Peter MacCallum Cancer Centre and the Public Transport Ombudsman Limited. Ms Elliott was also a finalist in the 2000 Telstra Business Women's Awards.

## **KIM LEDGER**

### **NON-EXECUTIVE MEMBER**

Mr Kim Ledger is a Western Australian entrepreneur who has founded and successfully operated several businesses in Perth, Adelaide and, more recently, New York. He 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). He has been Patron of the Prostate Cancer Foundation, including Pro-State Ride WA, since 2010.

## **JUDITH DONNELLY**

### **NON-EXECUTIVE MEMBER**

Ms Donnelly is a senior public affairs and communications specialist with over 15 years' experience in the public and private sectors.

Ms Donnelly is a former Policy and Media Adviser to the Australian Government and was the General Manager, Media and Communications for the Richmond Football Club from 2007—2010. In 2013, she took up her current position as the Head of Government and Stakeholder Relations for the Australian Football League.

Ms Donnelly also serves on the board Melbourne Press Club.

## **EWEN JONES**

### **NON-EXECUTIVE MEMBER**

Mr Ewen Jones has extensive business and government relations experience. He has a background in finance and real estate sales and is an auctioneer by trade.

He is a keen supporter of regional communities and has a strong interest in the arts, fostered by an appreciation of the difficulties that regional areas face in interacting with arts communities across the country.

Mr Jones was the Member for Herbert from 2010 to 2016 and served on several House of Representatives Standing Committees and the Joint Standing Committee on Foreign Affairs, Defence and Trade.

Since Parliament, he has started his own consultancy firm aimed at organisations preparing to submit plans to government, to give them the best chance of success.

## **PAUL NEVILLE**

### **NON-EXECUTIVE MEMBER UNTIL 4 OCTOBER 2018**

Mr Neville retired from the NFSA Board in October 2018 and sadly passed away on 1 January 2019. He had 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 was 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 cinematographer.

## Board meetings

The Board met seven times during 2018–19. A senior officer from the Department of Communications and the Arts attends Board meetings as an observer.

**Table 6:** Board meeting attendance 2018–19

Member	9 July 2018 (tele-conference)	13 August 2018	19 September 2018	14 November 2018	13 February 2019	16 April 2019	24 June 2019
Gabrielle Trainor (Chair)	✓	✓	✓	✓	✓	✓	✓
Wayne Denning (Deputy Chair)	✗	✓	✗	✓	✓	✓	✓
Toni Cody	✓	✓	✓	✓	✓	✓	✓
Peter Rose	✓	✓	✓	✓	✓	✓	✓
Fiona Scott	✓	✓	✓	✓	✗	✓	✓ (by phone)
Kim Ledger	✗	✓	✗	✓	✓	✓	✓
Caroline Elliot	✗	✓	✓	✗	✓	✓	✗
Judith Donnelly	✓	✓	✗	✓	✓	✓	✗
Ewen Jones						✓	✓
Paul Neville	✗	✗	✗				

**Key:** ✓ Attended meeting ✗ Did not attend meeting  Was not a board member at this time

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 Board members are asked to declare any conflicts of interest at each Board meeting.

## Our committees

Our committee structure accommodates changes to our operating environment. Committees are formed where necessary or ceased when no longer required, except for the Audit and Risk Committee, which is required by the PGPA Act.

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

## Audit and Risk Committee

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

**Table 7:** Audit and Risk Committee composition 2018–19

Title	Member	Membership period
Chair	Carol Lilley	Independent Chair from 1 October 2014
Members	Wayne Denning	Board member—Audit and Risk Committee Deputy Chair from 22 September 2015
	Geoff Knuckey	Independent Member from 1 November 2018
	Lee Walton	Independent member from 1 December 2015
	Caroline Elliott	Board member—Audit and Risk Committee member from 20 November 2017
	Lennard Marsden	Independent member from 1 December 2015 until 18 September 2019

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

### 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.

### Property Committee

The Property Committee was established as an advisory committee to the NFSA Board. The committee provides advice, direction and support relating to the NFSA's property interests. It provides advice on achieving the NFSA's Strategic Priority 5—Redefine our physical presence.

### Our management structure

Our management structure comprises a Senior Executive Team, a Management Group and a Leadership Team.

### Our Senior Executive

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

*Composition:*

**Jan Müller**

Chief Executive Officer

**Meg Labrum**

General Manager, Collections and Access

**Denise Cardew-Hall** (until 19 February 2019)

Chief Operating Officer/Chief Financial Officer

### Senior Executive Remuneration Policy and Practices

As required by the PGPA Rule, the NFSA must report on Executive remuneration policy and practices and financial information:

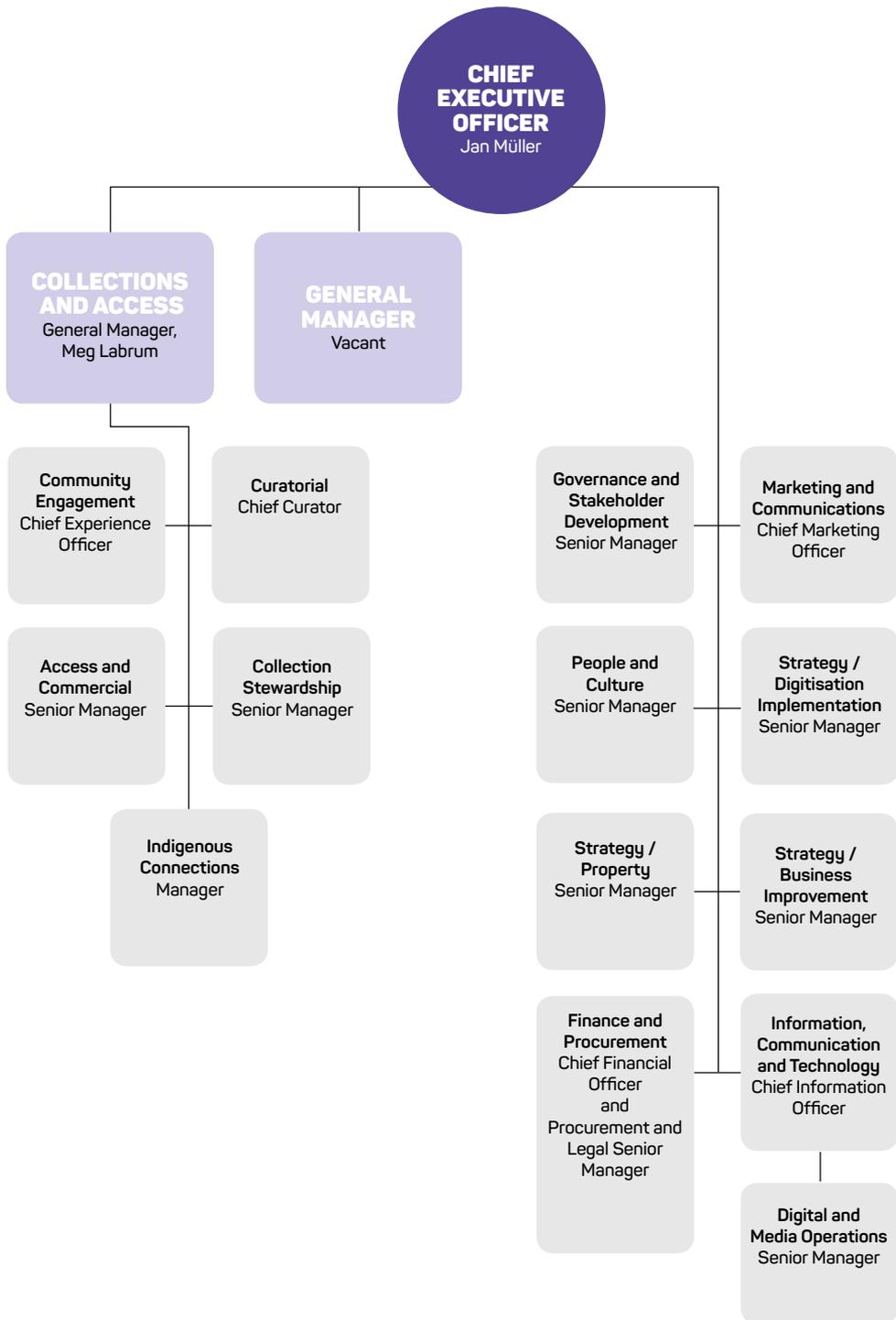
The NFSA CEO's remuneration is determined by the Remuneration Tribunal, specifically:

- > Principal Executive Office—Classification Structure and Terms and Conditions—Determination 2018
- > Explanatory Statement—Principal Executive Office—Classification Structure and Terms and Conditions—Determination 2018
- > Remuneration Tribunal (Official Travel) Determination 2018 Compilation No 1.

**Table 8:** Information about Executive Remuneration required by 17BE (ta) of the PGPA Rule

Name	Position Title	Short-term benefits			Post-employment benefits		Other long-term benefits	Total remuneration
		Base Salary	Bonuses	Other benefits and allowances	Superannuation	Long service leave		
<b>Jan Müller</b>	CEO	270,969	43,634	2,631	20,514	5,298	343,046	
<b>Meg Labrum</b>	General Manager, Collections and Access	189,901	-	2,631	34,879	3,578	230,989	
<b>Denise Cardew- Hall</b>	COO/CFO (until 20 February 2019)	143,079	-	1,720	20,884	2,570	168,253	
<b>Gabrielle Trainor</b>	Chairperson	43,334	-	-	6,673	-	50,007	
<b>Fiona Scott</b>	Board member	21,667	-	-	3,337	-	25,004	
<b>Caroline Elliott</b>	Board member	21,667	-	-	3,337	-	25,004	
<b>Paul Neville</b>	Board member (until 4 October 2018)	830	-	-	128	-	958	
<b>Toni Cody</b>	Board member	21,667	-	-	3,337	-	25,004	
<b>Peter Rose</b>	Board Member	24,592	-	-	-	-	24,592	
<b>Kim Ledger</b>	Board member	21,667	-	-	3,337	-	25,004	
<b>Wayne Denning</b>	Deputy Chair	21,667	-	-	3,337	-	25,004	
<b>Judith Donnelly</b>	Board member	21,667	-	-	3,337	-	25,004	
<b>Ewen Jones</b>	Board member (from 27 March 2019)	5,501	-	-	847	-	6,348	
		<b>808,208</b>	<b>43,634</b>	<b>6,982</b>	<b>103,947</b>	<b>11,446</b>	<b>974,217</b>	

**Figure 1:** NFSA Leadership Team as at 30 June 2019



The decision maker under these Determinations is the Board of the NFSA, as the Accountable Authority. The remuneration value was determined to be commensurate with the responsibilities and accountability of the office and the ability to recruit and retain a person with the necessary qualities and skills.

The remuneration for our Senior Executive is determined by the following:

- > Public Service Act 1999
- > Common law contract that references elements of the NFSA Enterprise Agreement
- > APSC Executive Remuneration Management Policy.

## Management Group

The NFSA Management Group was established in February 2019 to oversee corporate strategy, staffing arrangements and planning priorities. This is achieved with input from the Senior Executive and Leadership Team.

*Composition:*

Jan Müller, Chief Executive Officer  
Meg Labrum, General Manager, Collections and Access  
Chief Marketing Officer  
Chief Financial Officer(s)  
Chief Information Officer  
Senior Manager, Property and Strategic Projects  
Senior Manager, People and Culture  
Senior Manager, Governance and Stakeholder Development

## 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:*

Chief Executive Officer  
General Manager, Collections and Access  
Chief Operations Officer/Chief Financial Officer (until 19 February 2019)  
Senior Managers, Chief Financial Officer(s) (from 19 February 2019), Chief Curator, Chief Marketing Officer, Chief Engagement Officer, Chief Information Officer, Manager Indigenous Connections

## 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:

- > NFSA: Strategic Vision for a Digital Archive
- > Corporate Plan 2018–20 to 2021–22
- > Collection Policy
- > NFSA Digitisation Strategy 2018–2025
- > several 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. We also maintain and update an agency-wide policy register.

## Internal audit

During the year our internal auditor, KPMG, undertook a number of performance and compliance reviews as part of the Internal Audit Plan for 2018–19. Internal audit activity for this financial year focused on reviews of our:

- > Annual performance measures
- > Collection acquisitions
- > Digital Rights Management framework
- > 'Heath Ledger: A Life in Pictures' exhibition
- > Gap analysis of policies and procedures
- > Credit card receipting.

Internal audit activity is monitored by the Audit and Risk Committee (see Board Committees, above).

## External audit

Under section 43 of the PGPA Act, the Auditor-General is the external auditor of the NFSA. The Auditor-General, through the Australian National Audit Office, has audited the financial statements to ensure that they have been prepared in accordance with the Australian Accounting Standards and other requirements prescribed by the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*. The financial statements are included in section 5 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. In 2017–18, we implemented a new Risk Management Policy and Framework and developed an agency-wide risk register.

Risk identification occurs at several levels:

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

Monitoring of risk management occurs through:

- > regular monitoring of outcomes by management
- > regular review of identified risks by the Leadership Team
- > audit and review of our activities by audit bodies
- > contract management by specialist NFSA contract managers and line managers.

The Board and Audit and Risk Committee receive regular risk analyses and mitigation reports.

## Fraud control

We update our Risk Management and Fraud Control Plan annually, and our Audit and Risk Committee monitors internal controls and reporting on fraud incidents. In 2018–19, the NFSA had no fraud incident reports.

## Management of our human resources

### Our people

We are committed to maintaining a diverse workforce. We presently have a higher representation of female staff (55.56%) than male (44.44%). This is also reflected in our senior management team (at the EL2 and SES level) where 75% are female. Staff identifying as Indigenous represent 1.11% and people with disabilities 1.11%.

Our employment conditions and policy comply with government policy and meet legal requirements in Australia. Our SES staff are employed under individual employment contracts, while APS and Executive Level staff are employed under the NFSA Enterprise Agreement 2017—2020.

The Workplace Consultative Committee, which represents our APS and Executive Level staff, met three times during the year for consultations between management and employee representatives on workplace matters. The committee's consultations covered a range of workplace issues, including the updating and implementation of new human resources policies.

We started a Workforce Planning program in June 2019, which will continue to develop over the coming 12 months, facilitating our transformation to a 'digital by design' organisation.

### 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 continued to adopt 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.

### Keeping our people safe and healthy

We are committed to a safe and healthy work environment, ensuring all staff have access to: ongoing reimbursements for visual and hearing aids, a flu vaccination program, workstation equipment and personal protective clothing.

We support all staff and their families with an Employee Assistance Program and our Workplace Contact Officers.

We provide ongoing education and training in work health and safety throughout the year, ensuring our compliance with the *Work Health and Safety Act 2011* (WHS Act) and other relevant legislation.

We are committed to providing return-to-work opportunities for staff who are ill or injured, consistent with the legislative obligations of the WHS Act and the *Safety, Rehabilitation and Compensation Act 1988*.

During the year, Work Health Safety Risk Assessment training was undertaken and we developed a register for all areas that is ongoing and will be continually used by staff and management for reporting.

We continue to manage and monitor all hazards, incidents and accidents in a timely manner, providing reporting to the NFSA Board, Audit and Risk Committee, WHS Committee and Management.

We are currently working with an industry advisor on a Healthier Work program for the NFSA. This is free of charge and will help us in developing suitable activities and promoting a healthy lifestyle and workplace environment.

We have delivered manual handling training to all staff, and will commence bespoke collection item handling training in the coming months.

Comcare audited the NFSA in September 2018, providing us with various recommendations in a Corrective Action Plan. We have completed the plan within nine months of receiving the audit report. We conducted specific risk assessments across all sections of the agency.

## 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 instruments were issued in 2018–19.

## Public policy engagement

The NFSA did not participate in any public consultations in 2018–19.

## Judicial decisions and reviews by outside bodies

In this financial year, 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.

On 26 March 2019 the Joint Standing Committee on the National Capital and External Territories released its report *Telling Australia's story—and why it's important: Report on the inquiry into Canberra's national institutions* which related to all collecting institutions in Canberra, including the NFSA. The NFSA provided a public submission to this review in June 2018.

There were no other reports about the NFSA made by the Auditor-General, a committee of either or both Houses of the Parliament, the Commonwealth Ombudsman or the Office of the Australian Information Commissioner.

## Significant non-compliance

In 2018–19 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

The NFSA has appropriate Directors' and Officers' liability insurance cover through the Commonwealth's general insurer, Comcover.

## Related entity transactions

We can confirm that in 2018–19 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	2018-19 \$ incl. GST
Universal McCann Australia	Advertising	61,626
The Press Society Pty Ltd	Publicist	58,478
Rawson Print Company P/L	Printing	15,797
Medium Rate Content Agency P/L	Advertising	15,400

## 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 is demonstrated through the following initiatives.

### *Collection storage conditions*

We manage all of our environmentally controlled storage conditions in line with international conservation and preservation standards. Where possible, we monitor conditions electronically to ensure the maintenance of a stable, cost-effective climate.

### *Electricity*

We maintain sub-metering on all electrical distribution boards to help identify anomalies and high usage areas. When assets are replaced, we seek energy efficiencies as part of the specification of new equipment.

### *Heating, ventilation and air conditioning*

We constantly monitor and seasonally adjust the scheduling of our boilers, chillers and air handlers to provide savings where possible. Replacing the chiller units in the Acton building has assisted efficiency.

### *Gas*

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

### *Waste and recycling*

We employ a segregated waste management policy to correctly handle paper, cardboard, mixed recyclables, toners, chemicals, metals and waste to landfill. We encourage staff to appropriately dispose of, or recycle, materials used in the workplace. We also monitor paper use.

### *Lighting*

We use energy-efficient LED lighting whenever light fittings are replaced. We monitor our Canberra Headquarters' centralised lighting system to provide savings wherever possible, including scheduling lights and using movement-activated lights.

### *Water*

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

### *Cleaning*

We insist on using environmentally friendly cleaning products where we can and have minimised chemical use in exchange for alternative methods.

A large, bold, white number '4' is centered on a background with a purple-to-blue gradient. To the left of the number, a series of vertical white lines of varying heights create a sense of depth and perspective, receding into the distance. The overall design is modern and minimalist.

# 4

**- APPENDICES -**

# APPENDIX 1

## Our contact details and locations

### General enquiries

General correspondence should be directed to:

Tel: +61 2 6248 2000

Fax: +61 2 6248 2222

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

Email: [enquiries@nfsa.gov.au](mailto: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)

Daily: 10.00 am—4.00 pm

Christmas Day and New Year's Day: 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

**Contact numbers:**

Tel: +61 3 8638 1500

Fax: +61 3 8638 1501

#### 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](mailto: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 audiovisual 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](mailto: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  
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  
4 Bennett St  
Parliament House  
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 [nfsa.gov.au/about/corporate/service-charter](http://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

#### 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 2018–19

### Film

- > The Rex Theatre Collection of 832 films located in Teddywaddy, Victoria. Film collector and projectionist Keith McDonald started the collection, much of it consisting of early nitrate film. It includes newsreels, features, shorts, home movies and educational films on a range of film gauges (8mm, 9.5mm, 28mm, 16mm, 35mm)
- > A collection of 646 items acquired from Victoria's independent screen industry skills centre Open Channel (1974—2017) including master tapes for significant short films, feature films, documentaries, advertisements, television programs, community productions and music videos. Filmmakers who began their careers at Open Channel or contributed to it include Peter Weir, Fred Schepisi, Sue Brooks, Tom Zubrycki and Sue Maslin
- > Heath Ledger home movies on tape and Super 8mm film donated by his mother, Sally Bell. The collection includes Ledger's 1992 stage performance as Peter Pan at Guildford Grammar School and a Rock Eisteddfod recording from 1995
- > A black-and-white 16mm print of the opening of the Heidelberg Golf Club, Victoria by Prime Minister Stanley Bruce in 1928
- > Home movies depicting the 1950s Sydney family life of aviation pioneer Sir Gordon Taylor (1896–1966), the second pilot and navigator on many pioneering flights with Sir Charles Kingsford Smith and Charles Ulm
- > Contemporary film productions including documentary *Mystify: Michael Hutchence* (Richard Lowenstein, 2019); features *The Nightingale* (Jennifer Kent, 2018), *True History of the Kelly Gang* (Justin Kurzel, 2019), *Judy and Punch* (Mirrah Foulkes, 2019) and *Top End Wedding* (Wayne Blair, 2019); and dramatised documentary series *Blue Water Empire* (Steven McGregor, 2019)
- > Short film *The Eleven O'Clock* (Derin Seale, 2016), nominated for an Academy Award for Best Live Action Short Film in 2018 and AACTA award-winner for Best Short Fiction Film in 2018
- > Virtual Reality productions including *Thalu*:

*Dreamtime is Now* (Tyson Mowrain, 2019), inspired by the mythologies of the Ngarluma people of the Pilbara and the first Indigenous 'real time' virtual reality experience made in Australia

- > Over 18 web series, including the international award-winning *Shakespeare Republic* (Sally McLean, 2015).

### Sound

- > Over 700 master tapes from bands including Cold Chisel, INXS and Divinyls, donated by record producer and audio engineer Mark Opitz
- > Over 150 master tapes donated by rock band Hoodoo Gurus
- > Master material from rock band Men at Work and the private studio collection of musician Greg Ham (*Men at Work*), donated by Linda Wostray
- > Over 2000 CDs of popular music donated by the ABC Radio Hobart Music Library including recordings by Tasmanian composers and performers, and a collection of 120 audio recordings of ABC Radio Hobart's *Live at the Centre* from 2017
- > The 41 finalists in the inaugural Australian Podcast Awards of 2018
- > The Strehlow Research Centre donated audio recordings
- > Audio masters and video footage donated by singer-songwriter, musician and producer Shane Howard, covering his time with the band Goanna and his solo career
- > Over 70 lacquer, shellac and vinyl records by the organist, pianist and composer Wilbur Kentwell, donated by Doug Kentwell
- > Photographs, clippings and a scrapbook relating to Tony Cahill (The Easybeats), donated by Robyn Cahill.

## Broadcast radio

- > Over 10,000 hours of contemporary radio broadcasts collected from metropolitan and regional stations with the support of the Australian Radio Network, Macquarie Media and Southern Cross Austereo. During the year we switched the contemporary collecting focus from individual programs to 24-hour slices of radio and also started collecting broadcasts from Vision Australia Radio, the community radio network for people with a print disability
- > Coverage of news and current affairs including Victorian, NSW and federal elections; the Melbourne Bourke Street attack and aftermath; a 3AW special on the Christchurch mosque shootings; the 40th anniversary of Sydney station WSFM; 2019 Townsville floods; and tributes for the passing of former Prime Minister Bob Hawke
- > Sporting coverage of events including international test cricket, the cricket Big Bash League, the 2019 Cricket World Cup, Ashleigh Barty winning the tennis French Open, the soccer A-League Grand Final, AFL Women's, the AFL 'Dreamtime at the G' match and champion Winx's last horse race
- > Community radio material including a collection of collaged music programs produced by DJ Jack Shit for Sydney stations 2SER and FBI and audio and video of Melbourne community station Triple R's *Live to Air* broadcasts (2016–18)
- > *Newsline* programs broadcast by 2GN
- > *Starsat* debut program featuring an interview with Doc Neeson of The Angels.

## Broadcast TV

- > Collection of 30 one-inch tapes comprising Italian-based programs produced for SBS TV in the 1980s and 90s, including episodes of *Anne's International Kitchen* (1987–1992), *Italian Style* (1987) and *Vino D'Italia* (1989)
- > A rare one-inch video of the English version of Italian telemovie *An Australian In Rome (Un'australiana a Roma, 1987)*, starring Nicole Kidman
- > Digital masters of 1990s Seven Network *Australian Made* specials including *Carols in the Domain*, *People's Choice Awards*, *Credit Union Christmas Pageant*, *Australian Fashion Design Awards*, *The Mike Walsh Show Years, 1990s—The Decade That Delivered (AFL)*, *1999 AFL and Players Association Awards*
- > Contemporary scripted TV series on free-to-air and streaming platforms including *Bloom*, *Bluey*, *The Cry*, *The Family Law* (series 3), *The Heights*, *The Letdown* (series 2), *Miss Fisher's Modern Murder Mysteries*, *Mystery Road*, *Nowhere Boys: Battle for Negative Space* (series 4), and *Rosehaven* (series 3)
- > Digital masters of recent comedy, lifestyle and reality programs including episodes of *MasterChef Australia* (series 8), *I'm A Celebrity Get Me Out of Here* (series 2), *V8 Supercars Supercheap Auto Bathurst 1000* and *Have You Been Paying Attention?*
- > News and current affairs from networks across free-to-air and subscription television including stories on the 2019 federal election, Network TEN News rebranding to 10 News First, Nine's TODAY 'Farmaid Drought Relief' and Nine Network merger with Fairfax
- > Collection of 600 videotapes of afternoon children's show *Simon Townsend's Wonder World* (1979—1987)
- > A 16mm kinescope print of 1965 music program *Boomeride* featuring an early TV appearance of Olivia Newton-John, previously thought lost
- > Over 800 videotape masters of Fremantle productions (1981—2012) featuring soaps and drama series, game shows, comedies and observational documentaries including: *Behind the Front Door*, *Ben Elton Live from Planet Earth*, *The Choir of Hard Knocks*, *CNNNN*, *Comedy Inc*, *Everybody Dance Now*, *Richmond Hill*, *Sons and Daughters* and *Taurus Rising*
- > Assorted 1970s music TV programs including episodes of *Music N Other Stuff* (ATN7, 1977), *The Funshine Show* (ATN7, 1976), *Festival of Sydney* featuring John Paul Young (TEN10, 1978), *Don't Stop the Music* (Bay City Rollers 1976 documentary) and the complete pilot episode of *Soundcheck* (1977) hosted by Greg Evans

- > Episodes of 1960s 16mm black-and-white programs including *Just Folk* (ATN7, 1965), *Pick A Box* (ATN7, 1962), *An Evening With ... Sandy Scott* (CTC7, 1966), *Slim While You Clean* with Lorraine Bayly (TEN10, 1969) and variety special *In the Soup* with Delo and Daly (GTV9, 1961).

## Documents and Artefacts

- > Scrapbook of the Fox Hoyts Radio Club, 1931—1933
- > Program advertising the first Australian screening of *The Jazz Singer* in Melbourne, heralding the advent of 'talking pictures', 2 February 1929
- > Lee Whitmore's original drawings and animation artwork for short film *Sohrab and Rustum*
- > Two costumes from *Kitty and the Bagman* (1983), donated by Val Lehman
- > Annette Kellerman publicity portrait from *Daughter of the Gods* (1916)
- > Professional papers of director Richard Franklin relating to his career as a film and TV director, producer and scriptwriter.
- > *Rubbery Figures* puppets made by Peter Nicholson for the satirical TV comedy show
- > Smoky Dawson amplifier
- > Nellie Melba concert program, August 1922
- > Set of glass Australian automobile advertising slides including 'Ford V8' (c1948) and 'You get more for your money in Holden' (c1956)
- > Set of three original art posters for Milk records.

## Oral history interviews

- > Grahame Bond
- > Seb Chan
- > Stuart Cunningham
- > Tony Culliton
- > Warren Ellis
- > Chris Fitz-Gibbon
- > Les Gilbert
- > George Gittoes
- > Deborah Green
- > Colin Griffith
- > Dorothy Hallam
- > Frank Heimans
- > John Hughes
- > Hugh Keays-Byrne
- > Anna Laverty
- > Malcolm Long
- > David MacDougall
- > Lex Marinos
- > Idris Murphy
- > Robert Nugent
- > Mary Parker
- > Molly Reynolds
- > Kate Richards
- > Gabrielle Shaw
- > Malcolm Smith
- > Brian Trenchard-Smith
- > Hugo Weaving
- > Toby Zoates

# APPENDIX 4

## Papers accepted to national and international forums

Forum	Paper presented
Preserving the Near Future—Digital Preservation Symposium, Melbourne, 28 July 2018	Jan Müller presented <i>Digital Preservation through Cultural Heritage Collaboration</i>
National Archives of Australia, Lost in the Cloud—Saving Humanity’s Digital Documentary Heritage, Canberra, 3 October 2018	Meg Labrum presented <i>What are the Preservation Challenges to Documenting Heritage?</i>
Australasian Sound Recordings Association Conference, Sydney, 7–8 November 2018	Tamara Osicka presented <i>History is Written by the Victors: Stuart Booty and his Place in the Beginnings of the Recording Industry in Australia</i>
The Australian Institute for the Conservation of Cultural Material, Book, Paper and Photographic Materials Symposium, Melbourne, 20–23 November 2018	Shingo Ishikawa presented <i>Starstruck: When Two Cultural Institutions were Struck by Inspiration to Collaborate</i>
Converge First Nations Media Conference, Sydney, 22 November 2018	Jan Müller presented in the plenary session on <i>Archiving Community Collections</i>
Australian Museums and Galleries Association, Emerging Professionals Network Webinar, 21 March 2019	Karina Libbey presented <i>Careers Beyond the C Words: Demystifying GLAM Jobs</i>
Royal College of Music, Sound Heritage Symposium, London, 1–3 April 2019	Jennifer Gall presented <i>Listening to the Past: Music at Mugga Mugga Cottage</i> . Travel to this conference was funded by the University of Southampton as part of a collaboration between the university, the Royal College of Music and Sydney Living Museums.
International Federation of Film Archives (FIAP) Congress, Lausanne, April 2019	Jan Müller gave the keynote presentation <i>Digital Transformation at the NFSA: Becoming ‘Digital by Design’</i>
South East Asia Pacific Audio Visual Archive Association (SEAPAVAA) Conference, Noumea, 27 June 2019	Jan Müller gave the keynote presentation <i>Digital Transformation through Regional Collaboration: Becoming ‘Digital by Design’</i>

# APPENDIX 5

## Access to information

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

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

If you cannot find the information you are seeking through our IPS web page, or through the Disclosure Log web page, you may request administrative access 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 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](mailto:privacy@nfsa.gov.au). You will find more information about this in our Australian Privacy Principles Privacy Policy at [nfsa.gov.au/about/privacy](https://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@nfsa.gov.au](mailto:foi@nfsa.gov.au). You will find more information on our FOI web page at [nfsa.gov.au/about/freedom-information](https://nfsa.gov.au/about/freedom-information).

### Contact details:

Administrative access email: [enquiries@nfsa.gov.au](mailto:enquiries@nfsa.gov.au)  
Privacy Contact Officer email: [privacy@nfsa.gov.au](mailto:privacy@nfsa.gov.au)  
FOI email: [foi@nfsa.gov.au](mailto:foi@nfsa.gov.au)

Alternatively, you may write to:  
Senior Manager, Legal and Procurement  
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 NFSA Act specifies the annual reporting requirements as below.

Requirement	Reference	Page
Disposal of items significant to the national collection	NFSA Act Section 41	50

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

Requirement	Reference	Page
Annual performance statements	PGPA Act s37 (39,1b) PGPA Rule 17BE reference (g)	Section 2
Audited financial statements	PGPA Act s43(4)	Section 5
Approval by accountable authority	PGPA Rule 17BB	Letter of transmittal, v
Standard of presentation	PGPA Rule 17BC	All
Plain English and clear design	PGPA Rule 17BD	All
Enabling legislation	PGPA Rule 17BE reference (a)	Appendix 2, 56–57
Functions and purposes	PGPA Rule 17BE reference (b)	Appendix 2, 7, 56–57
Responsible minister	PGPA Rule 17BE reference (c)	42
Ministerial directions and other statutory requirements	PGPA Rule 17BE reference (d)	50–51
Government policy orders	PGPA Rule 17BE reference (e)	50–51
Non-compliance	PGPA Rule 17BE reference (f)	51
Non-compliance—finance law	PGPA Rule 17BE reference (h) and (i)	51
Members of the accountable authority	PGPA Rule 17BE reference (j)	43–45
Outline of organisational structure	PGPA Rule 17BE reference (k)	48
Outline of organisational structure: Management of human resources	PGPA Rule 17BE(ka)	Appendix 7, 65
Location of major activities and facilities	PGPA Rule 17BE reference (l)	Appendix 1, 54–55
Statement on governance	PGPA Rule 17BE reference (m)	49

Requirement	Reference	Page
Related entity transactions	PGPA Rule 17BE reference (n) and (o)	51
Key activities and changes affecting the authority	PGPA Rule 17BE reference (p)	N/A
Compliance management and reporting	PGPA Rule 17BE reference (q)	50–52
External reports on the entity	PGPA Rule 17BE paragraph (r)	51
Information from a subsidiary	PGPA Rule 17BE paragraph (s)	N/A
Indemnities and insurance premiums for officers	PGPA Rule 17BE paragraph (t)	51
Senior Executive Remuneration Policy and Practices	PGPA Rule 17BE paragraph (ta)	46–47
Index of Annual Report requirements	PGPA Rule 17BE paragraph (u)	Appendix 6, 63–64

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>	50
Environmental performance and environmentally sustainable development	Section 516A of the <i>Environment Protection and Biodiversity Conservation Act 1999</i>	51–52
Advertising and market research expenditure	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	51

# APPENDIX 7

## Management of Human Resources

The following statistics on employees at the NFSA is provided according to section 17BE(ka) of the PGPA Rule:

**Table 10:** All employees in the reporting period 2018–19

	Male			Female			Total
	Full time	Part time	Total Male	Full time	Part time	Total Female	
<b>Ongoing</b>							
ACT	55	5	60	55	10	65	125
NSW	6	-	6	4	5	9	15
VIC	1	-	1	4	1	5	6
<b>Total</b>	<b>62</b>	<b>5</b>	<b>67</b>	<b>63</b>	<b>16</b>	<b>79</b>	<b>146</b>
<b>Non-ongoing</b>							
ACT	4	2	6	4	-	4	10
NSW	1	1	2	3	1	4	6
VIC	-	-	-	-	-	-	-
<b>Total</b>	<b>5</b>	<b>3</b>	<b>8</b>	<b>7</b>	<b>1</b>	<b>8</b>	<b>16</b>

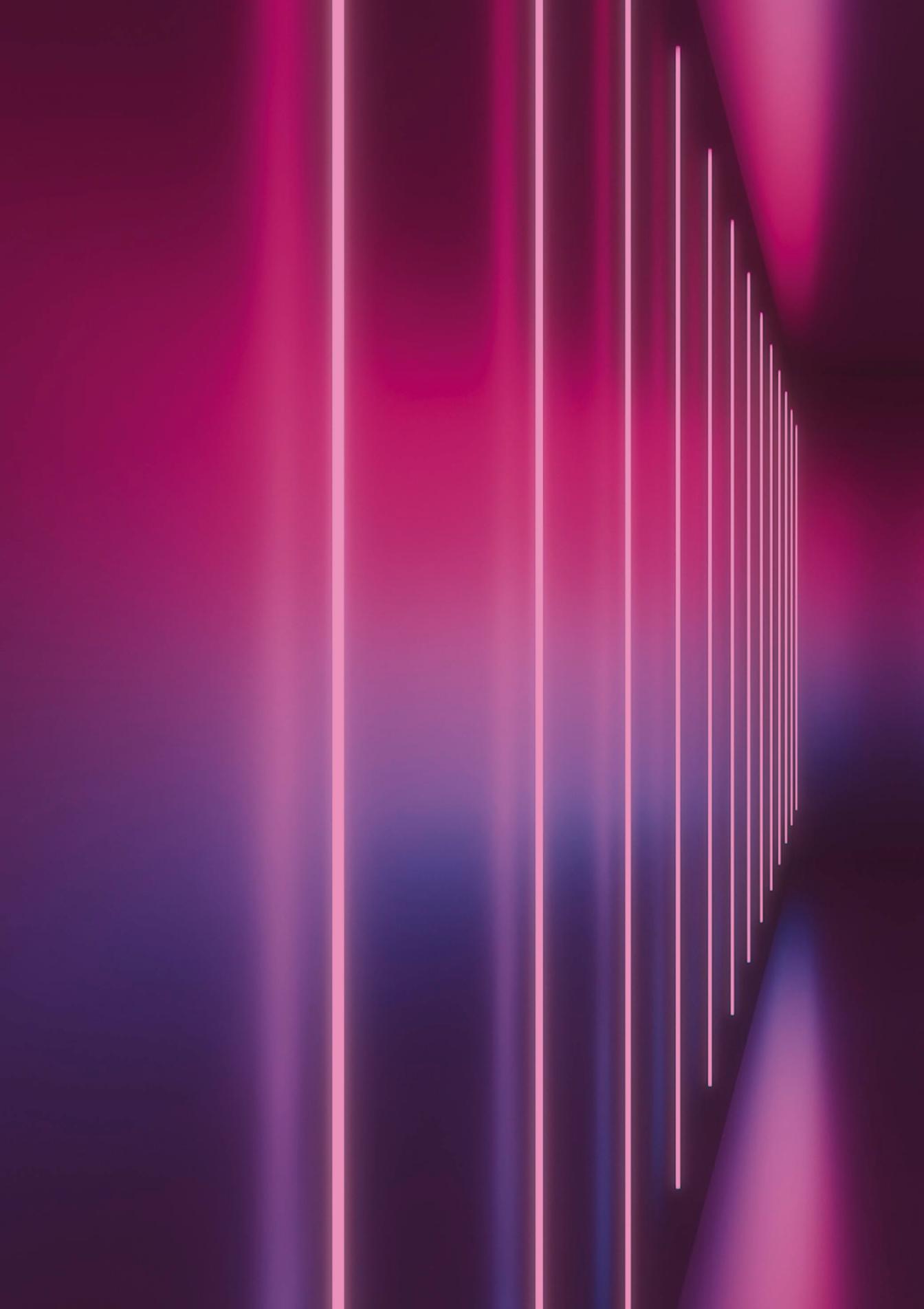
**Table 11:** All employees in the reporting period 2017–18

	Male			Female			Total
	Full time	Part time	Total Male	Full time	Part time	Total Female	
<b>Ongoing</b>							
ACT	55	3	58	60	9	69	127
NSW	5	-	5	4	3	7	12
VIC	1	-	1	3	1	4	5
<b>Total</b>	<b>61</b>	<b>3</b>	<b>64</b>	<b>67</b>	<b>13</b>	<b>80</b>	<b>144</b>
<b>Non-ongoing</b>							
ACT	12	-	12	13	1	14	26
NSW	1	1	2	5	1	6	8
VIC	-	-	-	-	-	-	-
<b>Total</b>	<b>13</b>	<b>1</b>	<b>14</b>	<b>18</b>	<b>2</b>	<b>20</b>	<b>34</b>

# 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
BA	Bachelor of Arts
BEc	Bachelor of Economics
CA	Member Institute of Chartered Accountants Australia and New Zealand
CD	compact disc
CEO	Chief Executive Officer
EL2	Executive Level 2
FAICD	Fellow of the Australian Institute of Company Directors
FIAF	International Federation of Film Archives
FOI	freedom of information
FOI Act	<i>Freedom of Information Act 1982</i>
GAICD	Graduate of the Australian Institute of Company Directors
GLAM	galleries, libraries, archives and museums
GST	goods and services tax
IPS	Information Publication Scheme
IRCA	Indigenous Remote Communications Association
LLB	Bachelor of Law
MAICD	Member of the Australian Institute of Company Directors
N/A	not applicable
NAIDOC	National Aboriginal and Islander Day Observance Committee
NFSA	National Film and Sound Archive of Australia
NFSA Act	<i>National Film and Sound Archive Act 2008</i>
NITV	National Indigenous Television
NLA	National Library of Australia
NMA	National Museum of Australia
NSW	New South Wales

<b>NTLC</b>	Non-Theatrical Lending Collection
<b>PBS</b>	Portfolio Budget Statements
<b>PGPA Act</b>	<i>Public Governance, Performance and Accountability Act 2013</i>
<b>PGPA Rule</b>	<i>Public Governance, Performance and Accountability Rule 2014</i>
<b>PY Media</b>	Pitjantjatjara Yankunytjatjara Media
<b>Q&amp;A</b>	question-and-answer session
<b>RAP</b>	Reconciliation Action Plan
<b>SBS</b>	Special Broadcasting Service
<b>SEAPAVAA</b>	South East Asia and Pacific Audio Visual Archives Association
<b>SES</b>	Senior Executive Service
<b>TV</b>	television
<b>TWPI</b>	Time Weighted Preservation Index
<b>UNESCO</b>	United Nations Educational, Scientific and Cultural Organisation
<b>WA</b>	Western Australia
<b>WHS</b>	Work Health and Safety



A large, white, stylized number '5' is the central focus of the page. The background is a gradient of purple and blue, with several vertical lines of varying lengths and colors (white and pink) extending from the top to the bottom of the page. The number '5' is composed of thick, rounded strokes.

**- FINANCIAL STATEMENTS -**

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- Statement of Financial Position
- Statement of Changes in Equity
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## INDEPENDENT AUDITOR'S REPORT

### To the Minister for Communications, Cyber Safety and the Arts

#### Opinion

In my opinion, the financial statements of the National Film and Sound Archive of Australia ('the Entity') for the year ended 30 June 2019:

- (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 Entity as at 30 June 2019 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following statements as at 30 June 2019 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 a 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 Entity 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* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. 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 Authority of the Entity, the Board is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under the Act. The Board is also responsible for such internal control as the Board determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Board is responsible for assessing the ability of the Entity 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 Board is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

## **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 Authority;
- 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 the Accountable Authority 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



Josephine Bushell  
Senior Director

Delegate of the Auditor-General

Canberra

1 October 2019

**National Film and Sound Archive of Australia**  
**Statement by the Chairperson, Chief Executive Officer and Chief Financial Officer**  
*for the period ended 30 June 2019*

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In our opinion, the attached financial statements for the year ended 30 June 2019 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  
30 September 2019



Jan Müller  
Chief Executive Officer  
30 September 2019



Eeva Risku CA  
Chief Financial Officer  
30 September 2019

**Statement of Comprehensive Income**  
for the period ended 30 June 2019

		2019	2018	Original Budget
	Notes	\$'000	\$'000	\$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	16,911	16,316	16,716
Suppliers	1.1B	8,595	7,325	7,842
Depreciation and amortisation	2.2A	13,079	13,422	9,128
Write-down and impairment of assets		134	56	-
<b>Total expenses</b>		<b>38,719</b>	<b>37,119</b>	<b>33,686</b>
<b>Own-Source Income</b>				
<b>Own-source revenue</b>				
Sale of goods and rendering of services		826	901	714
Interest on held to maturity investments		548	488	367
Royalties		180	188	195
Other revenue		936	686	763
<b>Total own-source revenue</b>		<b>2,490</b>	<b>2,263</b>	<b>2,039</b>
<b>Gains</b>				
Donations of gifted collection	2.2A	3,693	3,594	3,870
Revaluation increments		38	157	-
Other gains		9	4	-
<b>Total gains</b>		<b>3,740</b>	<b>3,755</b>	<b>3,870</b>
<b>Total own-source income</b>		<b>6,230</b>	<b>6,018</b>	<b>5,909</b>
<b>Net cost of services</b>		<b>32,489</b>	<b>31,101</b>	<b>27,777</b>
Revenue from Government	1.2A	23,932	24,028	23,932
<b>Deficit attributable to the Australian Government</b>		<b>(8,557)</b>	<b>(7,073)</b>	<b>(3,845)</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Items not subject to subsequent reclassification to net cost of services</b>				
Changes in asset revaluation surplus		66,380	407	-
<b>Total comprehensive surplus (loss)</b>		<b>57,823</b>	<b>(6,666)</b>	<b>(3,845)</b>

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

**Budget Variances Commentary for the Statement of Comprehensive Income**

The deficit is \$4.7 million higher than the original budget amount.

Supplier expenses and sales of goods and services are higher than budget as a result of increased exhibition activities.

Interest income is higher than budget due to a better than anticipated return on term deposits.

Royalties is lower than anticipated. The value of royalties is difficult to forecast as it is dependent entirely on the level of demand for NFSA owned material.

Other revenue is higher than budget as a grant was received from the Department of Communications and the Arts that was not anticipated at the time of setting the budget.

Donations of gifted collection represents the value of the heritage and cultural assets that are donated to the NFSA for inclusion in the collection. The value is difficult to forecast as it is dependent on the nature and quantum of the items received. Accordingly a notional \$3.9 million was included in the original budget, while the actual value of \$3.7 million, in accordance with the valuation policy, was determined as the items were accessioned into the collection, \$0.2 million lower than the budgeted amount.

Depreciation and amortisation expense is higher by \$4 million as a result of an increase in depreciation rates, due to a reduction in the estimated remaining useful life of the magnetic tape part of the Heritage and Cultural audio-visual collection.

**Statement of Financial Position**  
as at 30 June 2019

		2019	2018	Original Budget
	Notes	\$'000	\$'000	\$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents		1,237	2,053	1,348
Trade and other receivables	2.1A	365	348	186
Other investments	2.1B	6,500	6,000	4,000
<b>Total financial assets</b>		<b>8,102</b>	<b>8,401</b>	<b>5,534</b>
<b>Non-financial assets</b>				
Land	2.2A	7,375	6,050	6,050
Buildings	2.2A	42,883	27,109	27,633
Heritage and cultural	2.2A	292,806	247,344	250,867
Plant and equipment	2.2A	6,334	6,211	7,544
Computer software	2.2A	1,180	1,631	1,006
Licences	2.2A	53	51	583
Inventories	2.2B	629	589	76
Prepayments		280	245	441
<b>Total non-financial assets</b>		<b>351,540</b>	<b>289,230</b>	<b>294,200</b>
<b>Total assets</b>		<b>359,642</b>	<b>297,631</b>	<b>299,734</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	1,337	1,225	948
Other payables	2.3B	151	153	158
<b>Total payables</b>		<b>1,488</b>	<b>1,378</b>	<b>1,106</b>
<b>Provisions</b>				
Employee provisions	4.1A	4,364	3,899	3,669
Other provisions	2.4A	406	304	198
<b>Total provisions</b>		<b>4,770</b>	<b>4,203</b>	<b>3,867</b>
<b>Total liabilities</b>		<b>6,258</b>	<b>5,581</b>	<b>4,973</b>
<b>Net assets</b>		<b>353,384</b>	<b>292,050</b>	<b>294,761</b>
<b>EQUITY</b>				
Contributed equity		222,883	219,372	222,883
Reserves		135,343	68,963	68,556
Retained surplus		(4,842)	3,715	3,322
<b>Total equity</b>		<b>353,384</b>	<b>292,050</b>	<b>294,761</b>

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

**Budget Variances Commentary for the Statement of Financial Position**

Total non-financial assets are \$57.3 million higher than budget, due to the revaluation undertaken on 30 June 2019. This is partially offset by increased depreciation. This increase was not anticipated at the time of setting the budget.

Cash and investments is higher than budget by \$2.4 million as a result of the lower than expected spend on buildings, plant and equipment.

Other receivables is higher than budget due to the inclusion of GST receivable on the accrued suppliers (as explained below).

Employee provisions is higher than budget as the original budget did not include a provision for separations and redundancies of \$0.6 million.

Accrued supplier expense is \$0.4 million higher than budget due to the timing of many projects which were completed just prior, or are work in progress, at year end. A proportion of the accrual balance relates to progress payments.

Reserves is higher than budget by \$66.8 million due to the revaluation of the heritage and cultural collection and property, plant and equipment on 30 June 2019.

**Statement of Changes in Equity**  
for the period ended 30 June 2019

	Notes	2019 \$'000	2018 \$'000	Original Budget \$'000
<b>CONTRIBUTED EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		<u>219,372</u>	<u>217,570</u>	<u>219,372</u>
<b>Adjusted opening balance</b>		<u>219,372</u>	<u>217,570</u>	<u>219,372</u>
<b>Contributions by owners</b>				
Equity injection - Appropriation		<u>3,511</u>	<u>1,802</u>	<u>3,511</u>
<b>Total transactions with owners</b>		<u>3,511</u>	<u>1,802</u>	<u>3,511</u>
<b>Closing balance as at 30 June</b>		<u>222,883</u>	<u>219,372</u>	<u>222,883</u>
<b>RETAINED EARNINGS</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		<u>3,715</u>	<u>10,788</u>	<u>7,167</u>
<b>Adjusted opening balance</b>		<u>3,715</u>	<u>10,788</u>	<u>7,167</u>
<b>Comprehensive income</b>				
Deficit for the period		<u>(8,557)</u>	<u>(7,073)</u>	<u>(3,845)</u>
<b>Total comprehensive income</b>		<u>(8,557)</u>	<u>(7,073)</u>	<u>(3,845)</u>
<b>Closing balance as at 30 June</b>		<u>(4,842)</u>	<u>3,715</u>	<u>3,322</u>
<b>ASSET REVALUATION RESERVE</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		<u>68,963</u>	<u>68,556</u>	<u>68,556</u>
<b>Adjusted opening balance</b>		<u>68,963</u>	<u>68,556</u>	<u>68,556</u>
<b>Comprehensive income</b>				
Other comprehensive income - movements in property, plant and equipment	2.2A	<u>66,330</u>	<u>563</u>	-
Other comprehensive income - realisation of reserve amounts on disposal of assets		<u>(37)</u>	<u>(156)</u>	-
Other comprehensive income - impairment adjustment		<u>87</u>	<u>-</u>	-
<b>Total comprehensive income</b>		<u>66,380</u>	<u>407</u>	-
<b>Closing balance as at 30 June</b>		<u>135,343</u>	<u>68,963</u>	<u>68,556</u>
<b>TOTAL EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		<u>292,050</u>	<u>296,914</u>	<u>295,095</u>
<b>Adjusted opening balance</b>		<u>292,050</u>	<u>296,914</u>	<u>295,095</u>
<b>Comprehensive income</b>				
Other comprehensive income - movements in property, plant and equipment		<u>66,330</u>	<u>563</u>	-
Other comprehensive income - realisation of reserve amounts on disposal of assets		<u>(37)</u>	<u>(156)</u>	-
Other comprehensive income - realisation of impairment adjustment		<u>87</u>	<u>-</u>	-
Deficit for the period		<u>(8,557)</u>	<u>(7,073)</u>	<u>(3,845)</u>
<b>Total comprehensive income</b>		<u>57,823</u>	<u>(6,666)</u>	<u>(3,845)</u>
<b>Contributions by owners</b>				
Equity injection - Appropriation		<u>3,511</u>	<u>1,802</u>	<u>3,511</u>
<b>Total transactions with owners</b>		<u>3,511</u>	<u>1,802</u>	<u>3,511</u>
<b>Closing balance as at 30 June</b>		<u>353,384</u>	<u>292,050</u>	<u>294,761</u>

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

**Statement of Changes in Equity (Continued)**

**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 2019

	Notes	2019 \$'000	2018 \$'000	Original Budget \$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Receipts from Government		23,932	24,028	24,453
Sales of goods and rendering of services		975	851	786
Royalties		180	187	215
Donations		9	4	-
GST received		1,162	136	784
Other		935	686	242
<b>Total cash received</b>		<b>27,193</b>	<b>25,892</b>	<b>26,480</b>
<b>Cash used</b>				
Employees		17,883	17,062	16,716
Suppliers		9,886	7,234	8,627
GST paid		98	21	91
<b>Total cash used</b>		<b>27,867</b>	<b>24,317</b>	<b>25,434</b>
<b>Net cash from operating activities</b>		<b>(674)</b>	<b>1,575</b>	<b>1,046</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash received</b>				
Interest		548	487	367
Other investments		26,500	25,200	2,000
<b>Total cash received</b>		<b>27,048</b>	<b>25,687</b>	<b>2,367</b>
<b>Cash used</b>				
Purchase of property, plant and equipment, software and heritage and cultural assets		3,701	3,104	6,717
Other investments		27,000	25,200	-
<b>Total cash used</b>		<b>30,701</b>	<b>28,304</b>	<b>6,717</b>
<b>Net cash used by investing activities</b>		<b>(3,653)</b>	<b>2,617</b>	<b>4,350</b>
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Contributed equity		3,511	1,802	3,511
<b>Total cash received</b>		<b>3,511</b>	<b>1,802</b>	<b>3,511</b>
<b>Net cash from financing activities</b>		<b>3,511</b>	<b>1,802</b>	<b>3,511</b>
<b>Net increase (decrease) in cash held</b>		<b>(816)</b>	<b>760</b>	<b>207</b>
Cash and cash equivalents at the beginning of the reporting period		2,053	1,293	1,141
<b>Cash and cash equivalents at the end of the reporting period</b>		<b>1,237</b>	<b>2,053</b>	<b>1,348</b>

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

### Budget Variances Commentary

During 2019 there was \$27 million cash used, and then \$26.5 million cash received for other investments. This is the revenue from Government from the Department of Communications and the Arts which was received at the beginning of the financial year and was invested by the NFSA in term deposits until required for employee or supplier payments.

## 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); 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 results or the financial position. The financial statements are presented in Australian dollars.

### New Accounting Standards

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

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

### Taxation

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

### 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.

## Financial Performance

This section analyses the financial performance of the NFSA for the year ended 30 June 2019.

### 1.1. Expenses

	2019	2018
	\$'000	\$'000
<b>1.1A: Employee Benefits</b>		
Wages and salaries	11,951	11,945
Superannuation:		
Defined contribution plans	1,265	1,184
Defined benefit plans	1,169	1,180
Leave and other entitlements	1,333	1,536
Separation and redundancies	1,183	391
Other employee benefits	10	80
<b>Total employee benefits</b>	<b>16,911</b>	<b>16,316</b>
<b>Accounting policy</b>		
Accounting policies for employee related expenses are contained in the People and Relationships section.		
<b>1.1B: Suppliers</b>		
<b>Goods and services supplied or rendered</b>		
Consultants	605	512
Contractors	556	89
Travel	509	359
IT services	1,972	1,497
Advertising and marketing	244	182
Property operating expenses	2,111	2,086
Financial statement audit services	60	60
Other	1,394	1,385
<b>Total goods and services supplied or rendered</b>	<b>7,451</b>	<b>6,170</b>
<b>Other suppliers</b>		
Operating lease rentals	1,046	1,049
Workers compensation expenses	98	106
<b>Total other suppliers</b>	<b>1,144</b>	<b>1,155</b>
<b>Total suppliers</b>	<b>8,595</b>	<b>7,325</b>
<b>Leasing commitments</b>		
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.		
<b>Operating lease commitments</b>		
Within 1 year	791	805
Between 1 to 5 years	220	620
<b>Total operating lease commitments</b>	<b>1,011</b>	<b>1,425</b>

## 1.1: Expenses (continued)

### 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

	<b>2019</b>	2018
<b>Own-Source Revenue</b>	<b>\$'000</b>	\$'000

### 1.2A: Revenue from Government

Department of Communications and the Arts

Corporate Commonwealth entity payment item

	<b>23,932</b>	24,028
<b>Total revenue from Government</b>	<b>23,932</b>	24,028

### Accounting Policy

#### Revenue from sale of goods

Revenue from the sale of goods is recognised when:

- a) the risks and rewards of ownership have been transferred to the buyer;
- b) the NFSA retains no managerial involvement or effective control over the goods.

#### 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:

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

#### Interest revenue

Interest revenue is recognised using the effective interest method.

#### 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.

<b>Financial Position</b>		
<p>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.</p>		
<b>2.1 Financial Assets</b>		
	<b>2019</b>	2018
	<b>\$'000</b>	<b>\$'000</b>
<b><u>2.1A: Trade and Other Receivables</u></b>		
<b>Total goods and services receivables</b>	<b>365</b>	348
<b>Trade and other receivables</b>		
No more than 12 months	<b>365</b>	348
More than 12 months	-	-
<b>Total trade and other receivables</b>	<u><b>365</b></u>	<u>348</u>
<b><u>2.1B: Other Investments</u></b>		
<b>Total other investments</b>	<b>6,500</b>	6,000
<b>Other investments expected to be recovered</b>		
No more than 12 months	<b>6,500</b>	6,000
More than 12 months	-	-
<b>Total other investments</b>	<u><b>6,500</b></u>	<u>6,000</u>
<p>i Term deposits are currently held to maturity with IMB for various balances with varying maturities greater than 30 days.</p>		
<b>Accounting Policy</b>		
<i>Financial assets</i>		
<p>With the implementation of AASB 9 Financial Instruments for the first time in 2019, the NFSA measures its financial assets at amortised cost.</p> <p>The classification depends on both the NFSA's business model for managing the financial assets and contractual cash flow characteristics at the time of initial recognition. Financial assets are recognised when the NFSA becomes a party to the contract and, as a consequence, has a legal right to receive or a legal obligation to pay cash and derecognised when the contractual rights to the cash flows from the financial asset expire or are transferred upon trade date.</p> <p>Comparatives have not been restated on initial application.</p>		

**Accounting Policy continued****Financial assets at amortised cost**

Financial assets included in this category need to meet two criteria:

1. the financial asset is held in order to collect the contractual cash flows; and
2. the cash flows are solely payments of principal and interest (SPPI) on the principal outstanding amount.

Amortised cost is determined using the effective interest method.

**Effective interest method**

Income is recognised on an effective interest rate basis for financial assets that are recognised at amortised cost.

**Impairment of financial assets**

Financial assets are assessed for impairment at the end of each reporting period. The simplified approach for trade, contract and lease receivables is used. This approach always measures the loss allowance as the amount equal to the lifetime expected credit losses. A write-off constitutes a derecognition event where the write-off directly reduces the gross carrying amount of the financial asset.

## 2.2. Non-Financial Assets

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

	Land \$'000	Buildings and leasehold improvements <sup>3</sup> \$'000	Heritage and cultural <sup>1</sup> \$'000	Plant & equipment <sup>3</sup> \$'000	Computer software <sup>2</sup> \$'000	Licences \$'000	Total \$'000
<b>As at 1 July 2018</b>							
Gross book value	6,050	30,308	262,389	9,182	4,852	135	312,916
Accumulated depreciation, amortisation and impairment	-	(3,199)	(15,045)	(2,971)	(3,221)	(84)	(24,550)
<b>Total as at 1 July 2018</b>	<b>6,050</b>	<b>27,109</b>	<b>247,344</b>	<b>6,211</b>	<b>1,631</b>	<b>51</b>	<b>288,396</b>
Additions:							
Purchase	-	-	501	1,203	156	13	1,873
Work in progress	-	684	-	960	174	-	1,818
Donation/gift	-	-	3,693	-	-	-	3,693
Internally developed	-	-	1,637	-	-	-	1,637
Revaluations and impairments recognised in other comprehensive income	1,325	16,341	49,303	(639)	-	-	66,330
Depreciation and amortisation	-	(1,251)	(9,672)	(1,364)	(781)	(11)	(13,079)
Disposals/write-downs	-	-	-	(37)	-	-	(37)
<b>Total as at 30 June 2019</b>	<b>7,375</b>	<b>42,883</b>	<b>292,806</b>	<b>6,334</b>	<b>1,180</b>	<b>53</b>	<b>350,631</b>
<b>Total as at 30 June 2019 represented by:</b>							
Gross book value	7,375	42,883	292,806	6,334	5,095	149	354,642
Accumulated depreciation, amortisation and impairment	-	-	-	-	(3,915)	(96)	(4,011)
<b>Total as at 30 June 2019</b>	<b>7,375</b>	<b>42,883</b>	<b>292,806</b>	<b>6,334</b>	<b>1,180</b>	<b>53</b>	<b>350,631</b>

1. 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 \$1,081,911 of purchased software and \$98,308 of internally generated software.
3. The contractual commitments for the acquisition of buildings, plant and equipment include \$2.5 million for the Acton site stonework conservation.

## 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 2019, an independent valuer, Jones Lang LaSalle Incorporated, conducted the revaluations and a revaluation adjustment was made to non-financial assets.

## 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*

<b>Class</b>	<b>Fair value measured at</b>
Land	Market selling price
Buildings	Market selling price or current replacement cost
Leasehold improvements	Current replacement cost
Property, plant and equipment	Market selling price or current replacement cost
Heritage and cultural	Market selling price or current 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:

<b>Asset Class</b>	<b>2019</b>	<b>2018</b>
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	8 to indefinite	8 to indefinite

## 2.2: Non-Financial Assets (continued)

### Impairment

All assets were assessed for impairment at 30 June 2019 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 current 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 representing moving image and sound production from its earliest days to the present. Drama, actuality and documentary, creative arts, social and scientific history, comedy, experimental and unique amateur audiovisual records are all represented. Formats span the analogue era, from the nitrate film and wax cylinders of the earliest days through to the many format iterations of the twentieth century (acetate and vinyl discs, audiotape, CDs, polyester film, broadcast video tape and various home movie formats). Into the digital age, the collection includes the latest digital files produced by today's media creators and professionals. Documentation and artefacts also form a large part of the collection, including stills, scripts, posters, manuscript collections, media industry oral history interviews, costumes and vintage equipment.

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.

Preservation of the collection is fundamental to its permanent availability to all Australians. The NFSA's Collection Policy 2017 sets out the guiding principles for the development, preservation and sharing of the collection. The Collection Policy 2017 can be found on the NFSA's website at <https://www.nfsa.gov.au/corporate-information/publications/collection-policy>.

### 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 (2018: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2019.

**2.2: Non-Financial Assets (continued)**

	2019 \$'000	2018 \$'000
<b>2.2B: Inventories</b>		
Inventories held for sale: finished goods	24	33
Inventories held for distribution	605	556
<b>Total inventories</b>	<b>629</b>	<b>589</b>

During 2019 \$0 of inventory held for sale was recognised as an expense (2018: \$1,322).

During 2019 \$97,370 of inventory held for distribution was recognised as an expense (2018: \$150,805).

**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:

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

**2.3A: Suppliers**

<b>Total trade creditors and accruals</b>	<b>1,337</b>	1,225
<b>Suppliers expected to be settled</b>		
No more than 12 months	1,337	1,225
More than 12 months	-	-
<b>Total Suppliers</b>	<b>1,337</b>	1,225

**2.3B: Other Payables**

Accrued salary	105	111
Accrued superannuation	18	19
Unearned revenue	28	23
<b>Total other payables</b>	<b>151</b>	153
<b>Other payables to be settled</b>		
No more than 12 months	151	153
More than 12 months	-	-
<b>Total other payables</b>	<b>151</b>	153

Settlement of payables is usually made within 30 days.

**Accounting Policy**Financial liabilities

Financial liabilities are recognised and derecognised upon 'trade date'.

Financial Liabilities at Amortised Cost

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

<b>2.4: Other Provisions</b>		
	<b>2019</b>	2018
	<b>\$'000</b>	\$'000
<b><u>2.4A: Other Provisions</u></b>		
Provision for restoration obligations	<b>374</b>	267
Rent payable provision	<b>32</b>	37
<b>Total other provisions</b>	<b>406</b>	304
<b>Carrying amount 1 July 2018</b>	<b>304</b>	197
(Amounts used)/additional provisions made	<b>102</b>	107
<b>Closing balance 30 June 2019</b>	<b>406</b>	304
<b>Other provisions to be settled</b>		
No more than 12 months	<b>32</b>	37
More than 12 months	<b>374</b>	267
<b>Total other provisions</b>	<b>406</b>	304
<b>Accounting Policy</b>		
<u>Provision for restoration obligations</u>		
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.		

**Funding**

This section identifies the NFSA's funding structure.

**3.1. Net Cash Appropriation Arrangements**

	2019	2018
	\$'000	\$'000
<b>Total comprehensive income less depreciation/amortisation expenses</b>		
<b>previously funded through revenue appropriations<sup>1</sup></b>	<b>67,495</b>	3,076
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	<u>(9,672)</u>	<u>(9,742)</u>
<b>Total comprehensive income - as per the Statement of Comprehensive Income</b>	<b><u>57,823</u></b>	<b><u>(6,666)</u></b>

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.

## People and Relationships

### 4.1: Employee Provisions

	2019	2018
	\$'000	\$'000
<b>4.1A: Employee Provisions</b>		
Leave	3,643	3,899
Separations and redundancies	721	-
<b>Total employee provisions</b>	<b>4,364</b>	<b>3,899</b>
<b>Employee provisions to be settled</b>		
No more than 12 months	2,494	2,343
More than 12 months	1,870	1,556
<b>Total employee provisions</b>	<b>4,364</b>	<b>3,899</b>

#### 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 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 FRR. 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 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.

#### 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 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 Operating Officer and the General Manager, Access and Collections. Key management personnel remuneration is reported in the table below:

	2019	2018
	\$	\$
<b>Short-term employee benefits:</b>		
Salary	808,208	768,019
Bonuses	43,634	-
Motor vehicle and other allowances	6,982	7,059
<b>Total short-term employee benefits</b>	<u>858,824</u>	<u>775,078</u>
<b>Post-employment benefits:</b>		
Superannuation	103,947	112,056
<b>Total post-employment benefits</b>	<u>103,947</u>	<u>112,056</u>
<b>Other long-term benefits:</b>		
Long-service leave	11,446	12,090
<b>Total other long-term employee benefits</b>	<u>11,446</u>	<u>12,090</u>
<b>Total key management remuneration expenses<sup>1</sup></b>	<u>974,217</u>	<u>899,224</u>

#### Notes:

The total number of key management personnel included in the table above are 3 NFSA Executives and 10 Non-Executive Board members (2018: 3 Executives and 9 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.

## 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 2019 (2018: nil).

### 5.2: Financial Instruments

	2019	2018
	\$	\$
<b>5.2A: Categories of Financial Instruments</b>		
<b>Financial Assets under AASB 139</b>		
<b>Held-to-maturity investments</b>		
Other investments		6,000
<b>Total held-to-maturity investments</b>		<u>6,000</u>
<b>Loans and receivables</b>		
Trade and other receivables		348
<b>Total loans and receivables</b>		<u>348</u>
<b>Financial Assets under AASB 9</b>		
<b>Financial asset at amortised cost</b>		
Cash and cash equivalents	1,237	
Trade and other receivables	365	
Other investments	6,500	
<b>Total financial assets at amortised cost</b>	<u>8,102</u>	
<b>Total financial assets</b>	<u>8,102</u>	<u>6,348</u>
<b>Financial Liabilities</b>		
<b>Financial liabilities measured at amortised cost</b>		
Suppliers	1,337	1,225
Unearned revenue	28	23
<b>Total financial liabilities measured at amortised cost</b>	<u>1,365</u>	<u>1,248</u>
<b>Total financial liabilities</b>	<u>1,365</u>	<u>1,248</u>

The NFSA first adopted *AASB9 Financial Instruments* on 1 July 2018. Upon initial recognition, financial assets previously recognised as held to maturity were reclassified to amortised cost. This did not change the values of these assets.

## Other Information

### 6.1: Aggregate Assets and Liabilities

	2019	2018
	\$	\$
<b>Assets expected to be recovered in:</b>		
No more than 12 months	8,377	8,638
More than 12 months	<u>351,265</u>	<u>288,993</u>
<b>Total Assets</b>	<u>359,642</u>	<u>297,631</u>
<b>Liabilities expected to be recovered in:</b>		
No more than 12 months	4,014	3,758
More than 12 months	<u>2,244</u>	<u>1,823</u>
<b>Total Liabilities</b>	<u>6,258</u>	<u>5,581</u>

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