



Australian Government



**ANNUAL REPORT** 2017-18  
NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA



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# **NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA**

**ANNUAL REPORT 2017-18**

# ACKNOWLEDGMENT OF COUNTRY

The National Film and Sound Archive of Australia 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 both past and present.

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# CHAIR'S LETTER OF TRANSMITTAL

Senator the Hon Mitch Fifield  
Minister for Communications and the Arts  
Parliament House  
Canberra ACT 2600

Dear Minister

On behalf of the National Film and Sound Archive of Australia Board, it gives me great pleasure to submit to you, for presentation to each House of Parliament, the Annual Report for the National Film and Sound Archive of Australia (NFSA) covering the period 1 July 2017 to 30 June 2018.

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

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

In accordance with a resolution of the NFSA Board passed on 19 September 2018 we accept this report as being a fair and accurate representation of the organisation's performance during the 2017–18 financial year. We commend the NFSA's 2017–18 Annual Report to you.

Yours sincerely



**Gabrielle Trainor AO**  
Chair, NFSA Board

19 September 2018

## **The NFSA celebrated 10 years of Sounds of Australia in 2017**

KASEY CHAMBERS' 'NOT PRETTY  
ENOUGH' WAS ONE OF TEN NEW SOUNDS  
ADDED IN THE ANNIVERSARY YEAR



KASEY  
CHAMBERS





## - EXECUTIVE SUMMARY -

# CHAIR'S REPORT



Gabrielle Trainor, Chair of the NFSA Board

The 2.9 million strong film, broadcast and music collection in the NFSA, is one of the most significant repositories of Australia's memory. A living archive, it is home to our stories going back to the earliest films ever made, as well as our music and our songs, our TV and radio. It reminds us of who we are, what we have been through, what we have learned and what we hold dear.

The collection ranges from *The Story of the Kelly Gang* (1906) to episodes of *Neighbours* to the latest in contemporary music and online media as well a large number of film, broadcast and music-related oral histories, home movies, and significant Australian First Peoples' materials. The NFSA has the unique responsibility—and privilege—of collecting, preserving and sharing Australia's audiovisual heritage. Our archive also includes a complementary collection of related documents and artefacts. Our collection not only looks back, but looks forward – further into our now digital world which opens extraordinary possibilities for people everywhere to access, and add to, what we hold at the NFSA. We foster education, creative use and reuse of our holdings and we seek to help Australians use the NFSA to continue to fire our national imagination. The NFSA is central to keeping Australia's memories alive and fostering collective creativity and imagination.

In October 2017, we were delighted to welcome Jan Müller to lead the NFSA as CEO. Jan moved to Australia from the world-renowned Netherlands Institute for Sound and Vision because he saw the opportunities for the NFSA as digital technology changes the nature of our work and magnifies its impact. Jan, with his international reputation in audiovisual heritage, has set about creating the NFSA's new vision, which will ensure that we continue to grow as Australia's national audiovisual archive and are ready to seize the opportunities and face the challenges that technology brings.

The NFSA is committed to digitising our collection, for preservation and accessibility, through our new *Digitisation Strategy 2018–2025*. This sets out the case for digitisation, the materials at risk and how we will take a leadership role in the digitisation of Australia's audiovisual heritage – before a great deal of it is lost forever.

Three years of collaboration and conscientious work came to fruition with the launch of the 'Starstruck: Australian Movie Portraits' exhibition in November 2017, which was delivered in partnership with the National Portrait Gallery (NPG). I would like to thank all those who made the exhibition such a success, especially the curatorial staff from the NFSA and NPG, the members of the NPG Board, including Chair, Dr Helen Nugent AO, and Angus Trumble, NPG Director.

This year, we developed our Reconciliation Action Plan (RAP), which underpins our commitment to build positive relationships between Aboriginal and Torres Strait Islander peoples and the wider Australian community. Working with Reconciliation Australia, we undertake to deliver on the actions in the plan and ensure that meaningful relationships and partnerships are built with Aboriginal and Torres Strait Islander communities, audiovisual practitioners, creators and artists across Australia. I would like to thank the Indigenous Connections team and the RAP Working Group for making our RAP a reality.

We work to be a leader among the digital cultural collecting institutions with the annual Digital Directions symposium, delivered in partnership with the National Archives of Australia and the National Library of Australia. In 2017, its third year, the symposium's theme was 'users of digital collections', looking at how collecting institutions could improve the accessibility of their collections.

Our NFSA Restores program continued this year, with the restoration of *My Brilliant Career* (1979), *Lousy Little Sixpence* (1983), *Mabo: Life of an Island Man* (1997) and three 1920s Snowy Baker titles. NFSA Restores is a wonderful

example of the vital work that we do to save Australia's audiovisual heritage so that it can be enjoyed by generations to come.

We could not have come as far without the exceptional contribution of our NFSA ambassadors, including our NFSA Restores and Film Ambassador, Margaret Pomeranz AM; Sound Ambassador, Shaun James; TV Ambassador, Glen Kinging; and Lost Films Ambassador, Anthony Buckley AM. We can only continue to expand our impact and reach because of their standing, expertise and generous support.

During the year, we secured \$3.88 million over the next three years from the Modernisation Fund to restore the sandstone on the historic Acton building which is our headquarters. We needed the funds both for the restoration work and to replace some critical building infrastructure. I thank the staff of the Department of Communications and the Arts and the Minister for Communications and the Arts, Senator the Hon Mitch Fifield, for their constant support.

We welcomed the appointment of Jude Donnelly to the Board in December 2017, joining my other Board colleagues, whose contributions have been significant and enthusiastic. I also acknowledge the members of the NFSA Indigenous Connections Committee and the NFSA Audit Committee, chaired by Carol Lilley, who provide their time and expertise to support us.

Finally, I would like to thank our NFSA staff for their expertise and their passion for what we do. Change is a constant, and our staff are embracing it as our collection grows, as technology broadens our perspective and as we think differently about our role and the possibilities ahead.



**Gabrielle Trainor AO**  
Chair, NFSA Board

# CHIEF EXECUTIVE OFFICER'S REPORT

In October 2017 I joined the National Film and Sound Archive, moving from the Netherlands with my family to make Australia our new home. I would like to extend my warm thanks to my predecessor, Michael Loebenstein, and my colleague Meg Labrum, who was the Acting Chief Executive Officer between Michael's departure and my arrival. I have been very impressed with the leadership and commitment shown by the senior managers at the NFSA, as well as the dedication and knowledge of staff at all levels of the NFSA.

The past year has seen the implementation of a number of successful projects and the development of key policies regarding our future, the most significant of which is the NFSA's strategic vision. This vision articulates a new focus for the NFSA, to ensure that we continue to grow as Australia's national audiovisual archive into the future.

Our mission is to collect, preserve and share Australia's national audiovisual heritage—past, present and future—in order for others to learn, experience and create with it. We must rise to the challenge of adapting to the digital age, shifting towards the concept of a digital 'always on' archive, and leading the way in using technology to build a collection that reflects the full diversity of Australia's audiovisual output in all formats.

Our vision is underpinned by a firm belief that the future of audiovisual archives is digital. We envision the NFSA to be smart, connected and open in order to have real relevance in society.

At the same time, we are the stewards for a vast analogue collection, covering almost every format of audiovisual creation over the last hundred years. Our collection represents the diversity of Australia and we care deeply about the visibility, usability and sustainability of this extraordinary content. We see the NFSA as a truly 'living' archive of recorded sound and moving image.



*Jan Müller, Chief Executive Officer*

Central to our vision is a strong commitment to three central themes that underpin everything we do: Knowledge and Innovation, Indigenous Connections and Collective Genius. This means that we speak with authority, and focus on new concepts and technologies to increase our impact, efficiency and output. We work with Aboriginal and Torres Strait Islander communities and partners to showcase their stories and works, to provide training opportunities in audiovisual conservation and to ensure the appropriate management of their audiovisual collection materials. Focusing on collective genius means fostering a community that is willing and able to generate new ideas, and encouraging our internal and external stakeholders to contribute to finding solutions to our challenges.

In order to remain relevant and to continue evolving alongside the creators and users of Australia's audiovisual heritage, we have identified five priorities for action. Our first priority is to digitise the national audiovisual collection, with the aim of digitising over 40,000 audiovisual collection items every year by 2025. We have developed a digitisation strategy detailing the challenges, costs and targets for digitising the national collection.

Secondly, we will establish the NFSA as the National Centre for Excellence in Audiovisual Heritage. We want to take a collaborative approach and partner with a range of agencies to systematically digitise, store and provide access to Australia's national audiovisual heritage collection.

We will invest in knowledge and innovation, and establish ourselves as a trusted digital repository for the collections sector.

Our third priority is to build our national profile, so that by 2025 we will be recognised as a leader in our field, revitalising our national presence with events and exhibitions that will enable us to engage with audiences online, onsite at the NFSA headquarters and offsite around the country. Our upcoming exhibition ‘HEATH LEDGER: a life in pictures’, curated by the Western Australian Museum, heralds the return of blockbusters to our Canberra premises.

Our fourth priority focuses on multimedia and new media. Our collection policy, skills and capacity need to be broadened to collect, preserve and share multimedia and new media content including online content, games and virtual reality.

The fifth and final priority we have identified centres on redefining our physical space by having a new facility in Canberra by 2025 that is fit for purpose, in addition to ensuring that we have a visible presence in every capital city.

I have presented our strategic vision at public events in Canberra, Melbourne and Sydney. The high level of engagement shown by audiences at these events has highlighted that the future direction of the NFSA is of critical importance to many people from many different backgrounds. These are indeed exciting and significant times for the NFSA.

In addition to considering and defining our future path, there have been a number of milestones, projects and events throughout the past 12 months which are detailed within this Annual Report.

Our collaboration with the National Portrait Gallery resulted in the spectacular ‘Starstruck: Australian Movie Portraits’ exhibition which was launched in November 2017. Over 14,000 visitors viewed the exhibition during the four months it was open in Canberra, and it will now be taken to various locations around the country for more Australians to experience and enjoy.

NFSA Restores, our film restoration program, has produced a number of exceptional digital restorations this year including *My Brilliant Career* (1979), *Lousy Little Sixpence* (1983), *Mabo: Life of an Island Man* (1997) and three Snowy Baker titles from the 1920s. Many painstaking hours by our skilled technicians and curators were involved in these highly specialised restorations.

Our Enterprise Agreement 2017–20 was implemented in September 2017 after in-depth staff consultation. Work on our Reconciliation Action Plan is progressing well, and it will soon be submitted to Reconciliation Australia for formal feedback and endorsement.

Our third annual *Digital Directions* symposium was held in October 2017 in Canberra. This highly successful and sold-out event focused on users, bringing together over 200 delegates from Australia and New Zealand to look at the challenges to providing access to quality digital heritage collections.

In January 2018, we held our first internal all-staff conference in Canberra for many years. It was a unique opportunity to come together and consider the NFSA’s future. We held a very productive ideas ‘hackathon’, which resulted in many innovative proposals, a number of which have already been implemented. It also provided the chance to do some dancing in our breaks, and we submitted the footage to the Museum Dance Off competition for galleries, libraries, archives and museums around the world. In addition to being a memorable team-building exercise, this led to us being crowned Australian champions, and receiving fourth place in the global finals of the competition.

My thanks go to our Chair, Gabrielle Trainor, and the dedicated members of the NFSA Board for their continuing assistance and guidance. I also wish to acknowledge the staff of the Department of Communications and the Arts, and the Minister for Communications and the Arts, Senator the Hon Mitch Fifield, for their help and input throughout the year. I would like to thank our ambassadors, our volunteers and the Friends of the NFSA for their enthusiasm and commitment. To my colleagues at the NFSA, thank you for your diligence and drive. It is due to your support that I look to our future with great optimism.



**Jan Müller**  
Chief Executive Officer

# ABOUT US

## OUR VISION

The NFSA's vision is to be Australia's 'living' archive—relevant, engaging and accessible to the world.

## OUR PURPOSE

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

## OUR VALUES

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

## OUR COLLECTION

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

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

The current size of the collection is approximately 2.9 million items and it is valued at over \$247 million. We invest operational and capital funds along with management and staff expertise to ensure the collection is stored securely and preserved through conservation treatment and digitisation for ongoing accessibility for future generations.

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

## OUR ENVIRONMENT

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

### Digitise or perish

We are tasked with ensuring the long-term availability of the national audiovisual collection—an integral part of Australia’s cultural memory. Long-term availability means much more than just preserving collections in storage—it is to share and interpret the content so audiences can use, enjoy and be enriched by it. Large-scale digitisation of cultural collections increases their discoverability. Case studies from overseas demonstrate that a significant equity injection into the sector is required to digitise a critical mass of film, broadcast and recorded sound. While we already undertake a significant amount of digitisation work on the national audiovisual collection, if large-scale digitisation is not addressed the majority of the collection will be rendered inaccessible in a digital environment.

### Budget pressures

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

### Audience expectations

Over the past two decades we have witnessed a fundamental transformation of the technological, social and economic environment for audiovisual production, as well as increased appreciation of audiovisual media. Traditional business models cease or innovate, and new modes of engaging with audiovisual content emerge at an accelerated pace driven by the internet, social media and mobile technology. To foster a meaningful and participatory engagement with the national audiovisual collection for people in Australia and beyond, we need to embrace the notion of our audiences’ collective ownership of their national estate. In addition to granting access, we wish to share our collection and make it relevant for Australians—and international communities—from all walks of life, in metropolitan, regional, rural and remote areas.

### Content regulation

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

## OUR STRATEGIC PRIORITIES

In our 2016–2020 Strategic Plan we set five strategic priorities to help us deliver against our purpose, to strive towards achieving our vision and to respond to the challenges of our current environment.

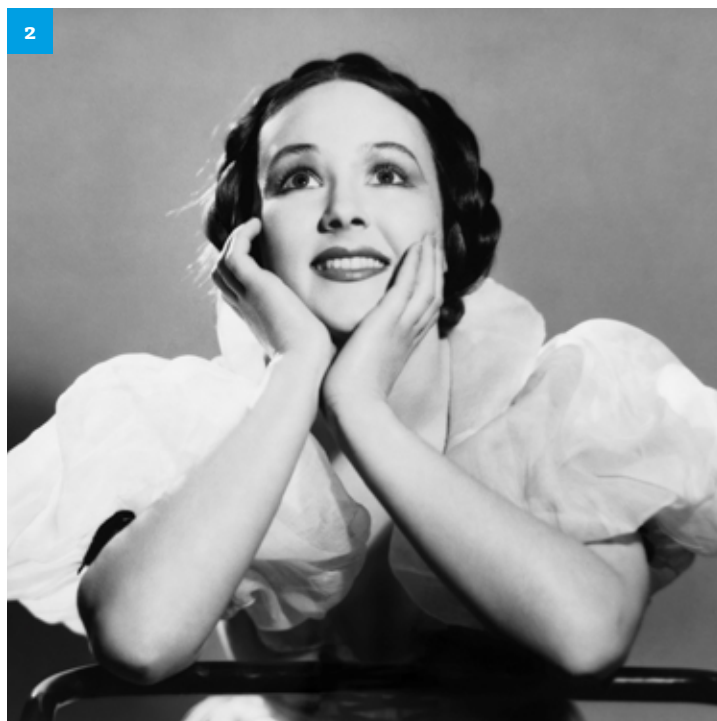
	Our strategic priorities	Outcome
Priority 1	A 'living' archive—for everyone	Australia's national audiovisual collection is digitised and accessible to all for enjoyment, study and cultural and creative re-use.
Priority 2	Developing leadership in the digital environment	We will be a leader in the stewardship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





*Jimmy Barnes publicity image for Freight Train Heart, 1987 from the Jimmy Barnes: Working Class Man online exhibition*

**1.** NFSA staff participating in the Museum Dance Off  
**2.** Portrait of Margot Rhys in Heritage (Charles Chauvel, 1935) featured in Starstruck: Australian Movie Portraits Exhibition **3.** Vic Simms at the fourth Birthday of NFSA Vinyl Lounge **4.** Simone Buchanan and Deborra-lee Furness at the Melbourne International Film Festival 2017 premiere of NFSA Restores: Shame **5.** NFSA Ambassador Margaret Pomeranz, NFSA CEO Jan Müller and Director Gillian Armstrong at the screening of NFSA Restores: My Brilliant Career at the Sydney Film Festival 2018 **6.** Indigenous Remote Archival Fellowship participants from Pitjantjatjara Yankunytjatjara Media (PY Media): Amos Frank, Bradley Roberts, Tom Holder and Jacob Thompson.



# SNAPSHOT

## THE YEAR AT A GLANCE

### JULY

The Australian Government announces the appointment of Mr Jan Müller for a four-year term as NFSA CEO, starting 6 October.

*The Great Strike*, a rare censored film from 1917, is restored and released online to commemorate the centenary of the event on 2 August. The film also features in the '1917: The Great Strike' exhibition, presented in collaboration with the City of Sydney and Carriageworks.

Our website [nfsa.gov.au](http://nfsa.gov.au) wins two Interactive Media Awards for Best in Class in the categories of Government and Arts–Culture.

### AUGUST

Two *NFSA Restores* titles premiere at the Melbourne International Film Festival: *Celia*, with the support of filmmaker Ann Turner and star Rebecca Smart; and *Shame*, with actors Deborra-lee Furness and Hugh Jackman in attendance. *NFSA Restores: Flirting* premieres in Canberra followed by a screening at the Adelaide Film Festival in October.

We launch the online exhibition *Strictly Ballroom: Behind the Red Curtain* to celebrate the film's 25th anniversary, with support from stars Paul Mercurio and Tara Morice. Media coverage includes Seven's *Sunrise*.

### SEPTEMBER

Our 100th curated collection on the NFSA website—1980s—is featured on commercial television.

PY Media staff, recipients of the Indigenous Remote Archival Fellowship (presented in partnership with the Australian Institute of Aboriginal and Torres Strait Islander Studies [AIATSIS] and the Indigenous Remote Communications Association [IRCA]) visit the NFSA to discuss their archival challenges, best practice and potential solutions.

We reach 20,000 followers on Facebook and the 1970 Film Australia Collection film *The Big Island* becomes our first title to surpass one million views on YouTube.

### OCTOBER

Our monthly *Vinyl Lounge* event marks its fourth anniversary, with an appearance by special guest singer–songwriter Vic Simms.

The third annual *Digital Directions* symposium, titled *The User Experience*, takes place on 19 October. The sold-out event is presented in partnership with the National Archives of Australia and the National Library of Australia and streamed live on YouTube.

*Sounds of Australia* celebrates its 10th anniversary. New inductees include INXS, Kasey Chambers, John Paul Young and Louie the Fly. The announcement reaches an estimated audience of over 4.5 million.

### NOVEMBER

On 9 November, NFSA Ambassador Margaret Pomeranz and actor Paul Mercurio help us launch the 'Starstruck: Australian Movie Portraits' exhibition, developed in partnership with the National Portrait Gallery and supported by the National Collecting Institutions Touring and Outreach (NCITO) program. The 'Starstruck' opening attracts more than 250 news stories nationally, on television, print, radio and online.

Terrigal Surf Life Saving Club honours their pioneering Second World War female lifesavers with the presence of the Governor–General Sir Peter Cosgrove, on 22 November. A 1944 newsreel from our Cinesound Movietone collection plays a key role in the ceremony.

### DECEMBER

The Small Objects photography project, which has seen more than 110 artefacts from our collection conserved and photographed, begins being showcased as part of #ThrowbackThursdays on social media.

Our new digital broadcast master of a rare 1960 episode of British police drama *No Hiding Place* screens at the British Film Institute in London.

## JANUARY

A Costume Week program at the NFSA complements the 'Starstruck' exhibition and features award-winning guests, such as costume designers Judith Dorsman and Anna Senior and filmmaker Richard Lowenstein, as well as the premiere of *NFSA Restores: The Cheaters* (1929).

We celebrate 30 years of our Television News and Current Affairs Program, an ongoing initiative to acquire TV news and current affairs bulletins from around Australia every day for the last three decades. Highlights from the collection are published online throughout 2018.

Our staff participate in a two-day staff conference and hackathon during which small teams workshop and pitch ideas addressing our key challenges.

## FEBRUARY

Ahead of the 40th anniversary of the Sydney Gay and Lesbian Mardi Gras, *NFSA Restores: Witches and Faggots, Dykes and Poofers* (1980) premieres at the Mardi Gras Film Festival in Sydney.

## MARCH

The 'Starstruck' exhibition closes in Canberra, having had 14,326 visitors over four months. Further media coverage includes a *Today* show story on our Cinesound scrapbooks featured in the exhibition.

We publish an online curated collection devoted to *The Mike Walsh Show*, attracting media coverage on *Seven News* and *Sunrise*.



NFSA Ambassador Margaret Pomeranz and Paul Mercurio at the launch of *Starstruck: Australian Movie Portraits*

## APRIL

In early April we welcome Biginelli's as our new cafe providers.

We supply over 100 clips from more than 60 films to the opening of the Sir John Monash Centre in Villers-Bretonneux, France. The clips relate to Australia before, during and after the First World War and the footage is made available for the first time in Ultra High Definition (4K).

Three *NFSA Restores* titles starring Snowy Baker (*The Man from Kangaroo*, 1919; *The Sword of Valor*, 1924; and *The Empire Builders*, 1924) premiere on 25 April at Queensland Art Gallery and Gallery of Modern Art in Brisbane.

The *Early Aviators* curated collection is published online with the digital preservation of these films made possible by a generous donation from Dick and Pip Smith.

## MAY

*Right There On My TV*, a program celebrating Australian music television from the 1970s, screens at the St Kilda Film Festival with special guests John Paul Young and broadcaster Lee Simon.

Our National Reconciliation Week program includes a sold-out session of the documentary *Black Divaz* followed by a Q&A and performances by two of its stars. This is an ACT Aboriginal and Torres Strait Islander LGBTIQ Network event presented by the NFSA, AIDS Action Council and the ACT Government.

Our *Jimmy Barnes: Working Class Man* online exhibition launches on 28 May, featuring rare content and an exclusive interview with Jimmy Barnes.

We participate in the international Museum Dance Off competition, winning the Australian title and reaching fourth place in the global final.

## JUNE

The Australian premiere of *NFSA Restores: My Brilliant Career* takes place at the Sydney Film Festival with director Gillian Armstrong and NFSA Ambassador Margaret Pomeranz in attendance, following international screenings at the TCM Classic Film Festival in Los Angeles in April and at the Swedish Film Institute.

CEO Jan Müller presents the *NFSA: Strategic Vision for a Digital Archive* to industry stakeholders and members of the public at events in Canberra, Melbourne and Sydney.



## - OUR PERFORMANCE -



# AN INTEGRATED APPROACH

Our Corporate Plan 2017–18 to 2020–21 outlined how we were going to achieve our purpose and work towards our vision of being Australia's living archive—relevant, engaged and accessible. To deliver against our purpose and achieve our vision, we set five strategic priorities in the plan:

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

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

In the plan there is a comprehensive range of both qualitative and quantitative performance measures to enable a holistic assessment of our outcomes and impact. The NFSA's Corporate Plan 2017–18 to 2020–21 was integrated with our business planning processes and we have systems in place to regularly monitor and report on our progress and achievements against the plan.

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

# ANNUAL PERFORMANCE STATEMENTS

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

Our results against each of our Corporate Plan performance criteria for 2017–18, 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.

## SNAPSHOT

### CELEBRATING OUR STAFF

In 2017–18, our staff participated in two events that challenged our creativity and encouraged agency-wide cooperation.

We entered the Museum Dance Off, a light-hearted international competition featuring museums, galleries, libraries and archives showcasing their work—and their best dance moves. Utilising existing internal resources, with staff volunteering their own time to rehearse, we produced an entry inspired by Kylie Minogue's 1990 hit *Step Back in Time*.

Producing the video was both a team-building exercise and a creative way to showcase our people, skills and facilities. It also built our profile in Australia and overseas, with the video receiving 46,730 votes and the NFSA winning the Australian champion title. Out of 48 entries from all over the world, we were thrilled to finish fourth overall, all the more so given that it was our first ever entry. Media coverage included television (ABC News, Studio 10), print (*The Canberra Times*), radio (ABC, 2CC, Mix FM) and online (ABC, Fairfax publications).

Our staff also participated in a two-day Hackathon in January, during which small teams workshoped and pitched ideas addressing our key challenges. The winning project will see the introduction of the first NFSA 'Youth Ambassador'. A mini-Hackathon in March inspired the development of a public event planned for later in 2018.



NFSA Australia Day Award recipients. L-R: Andrea O'Keefe, Stacey Colyer, Jennifer Coombes

# RESULTS AGAINST OUR CORPORATE PLAN

## STRATEGIC PRIORITY 1: A ‘LIVING’ ARCHIVE—FOR EVERYONE

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

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

**Table 1:** Strategic priority 1: A ‘Living’ Archive—For Everyone

Objective	Initiatives/strategies to achieve against outcome and objectives, 2017–18 to 2020–21	Target 2017–18	Result 2017–18	
<b>Objective 1A</b> Increase people’s engagement with the collection through public programs, education activities, and national and international partnerships	1A.1 Deliver public programs, screenings and education activities both nationally and internationally	75,000 visits to the organisation*	88,848	✓
		13,500 people participating in public programs*	29,506	✓
		20,000 students participating in school programs**	13,315	✗
		90% of teachers reporting overall positive experience**	93%	✓
		90% of teachers reporting relevance to the classroom curriculum**	87%	✗
		NFSA Education Strategy successfully implemented	Partially Implemented	●
<b>Objective 1B</b> Develop an online presence that is contemporary, relevant and imaginative and which facilitates access to the collection	1B.1 Continue to develop NFSA.gov.au and the NFSA’s social media platforms to be contemporary and relevant, and facilitate access to the collection	1,500,000 visits to the organisation’s website*	1,136,435	✗
		1 million YouTube views	3,961,590	✓
		10 million Facebook users (daily reach)	6,868,313	✗
	1B.2 Use digital delivery to extend and deepen online and offsite visitor experiences	Digital Engagement Strategy is developed and successfully implemented	Partially achieved	●



Objective	Initiatives/strategies to achieve against outcome and objectives, 2017-18 to 2020-21	Target 2017-18	Result 2017-18
<b>Objective 1C</b> Maintain a physical presence in all states and territories, enabling access to the collection and our programs	1C.1 Work with partner organisations to develop and deliver a mobile access hub engaging the public with collection material and NFSA programs in a range of venues across Australia	Collaboration is initiated to develop project plan for a mobile access hub	Achieved ✓
	1C.2 Maintain a physical presence via office spaces and access centres in each state and territory	Physical presence maintained in Sydney, Melbourne, Brisbane, Darwin, Hobart, Perth, Adelaide and Canberra	Achieved ✓
<b>Objective 1D</b> Promote creative use and re-use of the national collection	1D.1 Address risk appetite regarding creative use and re-use of the collection	Increase risk appetite of rights management practices by reviewing current copyright status of collection items and identifying them for re-use by our stakeholders	Achieved ✓

Criterion source: Corporate Plan 2017-18 to 2020-21 page 5 and PBS page 161

\*PBS 2017-18 target

\*\* PBS 2017-18 target and DoCA KPI

✓ target achieved ● target partially achieved ✕ target not achieved

# Objective 1A

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

## 1A.1 Deliver public programs, screenings and education activities both nationally and internationally

Target	Result
75,000 visits to the organisation*	88,848
13,500 people participating in public programs*	29,506
20,000 students participating in school programs**	13,315
90% of teachers reporting overall positive experience**	93%
90% of teachers reporting relevance to the classroom curriculum**	87%
NFSA Education Strategy successfully implemented	Partially Implemented

Criterion source: Corporate Plan 2017–18 to 2020–21 page 5 and PBS page 161

\*PBS 2017–18 target

\*\* PBS 2017–18 target and DoCA KPI

## What we achieved

In 2017–18 a total of 42,821 people participated in NFSA public programs, screenings and education activities, exceeding our annual target. Our programs offer a mix of screenings, presentations, live performances and events that reach audiences throughout Australia, including regional and remote communities as well as internationally.

## NFSA Restores

The year 2017–18 saw the greatest profile to date for our NFSA Restores program, which digitises, restores and preserves classic Australian films to the highest archival standards, allowing them to be seen in today’s digital cinemas.

At the Melbourne International Film Festival 2017, we premiered our restoration of *Shame* (Steve Jodrell, 1988). The screening on 13 August was introduced by its star, Deborra-lee Furness, and supported by cast and crew from the production, including Jodrell and Simone Buchanan.

Digby Duncan’s camera captured the first Mardi Gras parade in 1978 and our restoration of her documentary *Witches and Faggots, Dykes and Poofers* (1980) enjoyed a sold-out screening at the Sydney Queerscreen Festival on 25 February 2018. The film enjoyed similar success at screenings in Canberra and Brisbane.

Our digital restoration of *My Brilliant Career* (1979) screened at the Sydney Film Festival 2018 on 13 June where NFSA Ambassador Margaret Pomeranz hosted a Q&A with director Gillian Armstrong. The film also screened at Arc cinema, where costume designer Anna Senior shared memories of the production.

We also debuted restorations of silent films including *The Cheaters* (Paulette McDonagh, 1929) and three films featuring Reginald ‘Snowy’ Baker—*The Man From Kangaroo* (Wilfred Lucas, 1919), *The Sword of Valor* (Duke Worne, USA, 1924) and *The Empire Builders* (Duke Worne, USA, 1924). *The Cheaters* premiered at Arc cinema in January with a live jazz score from musician Joe Dolezal. The three Snowy Baker films debuted at the Queensland Art Gallery and Gallery of Modern Art in Brisbane on Anzac Day, all three with a live score from pianist Mauro Colombis.

Our restorations toured the country with screenings of the documentaries *For Love Or Money* (Megan McMurchy, Margot Nash, Margot Oliver and Jeni Thornley, 1983), *Rocking the Foundations* (Pat Fiske, 1985) and *My Survival as an Aboriginal* (Essie Coffey, 1978).

A number of NFSA Restores titles were screened at international events including *The Year My Voice Broke* (John Duigan, 1987) at the Museum of Modern Art in New York, *My Brilliant Career* and *Starstruck* (Gillian Armstrong, 1982) at the Swedish Film Institute, *My Brilliant Career* at the TCM Classics Festival in Los Angeles, *Starstruck* and *Shame* at the Australian Screen Forum in New York and *Three Days to Live* (Tom Gibson, USA, 1924) at the Pordenone Silent Film Festival 2017, Italy.

## Right There On My TV

Our *Right There On My TV* event at the St Kilda Film Festival on 21 May 2018 looked at the early days of Australian music television and featured guests John Paul Young, Greg Evans and Lee Simon. Our TV curators developed a showreel of 1970s programs that championed music and music videos. Lee Simon shared memories of his successful *Nightmoves* while Greg Evans talked about the pilot episode of the unaired show *Soundcheck*.

## National and International Screening Loans

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

During the year we provided 20 different films for 17 international venues reaching total audiences of more than 2986 people. Venues included the Hong Kong International Film Festival, Edinburgh Fringe Festival and the Arava Film Festival in Israel.

Nationally, we loaned 62 titles to 16 cinemas. Total audiences for theatrical screenings exceeded 10,032 people. Highlights included loans to the Melbourne Women in Film Festival, the Castlemaine Local and International Film Festival, the Queensland Art Gallery and Gallery of Modern Art in Brisbane, the Australian Cinematheque in Melbourne and the Art Gallery of New South Wales in Sydney. Our Non-Theatrical Lending Collection (NTLC) provides low-cost loans to film societies, community groups, public libraries, cultural institutions, schools and universities.

This collection of over 18,000 titles represents significant Australian and world cinema. The NTLC comprises feature, short, documentary, educational and experimental film on formats including DVD, Blu-ray and 16mm film. In 2017–18 we loaned over 847 film titles that were screened by 119 organisations across Australia to audiences in excess of 16,305 people.

## Black Screen

Black Screen provides free community access to contemporary short films and documentaries by Aboriginal and Torres Strait Islander directors, producers and screenwriters. The program remains in high demand around the country, part of an ever-increasing awareness of—and desire for—Aboriginal and Torres Strait Islander stories and films. Black Screen events are often part of community celebrations and festivals in regional and remote areas, such as NAIDOC Week, Sorry Day and National Reconciliation Week. Attendance at Black Screen for 2017–18 totalled 4066, achieving our target.

## Australian Mediatheque

Since 2009 we have presented the Australian Mediatheque with the Australian Centre for the Moving Image (ACMI) in Melbourne, giving access to a large collection of audio and video content from the NFSA and ACMI collections. The Mediatheque closed on 17 September 2017 and we continue to work closely with ACMI to deliver our collection material in fresh and innovative ways.

From 1 July to 30 September 2017 there were 4551 visitors to the Mediatheque.

## Arc cinema and Canberra public programs

At Arc cinema in Canberra we present the diversity of Australian and international classic and contemporary cinema. As well as having a 4K digital projector, Arc is the only cinema in Canberra that continues to screen celluloid film, and one of only a handful nationally. During the year Arc hosted many key national touring film festivals and our own curated program.

Highlights for 2017–18 included:

- > *Mabo: Life of an Island Man* (Trevor Graham, 1997) 5 July 2017
- > *Pandora's Box* (GW Pabst, Germany, 1924)—accompanied by a live string quartet led by Jen Anderson and playing her score 7 July 2017
- > *People of the Western Desert* (1965, 1967)—including discussion with filmmaker Ian Dunlop 21–22 July 2017
- > *Breaking of the Drought* (Franklyn Barrett, 1920)—with live musical score from Canberra musician Joe Dolezal and band 8 August 2017
- > a talk about Hollywood actress and inventor Hedy Lamarr for National Science Week 16 August 2017
- > *The Year My Voice Broke* (John Duigan, 1987) and *Flirting* (John Duigan, 1991)—introduced by cinematographer Geoff Burton 26 August 2017
- > Arab Film Festival 1–2 September 2017
- > Dario Argento—a season of films by the Italian horror maestro in partnership with Queensland Art Gallery and Gallery of Modern Art 20–29 September 2017
- > Czech and Slovak Film Festival 11–14 October 2017
- > Canberra International Film Festival 25 October– 6 November 2017
- > Iranian Film Festival 18–19 November 2017
- > Circus home movies—presented by NFSA curator Tara Marynowsky as part of the ANU conference ‘Science and Circus’ 4 April 2018
- > Music video trivia night hosted by our music curators 14 April 2018
- > *In the Name of Peace: John Hume in America* (Maurice Fitzpatrick, Ireland, 2017)—screened in partnership with Embassy of Ireland 24 April 2018
- > a season of jazz films including Rolf de Heer’s *Dingo* (1991) May 2018
- > *The Story of the Kelly Gang* (Charles Tait, 1906)—with a live performance of voices and sound effects developed by our education staff and filmed for the History Channel series *Aussie Inventions* 21 May 2018

- *Black Divaz* (Adrian Russell Wills, 2018)—documentary screening about Aboriginal and Torres Strait Islander drag queens followed by live performances and Q&A with artists from the film 1 June 2018.

We also continued to host regular public programs and weekly screenings. These include the popular monthly *Vinyl Lounge*, where vinyl lovers bring their favourite records to share, and our consistently sold-out Ghost Tours of the NFSA Headquarters.

During summer 2017–18, we supported the exhibition ‘Starstruck: Australian Movie Portraits’ with a program of films and talks. Guest presenters included Ann Turner (*Celia*, 17 November), David Elfick (*Rabbit-Proof Fence*, 6 December), Bruce Smeaton (*The Cars That Ate Paris*, 8 December), Rolf de Heer (*The Tracker*, 15 December), Judith Dorsman (*Caddie*, 8 January), Anna Senior (*The Getting of Wisdom*, 9 January), Richard Lowenstein and Glenys Rowe (*Dogs in Space*, 13 January).

### Engaging with students

Our popular Canberra-based schools program won the 2018 Canberra Region Tourism Award for Best Education Program. The prize reflects the hard work of our Education team in building new programs directly targeting areas of the Australian Curriculum not presented at other cultural and tourism destinations.

A total of 13,315 students from across Australia enjoyed our live presentations.

While this total did not meet our target of 20, 000 it was an increase on our 2016-17 total of 13, 056. This target was ambitious and based on our strong repeat business. However, as most school bookings are made in advance, our bookings are still reflecting the two years we closed school bookings while we reviewed and redeveloped our programs.

### NFSA Education Strategy

We engaged Venture Consulting to develop a long-term Education Strategy for the NFSA. In their final report (December 2017) Venture Consulting recommended that we broaden the scope of the project and investigate more expansive modes of educational engagement through partnerships and online platforms. It is expected that the strategy will be completed in the second half of 2018-19.

## Objective 1B

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

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

Target	Result
1,500,000 visits to the organisation’s website*	1,136,435
1 million YouTube views	3,970,418
10 million Facebook users (daily reach)	6,868,313
Criterion source: Corporate Plan 2017–18 to 2020–21 page 5 and PBS page 161 *PBS 2017–18 target ** PBS 2017–18 target and DoCA KPI	

## What we achieved

Our website NFSA.gov.au, launched in November 2016, continued to win awards this year including: W3 Awards (Silver—Government Website), Interactive Media Awards (Best in Class—Arts/Culture, Best in Class—Government) and Davey Awards (Gold—Government Website).

While unique visits to the site decreased (in part because of technical issues), we regularly added new, relevant and engaging content across the website including 34 curated collections, two online exhibitions and 82 blog articles. Notable publishing successes included collections dedicated to the 1980s, Phar Lap and *The Mike Walsh Show*, and our *Strictly Ballroom* online exhibition, each of which garnered extensive national media coverage and online visits.

We also further consolidated our Digital Learning legacy websites and Australian Screen website, re-invigorating and publishing key content from these sites on NFSA.gov.au. We collaborated with the National Portrait Gallery to create a companion website to our ‘Starstruck: Australian Movie Portraits’ exhibition, which was viewed by over 13,300 people.

We reached 13,313,583 users on social media (YouTube, Facebook, Twitter, Flickr and SoundCloud).

## CASE STUDY: STARSTRUCK

On 9 November 2017 the NFSA and the National Portrait Gallery (NPG) celebrated the public opening of the exhibition 'Starstruck: Australian Movie Portraits'.

An equal creative partnership, the exhibition was the first collaboration of its kind between our National Collecting Institutions. 'Starstruck' was the result of three years of planning and it was supported by funding from the National Collecting Institutions Touring and Outreach program.

It was also the first major survey of the role of portraiture in cinema, primarily drawn from our extensive photographic collection. The project included a cross-curatorial exhibition team led by Jennifer Coombes (NFSA Curator, Documents and Artefacts) and Penny Grist (NPG Assistant Curator), a large-scale digitisation project that created over 2500 digital images, an exhibition catalogue and a website.

Over 275 items featured in the exhibition, including casting shots, stills taken on set, proof sheets, continuity polaroids, iconic film costumes and rare posters. We exhibited Cinesound casting books from the 1930s with hundreds of headshots of aspiring actors and also made them available on screens as digital flipbooks.



Abbie Cornish as Heidi by Matt Nettheim in Somersault (Cate Shortland, 2004) featured in Starstruck: Australian Movie Portraits exhibition



(L-R) Angus Trumble, Director of NPG; Helen Nugent, Chair of NPG Board; Gabrielle Trainor Chair, of NFSA Board; Toni Cody, NFSA Board; Fiona Scott, NFSA Board; Jillian Broadbent, NPG Board; Peter Rose, NFSA Board; Jan Müller CEO of NFSA

Our two organisations collaborated closely on public programming with an extensive program of NFSA film screenings and talks alongside events at the NPG. A co-written publication addressed photography and portraiture's place in the history of Australian filmmaking.

The exhibition launch in November 2017 generated 236 news stories in the first 48 hours across radio, print, online and television including Seven, Nine, Ten and the ABC. Media stories were syndicated nationally across capital cities and regional stations.

'Starstruck' was noted in Senate Estimates in 2016 as an effective and sustainable cross-institutional integration of resources. The website [starstruck.gov.au](http://starstruck.gov.au) has received two Communicator Awards and is nominated for a Museums Australasia Multimedia and Publication Design Award.

'Starstruck' will tour Australia over the next two years in two incarnations. It will open at the Samstag Museum in Adelaide in September 2018 and will travel to the Gold Coast and Bathurst in 2019. A smaller customised exhibition, 'Starstruck: On Location', will open at Childers Art Space in Queensland in April 2019.

In 2017–18 our YouTube channels exceeded our target with a combined 3.9 million views and an average duration of 2 minutes 45 seconds for our films channel, and 2 minutes 4 seconds for our corporate channel. These views represent 10,040,215 minutes watched by the public. The most successful video of the year was the 1970 film *The Big Island*, which became our first title to surpass one million views, currently at 1,748,785 views.

Other NFSA platforms also saw an increase in reach: Twitter impressions were up by 22%, while SoundCloud plays grew by 1%.

Our Facebook reach in 2016–17 was skewed by the success of two videos that went viral (*Melbourne 1910* and *Daredevil Chariots*), whose performance could not be replicated this year. Additionally, changes implemented by Facebook to its newsfeed algorithm in January 2018 have caused a significant drop in reach for all pages. This combination has resulted in a year-on-year change in audience reach from 1.6m in 2015–16 to 13.9m in 2016–17 and 6.8m in 2017–18. Despite this variation, Facebook remains our strongest social media platform with high levels of engagement. Our page consistently reaches the top five in ‘Engagement This Week’ among Australian cultural institutions in Facebook’s ‘Pages to Watch’. Additionally, our Facebook page reached 20,000 followers in September 2017 and 24,000 by the end of 2017–18.

1B.2 Use digital delivery to extend and deepen offsite and online visitor experiences

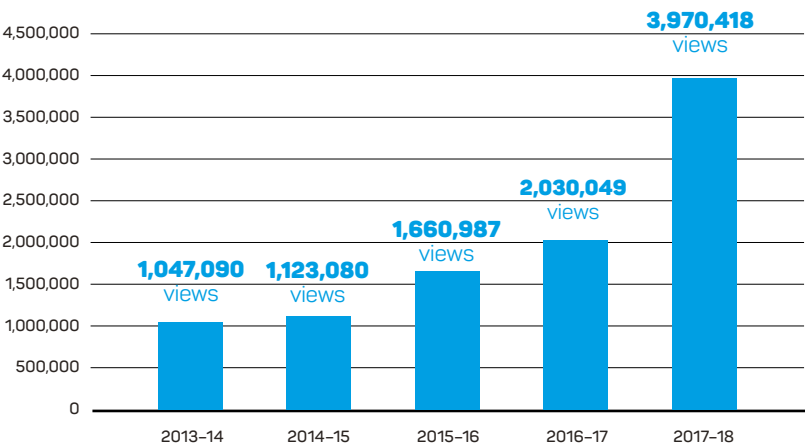
Target	Result
Digital Engagement Strategy is developed and successfully implemented	Partially achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 5 and PBS page 161	

What we achieved

By implementing the Digital Engagement Strategy, we are extending and deepening offsite and online visitor experiences. Our online offering is growing consistently with an ongoing content publication schedule grounded in topicality.

Our website [nfsa.gov.au](http://nfsa.gov.au) reached a milestone in September 2017 with 100 curated collections available to the public, covering a wide range of topics and representing all of our collecting areas. In addition to generating traffic to our websites and social media platforms, our online collections increase our profile, with the regular presence of our content and stories on broadcast media.

Figure 1: YouTube views, 2013–14 to 2017–18



Curated collections such as 1980s, Phar Lap, The Mike Walsh Show, Dame Edna Everage and various Capital City Time Capsules, have all been featured in news stories on national television, radio and online platforms.

We also launched two new online exhibitions, one dedicated to Baz Luhrmann's film *Strictly Ballroom* (on the occasion of its 25th anniversary) and the other to rock singer Jimmy Barnes. The exhibitions were supported by Paul Mercurio and Tara Morice, and Jimmy Barnes respectively, resulting in new interviews generated for the NFSA collection.

Our participation in the Museum Dance Off international competition also exposed our work, staff and facilities to online audiences worldwide, receiving 46,730 votes to help us win the Australian title. (See snapshot: Celebrating our Staff).

### Objective 1C

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

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

Target	Result
Collaboration is initiated to develop project plan for a mobile access hub	Achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 5 and PBS page 161	

#### What we achieved

During 2017–18 we partnered with design firm Mentally Friendly to develop a prototype application to allow mobile access to our collection through a digital 'pop-up'. The prototype was tested with audiences in Sydney, Melbourne and Canberra and allows for individualised user engagement with our collection. We are planning further development of the pop-up for 2018–19, including opportunities for further national and even international access.

The Australian Mediatheque, a partnership project with the Australian Centre for the Moving Image (ACMI), has provided virtual access to our collection through their Melbourne facility since 2009. The Mediatheque closed on 30 September 2017 and had 4551 users in the 2017–18

year. We continue to work closely with ACMI to explore options to deliver our collection material in fresh and innovative ways.

### 1C.2 Maintain a physical presence via office spaces and Access Centres in each state and territory

Target	Result
Physical presence maintained in Sydney, Melbourne, Brisbane, Darwin, Hobart, Perth, Adelaide and Canberra	Achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 5 and PBS page 161	

#### 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.

### Objective 1D

Promote creative use and re-use of the national collection

1D.1 Address risk appetite regarding creative use and re-use of the collection

Target	Result
Increase risk appetite of rights management practices by reviewing current copyright status of collection items and identifying them for re-use by us and our stakeholders	Achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 5 and PBS page 161	

#### What we achieved

In 2017–18 we continued researching and verifying the rights status of our collection items, ensuring that updated information is readily identifiable in our collection database. This provided a significant increase in the number of items available for re-use by us and our stakeholders.



## STRATEGIC PRIORITY 2: DEVELOPING LEADERSHIP IN THE DIGITAL ENVIRONMENT

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

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

**Table 2:** Strategic priority 2: Developing leadership in the digital environment

Objective	Initiatives/strategies to achieve against outcome and objectives, 2017–18 to 2020–21	Target 2017–18	Result 2017–18
<b>Objective 2A</b> Increase the discoverability of NFSA's digital collection	2A.1 Enhance the NFSA's digital collection content and data discoverability	Implementation of a federated search for NFSA websites	Not achieved ✕
<b>Objective 2B</b> Increase our capacity and capability to manage digital preservation of all collection formats in accordance with best practice models and working within our resources	2B.1 Provide targeted training and development opportunities for staff in the management of digital audiovisual assets, for example in film digitisation and digital film workflows	There is an increasing number of targeted training and development opportunities for staff	Achieved ✓
	2B.2 Develop a Digitisation Strategy for the national audiovisual collection	Digitisation Strategy developed and successfully implemented	Developed and partially implemented ●
<b>Objective 2C</b> Ensure our management of digital collections is aligned with international best practice and ensure sector leadership through continuous learning and targeted training	2C.1 Support and drive knowledge exchange and thought leadership in relation to digital cultural collections	Demonstrated sector leadership through engagement in national and international forums	Achieved ✓
<b>Objective 2D</b> Work with others to champion the development of a national framework to enable increased access to Australia's cultural collections	2D.1 Continue work on a collaborative business plan to address the large-scale digitisation of audio and video tape collections across the National Collecting Institutions by 2025	Business plan developed outlining long-term plan for large-scale digitisation	Not achieved ✕

Criterion source: Corporate Plan 2017–18 to 2020–21 page 7

✓ target achieved ● target partially achieved ✕ target not achieved



## Objective 2A

### Increase the discoverability of the NFSA's digital collection

#### 2A.1 Enhance the NFSA's digital collection content and data discoverability

Target	Result
Implementation of a federated search for NFSA websites	Not achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 7	

#### What we achieved

Through the ongoing development of our website, online exhibitions, curated collections, Facebook page and YouTube channels we continue to create new pathways for users to discover our digital collection content (see 1B.1 and 1B.2). Enhancements to [nfsa.gov.au](http://nfsa.gov.au) help lead visitors to related content, offering them more options to enhance their experience and prolong the time spent on our website.

The NFSA has progressed with replacing the existing website search solution, Google Search Appliance, with capability that will provide an improved user experience and also assist with future search capability across all digital collection content. We undertook extensive benchmarking with Australian cultural organisations and a proof of concept has been developed. Enhanced search capability is expected to be introduced in early 2019.

## Objective 2B

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

#### 2B.1 Provide targeted training and development opportunities for staff in the management of digital audiovisual assets, for example in film digitisation and digital film workflows

Target	Result
There is an increasing number of targeted training and development opportunities for staff	Achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 7	

#### What we achieved

In 2017–18, there was an increase in training for technical staff with the introduction of new digitisation equipment as we implement the NFSA Digitisation Strategy and invest in infrastructure to support mass digitisation. Digital and Media Operations staff received training in specific software applications for editing, colour correction and audio post-production. We continually monitor digitisation processes and workflows to ensure that we achieve efficient and effective outcomes.

#### 2B.2 Develop a Digitisation Strategy for the national audiovisual collection

Target	Result
Digitisation Strategy developed and successfully implemented	Developed and partially implemented
Criterion source: Corporate Plan 2017–18 to 2020–21 page 7	

#### What we achieved

The NFSA Digitisation Strategy covers 2018–2025 and sets out how we will meet digitisation challenges and take a leadership role in the digitisation of Australia's audiovisual material.

We established a Digitisation Working Group to oversee the implementation of the Digitisation Strategy. The Collection Management Committee and Media Asset Management Governance Committee also provide input.

We are implementing the Digitisation Strategy through three streams:

- > Stream 1: NFSA Digital and Media Operations—enhanced digitisation operations resulting in a 150% increase on digitisation output by 2018–19
- > Stream 2: Deadline 2025—development of a national framework for mass digitisation to preserve the audiovisual collections managed by the NFSA and other National Collecting Institutions
- > Stream 3: National Centre for Excellence in Audiovisual Heritage—a National Centre dedicated to excellence in all aspects of audiovisual preservation including but not limited to digitisation, data storage and data delivery.

All three streams of work commenced in the first half of 2018.

Key milestones to date include:

- > drafting the NFSA Digitisation Strategy
- > formalising NFSA Preferred File Formats (Digital Standards)
- > streamlining and documenting Digital and Media Operations workflows
- > documenting Digital and Media Operations capabilities and demonstrating resource capabilities and constraints in terms of equipment, staff numbers and expertise in film, audio and video
- > commencing establishment of the pilot Digitisation Cell (mass digitisation equipment) at NFSA Headquarters
- > progressing discussions with stakeholders regarding the National Centre for Excellence in Audiovisual Heritage.

We monitor digitisation success through established KPIs and report progress to the NFSA Board and Audit Committee.

## Objective 2C

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

### 2C.1 Support and drive knowledge exchange and thought leadership in relation to digital cultural collections

Target	Result
Demonstrated sector leadership through engagement in national and international forums	Achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 7	

### What we achieved

In 2017–18, we built on the momentum of the *Deadline 2025* report in building a collaborative approach towards audiovisual mass digitisation opportunities among key national audiovisual collections. We further refined our internal digitisation and digital delivery capacities and workflows in preparation for undertaking our critical leadership role in this context. We released *NFSA: Strategic Vision for a Digital Archive* in April 2018, supported by the CEO's public presentations to stakeholders in Canberra, Sydney and Melbourne.

Our 2017 *Digital Directions* symposium on 18 October targeted the user experience in the digital environment, with thought leaders, policy makers and key players in the galleries, libraries, archives and museums (GLAM) sector sharing their experiences. *Digital Directions* has become an essential annual event for engagement in this field.

We actively participated in the April 2018 FIAF (International Federation of Film Archives) Congress forums on digital delivery and the sharing of cultural collections, and in the September 2017 IASA (International Association of Sound and Audiovisual Archives) conference on cultural collection, integration and innovation in a digital context. CEO Jan Müller presented a keynote address on digital futures at the April 2018 SEAPAVAA (South East Asia and Pacific Audio Visual Archives Association) Conference in Bangkok.

Our highly successful *NFSA Restores* program released new top quality digital film restorations including *Shame* (Steve Jodrell, Australia, 1988) at the Melbourne International Film Festival and the international premiere of *Three Days to Live* (Tom Gibson, USA, 1924) at the Pordenone Silent Film Festival 2017, Italy.

## CASE STUDY: FEMINIST FILM CLASSICS DIGITALLY RESTORED!

NFSA Restores, our digital restoration program to revive Australia's cinema icons, went from strength to strength in 2017–18.

Actors Deborra-lee Furness and her husband Hugh Jackman joined forces with us to celebrate the digital restoration of the ground-breaking 1988 film *Shame* at a sold-out screening on 13 August as part of the Melbourne International Film Festival 2017.

Furness said, 'I am thrilled that the NFSA is restoring films like *Shame*, so that beautifully crafted Australian classics will continue to have an audience'.

The couple's star power generated significant media coverage for the film restoration which was featured by *Ten News*, *Studio 10*, *ABC News Breakfast*, *Radio National* and *The Herald Sun*.

Director Steve Jodrell said he was also delighted by our work to restore *Shame*. 'It has an immaculate freshness and luminosity that reminds me of its initial screening almost 30 years ago. There's a powerful message in the film – sadly, one that is even more relevant today than when it was first released.'

NFSA Chief Curator Gayle Lake said, '*Shame* is an empowering film with an unforgettable performance by Deborra-lee. It deals with women's rights, gender roles and domestic violence – it is thought-provoking material.'

Another feminist classic, the 1979 film *My Brilliant Career*, was digitally restored and premiered to a sold-out audience on 13 June at the Sydney Film Festival 2018.

Producer Margaret Fink said, 'Thanks to the NFSA's digital restoration, *My Brilliant Career* can—today and into the future—be viewed by many young women who need to know they can have options'.

Director Gillian Armstrong added, 'I am thrilled that our beautiful new digital print premiered at my much loved Sydney Film Festival. It is still beautiful to look at; many thanks to the NFSA for their painstaking work and passion for preserving our heritage. Margaret Fink's film launched four brilliant careers: Judy Davis, Sam Neill, cinematographer Don McAlpine, and my own. They and all the cast are wonderful, and Miles Franklin's message is still sadly just as pertinent today.'



Hugh Jackman and Deborra-lee Furness at the premiere of NFSA Restores: *Shame* at the Melbourne International Film Festival 2017

## Objective 2D

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

2D.1 Continue work on a collaborative business plan to address the large-scale digitisation of audio and video tape collections across the national collecting institutions by 2025

Target	Result
Business plan developed outlining long-term plan for large-scale digitisation	Not achieved

Criterion source: Corporate Plan 2017–18 to 2020–21  
page 7

### What we achieved

In 2017–18 we continued our work building a collaborative approach to addressing the increased challenge of digitising our audio and video magnetic tape collections by 2025. Collaborating with the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), the Australian Broadcasting Corporation (ABC), the National Archives of Australia (NAA) and the National Library of Australia (NLA), these objectives now form some of the fundamental requirements for our proposed National Centre for Excellence in Audiovisual Heritage.

While we continue to digitise our collection, the business plan and implementation of the multi-agency National Centre for Excellence in Audiovisual Heritage is currently in the development stage. We will be releasing a Digitisation Strategy in 2018-19 which will address large scale digitisation.

## STRATEGIC PRIORITY 3: COLLECTING AND PRESERVING

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

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

**Table 3:** Strategic priority 3: Collecting and preserving

Objective	Initiatives/strategies to achieve against outcome and objectives, 2017–18 to 2020–21	Target 2017–18	Result 2017–18
<b>Objective 3A</b> Continue to develop a rich collection that represents the diversity of Australian culture	3A.1 Implement NFSA Collection Policy 2016–20	Collection Policy implemented	Achieved ✓
	3A.2 Continue targeted collection development including analysis and deselection	60,000 acquisitions made in the reporting period**	72,944 ✓
<b>Objective 3B</b> Manage the national audiovisual collection to recommended international standards to ensure its digitisation and ongoing accessibility	3B.1 Preserve collection content through sustainable practices for storage and environmental conditions (passive preservation)	230 years average collection lifespan*	296 ✓
	3B.2 Preserve the collection through active digitisation, format-shifting of content and data migration (active preservation)	8000 titles preserved and made accessible*	16,872 ✓
		10% of the preservation collection digitised*	16% ✓
	3B.3 Accession the collection in line with best practice to ensure the integrity of our data	100,000 items accessioned (in the reporting period)*	134,931 ✓
<b>Objective 3C</b> Establish partnerships with the creative sector to increase awareness of the value of our audiovisual heritage and connect established creators and their work with emerging creators	3C.1 Further develop mutually beneficial, long-term industry relationships to ensure maximum exposure for the national audiovisual collection	Five national partnerships	Achieved ✓
	3C.2 Expand funding body partnerships to ensure lodgment of all new funded Australian moving image and sound productions with the NFSA. High-level advocacy through industry forums to support this approach	Continued development of funding body partnerships	Achieved ✓
	3C.3 Expand current oral history and career interviews program with contemporary and influential film, broadcast and recorded sound identities	60 oral histories collected	66 ✓

Criterion source: Corporate Plan 2017–18 to 2020–21 page 9 and PBS page 161

\*PBS 2017–18 target

✓ target achieved ● target partially achieved ✕ target not achieved

# Objective 3A

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

## 3A.1 Implement Collection Policy 2016–20

Target	Result
Collection Policy implemented	Achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 9 and PBS page 161	

### What we achieved

Our revised Collection Policy was successfully implemented in March 2017. It sets out the guiding principles for the development, preservation and sharing of our collection. The Collection Policy is available on our website and in hard copy.

## 3A.2 Continue targeted collection development including analysis and deselection

Target	Result
60,000 acquisitions made in the reporting period**	72,944
Criterion source: Corporate Plan 2017–18 to 2020–21 page 9 and PBS page 161	
*PBS 2017–18 target	
** PBS 2017–18 target and DoCA KPI	

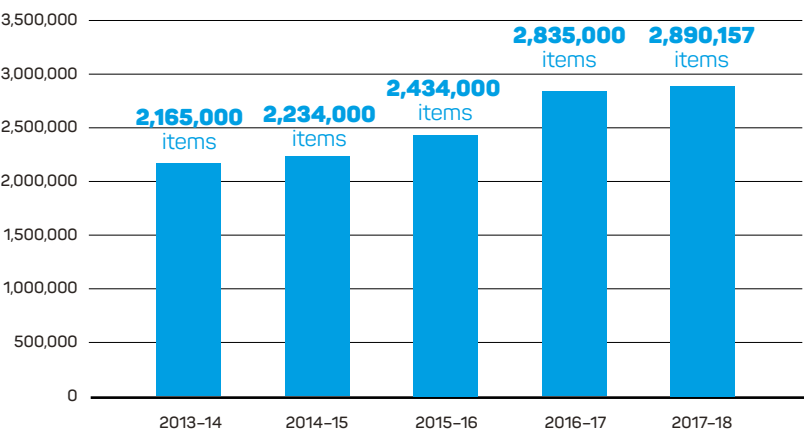
### What we achieved

The core of our activity is developing a national audiovisual collection to the highest curatorial standards. We hold 2.89 million collection items, including moving image, recorded sound and broadcast items, as well as associated documents and artefacts.

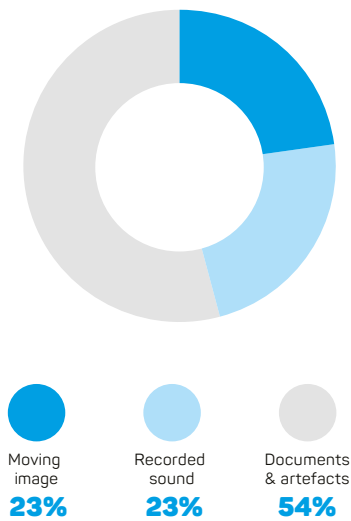
We receive material into the collection through the following means:

- > 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.

Figure 2: Collection growth, 2013–14 to 2017–18



**Figure 3:** Percentage breakdown of the collection, 2017–18



During 2017–18 we surpassed our overall acquisition target by acquiring 72,944 collection items.

A more detailed listing of our collection acquisition highlights for 2017–18 appears in appendix 3 but particular highlights include:

**Film**

- > current film productions: *Sweet Country* (Warwick Thornton, 2018), *Gurrumul* (Paul Damien Williams, 2018) and *Finding Maawirringga* (Dylan River and Glynn McDonald, 2017)
- > a set of 31 unique nitrate film reels taken by Tassilo Adams, the official ethnographer for the Dutch government of the East Indies, in Indonesia during the 1920s
- > a collection of 16mm home movies from the estate of the late JO Fairfax, shot between 1928 and 1933
- > web series *This is Desmond Ray!* (Steve Baker, 2017), winner of Best Animated Series at the International Academy of Web Television Awards 2017 in Los Angeles
- > virtual reality production *The Extraction* (Khoa Do and Piers Mussared, 2018).

**Sound**

- > over 24,000 CDs from ABC CD libraries across Australia
- > the master tape collection from Fable Records, a significant independent record label in the early 1970s
- > audio recordings, still images and biographies of contemporary female Aboriginal and Torres Strait Islander artists MC Lady Lash, Leah Flanagan and Emily Wurramurra.

**Radio**

- > over 9000 hours of off-air radio—including top-rating breakfast, drive and talk shows from Fox FM, KIIS 101.1, 3AW, Triple M and Gold FM—through a new program with the support of the Australian Radio Network, Macquarie Media and Southern Cross Austereo Networks
- > programs marking the 40th anniversary of the Sydney Gay and Lesbian Mardi Gras, including parade commentary from Joy 94.9 FM
- > papers and recordings documenting the career of Sydney radio pioneer John Brennan OAM, from his early career at 2WG to significant roles at stations 2UE, 2SM and 2GB.

**Television**

- > news and current affairs from networks across free-to-air and subscription television, including stories on the CBS purchase of Network Ten, the same sex marriage debate, the 75th anniversary of the Battle of Kokoda and the Commonwealth Games
- > a large collection of quiz and format shows from the 1970s to 2000s donated by FremantleMedia Australia, including *Sale Of The Century* (1980–2001), *Wheel Of Fortune* (1981–2002), *Australian Idol* (2003–2009) and *Who Wants To Be A Millionaire* (1999–2006)
- > two-inch mastertapes of assorted 1960s and 70s music specials broadcast on the Seven Network, including *Helen Reddy* (with guest Peter Allen, 1975), *Bee Gees In Concert* (1974) and *Pat and Olivia* (featuring Pat Carroll and Olivia Newton-John, 1967)
- > a collection of 16mm kinescope recordings of 1960s and 70s GTV9 television productions, including *Night of Stars* (1971), *Hey Look Us Over In Colour* (1968), *Australia's Celebrity Game* (hosted by Bert Newton, 1969) and several episodes of *The Adventures of Gerry Gee* (c.1966).

Documents and Artefacts

- > a 1916 signed photograph and letter to a fan from silent film actress Louise Lovely
- > key costumes by award-winning costume designer Tess Schofield from *The Sapphires* (Wayne Blair, Australia, 2012)
- > rare three-sheet poster of Australian-born actor Errol Flynn in *The Adventures of Robin Hood* (Michael Curtiz and William Keighley, USA, 1938).

Table 4: Number of acquisitions by type:

Acquisition type	Results
Feature-length films	142
Short films	446
Small-gauge films	606
Documentaries	518
Television works	3303
Recorded sound works	28,425
Radio works	2206
Oral histories	115
Documents and artefacts	37,233
Total number of acquisitions	72,994

SNAPSHOT

ENGAGING WITH  
USERS OF DIGITAL  
COLLECTIONS



Back row L-R: Shaun Angeles, Gavin Tapp, Fiona Fieldsend, Vicki Sowry, Ross Harley. Front row L-R: Katrina Sedgwick, David Fricker, Jan Müller, Marie-Louise Ayres, Jo-anne McGowan

In October 2017, we held our third annual *Digital Directions* symposium. The sold-out event explored issues surrounding the digitisation of cultural collections and digital engagement.

Shaun Angeles Penangke, an Arrernte man from Ayampe and the Artwe-kenhe (Men's) Collection Researcher at Museum of Central Australia incorporating The Strehlow Research Centre in Alice Springs, summed up the event's focus on the user experience by saying, 'I believe collections like this can change people's lives'. We also showcased institutional innovators in user-centric research and design.

Our CEO Jan Müller gave the keynote address for the second consecutive year. In 2016 he represented the Netherlands Institute for Sound and Vision, but in 2017 he was delivering his vision for the digital future of the NFSA.

Delegates included leaders and researchers from the Australian Network of Art and Technology, GovHack, the Australian Centre for the Moving Image and Microsoft.

We delivered *Digital Directions* in partnership with the National Archives of Australia and the National Library of Australia and the event was live-streamed to maximise participation across the country.

*Digital Directions* returned in August 2018.



## Objective 3B

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

3B.1 Preserve collection content through sustainable practices for storage and environmental conditions (passive preservation)

Target	Result
230 years average collection lifespan*	296
Criterion source: Corporate Plan 2017–18 to 2020–21 page 9 and PBS page 161	
*PBS 2017–18 target	
** PBS 2017–18 target and DoCA KPI	

### What we achieved

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

We apply the Time Weighted Preservation Index 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 Time Weighted Preservation Index estimates the average collection lifespan using three elements: storage environmental conditions (temperature and relative humidity), carrier format and time. This provides a qualitative measure that estimates the collection lifespan in our storage facilities.

In 2017–18 we exceeded our target and achieved an average collection lifespan of 296 years, an increase of 28.7% over our target of 230 years.

In 2017–18 we completed three major collection relocation projects within our storage facilities:

- > moving 70 items from the large vintage equipment collection in the Mitchell warehouse to improved storage in the Mitchell Two facility
- > relocating 1170 Linear Tape-Open (LTO) data tapes that contain preservation copies of the digital collection to improved storage conditions
- > transferring 2700 carriers of the duplicate colour film collection from the Nitrate facility to our Mitchell One facility, where two rooms have recently been converted to cold storage.

3B.2 Preserve the collection through active digitisation, format-shifting of content and data migration (active preservation)

Target	Result
8000 titles preserved and made accessible*	16,872
10% of the preservation collection digitised*	16%
Criterion source: Corporate Plan 2017–18 to 2020–21 page 9 and PBS page 161	
*PBS 2017–18 target	

### What we achieved

In 2017–18 we faced the challenges of maintaining unsupported equipment and sourcing obsolete equipment for parts, but we also benefited from new opportunities.

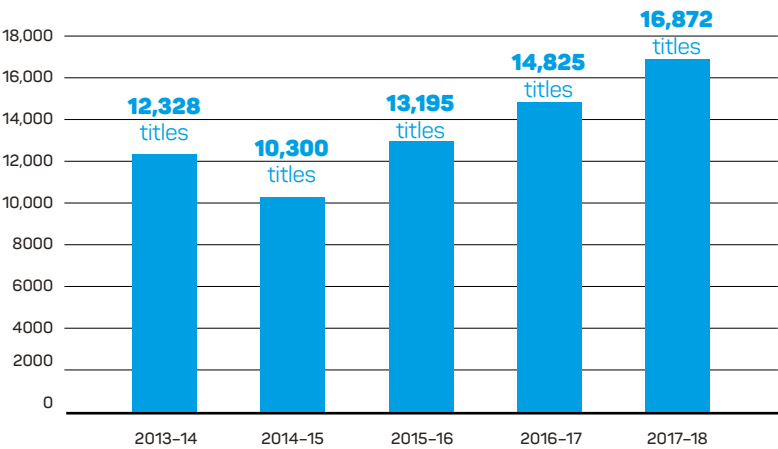
Our in-house film-to-film laboratory operations came to an end in 2017. Maintaining the in-house service ceased to be viable, due to a combination of both ageing equipment and the need for us to focus our internal resources on digital workflows and outputs. We will outsource photochemical work as required, while addressing the infrastructure challenges of film digitisation and storage through a new content network solution. We will progressively increase digital storage over the next two years.

We have increased digitisation outputs by continually monitoring workflows, streamlining procedures and implementing software solutions where appropriate to assist with automating processes.

We are addressing the *Deadline 2025* priority to digitise magnetic tape holdings by extending our use of approved external providers. The NFSA Digitisation Strategy 2018–2025 outlines the foundation of our approach to becoming the National Centre for Excellence in Audiovisual Heritage.

The entire NFSA collection comprises over 2.9 million items of which 52% is audiovisual material, including film, tape and sound formats. Of the audiovisual collections, over 400,000 items exist in either born-digital material or copies. It is this original analogue collection that represents the NFSA's digitisation challenge.

Figure 4: Preservation of audiovisual titles, 2013–14 to 2017–18



3B.3 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)*	134,931

Criterion source: Corporate Plan 2017–18 to 2020–21 page 9 and PBS page 161  
\*PBS 2017–18 target

What we achieved

We have exceeded the annual target of 100,000 items accessioned this year by approximately 35%. Digital accessioning comprised 89.6% of all accessioning this year—up 13% on last year’s figures. This is because of further increases in digital material being acquired by us and continued improvement in our data management and ingest of this material. We continue to meet the challenges of accessioning analogue materials (both incoming acquisitions and prioritised backlog items) which require manual data collation.

Objective 3C

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

3C.1 Further develop mutually beneficial, long-term industry relationships to ensure maximum exposure for the national audiovisual collection

Target	Result
Five national partnerships	Achieved

What we achieved

NFSA Restores continues to increase the number of high-quality Digital Cinema Packages (DCPs) of classic Australian film titles available for cinema exhibition. This has enabled continued successful arrangements with key film festivals in Australia to premiere important film restorations, such as *Shame* (Steve Jodrell, 1988) at the Melbourne International Film Festival 2017 and *My Brilliant Career* (Gillian Armstrong, 1979) at the Sydney Film Festival 2018.

In addition, *NFSA Restores* has facilitated new international connections through screenings including:

- > *The Year My Voice Broke* (John Duigan, 1987) at the Museum of Modern Art in New York
- > *My Brilliant Career* and *Starstruck* (Gillian Armstrong, 1982) at the Swedish Film Institute
- > *Starstruck* and *Shame* at the Australian Screen Forum in New York
- > *My Brilliant Career* at the TCM Classics Festival in Los Angeles.

**3C.2 Expand funding body partnerships to ensure lodgment of all new funded Australian moving image and sound productions with the NFSA. High-level advocacy through industry forum to support this approach**

Target	Result
Continued development of funding body partnerships	Achieved

**What we achieved**

We have existing agreements with all the major screen government funding bodies in Australia to ensure the lodgment of all new funded Australian screen productions with us. Funding bodies include Screen Australia, Film Victoria, the New South Wales Film and Television Office, Screen Queensland, ScreenWest and the South Australian Film Corporation. In 2017–18 we continued to review these agreements to ensure they provide flexibility in the current digital environment.

We were able to acquire contemporary commercial digital radio productions via the implementation of an Off-Air capture pilot program in which digital radio capture software was used to select programming for inclusion in the national collection. Participating radio networks were the Australian Radio Network, Southern Cross Austereo and Macquarie Media.

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

Target	Result
60 oral histories collected	66

**What we achieved**

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

Our oral history program continues to support the collection areas and our online sharing platforms. In 2017–18 we exceeded our target, acquiring 66 oral histories.

A detailed listing of 2017–18 oral history acquisitions can be found in appendix 3, but highlights include:

- > Freda Glynn (foundation director of the Central Australian Aboriginal Media Association, CAAMA)
- > Gretel Killeen (comedian and presenter)
- > Margaret Throsby (radio presenter)
- > Maurice Murphy (film and TV producer, director)
- > Barry Otto (actor).

# STRATEGIC PRIORITY 4: INDIGENOUS CONNECTIONS

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

**Outcome:** We will work with Aboriginal and Torres Strait Islander communities and partners to showcase their stories and works, provide training opportunities in audiovisual archiving practices and ensure the appropriate management of Indigenous audiovisual collection materials.

Table 5: Strategic priority 4: Indigenous Connections

Objective	Initiatives/strategies to achieve against outcome and objectives, 2017–18 to 2020–21	Target 2017–18	Result 2017–18
<b>Objective 4A</b> Work with communities and leaders in the sector to ensure that the NFSA is aligned with the cultural directions and aspirations of traditional owners	4A.1 Support an Indigenous Connections Committee of the NFSA Board to guide our policy, strategy, partnership development and delivery	Indigenous Connections subcommittee established and operating	Achieved ✓
	4A.2 Manage NFSA’s Indigenous Collection to the highest standards and according to best practice	Indigenous Collection managed in line with the NFSA Collection Policy and Indigenous Cultural Intellectual Property (ICIP) Protocols	Achieved ✓
	4A.3 Provide training and development opportunities for Indigenous archive professionals in audiovisual archiving practices	NFSA partners to deliver Indigenous Remote Archival Fellowship program	Achieved ✓
<b>Objective 4B</b> Celebrate and showcase the stories of Australia’s Indigenous peoples through the media of recorded sound, film and digital, both nationally and internationally	4B.1 Embed the delivery of a suite of Indigenous programs into NFSA programming schedules	Four dedicated Indigenous program elements delivered in the reporting period*	Achieved ✓
	4B.2 Work with partners to redevelop Black Screen to communicate Indigenous screen culture to audiences nationally and internationally	Black Screen screenings delivered to 4000 participants	4066 ✓

Objective	Initiatives/strategies to achieve against outcome and objectives, 2017–18 to 2020–21	Target 2017–18	Result 2017–18
<b>Objective 4C</b> Develop plans and guidelines to implement concrete actions that build respectful relationships and create opportunities for Indigenous Australians	4C.1 Develop and implement a Reconciliation Action Plan (RAP) for the NFSA	RAP developed and implemented	Partially achieved ●
	4C.2 Continue to increase awareness of, and confidence in applying, Indigenous Cultural and Intellectual Property (ICIP) rights across the NFSA workforce	Ongoing support for staff across the NFSA in understanding and applying ICIP Protocols	Achieved ✓

Criterion source: Corporate Plan 2017–18 to 2020–21 page 11 and PBS page 161

\* Portfolio Budget Statements 2017–18 target

✓ target achieved ● target partially achieved ✕ target not achieved

## Objective 4A

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

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

Target	Result
Indigenous Connections subcommittee established and operating	Achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 11 and PBS page 161	

### What we achieved

The Indigenous Connections Committee met for its inaugural meeting on 18 July 2017. The Committee is led by NFSA Board Deputy Chair, Wayne Denning, and the independent members are Terri Janke (from Terri Janke and Company), Jason Eades (Indigenous Consultant) and Amanda Hayman (previously at Kuril Dhagun, State Library of Queensland).

In 2017–18 Kim Ledger (NFSA Board Member) and Marcus Hughes (Museum of Applied Arts and Sciences) were appointed to the Committee. Jason Eades resigned from the Committee in June 2018.

The Committee met four times during 2017–18. Committee members have provided advice and support to the NFSA Manager Indigenous Connections relating to the NFSA Innovate Reconciliation Action Plan (RAP) 2018–2020 and various programs within Indigenous Connections relating to Aboriginal and Torres Strait Islander cultures.

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

Target	Result
Indigenous Collection managed in line with the NFSA Collection Policy and Indigenous Cultural Intellectual Property (ICIP) Protocols	Achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 11 and PBS page 161	

### What we achieved

The NFSA Indigenous Cultural Intellectual Property (ICIP) Protocols are currently being reviewed and an ICIP Working Group will be established in 2018–19. This group will be led by the Manager Indigenous Connections, working with the Senior Manager, Access and Commercial and specific staff across various areas of the organisation.

Our Collection Reference team continues to apply ICIP protocols when managing requests from the NFSA Indigenous Collection.

Collection Stewardship maintains discrete secure storage for collection material identified as culturally sensitive, with our collection management system Mediaflex ensuring that protocols for handling and access are managed respectfully by staff.

In the first half of 2018, Indigenous Connections and the Rights Management team commenced a project to identify Indigenous materials from our collection with Restricted Access conditions. This project will continue in 2018–19 and involves identifying the Aboriginal and Torres Strait Islander communities and/or peoples who are connected to these audiovisual materials. This project will enable better access to the collection and, most importantly, more effective engagement with the relevant cultural knowledge holders to determine the most appropriate cultural advice when safekeeping collection materials.

In June 2018, the Chief Curator and Manager Indigenous Connections visited Alice Springs to meet with the Central Australian Aboriginal Media Association (CAAMA) and the Strehlow Research Centre to discuss the management of our collection materials from each organisation. This is the beginning of ongoing discussions and forging stronger working relationships in 2018–19.

4A.3 Provide training and development opportunities for Indigenous archive professionals in audiovisual archiving practices

Target	Result
NFSA partners to deliver Indigenous Remote Archival Fellowship program	Achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 11 and PBS page 161	

What we achieved

In September 2017, we hosted a team from Pitjantjatjara Yankunytjatjara Media (PY Media). Based in Umuwa in South Australia, PY Media has been broadcasting since the 1980s. As the recipients of the Indigenous Remote Archival Fellowship, we welcomed Thomas Holder (PY Media Manager), Amos Frank (PY Media Chair) and radio station staff Bradley Roberts and Jacob Thompson. They toured our facilities at Acton and Mitchell, met Collection Management staff, learned about the work that goes into preserving our collection and examined how they might apply this knowledge to working on their own collections.

SNAPSHOT

INDIGENOUS CONNECTIONS: A NEW ERA

Indigenous awareness and active engagement at all levels of the organisation is a fundamental commitment. The NFSA Board’s Indigenous Connections Committee supports this commitment as they work with us to guide our policy, strategy, partnership development and delivery of Indigenous Connections in all forms.

In 2017, the work of Indigenous Connections has focused on policy, strategy and engagement across all areas of the NFSA. We are leading the development, refinement and implementation of Indigenous policies which support the appropriate management of our Indigenous Collection and engagement with Aboriginal and Torres Strait Islander peoples, communities and organisations.

Indigenous Connections is guiding and supporting our staff to build their Indigenous cultural capability through training and practical experience, enabling staff to increase awareness and confidence in applying ICIP Protocols.

This year, we formed our Reconciliation Action Plan (RAP) Working Group to develop our first RAP. In June 2018 the Innovate RAP 2018–2020 was conditionally endorsed by Reconciliation Australia, for a formal launch later in the year. Submitted as a ‘reflect’ plan, Reconciliation Australia recommended it as an ‘innovate’ plan because we are further along in the process and already at the implementation stage.

We have increased our engagement with remote Indigenous media organisations and other Indigenous communities and organisations to confirm appropriate management of ICIP and to share our expertise with communities on country.

This has included conducting preservation needs assessments on collections in community, providing advice to communities on how to manage their audiovisual collections on country and hosting PY Media as part of the Indigenous Remote Archival Fellowship.

*‘We came not knowing the higher technical aspects of audiovisual archiving processes and leave with more of an understanding about these important aspects of archiving.*

*The highlight has been the awakening we’ve been experiencing about the approaches we can take towards archiving what we’ve got and what we’re making. We’ve realised we’ve got to archive our future too.’*

Thomas Holder, PY Media Manager

The Indigenous Remote Archival Fellowship is delivered in partnership with the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and the Indigenous Remote Communications Association (IRCA).

Objective 4B

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

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

Target	Result
Four dedicated Indigenous program elements delivered in the reporting period*	Achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 11 and PBS page 161	
* Portfolio Budget Statements 2017–18 target	

What we achieved

Indigenous content featured regularly in our exhibitions, screenings and online publication including:

- > NAIDOC Week 2017 screenings of *Mabo: Life of an Island Man* (Trevor Graham, 2012) and *People of the Western Desert* (Ian Dunlop, 1967)
- > *My Survival As An Aboriginal* (Essie Coffey, 1978) included in *NFSA Restores* and screened at festivals and events throughout the year
- > an image from *The Tracker* (Rolf de Heer, 2002) featured in the ‘Starstruck: Australian Movie Portraits’ exhibition and we screened the film in our support program
- > online curated collections including *Black and Deadly: Aboriginal and Torres Strait Islander Female Music Stars*

- > *Black Divaz* (Adrian Russell Wills, 2018) documentary screening about Aboriginal and Torres Strait Islander drag queens followed by live performances and Q&A with artists from the film.

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

Target	Result
Black Screen screenings delivered to 4000 participants	4066
Criterion source: Corporate Plan 2017–18 to 2020–21 page 11 and PBS page 161	

What we achieved

Black Screen provides free community access to contemporary short films and documentaries by Aboriginal and Torres Strait Islander directors, producers, and screenwriters. The program remains in high demand around the country as part of an ever-increasing awareness of, and desire for, Aboriginal and Torres Strait Islander stories and films. Black Screen events are often part of community events, celebrations and festivals in regional and remote areas, such as NAIDOC Week and National Reconciliation Week.

Attendance at Black Screen for 2017–18 totalled 4066 which met our target.

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

We are currently redeveloping Black Screen to deliver it to a wider audience and to enhance the titles in the Black Screen catalogue.

## Objective 4C

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

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

Target	Result
RAP developed and implemented	Partially achieved

Criterion source: Corporate Plan 2017–18 to 2020–21 page 11 and PBS page 161

#### What we achieved

We formed the RAP Working Group in November 2017 led by RAP champion and NFSA CEO Jan Müller and including staff from all over the NFSA. The RAP Working Group was instrumental in developing the final draft of the Innovate RAP 2018–2020, engaging our staff in the consultation process and delivering information sessions.

We have submitted the final draft of the RAP to Reconciliation Australia and received conditional endorsement. After official endorsement in 2018–19, we will launch the RAP and make it publicly available on the Reconciliation Australia and NFSA websites.

After launch, the Manager Indigenous Connections and the RAP Working Group will implement the RAP and monitor its progress throughout 2018–2020.

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

Target	Result
Ongoing support for staff across the NFSA in understanding and applying ICIP Protocols	Achieved

Criterion source: Corporate Plan 2017–18 to 2020–21 page 11 and PBS page 161

#### What we achieved

Our ICIP Protocols are currently being reviewed and we will establish an ICIP Working Group in 2018–19. This group will be led by Manager Indigenous Connections and the Senior Manager, Access and Commercial and will involve staff from across our organisation. Once we update the ICIP protocols, we will provide targeted training for our staff to increase awareness of, and confidence in, applying these protocols and guidelines in their work. Our Collection Reference team continues to apply ICIP protocols when managing requests from the NFSA Indigenous Collection.

Throughout 2017–18, the NFSA Board, Indigenous Connections Committee, Senior Executive and Leadership teams and RAP Working Group all undertook online Cultural Competency Training through the Centre of Cultural Competence. The course provides our staff with foundation knowledge about the history of Aboriginal and Torres Strait Islander peoples in Australia, their cultures, and the effects of colonisation and government policies and practices. We anticipate offering this online training to more staff in 2018–19. In the meantime, our Manager Indigenous Connections continues to support staff in applying ICIP rights and Indigenous cultural protocols.



# STRATEGIC PRIORITY 5: CAPABILITY AND MAXIMISING OUR RESOURCES

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

## Our people

We rely on staff with a unique skill set to achieve our objectives. We will continue to develop our workforce capability through a range of targeted staff training programs, including participation in the Graduate Certificate in Audiovisual Archiving, which we deliver in partnership with Charles Sturt University. We will support our workforce to be agile and flexible by ensuring our organisational structures continue to adapt and change, our employment framework supports continuous cultural change and our organisational systems support efficient administrative processes.

## Our ICT capability

Our information and communication technology network, systems and infrastructure are tailored to support the needs of audiovisual archiving. As there is a high demand on limited resources, sustainability is a key driver of our present and future ICT operations. This is particularly relevant to the challenges we face in meeting the needs of born-digital collection material, which ranges in format and size across the key collecting areas, as well as supporting our own digitisation program. A focus on storage, digital preservation, tape migration and disaster recovery is integral to the ICT capabilities required. We will continue to enhance our collection management system, Mediaflex, to support digital collections and other identified priority areas of development such as collection integration, metadata management and service workflows.

**Outcome:** We will be sustainable by working within our means and conducting our activities efficiently and in innovative ways to reach more people.

Table 6: Strategic priority 5: Capability and maximising our resources

Objective	Initiatives/strategies to achieve against outcome and objectives, 2017-18 to 2020-21	Target 2017-18	Result 2017-18
<b>Objective 5A</b> Continue to develop a workforce that is efficient, agile and resilient, and a workplace that supports innovation and excellence	5A.1 Delivery of targeted staff training, including leadership development, across the organisation and ensuring the maintenance of specialist staff knowledge	Leadership programs delivered	Achieved ✓
	5A.2 Partnering with tertiary institution(s) to identify and promote career pathways in audiovisual archiving	Two partnerships developed	Achieved ✓
	5A.3 Embedding newly articulated NFSA Values	NFSA Values embedded	Achieved ✓
<b>Objective 5B</b> Improve integrated business systems and ICT capability across the organisation	5B.1 Implementation of ICT Strategy and Digital Strategy to leverage technology and best practice capability across the NFSA	ICT Strategy and NFSA Digital Strategy successfully implemented	Achieved ✓
	5B.2 Continue to enhance the NFSA's collection management system, Mediaflex, to support collection needs and service workflows	Priority Mediaflex enhancements delivered	Achieved ✓

Objective	Initiatives/strategies to achieve against outcome and objectives, 2017-18 to 2020-21	Target 2017-18	Result 2017-18
<b>Objective 5C</b> <b>Maximise self-generated income</b>	5C.1 Continued implementation of the NFSA's Fundraising Strategy 2016-19 (strategy due to be reviewed in 2018-19)	NFSA's Fundraising Strategy 2016-19 successfully implemented	Achieved ✓
	5C.2 Continued review of revenue generation for Collection Reference and Sales and Distribution activities	Collection Reference and Sales and Distribution revenue generation efficient and appropriate	Achieved ✓
<b>Objective 5D</b> <b>Continue to review supplier and property expenditure to ensure that resources are spent to achieve the most effective and efficient value for the organisation</b>	5D.1 Further development and implementation of the NFSA Property Strategy	NFSA Property Strategy developed and successfully implemented	Achieved ✓
	5D.2 Continual review and negotiation of supplier arrangements and effective contract management	Ongoing review, negotiation and management of supplier arrangements	Achieved ✓

Criterion source: Corporate Plan 2017-18 to 2020-21 page 13

✓ target achieved ● target partially achieved ✕ target not achieved

## Objective 5A

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

**5A.1 Delivery of targeted staff training, including leadership development, across the organisation and ensuring the maintenance of specialist staff knowledge**

Target	Result
Leadership programs delivered	Achieved

Criterion source: Corporate Plan 2017-18 to 2020-21 page 13

## What we achieved

In 2017-18 we continued our commitment to developing the leaders in our organisation. Leadership training was delivered for all EL1 staff and APS 6 staff with supervisory responsibility. The focus was on the overarching principles of leadership within the Australian Public Service, including elements such as the Work Level Standards and Integrated Leadership System plus the NFSA Values and Behaviours. Providing training in dealing with change and uncertainty, as well as giving and receiving feedback using courageous conversations, has also had an impact by helping embed the NFSA Values.

**5A.2 Partnering with tertiary institution(s) to identify and promote career pathways in audiovisual archiving.**

Target	Result
Two partnerships developed	Achieved

Criterion source: Corporate Plan 2017-18 to 2020-21 page 13

What we achieved

We maintained strong links with the tertiary sector in 2017–18, providing formal support through relationships with Charles Sturt University and the Australian National University (ANU), including the ANU School of Art and Design and the ANU School of Music.

We continued our partnership with Charles Sturt University in presenting the jointly owned Graduate Certificate in Audiovisual Archiving. This course has been available as a professional collaboration for over 20 years, with the intellectual property owned by the NFSA, and co-tutoring provided by our staff for three of the four modules.

We collaborated with the ANU School of Art and Design on their final presentation of the Time and Motion course, providing mentoring for first-year students developing video and digital animation projects. We acquired a selection of the films for our collection and screened them in Arc cinema in late 2017. After eight years, this program has come to its natural conclusion with over 650 students participating in that time and 50 new works placed with the NFSA.

We also worked with the ANU School of Music to present a sound archiving introduction to students and we welcomed a number of national and international audiovisual archive course graduate interns to gain essential professional experience with us. We have commenced a long-term partnership with the Queensland University of Technology to collaborate on innovation and discovery projects which reflect the interests of both our organisations. Similarly, we have strengthened our relationship with the Australian Film Television and Radio School in Sydney to build active mutual support for media education and NFSA collection exposure and use.

5A.3 Embedding newly articulated NFSA Values

Target	Result
NFSA Values embedded	Achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 13	

What we achieved

The NFSA Values, underpinned by supporting and non-supporting behaviours, have informed not only our leadership training but also our performance management conversations. We developed posters to reflect the values as well as a Values Action Plan template to use after feedback, to ensure that individuals and teams are reflecting on whether they are demonstrating the right behaviours.

Objective 5B

Improve integrated business systems and ICT capability across the organisation

5B.1 Implementation of ICT Strategy and Digital Strategy to leverage technology and best practice capability across the NFSA

Target	Result
ICT Strategy and NFSA Digital Strategy successfully implemented	Achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 13	

What we achieved

We delivered on a range of strategies outlined in the ICT Technical Roadmap 2016–2018 and also developed a Digital Strategy which provided a framework for digital transformation and increasing digital capability. We maintained a strong focus on storage, digital preservation, tape migration and disaster recovery as key to the ongoing development of our trusted digital repository.

Our ICT achievements for 2017–18 included:

- > an upgraded and re-hosted finance system
- > a new information management framework
- > a newly developed Preferred Preservations File Formats standard
- > a revised storage and disaster recovery strategy
- > a front-of-house ticketing system
- > collection storage tape migration
- > improved digital signage
- > capability for a prototype NFSA ‘pop-up’
- > a new service management platform.

5B.2 Continue to enhance the NFSA’s collection management system, Mediaflex, to support collection needs and service workflows

Target	Result
Priority Mediaflex enhancements delivered	Achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 13	

What we achieved

We continued to enhance our collection management system, Mediaflex, to support collection needs and workflows. We were able to improve collection security outcomes by implementing better functionality for managing overdue loans. We increased security for the management of copyright and licensing data, improved functionality for the management of accessioning queues and stocktake, and improved efficiency for the ingest of digital collection works.

Objective 5C

Maximise self-generated income

5C.1 Continued implementation of the NFSA’s Fundraising Strategy 2016–19 (strategy due to be reviewed in 2018–19)

Target	Result
NFSA’s Fundraising Strategy 2016–19 successfully implemented	Achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 13	

What we achieved

The NFSA Strategic Fundraising Plan 2016–19 prioritises key development areas and how best to implement our fundraising activities.

In 2017–18 we continued to develop our key fundraising infrastructure including our Fundraising and Supporter Engagement Database and online fundraising. We also focused on major donors and funding development, testing and measuring digital fundraising strategies and integrating fundraising into key outreach and communication activities.

Fundraising results for 2017–18 included:

- > significant growth in our Fundraising and Supporter Engagement Database from 2500 in 2015–16 to over 16,000 supporters in 2017–18, with over 70% subscribing to our monthly NFSA e-newsletter
- > launch of an NFSA Supporter e-newsletter for donors
- > NFSA Restores appeals featured in film festival electronic direct marketing (Sydney Film Festival and Melbourne International Film Festival both have subscription bases in excess of 50,000 people)
- > over \$100,000 of in-kind sponsorship negotiated through partnership agreements with film festivals.

5C.2 Continued review of revenue generation for Collection Reference and Sales and Distribution activities

Target	Result
Collection Reference and Sales and Distribution revenue generation efficient and appropriate	Achieved
Criterion source: Corporate Plan 2017–18 to 2020–21 page 13	

What we achieved

In July 2017 we published the revised Collection Reference service and delivery fees on our website. The decision to consolidate the previous two-tiered usage fees into a single fee provided our clients with a streamlined and more appropriate set of rates.

We have continued to meet client expectations in licensing and delivering high-definition content to notable Australian and international cultural and commercial productions.

Highlights for 2017–18 included material provided for:

- > the Department of Veterans’ Affairs and the Sir John Monash Centre, which opened in Villers-Bretonneux, France in April 2018 (see Case study: Anzac films at the Sir John Monash Centre)
- > Australian feature film *Ladies in Black*, directed by Bruce Beresford for theatrical release in September 2018
- > Artemis Media’s documentary series *General Monash and Me: Peter Grete on Australia’s Greatest Anzac*, ABC broadcast April 2018
- > December Media’s drama *The Doctor Blake Mysteries*, ABC broadcast September 2017

- > the Australian War Memorial onsite exhibition *Hearts and Minds: Wartime Propaganda*, November 2017–April 2018
- > international documentaries *Anote's Ark* (EyeSteel Productions, Canada), *In Foreign Fields* (Ponsonby Productions, NZ), *The Game* (Crossing the Line Productions, Ireland), *Apocalypse–Never Ending War*, *10 Lives* (France/Canada) and *The Rolling Stones On Air* (UK).

The reintroduction of the Zero Fee Licence initiative, offering a no-fee licence for up to three minutes of footage, in August 2017 has proven to be highly popular with 24 successful applicants. This will ultimately result in an increase in the re-use of collection items in Australian theatrical and broadcast documentaries.

The Sales and Distribution online shop offering DVD sales for home viewing and educational use continues to provide customers with an efficient automated search, ordering and payment process. We are researching and developing opportunities to expand our current service provider arrangements so Australian and international audiences can have greater opportunity to experience our collection items via online viewing.

## Objective 5D

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

### 5D.1 Further development and implementation of an NFSA property strategy

Target	Result
NFSA Property Strategy developed and successfully implemented	Achieved

Criterion source: Corporate Plan 2017–18 to 2020–21 page 13

### What we achieved

During 2017–18, we reviewed our Property Strategy and the Board endorsed a number of recommendations for the location requirements of our various business activities and for the future physical profile of the organisation.

There is renewed focus on the NFSA Property Strategy captured in the *Strategic Vision for a Digital Archive*. There is consensus 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. 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 to investigate options for a new building proposal, and also to strengthen relationships with suitable partners, such as the National Museum of Australia, which is engaged in planning for a sustainable future on the Acton Peninsula. We will progress this work into 2018–19 and beyond.

### 5D.2 Continual review and negotiation of supplier arrangements and effective contract management

Target	Result
Ongoing review, negotiation and management of supplier arrangements	Achieved

Criterion source: Corporate Plan 2017–18 to 2020–21 page 13

### What we achieved

In 2017–18 we continued to review and negotiate supplier arrangements and property expenditure with a focus on improved contract management. Our aim is always to ensure that any resources we spend achieve the most effective and efficient value for our organisation.

## CASE STUDY:

### ANZAC FILMS AT THE SIR JOHN MONASH CENTRE

In 2017, we worked with the Department of Veterans' Affairs and Canberra-based production company WildBear to supply footage for the Sir John Monash Centre, which was scheduled to open at Villers-Bretonneux, France in April 2018. The Centre is an Australian Government international permanent site built for the Anzac Centenary 2014–18 commemorations.

The Department commissioned WildBear to produce and design media for the Centre. Our brief was to research our collection and supply audiovisual content covering aspects of Australian life before and during the First World War, and showing the impact of the war after 1918.

The Centre offers audiences the opportunity to view footage on multiple screens measuring two metres by two metres so we delivered our footage as Ultra High Definition files, also known as 4K. We carefully chose 60 films on 35mm format for scanning. WildBear selected over 100 clips from these 60 films for screening at the Centre.

The 'before and after' images from *The Digger Carries On* (1919) reveal the vast difference in quality between the old analogue technology and the 4K scans. These Ultra High Definition images have been reframed and graded and now reveal people, places and events from a century ago as though they were shot only yesterday.

This is the first large-scale cultural project for which we have supplied archival footage in 4K. As a result, we shared a lot of technical knowledge and skills amongst our staff during the course of the project.

The Sir John Monash Centre was opened by Prime Minister Malcolm Turnbull on the eve of Anzac Day 2018. Attending were French and Australian representatives including descendants of Sir John Monash and relatives of Western Front soldiers.

We are proud to have had the opportunity to contribute to the Centre and to share highlights from our collection with an international audience. We delivered this unique collection material in pristine format, and all those involved were thrilled by the results.



*The Digger Carries On* (1919) before



*The Digger Carries On* (1919) after



## **- MANAGEMENT AND ACCOUNTABILITY -**



# GOVERNANCE AND LEGISLATION

The NFSA is accountable to the Australian Parliament through the Minister for Communications and the Arts, Senator the Hon Mitch Fifield.

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

We are governed by three pieces of legislation:

- the *National Film and Sound Archive of Australia Act 2008* (the NFSA Act), which sets out our broad functions and activities (see appendix 2 for our functions and powers)
- the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act), which sets out the use and management of public resources by the Commonwealth and Commonwealth entities, and the accountability of Commonwealth companies
- the *Public Service Act 1999*, which sets out the 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, Ms Jude Donnelly, Mr Peter Rose, Ms Toni Cody and Ms Caroline Elliott  
Absent: Paul Neville



## Members

### GABRIELLE TRAINOR AO

#### NON-EXECUTIVE CHAIR

LLB (University of Melbourne)

Fellow of the Australian Institute of Company Directors

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 Indigenous education and welfare. Among her current appointments, Ms Trainor is a director of Infrastructure Australia, the ACT City Renewal Authority and the Major Transport Infrastructure Board. She is a commissioner of the Australian Football League and of the Australian Sports Commission. Ms Trainor is chair of Barnardos Australia. She is a member of the boards of ANZ's OnePath Life Insurance and OnePath General Insurance and WAM Global Ltd.

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

### WAYNE DENNING

#### NON-EXECUTIVE DEPUTY CHAIR

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

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

Mr Denning, a proud Birri Gubba man, is the Managing Director of Carbon Creative, an award-winning creative services agency and television production company based in Brisbane, Australia.

Mr Denning is determined to give a positive voice to Indigenous Australians, through innovative and engaging design, content and strategy for children's television and within the corporate arena.

He has also recently 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 (Monash University)

Ms Cody is a marketing and business consultant with more than 20 years of industry expertise. She has advised a range of established and emerging companies as well as not-for-profit organisations, predominantly on strategic business planning, branding, funding initiatives and cultural change.

Ms Cody is currently a Director of the Sydney Theatre Company and a member of its Finance Committee and STC 50 Committee. She was a Director of the Australian Ballet from 1999 until 2010, Chair of the Australian Ballet's Audit Committee and Chair of its Future Education Fund Committee.

### PETER ROSE

#### NON-EXECUTIVE MEMBER

BEC (Hons) (University of Adelaide)

Mr Rose is a Consultant to Foxtel, Foxtel Movies, Presto and other digital platforms. He initiated the introduction of a number of successful and award-winning Australian television drama series to the Australian pay TV industry, including *Love My Way*, *Tangle*, *Satisfaction* and *Cloudstreet*.

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

## **FIONA SCOTT**

### **NON-EXECUTIVE MEMBER**

(BBus) (Western Sydney University)

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

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

Ms Scott was the Federal Member for Lindsay between 2013 and 2016. Prior to politics, 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)

Member of the Institute of Chartered Accountants in Australia and New Zealand

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 a finalist in the 2000 Telstra Business Women's Awards.

## **KIM LEDGER**

### **NON-EXECUTIVE MEMBER**

Mr Kim Ledger is a West Australian businessman and entrepreneur who founded and successfully operated a number of 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 (FROM DECEMBER 2017)**

Ms Donnelly is a senior public affairs and communications specialist with over 15 years of 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 2007–10. 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 boards of AFL Sports Ready and the Melbourne Press Club.

## **PAUL NEVILLE**

### **NON-EXECUTIVE MEMBER**

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

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

## **Board meetings**

The Board met four times during 2017–18. A senior officer from the Department of Communications and the Arts attends Board meetings as an observer.

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

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

**Table 7:** Board meeting attendance 2017–18

Member	14 AUGUST 2017	20 NOVEMBER 2017	20 FEBRUARY 2018	18 APRIL 2018
Gabrielle Trainor (Chair)	✓	✓	✓	✓
Wayne Denning (Deputy Chair)	✓	✓	✓	✗
Toni Cody	✓	✓	✓	✓
Peter Rose	✓	✓	✓	✓
Paul Neville	✓	✓		✗ (leave)
Fiona Scott	✓	✓	✓	✓
Kim Ledger	✓	✓	✓	✓
Caroline Elliot	✓	✓	✓	✓
Judith Donnelly			✓	✓

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

## Our committees

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

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

### Audit Committee

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

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

**Table 8:** Audit Committee composition 2017–18

Title	Member	Membership period
Chair	Carol Lilley	Independent Chair from 1 October 2014
Members	Lennard Marsden	Independent member from 1 December 2015
	Wayne Denning	Board member - Audit Committee member from 22 September 2015
	Lee Walton	Independent member from 1 December 2015
	Caroline Elliott	Board member - Audit Committee member from 20 November 2017

### NFSA Funding and Stakeholder Development Committee

The Funding and Stakeholder Development Committee was established in January 2015 as an advisory committee to the NFSA Board. The committee provided advice, direction and support to address increasing self-generated income. The committee was ceased in November 2017 as we refocus on priorities in the NFSA’s new Strategic Vision for a Digital Archive.

### Finance Committee

The Finance Committee was established in September 2014 as an advisory committee to provide independent assurance and make recommendations to the Board on the preparation and adoption of the annual internal budget.

### Indigenous Connections Committee

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

### Our management structure

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

### Our Senior Executive

The Senior Executive is responsible for high-level corporate strategy, senior staffing arrangements, resourcing decisions, planning priorities and leadership. This is achieved with 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**

Chief Operating Officer/Chief Financial Officer

### Our Leadership Team

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

Composition of the Leadership Team is shown below and also in figure 5.

*Composition:*

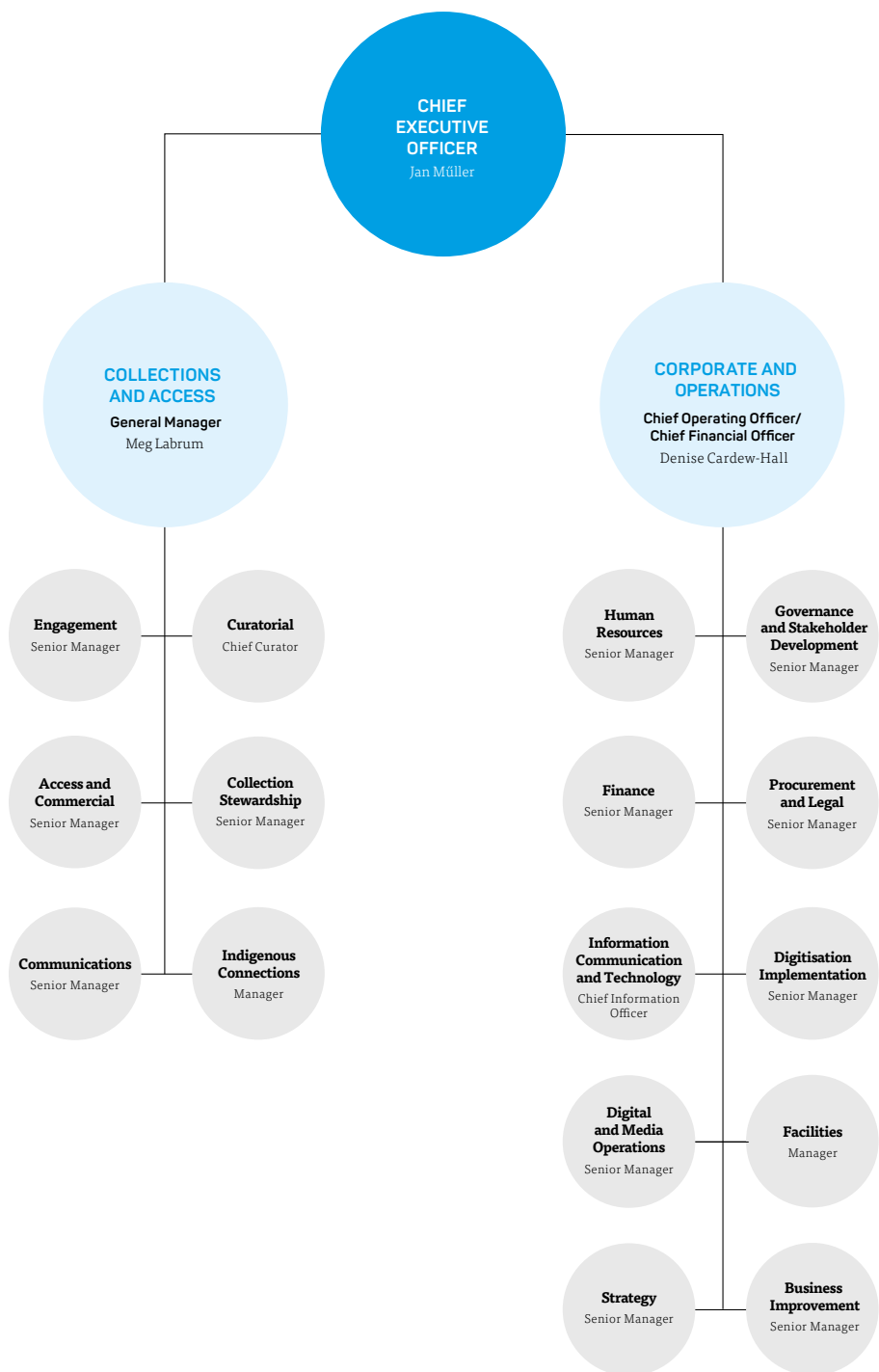
Chief Executive Officer

General Manager, Collections and Access

Chief Operating Officer/Chief Financial Officer

Senior Managers, Chief Curator, Chief Information Officer, Manager Facilities, Manager Indigenous Connections

Figure 5: NFSA Leadership Team



## Corporate governance

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

- > NFSA: Strategic Vision for a Digital Archive
- > Corporate Plan 2017–18 to 2020–21
- > Collection Policy
- > NFSA Digitisation Strategy 2018–2025
- > a number of key business strategies and implementation plans.

Business planning and performance reporting are fundamental to our delivery of the outcomes, programs and key performance indicators identified by government, and to the achievement of our strategic objectives.

## Business planning

We have an integrated business planning process for the development of the Corporate Plan, annual branch plans and the annual budget, with links to other key business processes. These include priority setting, workforce planning, risk assessment, resource allocation and development of individual work plans and development plans.

## Policies and procedures

We have a range of policies and procedures in place covering employment, workplace health and safety, procurement, contract management, information services, emergency, business continuity and disaster recovery. In 2017–18, we developed 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 2017–18. Internal audit activity for this financial year focused on reviews of our:

- > Digital and Media Operations network security
- > website platform implementation
- > credit card receipting.

Internal audit activity is monitored by the Audit 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 in the risk register
- > corporate or operational-level risks are identified through business planning, project planning and operational processes and captured in 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 Committee receive regular risk analysis and mitigation reports.

## Fraud control

We update our Risk Management and Fraud Control Plan annually, and our Audit Committee monitors internal controls and reporting on fraud incidents. In 2017–18, the NFSA had no fraud incident reports.

# Management of our human resources

## Our people

We are committed to creating a diverse workforce. We have a higher representation of female staff (56.35%) than male staff. This is also reflected in our senior management team (at the EL2 level and above) where 82.35% are female. Staff identifying as Indigenous represent 1.02% and people with disabilities 1.52%.

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 APS1 to EL2 staff are employed under the new NFSA Enterprise Agreement 2017–2020 which was agreed to by staff, approved by the Fair Work Commission and came into effect on 21 September 2017.

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

## Developing our people

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

## Keeping our people safe and healthy

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

We continue to promote health and safety within the workplace by providing influenza vaccinations, workstation assessments and ergonomic equipment. Most of our staff now have sit-to-stand workstations and have been trained on the correct use of the equipment. We continue to provide reimbursements for visual aids and quit smoking support.

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

Our workplace safety is monitored by our Health and Safety Representatives and our Human Resources Work Health and Safety Manager. We hold quarterly Work Health and Safety Committee meetings. There are systems in place for staff to quickly and easily report any hazards or incidents and accidents, and we act on these in a timely manner.

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

During the year all staff participated in Work Health Safety Awareness training and senior management and the Senior Executive undertook Due Diligence training. All NFSA properties underwent a full hazard inspection.

We delivered mental health training in 2018 for staff in Canberra with staff from Sydney and Melbourne participating.

The NFSA had one notifiable incident this year involving a chemical spill from a Debie machine. There were no injuries. Following this the machine was closed down and has now been de-commissioned.

## 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.

In March 2018, the National Film and Sound Archive of Australia Regulations 2018 were amended to specify that restrictions on financial transactions apply to amounts greater than \$2 million.

### Freedom of Information and Information Publication Scheme

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

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

### Public policy engagement

We participated in the following public consultations in 2017–18:

- > Inquiry into Canberra's national institutions submission and appearance at public hearing of the Joint Standing Committee on the National Capital and External Territories
- > Public Governance, Performance and Accountability Act 2013 and Rule Independent Review—Consultation Draft submission
- > Digital economy strategy submission.

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

### Judicial decisions and reviews by outside bodies

We can confirm that there were:

- > no judicial decisions or decisions of administrative tribunals that have had, or may have, a significant effect on the operations of the NFSA in 2017–18
- > no reports about the NFSA made by the Auditor-General, a committee of either or both Houses of the Parliament, the Commonwealth Ombudsman or the Office of the Australian Information Commissioner.

### Significant non-compliance

In 2017–18 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 2017–18 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	2017-18 \$ incl. GST
Meltwater Australia Pty Ltd	Media Monitoring	\$37,400
Seed Print Group	Printing of advertising materials	\$17,496
The Press Society Pty Ltd	Publicist	\$101,314

Protecting the environment

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

Collection storage conditions

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

Electricity

We maintain sub-metering on all electrical distribution boards to help identify anomalies and high-usage areas. Our procurement policy continues to ensure that, by preference, we purchase items with low emissions and power consumption.

Heating, ventilation and air conditioning

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

Gas

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

Waste and recycling

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

Lighting

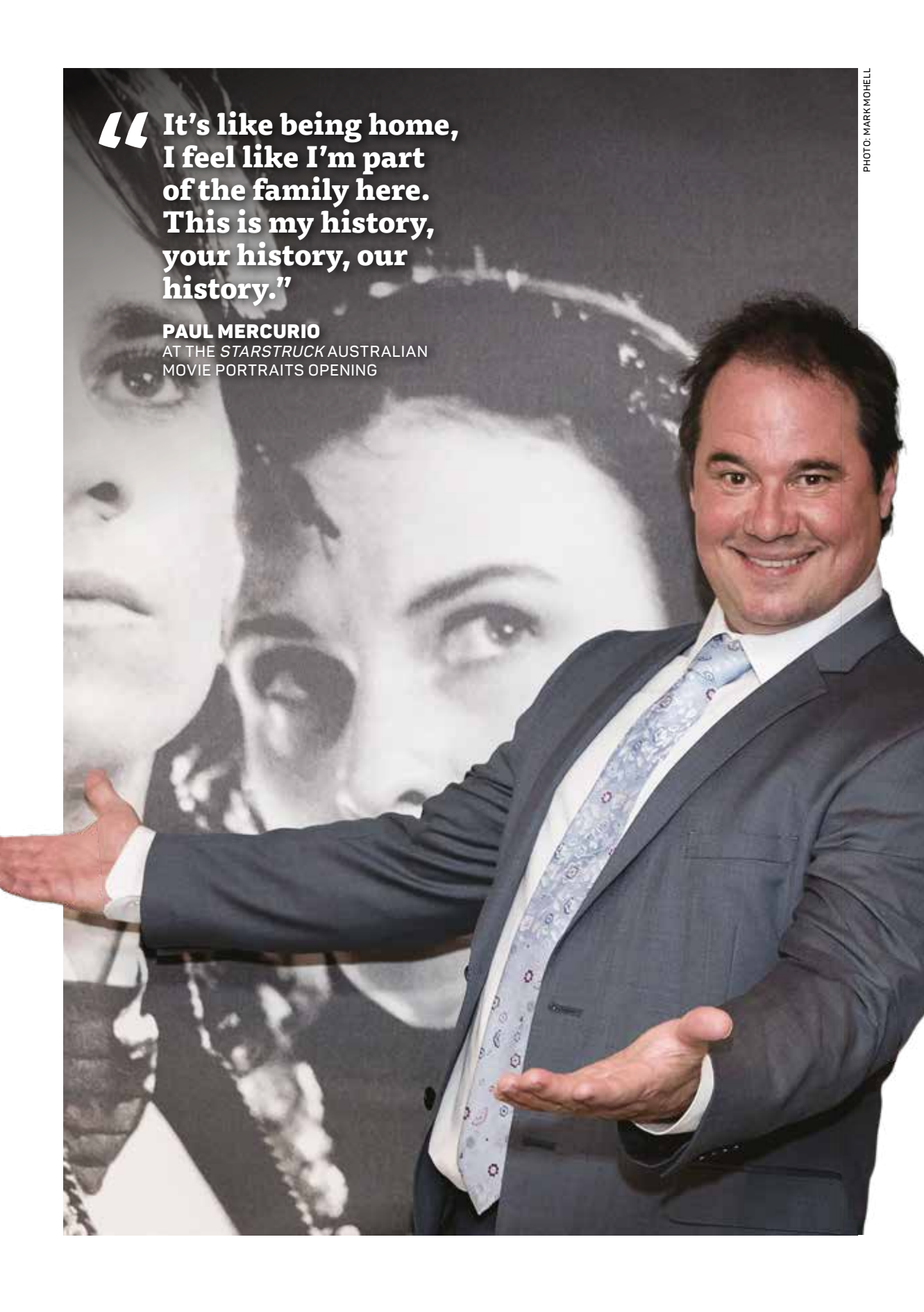
We are using energy-efficient LED lighting whenever light fittings are being replaced. We monitor our Canberra Headquarters' centralised lighting computer system to provide savings where possible.

Water

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

Cleaning

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

A photograph of Paul Mercurio, a man with dark hair, smiling and gesturing with his hands towards a large black and white movie poster in the background. The poster features close-up portraits of several actors, including one with a prominent nose and another with a wide-eyed expression. Paul is wearing a dark suit, a white shirt, and a patterned tie.

**“It’s like being home,  
I feel like I’m part  
of the family here.  
This is my history,  
your history, our  
history.”**

**PAUL MERCURIO**

AT THE *STARSTRUCK* AUSTRALIAN  
MOVIE PORTRAITS OPENING

# 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)

Monday to Friday: 9.00 am—5.00 pm

Weekends and public holidays: closed

Open out-of-hours for advertised events

#### Sydney office

**Street address:**

Level 1, 45 Murray Street  
PYRMONT NSW 2009

**Postal address:**

PO Box 397  
PYRMONT NSW 2009

**Contact numbers:**

Tel: +61 2 8202 0100

Fax: +61 2 8202 0101

#### Melbourne office

**Street address:**

Level 4, 2 Kavanagh St  
Southbank VIC 3006

**Postal address:**

GPO Box 4317  
MELBOURNE VIC 3001

**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 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  
Parliament House  
State Square  
DARWIN NT 0801  
Tel: + 61 8 8999 7177

### Hobart

**NFSA Hobart Access Centre**  
State Library of Tasmania  
Level 2, 91 Murray Street  
HOBART TAS 7000  
Tel: +61 3 6165 5538  
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](https://nfsa.gov.au/about/corporate/service-charter).

# APPENDIX 2

## Our functions and powers

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

### Section 6. Functions

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

### Ways in which support may be provided

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

### Considerations governing the performance of functions

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

### National Film and Sound Archive of Australia may charge fees

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

**National Film and Sound Archive of Australia  
may cooperate with others**

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

**Severability**

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

- (j) in relation to matters incidental to the execution of any of the legislative powers of the Parliament or the executive power of the Commonwealth.

**Section 7. Powers**

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

# APPENDIX 3

## Detailed acquisition highlights for 2017–18

### Film

- > Current film productions, including *Sweet Country* (Warwick Thornton, 2018), *Gurrumul* (Paul Damien Williams, 2018), *Rockabul* (Travis Beard, 2018), *Finding Maawirangga* (Dylan River and Glynn McDonald, 2017), *Hawke: The Larrikin and The Leader, Series 2* (Bruce Permezel, 2018), *Slapper* (Luci Schroder, 2017)
- > A collection of 16mm home movies from the estate of the late JO Fairfax, shot between 1928 and 1933
- > A set of 31 unique nitrate film reels taken by Tassilo Adams, the official ethnographer for the Dutch government of the East Indies in Indonesia during the 1920s
- > Virtual Reality production *The Extraction* (Khoa Do and Piers Mussared, 2018)
- > Web series *This is Desmond Ray!* (Steve Baker, 2017), winner of Best Animated Series at the International Academy of Web Television Awards 2017 in Los Angeles.
- > The personal collection of Australian jazz figure Errol Buddle, including 44 home movies from his private and musical career and a cassette tape collection of live unreleased recordings from the 1980s onward, including international tours and a series from Sydney jazz venue Soup Plus with Col Nolan, Dave Rutledge, Edwin Duff and more
- > Audio recordings, still images and biographies of contemporary female Aboriginal and Torres Strait Islander artists MC Lady Lash, Leah Flanagan and Emily Wurramurra
- > A collection of unreleased and live recordings, videos and photographs of jazz singer Margaret Roadknight
- > A selection of recordings of early opera singers Elsa Stralia, Rosina Buckman, Marjorie Lawrence and Frances Alda
- > A master tape recorded by alternative rock band TISM for their third album, *Machiavelli and the Four Seasons*.

### Sound

- > Over 24,000 CDs from ABC CD libraries across Australia, including rare releases by independent Australian artists
- > Over 12,000 vinyl discs from SBS Radio (Melbourne) World Music Collection, including: sound effects, jazz, popular music, religious, opera, classical, soundtracks, musicals, marches, humour and spoken word. Countries represented include: Argentina, Bulgaria, Chile, China, Croatia, Cuba, Czechoslovakia, Denmark, Egypt, Israel, Lebanon, Mexico, Romania, Slovakia and Tahiti
- > The master tape collection from Fable Records, a significant independent record label in the early 1970s. Fable Records worked with artists such as Brian Cadd, Mike Brady and Axiom
- > Over 250 master tapes from the York Street Recording Studios, a major Melbourne recording studio in the 1970s and 1980s, which recorded acts like Goanna, The Primitive Calculators and The Ears
- > A large collection of Reg Grundy Organisation and FremantleMedia Australia quiz and format shows from the 1970s to 2000s, including *Sale Of The Century* (1980–2001), *Wheel Of Fortune* (1981–2002), *Who Wants To Be A Millionaire*, *A Question of Sport* (1995–96), *Catch Us If You Can* (1981), *Superquiz* (1989), *Spending Spree* (1971–73), *Super Seven* (1976), *Quizmania* (2006–07), *Name That Tune* (1975), *Australian Idol* (2003–09) and film components for *Number 96: The Movie* and episodes of *Spyforce* and *Consider Your Verdict*
- > Contemporary TV shows on free-to-air and streaming platforms, including *Romper Stomper* (Series 1), *Wake In Fright*, *Underbelly Files: Chopper*, *Grace Beside Me* (Series 1), *Drop Dead Weird*, *The China Boy Show*, *Oddlands* and *Riot*
- > News and current affairs from networks across free-to-air and subscription television including stories on the CBS purchase of Network Ten, same sex marriage debate, 2017 Queensland and 2018 South Australian elections, centenary of the Battle of Beersheba, 75th anniversary of the Battle of Kokoda,



- Commonwealth Games, Wangaratta Jazz Festival and items relating to the deaths of Betty Cuthbert, Sir Ninian Stephen, Malcolm Young and Gillian Rolton
- > A *Current Affair* interviews with Magda Szubanski and then-Prime Minister Malcolm Turnbull on the marriage equality vote
- > Betacam SP masters for the complete *White Collar Blue* (2002–03)
- > A low-band video collection containing the only surviving episodes of Canberra CTC 7's *Meeting In The Middle* (1979), episodes of the Capital 7 program *Interlude* (1984), a complete CTC 7 *Late Evening News Edition* from February 1981 and the last-known footage of current affairs program *11AM* (1984)
- > Two-inch mastertapes of assorted 1960s and 70s music specials broadcast on the Seven Network, including *Helen Reddy* (with guest Peter Allen, 1975), *Bee Gees In Concert* (1974) and *Pat and Olivia* (featuring Pat Carroll and Olivia Newton-John, 1967)
- > A collection of 16mm kinescope recordings of 1960s and 70s GTV9 television productions including *Night of Stars* (1971), *Hey Look Us Over In Colour* (1968), *Australia's Celebrity Game* (hosted by Bert Newton, 1969) and several episodes of *The Adventures of Gerry Gee*.

## Broadcast—radio

- > Podcasts, including 570 episodes of the Kyle and Jackie O Show (2014–17), Roy & HG's *Mardi Gras of Medals* podcasts for the 2016 Olympics, *Tough Conversations with Henry Rollins*, *Girls Talk Footy* and *Game Changers*
- > Over 9000 hours of off-air radio—including top-rating breakfast, drive and talk shows from Fox FM, KIIS 101.1, 3AW, Triple M and Gold FM—through a new program with the support of the Australian Radio Network, Macquarie Media and Southern Cross Austereo networks. Highlights include: broadcasts of the 2017 Melbourne Cup, the last radio programs of Hamish and Andy, Triple M's coverage of the 2017–18 Magellan Ashes cricket series, and the final recordings of Macquarie's Talking Lifestyle station before it changed format in April 2018

- > Community sector radio programs, including Joy 94.9 FM marking the 40th anniversary of the Sydney Gay and Lesbian Mardi Gras, including parade commentary, and *Beyond the Bars* 2017 prisons broadcasts from 3CR
- > Editions of the 2017 and 2018 *AFL Multicultural Football Show* and match commentaries in Arabic, Hindi, Mandarin and Spanish
- > Papers and recordings documenting the career of Sydney radio pioneer John Brennan OAM from his early career at 2WG to significant roles at stations 2UE, 2SM and 2GB
- > Recording by 3AK of the 1966 Australian National Record Awards program with performances from more than 30 artists
- > Material from radio station 3XY, including: a special on the band Kiss; *3XY Looking Back*, a 1981 history of the station; and transparencies of 3XY studios, offices, staff and equipment from 1977.

## Documents and artefacts

- > AC/DC drum head with a 'Lil Devil' illustration drawn by Angus Young and signed by five band members
- > Key costumes by award-winning costume designer Tess Schofield from *The Sapphires* (Wayne Blair, Australia, 2012)
- > A brass and perspex plaque of Dr Dan, a winged figure holding a guitar, originally displayed in the foyer of Triple M radio station
- > Polyorama panoptique toy optical viewer invented in 1849
- > Wooden, leather and ivory accordion made by Father William Ezekiel Barnard in Mildura, c1850s
- > Channel 9 audio boom used during a children's program broadcast on CTC in the 1970s
- > A 1916 signed photograph and letter to a fan from silent film actress Louise Lovely
- > German release posters for *Somersault* (Cate Shortland, 2004) and *Jindabyne* (Ray Lawrence, 2006), a Belgian release poster for *Mad Max: Beyond Thunderdome*

- (George Miller, 1985) and a rare three-sheet poster of Errol Flynn in *The Adventures of Robin Hood* (Michael Curtiz and William Keighley, USA, 1938)
- > Set of rare, signed photographs of performers Jim Gerald, Jude Kelly and Googie Withers
- > Publicity still of Australian opera singer Marjorie Lawrence on *Great Artists Series* (NBC, 1944) and a 24-page program of her Melbourne homecoming concerts in 1939
- > Black-and-white photographs and drawings documenting TV series *Phoenix Five* (1970), *A Country Practice* (1981–1993), *Mother and Son* (1984–1994), *Sara Dane* (1982) and *The Dame Edna Experience* (1987, 1989).

## Oral history interviews

- > Paul Barron (producer)
- > Steve Blanda (journalist)
- > Jasin Boland (stills photographer)
- > Noeline Brown (actor)
- > John Eastway (director)
- > Freda Glynn (foundation director of CAAMA)
- > Peter Hitchener (radio and TV presenter)
- > Steve Jodrell (director)
- > Gretel Killeen (comedian and presenter)
- > David Mitchell (TV writer, producer, director)
- > Neil Mitchell (radio presenter)
- > Maurice Murphy (film and TV producer, director)
- > David Noakes (producer)
- > Barry Otto (actor)
- > Anne Phelan (actor)
- > Peter Rix (music manager and producer)
- > Catriona Rowntree (journalist)
- > John Seale (cinematographer)
- > Anna Senior (costume designer)
- > Margaret Throsby (radio presenter)

# APPENDIX 4

## Papers accepted to national and international forums

Forum	Paper presented
Australasian Sound Recordings Association, Canberra, 26 October 2017	Rod Butler presented <i>Talkback Radio in Australia: Archival or Not?</i>
Museums Galleries Australia Indigenous Roadmap Workshop, Museum of Applied Arts and Sciences, Sydney, 8 September 2017	Tasha James presented <i>Engaging Aboriginal and Torres Strait Islander People with the GLAM Sector</i>
National Indigenous Languages Convention, Gold Coast, 23 February 2018	Tasha James participated in a panel discussion on First Languages and Intellectual Property, focusing on Indigenous Cultural Intellectual Property Protocols and how the NFSA applies these protocols when managing the NFSA Indigenous Collection
South East Asia Pacific Audio Visual Archive Association (SEAPAVAA) Conference, Bangkok, 6–12 April 2018	Jan Müller presented the keynote address <i>AV Archiving Beyond Boundaries</i>
Wentworth is the New Prisoner Conference, Melbourne, 5 April 2018	Miguel Gonzalez presented <i>Capadocia Mexico's Prison Drama Inspired by the Headlines</i> as part of the <i>Remakes and Transnational</i> panel
Humanities, Arts and Culture Data Summit, Canberra, 14–15 March 2018	Jan Müller presented <i>Platforms for HASS: CLARIAH—A case study</i>
Australasian Sound Recordings Association Conference, Canberra, 25 October 2017	Jan Müller presented <i>Unlocking the potential of Sound Archives in the Digital Domain</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](http://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](http://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 can apply as follows:

- > You may request access to your personal information in accordance with the *Privacy Act 1988* by approaching our Privacy Contact Officer at [privacy@nfsa.gov.au](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](http://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](http://nfsa.gov.au/about/freedom-information).

### Contact details:

Administrative access email: [legal@nfsa.gov.au](mailto:legal@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, Procurement and Legal  
National Film and Sound Archive  
GPO Box 2002  
CANBERRA ACT 2601

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

# APPENDIX 6

## Compliance index

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

Requirements	Reference	Page
Disposal of items significant to the national collection	NFSA Act Section 41	56

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

Requirements	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 piii
Standard of presentation	PGPA Rule 17BC	All
Plain English and clear design	PGPA Rule 17BD	All
Enabling legislation	PGPA Rule 17BE, reference (a)	48
Functions and purposes	PGPA Rule 17BE reference (b)	Appendix 2, p62–3
Responsible minister	PGPA Rule 17BE reference (c)	48
Ministerial directions and other statutory requirements	PGPA Rule 17BE reference (d)	56
Government policy orders	PGPA Rule 17BE reference (e)	56
Non-compliance	PGPA Rule 17BE reference (f)	N/A
Non-compliance—finance law	PGPA Rule 17BE reference (h) and (i)	56
Members of the accountable authority	PGPA Rule 17BE reference (j)	49–51
Outline of organisational structure	PGPA Rule 17BE reference (k)	53
Location of major activities and facilities	PGPA Rule 17BE reference (l)	Appendix 1, p60–1
Statement on governance	PGPA Rule 17BE reference (m)	54

Requirements	Reference	Page
Related entity transactions	PGPA Rule 17BE reference (n) and (o)	56
Key activities and changes affecting the authority	PGPA Rule 17BE reference (p)	N/A
Compliance management and reporting	PGPA Rule 17BE reference (q)	56
External reports on the entity	PGPA Rule 17BE paragraph (r)	56
Information from a subsidiary	PGPA Rule 17BE paragraph (s)	N/A
Indemnities and insurance premiums for officers	PGPA Rule 17BE paragraph (t)	56
Index of annual report requirements	PGPA Rule 17BE paragraph (u)	Appendix 6, p70

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>	55
Environmental performance and environmentally sustainable development	Section 516A of the <i>Environment Protection and Biodiversity Conservation Act 1999</i>	57
Advertising and market research expenditure	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	56–7

# APPENDIX 7

## Analysis of 2016-2017 and 2017-18 cross-agency KPIs

Measure	KPI	Result 2016-17	Result 2017-18	Comparative Analysis
1.3.1	KPI 1.1 Number of paid on-site visits to the institution	19,978	11,138	The total number of paid on-site visits for 2017-18 is less than the total for 2016-17 due to major construction works in NFSA Gallery (from Feb-June 2018). Construction was undertaken to refit the gallery into a new exhibition space for the <i>Heath Ledger: a life in pictures</i> exhibition opening 10 August 2018.
	KPI 1.2 Number of unpaid on-site visits to the institution	37,641	11,109	
	KPI 2.1 Number of on-line visits to the institution's website	1,375,055	1,136,435	While the number of visits to the website decreased in 2017-18 compared to 2016-17 (in part due to technical issues), we regularly added new content across the website. We also further consolidated our Digital Learning Legacy websites including australianscreen website, reinvigorating and publishing key content from these sites on <a href="http://nfsa.gov.au">nfsa.gov.au</a> .
	KPI 2.2 Number of page views on the institution's website	22,686,752	17,359,204	
	KPI 3.1 Number of off-site visits to the institution	62,912	53,286	We have presented the Australian Mediatheque with ACMI since 2009 in Melbourne giving access to a large collection of audio and video content from the NFSA and ACMI collection. With the closure of the Mediatheque on 17 September 2017 there was a significant reduction in our offsite visitors for 2017-18 compared to 2016-17 which included Mediatheque attendance figures.
1.3.2	KPI 19.2 Total number of collection items available to the public online	22,600	24,340	Each year we aim to increase the number of collection items available to the public online through our websites, a number of social media platforms, youtube and our unique offerings including curated collections and online exhibitions.

# ABBREVIATIONS

ABC	Australian Broadcasting Corporation
ACMI	Australian Centre for the Moving Image
AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies
ANU	Australian National University
AO	Order of Australia
APS	Australian Public Service
BA	Bachelor of Arts
BEc	Bachelor of Economics
CAAMA	Central Australian Aboriginal Media Association
CD	compact disc
CEO	Chief Executive Officer
DCP	digital cinema packages
DoCA	Department of Communications and the Arts
DVD	digital versatile disc
EL1, EL2	Executive Level 1, Executive Level 2
FIAF	International Federation of Film Archives
FOI	freedom of information
FOI Act	<i>Freedom of Information Act 1982</i>
GLAMs	galleries, libraries, archives and museums
GST	goods and services tax
IASA	International Association of Sound and Audiovisual Archives
ICIP	Indigenous Cultural and Intellectual Property
ICT	Information and Communications Technology
IPS	Information Publication Scheme
IRCA	Indigenous Remote Communications Association
KPI	key performance indicator
LLB	Bachelor of Law
N/A	not applicable
NAA	National Archives of Australia



<b>NAIDOC</b>	National Aboriginal and Islander Day Observance Committee
<b>NCITO</b>	National Collecting Institutions Touring and Outreach
<b>NFSA</b>	National Film and Sound Archive
<b>NFSA Act</b>	<i>National Film and Sound Archive Act 2008</i>
<b>NLA</b>	National Library of Australia
<b>NSW</b>	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>PY Media</b>	Pitjantjatjara Yankunytjatjara Media
<b>Q&amp;A</b>	question-and-answer session
<b>RAP</b>	Reconciliation Action Plan
<b>SEAPAVAA</b>	South East Asia and Pacific Audio Visual Archives Association
<b>SES</b>	Senior Executive Service
<b>TV</b>	television
<b>UNESCO</b>	United Nations Educational, Scientific and Cultural Organization
<b>WA</b>	Western Australia
<b>WHS</b>	Work Health and Safety



**“ I am thrilled that the NFSA is restoring films like *Shame*, so that beautifully crafted Australian classics will continue to have an audience”**

**DEBORRA-LEE FURNESS**

DISCUSSING THE *NFSA RESTORES* PROGRAM



## - FINANCIAL STATEMENTS -

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## INDEPENDENT AUDITOR'S REPORT

### To the Minister for Communications and the Arts

#### Opinion

In my opinion, the financial statements of the National Film and Sound Archive, for the year ended 30 June 2018:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the National Film and Sound Archive as at 30 June 2018 and its financial performance and cash flows for the year then ended.

The financial statements of the National Film and Sound Archive, which I have audited, comprise the following statements as at 30 June 2018 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
- Overview, 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 National Film and Sound Archive in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (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 National Film and Sound Archive, the Board is responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under that Act. The Board is also responsible for such internal control as the Board determines is necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Board is responsible for assessing the National Film and Sound Archive's ability to continue as a going concern, taking into account whether the entity's operations will cease as a result of an administrative restructure or for any other reason. The 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.

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

### **Auditor's Responsibilities for the Audit of the Financial Statements**

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

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

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable 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 those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office



Josephine Bushell

Senior Director

Delegate of the Auditor-General

Canberra

21 September 2018

**National Film and Sound Archive of Australia**

**Statement by the Chairperson, Chief Executive Officer and Chief Financial Officer**

*for the period ended 30 June 2018*

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In our opinion, the attached financial statements for the year ended 30 June 2018 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  
19 September 2018



Jan Müller  
Chief Executive Officer  
19 September 2018



Denise Cardew-Hall FCA  
Chief Operating Officer and Chief Financial Officer  
19 September 2018

**Statement of Comprehensive Income**  
for the period ended 30 June 2018

		2018	2017	Original Budget
	Notes	\$'000	\$'000	\$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	16,316	15,941	15,960
Suppliers	1.1B	7,325	6,828	8,141
Depreciation and amortisation	2.2A	13,422	10,547	9,434
Write-down and impairment of assets	2.2A	56	237	-
Losses from asset sales		-	14	-
<b>Total expenses</b>		<b>37,119</b>	<b>33,567</b>	<b>33,535</b>
<b>Own-Source Income</b>				
<b>Own-source revenue</b>				
Sale of goods and rendering of services		901	700	686
Interest on held to maturity investments		488	159	109
Royalties		188	195	344
Other revenue		686	358	441
<b>Total own-source revenue</b>		<b>2,263</b>	<b>1,412</b>	<b>1,580</b>
<b>Gains</b>				
Donations of gifted collection	2.2A	3,594	3,870	4,560
Revaluation increments		157	716	-
Other gains		4	69	-
<b>Total gains</b>		<b>3,755</b>	<b>4,655</b>	<b>4,560</b>
<b>Total own-source income</b>		<b>6,018</b>	<b>6,067</b>	<b>6,140</b>
<b>Net cost of services</b>		<b>31,101</b>	<b>27,500</b>	<b>27,395</b>
Revenue from Government	1.2A	24,028	24,416	24,308
<b>Deficit attributable to the Australian Government</b>		<b>(7,073)</b>	<b>(3,084)</b>	<b>(3,087)</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Items not subject to subsequent reclassification to net cost of services</b>				
Changes in asset revaluation surplus		407	2,098	-
<b>Total comprehensive loss</b>		<b>(6,666)</b>	<b>(986)</b>	<b>(3,087)</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 million higher than the original budget amount.

Supplier expenses are lower than budget as a result of the capitalisation of expenditure relating to the internal development of heritage and cultural items and more prudent expenditure practices.

Sales of goods and services is higher than budget due to a higher than expected level of requests for access to the collection material.

Interest is higher than budget. The revenue from Government from the Department of Communications and the Arts 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. This practice was not anticipated at the time of setting the budget.

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 \$4.6 million was included in the original budget, while the actual value of \$3.6 million, in accordance with the valuation policy, was determined as the items were accessioned into the collection, \$1 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 2018

		2018	2017	Original Budget
	Notes	\$'000	\$'000	\$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents		2,053	1,293	1,373
Trade and other receivables		348	190	160
Other investments	2.1A	6,000	6,000	4,000
Other financial assets		-	-	16
<b>Total financial assets</b>		<b>8,401</b>	<b>7,483</b>	<b>5,549</b>
<b>Non-financial assets</b>				
Land	2.2A	6,050	6,050	6,050
Buildings	2.2A	27,109	28,155	26,829
Heritage and cultural	2.2A	247,344	250,908	247,521
Plant and equipment	2.2A	6,211	6,321	8,737
Computer software	2.2A	1,631	2,035	1,699
Licences	2.2A	51	33	-
Inventories	2.2B	589	583	574
Prepayments		245	314	299
<b>Total non-financial assets</b>		<b>289,230</b>	<b>294,399</b>	<b>291,709</b>
<b>Total assets</b>		<b>297,631</b>	<b>301,882</b>	<b>297,258</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	1,225	947	190
Other payables		153	135	60
<b>Total payables</b>		<b>1,378</b>	<b>1,082</b>	<b>250</b>
<b>Provisions</b>				
Employee provisions	4.1A	3,899	3,689	3,044
Other provisions	2.4A	304	197	250
<b>Total provisions</b>		<b>4,203</b>	<b>3,886</b>	<b>3,294</b>
<b>Total liabilities</b>		<b>5,581</b>	<b>4,968</b>	<b>3,544</b>
<b>Net assets</b>		<b>292,050</b>	<b>296,914</b>	<b>293,714</b>
<b>EQUITY</b>				
Contributed equity		219,372	217,570	219,372
Reserves		68,963	68,556	66,458
Retained surplus		3,715	10,788	7,884
<b>Total equity</b>		<b>292,050</b>	<b>296,914</b>	<b>293,714</b>

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

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

Total assets are consistent with budget. There was a lower than expected spend on plant and equipment of \$2.5 million. This relates to long term projects the timing of which was not certain when establishing the budget. This spend is expected to occur in the 2018-19 financial year.

Cash and investments is higher than budget by \$2.7 million as a result of the lower than expected spend on plant and equipment.

Requests for access to the collection material which occurred close to financial year end resulted in higher than expected trade receivables. 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 annual leave and long service leave on costs.

Accrued supplier expense is \$1 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.

Total equity is lower than budget by \$1.7 million due to a higher than expected deficit as a result of increased depreciation on the Heritage and Cultural collection.

**Statement of Changes in Equity**  
for the period ended 30 June 2018

	Notes	2018 \$'000	2017 \$'000	Original Budget \$'000
<b>CONTRIBUTED EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		<u>217,570</u>	<u>216,756</u>	<u>217,570</u>
<b>Adjusted opening balance</b>		<u>217,570</u>	<u>216,756</u>	<u>217,570</u>
<b>Contributions by owners</b>				
Equity injection - Appropriation		<u>1,802</u>	<u>814</u>	<u>1,802</u>
<b>Total transactions with owners</b>		<u>1,802</u>	<u>814</u>	<u>1,802</u>
<b>Closing balance as at 30 June</b>		<u>219,372</u>	<u>217,570</u>	<u>219,372</u>
<b>RETAINED EARNINGS</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		<u>10,788</u>	<u>13,872</u>	<u>10,971</u>
<b>Adjusted opening balance</b>		<u>10,788</u>	<u>13,872</u>	<u>10,971</u>
<b>Comprehensive income</b>				
Deficit for the period		<u>(7,073)</u>	<u>(3,084)</u>	<u>(3,087)</u>
<b>Total comprehensive income</b>		<u>(7,073)</u>	<u>(3,084)</u>	<u>(3,087)</u>
<b>Closing balance as at 30 June</b>		<u>3,715</u>	<u>10,788</u>	<u>7,884</u>
<b>ASSET REVALUATION RESERVE</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		<u>68,556</u>	<u>66,458</u>	<u>66,458</u>
<b>Adjusted opening balance</b>		<u>68,556</u>	<u>66,458</u>	<u>66,458</u>
<b>Comprehensive income</b>				
Other comprehensive income - movements in property, plant and equipment	2.2A	<u>563</u>	<u>2,814</u>	-
Other comprehensive income - realisation of reserve amounts on disposal of assets		<u>(156)</u>	<u>(716)</u>	-
<b>Total comprehensive income</b>		<u>407</u>	<u>2,098</u>	-
<b>Closing balance as at 30 June</b>		<u>68,963</u>	<u>68,556</u>	<u>66,458</u>
<b>TOTAL EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		<u>296,914</u>	<u>297,086</u>	<u>294,999</u>
<b>Adjusted opening balance</b>		<u>296,914</u>	<u>297,086</u>	<u>294,999</u>
<b>Comprehensive income</b>				
Other comprehensive income - movements in property, plant and equipment		<u>563</u>	<u>2,814</u>	-
Other comprehensive income - realisation of reserve amounts on disposal of assets		<u>(156)</u>	<u>(716)</u>	-
Deficit for the period		<u>(7,073)</u>	<u>(3,084)</u>	<u>(3,087)</u>
<b>Total comprehensive income</b>		<u>(6,666)</u>	<u>(986)</u>	<u>(3,087)</u>
<b>Contributions by owners</b>				
Equity injection - Appropriation		<u>1,802</u>	<u>814</u>	<u>1,802</u>
<b>Total transactions with owners</b>		<u>1,802</u>	<u>814</u>	<u>1,802</u>
<b>Closing balance as at 30 June</b>		<u>292,050</u>	<u>296,914</u>	<u>293,714</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 2018

	2018	2017	Original Budget
Notes	\$'000	\$'000	\$'000
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Receipts from Government	24,028	24,416	24,308
Sales of goods and rendering of services	851	879	759
Royalties	187	195	378
Donations	4	69	-
GST received	136	759	711
Other	686	382	441
<b>Total cash received</b>	<b>25,892</b>	<b>26,700</b>	<b>26,597</b>
<b>Cash used</b>			
Employees	17,062	16,666	15,960
Suppliers	7,234	7,777	8,950
GST paid	21	-	-
<b>Total cash used</b>	<b>24,317</b>	<b>24,443</b>	<b>24,910</b>
<b>Net cash from operating activities</b>	<b>1,575</b>	<b>2,257</b>	<b>1,687</b>
<b>INVESTING ACTIVITIES</b>			
<b>Cash received</b>			
Interest	487	186	109
Other investments	25,200	-	-
<b>Total cash received</b>	<b>25,687</b>	<b>186</b>	<b>109</b>
<b>Cash used</b>			
Purchase of property, plant and equipment, software and heritage and cultural assets	3,104	3,245	3,402
Other investments	25,200	500	-
<b>Total cash used</b>	<b>28,304</b>	<b>3,745</b>	<b>3,402</b>
<b>Net cash used by investing activities</b>	<b>2,617</b>	<b>3,559</b>	<b>3,293</b>
<b>FINANCING ACTIVITIES</b>			
<b>Cash received</b>			
Contributed equity	1,802	814	1,802
<b>Total cash received</b>	<b>1,802</b>	<b>814</b>	<b>1,802</b>
<b>Net cash from financing activities</b>	<b>1,802</b>	<b>814</b>	<b>1,802</b>
<b>Net increase (decrease) in cash held</b>	<b>760</b>	<b>(488)</b>	<b>196</b>
Cash and cash equivalents at the beginning of the reporting period	1,293	1,781	1,177
<b>Cash and cash equivalents at the end of the reporting period</b>	<b>2,053</b>	<b>1,293</b>	<b>1,373</b>

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

### Budget Variances Commentary

During 2018 there was \$25.2 million cash used, and then \$25.2 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) for reporting periods ending on or after 1 July 2015; and
- b) Australian Accounting Standards and Interpretations - Reduced Disclosure Requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

### 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 2018.

### 1.1. Expenses

	2018 \$'000	2017 \$'000
<b>1.1A: Employee Benefits</b>		
Wages and salaries	11,945	11,445
Superannuation:		
Defined contribution plans	1,184	1,366
Defined benefit plans	1,180	1,196
Leave and other entitlements	1,536	1,899
Separation and redundancies	391	20
Other employee benefits	80	15
<b>Total employee benefits</b>	<b>16,316</b>	<b>15,941</b>

#### Accounting Policy

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

### 1.1B: Suppliers

#### Goods and services supplied or rendered

Consultants	512	642
Contractors	89	128
Travel	359	301
IT services	1,497	1,299
Advertising and marketing	182	117
Property operating expenses	2,086	2,039
Financial statement audit services	60	60
Other	1,385	979
<b>Total goods and services supplied or rendered</b>	<b>6,170</b>	<b>5,565</b>

#### Other suppliers

Operating lease rentals	1,049	1,039
Workers compensation expenses	106	224
<b>Total other suppliers</b>	<b>1,155</b>	<b>1,263</b>
<b>Total suppliers</b>	<b>7,325</b>	<b>6,828</b>

#### Leasing commitments

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

#### Operating lease commitments

Within 1 year	805	911
Between 1 to 5 years	620	2,742
<b>Total operating lease commitments</b>	<b>1,425</b>	<b>3,653</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

	2018 \$'000	2017 \$'000
<b>Own-Source Revenue</b>		
<b>1.2A: Revenue from Government</b>		
Department of Communications and the Arts		
Corporate Commonwealth entity payment item	<u>24,028</u>	<u>24,416</u>
<b>Total revenue from Government</b>	<u>24,028</u>	<u>24,416</u>

### Accounting Policy

#### Revenue from rendering of services

Revenue from rendering of services is recognised by reference to the stage of completion of contracts at the reporting date. The revenue is recognised when:

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

#### Interest revenue

Interest revenue is recognised using the effective interest method.

#### 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.

Financial Position

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

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

2.1 Financial Assets

Accounting Policy

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

	2018	2017
	\$'000	\$'000
2.1A: Other Investments		
	i 6,000	6,000
Total other investments	6,000	6,000

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

Accounting Policy

Cash

Cash is recognised at its nominal amount. Cash and cash equivalents includes:

- a) cash on hand; and
- b) demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

Loans and Receivables

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at the end of the reporting period. Allowances are made when collectability of the debt is no longer probable. There is no provision for doubtful debts in 2018 (2017: nil).

## 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 2017</b>							
Gross book value	6,050	29,763	256,211	8,112	4,653	89	304,878
Accumulated depreciation, amortisation and impairment	-	(1,608)	(5,303)	(1,791)	(2,618)	(56)	(11,376)
<b>Total as at 1 July 2017</b>	<b>6,050</b>	<b>28,155</b>	<b>250,908</b>	<b>6,321</b>	<b>2,035</b>	<b>33</b>	<b>293,502</b>
<b>Additions:</b>							
Purchase	-	210	911	660	172	-	1,953
Work in progress	-	347	-	530	275	-	1,152
Donation/gift	-	-	3,594	-	-	-	3,594
Internally developed	-	-	1,110	-	-	-	1,110
Revaluations and impairments recognised in other comprehensive income	-	-	563	-	-	-	563
Reclassifications	-	-	-	-	(47)	47	-
Depreciation and amortisation	-	(1,595)	(9,742)	(1,266)	(790)	(29)	(13,422)
Disposals/write-downs	-	(8)	-	(34)	(14)	-	(56)
<b>Total as at 30 June 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>
<b>Total as at 30 June 2018 represented by:</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)	(24,520)
<b>Total as at 30 June 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>

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 \$1,081,000 of purchased software and \$550,000 of internally generated software.

3. The contractual commitments for the acquisition of property, plant and equipment include \$680,259 for replacement chiller and \$158,354 for building 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 2016, an independent valuer, Pickles Valuation Services, conducted the revaluations and a revaluation adjustment was made to non-financial assets.

Pickles Valuation Services reaffirmed the June 2016 values of heritage and cultural assets as at 30 June 2018.

## 2.2: Non-Financial Assets (continued)

### Significant accounting judgements and estimates

In the process of applying the accounting policies listed in this note, the NFSA has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

#### *Fair values for each class of asset*

Class	Fair value measured at
Land	Market selling price
Buildings	Current replacement cost
Leasehold improvements	Current replacement cost
Property, plant and equipment	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:

Asset Class	2018	2017
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	10 to 126 years

Following the release of the NFSA's Digitisation Strategy 2018-25 (<https://www.nfsa.gov.au/footer/corporate-information/publications/digitisation-strategy>) and a review of the accounting policy and methodology used for the valuation of the NFSA's heritage and cultural collection, the NFSA made changes to the following estimates:

- The useful life for magnetic tape was reduced as at 1 July 2017 to 8 years (from 30-100 years). The large scale digitisation of magnetic media is not expected to be supported past 2025.
- The useful life of digital items was changed from 10 years to indefinite, based on the ability of the NFSA to continually migrate content to contemporary digital formats.

## 2.2: Non-Financial Assets (continued)

### Impairment

All assets were assessed for impairment at 30 June 2018 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 (2017: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2018.

<b>2.2: Non-Financial Assets (continued)</b>		
	<b>2018 \$'000</b>	<b>2017 \$'000</b>
<b><u>2.2B: Inventories</u></b>		
Inventories held for sale: finished goods	<b>33</b>	52
Inventories held for distribution	<b>556</b>	531
<b>Total inventories</b>	<b>589</b>	583
During 2018 \$1,322 of inventory held for sale was recognised as an expense (2017: \$5,753). During 2018 \$150,805 of inventory held for distribution was recognised as an expense (2017: \$174,547).		
<b>Accounting Policy</b>		
<u>Inventories</u> 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.		
<b>2.3: Payables</b>		
<b><u>2.3A: Suppliers</u></b>		
Trade creditors and accruals	<b>1,225</b>	947
<b>Total suppliers</b>	<b>1,225</b>	947
Settlement of payables is usually made within 30 days.		
<b>Accounting Policy</b>		
<u>Financial liabilities</u> Liabilities are recognised to the extent that the goods and services have been received (and irrespective of having been invoiced).  Suppliers and Other Payables are recognised at amortised cost. Carrying amounts approximate fair value.		
<b>2.4: Other Provisions</b>		
	<b>2018 \$'000</b>	<b>2017 \$'000</b>
<b><u>2.4A: Other Provisions</u></b>		
Provision for restoration obligations	<b>267</b>	160
Rent payable provision	<b>37</b>	37
<b>Total other provisions</b>	<b>304</b>	197
<b>Carrying amount 1 July 2017</b>	<b>197</b>	203
(Amounts used)/additional provisions made	<b>107</b>	(6)
<b>Closing balance 30 June 2018</b>	<b>304</b>	197
<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			
	2018	2017	
	\$'000	\$'000	
Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations <sup>1</sup>	3,076	4,317	
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(9,742)	(5,303)	
Total comprehensive income - as per the Statement of	(6,666)	(986)	
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

	2018 \$'000	2017 \$'000
<b>4.1A: Employee Provisions</b>		
Leave	3,899	3,669
Separations and redundancies	-	20
<b>Total employee provisions</b>	<b>3,899</b>	<b>3,689</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/Chief Financial Officer and the General Manager and Access, Collections. Key management personnel remuneration is reported in the table below:

	2018	2017
	\$	\$
<b>Short-term employee benefits:</b>		
Salary	730,303	766,156
Motor vehicle and other allowances	7,059	6,591
<b>Total short-term employee benefits</b>	<b>737,362</b>	<b>772,747</b>
<b>Post-employment benefits:</b>		
Superannuation	112,056	350,030
<b>Total post-employment benefits</b>	<b>112,056</b>	<b>350,030</b>
<b>Other long-term benefits:</b>		
Annual leave	37,716	48,795
Long-service leave	12,090	15,641
<b>Total other long-term employee benefits</b>	<b>49,806</b>	<b>64,436</b>
<b>Total key management remuneration expenses<sup>1</sup></b>	<b>899,224</b>	<b>1,187,213</b>

#### Notes:

The total number of key management personnel included in the table above are 3 NFSA Executives and 9 Non-Executive Board members (2017: 3 Executives and 8 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 2018 (2017: nil).

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