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ANNUAL REPORT 2019–20  
NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA

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#### Cover and section images

The evocative imagery used on our Annual Report 2019–20 cover and chapter dividers is from the video game *Submerged* (Uppercut Games, 2015). *Submerged* is a third-person combat-free game in which players explore a mysterious flooded city and discover the beauty and desolation of its vast outdoor environments.

*Submerged* was made by Canberra-based independent video game development studio Uppercut Games. *Submerged* is one of the titles preserved by the NFSA this year as part of our games collection pilot project. More information on the preservation of video games is on page 21.

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

**ANNUAL REPORT** 2019–20



# ACKNOWLEDGMENT OF COUNTRY

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

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# CHAIR'S LETTER OF TRANSMITTAL

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

Dear Minister

On behalf of the Board of the National Film and Sound Archive of Australia (NFSA), it gives me great pleasure to submit to you, for presentation to each House of Parliament, the Annual Report for the NFSA covering the period 1 July 2019 to 30 June 2020.

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

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

In accordance with a resolution of the NFSA Board passed on 15 September 2020 we accept this report as being a fair and accurate representation of the organisation's performance during the 2019–20 financial year.

Yours sincerely



Gabrielle Trainor AO  
Chair, NFSA Board

12 October 2020





# 1

## - EXECUTIVE SUMMARY -

# CHAIR'S REPORT



Gabrielle Trainor AO, Chair of the NFSA Board

**Some years are unremarkable – steady progress, relative calm, the usual ups and downs, but it might take a Google search to recall the significant events.**

This is not one of those years. As the calendar ticked over from what seems now to be the benign days of the latter part of 2019, bushfires took hold in the north, a function of heartbreaking drought. New Year's Eve and January saw ravaging fires spread across the country, burning out hundreds of thousands of hectares and taking lives, homes, livelihoods and flora and fauna with them. Lurking in the background was the global cataclysm of COVID-19, of which we and the rest of the world are still in the midst. There has never been a year like this in our living memory.

We will emerge from the pandemic altered. And when we tell our children and grandchildren the stories of how and why 2020 changed us, and what we learned from it, we will remember how things unfolded.

As a nation, the memory of our times is recorded in many ways including in news and current affairs broadcasts, websites, homemade content and the stories we tell in film and sound. This is the NFSA's mission – to hold and share Australia's audiovisual memory.

Our collection provides a special window into Australia's culture. It goes back to the earliest films and sound recordings of the late 19th century, through to the broadcast media and website content we collect today. We are the custodians of over three million items and we have an unwavering objective to share more of our collection to more people through digitisation, and to create a memorable experience for visitors to our exhibitions and events.

The year 2019–20 has been a time of adaptation and evolution for the NFSA, as we continue to expand our collection and step into our role as a leader for Australian digital culture – past, present and future.

Among our initiatives this year, we broadened our remit to include video games in the national audiovisual collection. So far, we have successfully preserved six Australian games, and this is just the beginning.

The appreciation of Australians for a good game was clear when nearly 25,000 people visited 'Game Masters: The Exhibition' between September 2019 and March 2020. It was wonderful to witness our visitors discover new and innovative Australian video games and rediscover their childhood favourites. Following the exquisite costumes presented in 'The Dressmaker Costume Exhibition', 'Game Masters: The Exhibition' continued our new exhibitions program into its second year. It was a great success, despite having to contend with bushfire smoke and then a hailstorm that caused damage to our Acton building.

This was followed by the upheaval of the COVID-19 pandemic. Like many organisations, we acted quickly to ensure the safety of visitors and staff. Wherever possible, we put in place working from home arrangements. My Board colleagues and I are immensely proud of the leadership shown by our management team during this time. We are impressed by the hard work and dedication of all our staff in maintaining productivity under changed circumstances and, in some cases, undertaking

secondments with Services Australia to support the national COVID-19 response. We learned much about the new kinds of achievements of which we are capable.

While far from business as usual, we significantly boosted our online engagement with new exhibitions, curated collections, articles and interactive screenings. We moved some of our best-loved events online and developed new ways for audiences to explore our collection through focused, detailed content. As many around the country were feeling the strain of illness and restrictions, we ensured that our collection was still accessible to educate, inform, entertain and inspire.

One of my favourite online events from this year was *Archie Roach: His Story in Song*, celebrating his life and work. It is so important to celebrate people like Archie, who have made such great strides in building a shared understanding of the experiences and talents of Aboriginal and Torres Strait Islander peoples. One of our Friday night events during the pandemic lockdown was an online screening of *Storm Boy*. Many know (and everyone should know) this wonderful classic set in the Coorong in South Australia and starring Greg Rowe, Peter Cummins and David Gulpilil. David's career changed the way First Nations people were depicted on our screens.

Our commitment to Aboriginal and Torres Strait Islander cultures underpins all the work that we do at the NFSA. We are privileged to hold some precious cultural collections, and we work with communities to preserve their culturally significant audiovisual materials. This year we continued our projects with the Strehlow Research Centre, and two of our staff visited Pitjantjatjara Yankunytjatjara Media in Umuwa on the Anangu Pitjantjatjara Yankunytjatjara Lands to provide advice on the digitisation of their collection.

We continued to pursue our goals in digitising our collection, in line with our Digitisation Strategy 2018–2025. The degradation and obsolescence of certain media formats threatens large holdings within our collection, and digitisation work is essential for the preservation of these materials and our ability to share our collection. This year we have also progressed initial planning work to enhance our physical presence and complement our online presence, and we particularly thank the Australian National University for its support on this important project.

On the last day of the 2019–20 financial year, the Minister for Communications, Cyber Safety and the Arts, the Hon Paul Fletcher MP, announced that we would receive additional funding of \$5.5 million over the next four years. These funds will support the digitisation of the national audiovisual collection and the establishment of a hub for the digitisation of the collections of other cultural institutions, sharing our infrastructure and expertise. We were delighted with this affirmation of the importance of the work we do, and it will set the agenda for 2020–21 and beyond.

I would like to sincerely thank Minister Fletcher for his strong support. We are also grateful for the valuable assistance of our colleagues at the Office for the Arts, within the Department of Infrastructure, Transport, Regional Development and Communications. Thanks also to our NFSA ambassadors, friends and supporters from the film, music and broadcast sectors and to the many people in industry, government and cultural institutions who collaborate so generously with us.

To my Board colleagues, thank you for your support, guidance and commitment to the NFSA. Our governance review this year, in which management was actively involved, yielded some excellent ideas to ensure we work together even better. The support of the members of the NFSA Indigenous Connections Committee and the NFSA Audit and Risk Committee, chaired by Carol Lilley, has added great value.

Finally, I would like to thank our exceptional CEO, Jan Müller, recognised as a leader in digital culture here and internationally. He has led the NFSA with vision and dedication and his senior team and all our NFSA staff have responded superbly. I wish to thank them for their hard work, their focus and flexibility during this extraordinary year – a year that has posed immense challenges, but which has created new opportunities and laid the groundwork for the future of the NFSA.



**Gabrielle Trainor AO**  
Chair, NFSA Board

# CHIEF EXECUTIVE OFFICER'S REPORT



Jan Müller, Chief Executive Officer

**This year has shown us to be a resilient and flexible organisation, as we've restructured to prepare for the NFSA of the future. Through the difficulties of the COVID-19 pandemic we've embraced online engagement like never before.**

Historically, the NFSA has been organised around the preservation of a largely analogue collection. Curatorial and back-office functions were grouped according to collection format such as film, audio, video, documents and artefacts. Our work environment has changed considerably in recent years and while preserving analogue items will always be an important part of our role, we now have a significant focus on digitising collection items and sharing digital content.

With no change in our annual government appropriation, in 2019 we reoriented the organisation to position the NFSA as:

- > Digital by design
- > Supportive of digitisation and engagement
- > Customer-focused
- > A collaborative and project-based workforce
- > Efficient and sustainable.

A new organisational structure came into effect on 1 November 2019 and included a change to the make-up and numbers of our staff. During this period of change there was minimal disruption for our stakeholders, and we remained productive – in fact we delivered more than ever before.

Our commitment to sharing the national audiovisual collection has been highlighted by our exceptional and varied program of online and physical exhibitions, events and screenings throughout the year. We are always excited to share our collection items with the public and see the positive responses that they generate. This year, the only colour footage of Sir Don Bradman AC playing cricket caught the attention of the world when it was unearthed by our curators, as did the last known footage of the now-extinct Tasmanian Tiger, which was discovered in our collection by Australian researchers.

Screenings of several NFSA Restores titles took place internationally at far-flung locations including Saint-Tropez and New York, while premieres of the newly restored 1919 silent classic *The Sentimental Bloke* and Bruce Beresford's 1991 film *Black Robe* occurred in Australia. *NFSA Restores: The Sentimental Bloke* premiered in February 2020 at the Westpac Open Air Cinema in Sydney with a new score composed and performed live by Paul Mac. The rain did nothing to dampen the crowd's spirits that night and the experience of seeing this 100-year-old film come to life against the stunning backdrop of Sydney Harbour was a truly memorable one.

Nearly 17,000 visitors enjoyed 'The Dressmaker Costume Exhibition' and related events during the four months in which the exhibition was open at the NFSA headquarters in Canberra. It wrapped up in August 2019 and from the moment the exhibition closed, our staff were busy behind the scenes packing it up and preparing for the next show. I am full of admiration for the hard work and dedication shown by all those involved.

From September 2019 to March 2020 we hosted 'Game Masters: The Exhibition' at the NFSA in Canberra and welcomed almost 25,000 people to the experience. This interactive journey through five decades of video game history, created and curated by the Australian Centre for the Moving Image, had previously been on display in Melbourne in 2012 and had subsequently been touring around the world. Having it back in Australia with additional content proved a real hit among both the young and the young-at-heart – and I include myself in the latter category as I can't deny it was a real joy to play Pacman on a genuine arcade console once again.

In January 2020 we closed to the public for two days when the smoke from the surrounding NSW bushfires meant that Canberra experienced the world's highest air pollution levels. It was with some disbelief later that month that we witnessed damage to the NFSA building and grounds in Acton from a thunderstorm with severe hail. Fortunately, our staff, visitors, collection and the building's heritage platypus skylight were unharmed. The damage sustained is in the process of being repaired while the pre-existing task of refurbishing the building's heritage sandstone was completed in June 2020.

In March 2020, as a result of the COVID-19 pandemic, we decided to temporarily close our doors to the public. We launched our *NFSA is Always Open Online* campaign and moved our public programs online, allowing audiences to participate in a series of free live-streamed events including *Virtual Vinyl Lounge*, film screenings featuring filmmaker Q&As and our *Deep Dive* series. I am extremely proud of our ability to swiftly and effectively shift our engagement focus online. Our ICT team worked tirelessly to ensure that our staff transitioned rapidly to a working from home environment, keeping the majority of our staff fully operational during the COVID-19 crisis.

This year the NFSA, the Australian Centre for the Moving Image and the Museum of Applied Arts and Sciences commenced a partnership to jointly develop a national agenda for the preservation of Australian video games. This agenda will set the framework for cultural institutions to build the capacity to collect, preserve and share the output of the Australian video games industry, for the benefit of present and future generations.

Given that one of our strategic priorities is to be the national leader in collecting, preserving and sharing multimedia and new media content, we announced in September 2019 that we would begin the process of collecting and preserving Australian video games. We have also initiated an Australian first: the encoding and preservation of audiovisual material on synthetic DNA. The NFSA is constantly innovating and looking at solutions and technologies that might revolutionise the way we preserve our collection.

I was fortunate enough to be invited to share the NFSA's vision of digital transformation at a number of international platforms over the past 12 months, including the International Association of Sound and Audiovisual Archives, the International Federation of Television Archives and the Association of Moving Image Archivists. I am also pleased to advise that this year the NFSA became a founding member of the Australian Media Literacy Alliance, which aims to champion media literacy education for all Australians.

We have continued to focus on the NFSA's property strategy and in January 2020 we started work on an initial business case for a new Canberra facility. We have undertaken workshops and consulted with a range of stakeholders, including other national collecting institutions. The initial business case lays out our vision for a new public-facing facility which will also enhance and consolidate our collection storage facilities. We believe this future NFSA will provide a national hub for sharing audiovisual culture, increasing interpretation and care of our unique collection and deepening public engagement with Australia's audiovisual heritage.

At the end of 2019–20, the NFSA was the extremely fortunate recipient of additional funding of \$5.5 million over four years. This funding will enable us to digitise all our at-risk audio and video on magnetic tape, to the highest international archival standards, in time to meet *Deadline 2025*. This will be a major focus for us in 2020–21.

The past 12 months have been unforgettable for a number of different reasons and I look forward to the NFSA's growth as we continue our digital transformation journey. I extend my sincere thanks to my colleagues and the members of the Board for their commitment and vision. I would also like to thank the Minister for Communications, Cyber Safety and the Arts, the Hon Paul Fletcher MP, and the Office for the Arts. To the NFSA's friends, ambassadors, visitors and stakeholders, thank you for your ongoing interest, enthusiasm and collaboration.



**Jan Müller**  
Chief Executive Officer

# ABOUT US

## OUR PURPOSE

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

## OUR VISION

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

## OUR VALUES

### Committed

We care about what we do.

### Authentic

We are sincere in our intentions and actions.

### Ambitious

We strive for excellence through continual improvement and innovation.

### Collaborative

We work together to achieve results.

## OUR COLLECTION

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

The collection of over 3.3 million items includes moving image and sound production from its earliest days to the present. Drama, actuality and documentary, creative arts, social and scientific history, comedy, video games, experimental and unique amateur audiovisual records are all represented. The collection is constantly evolving; it ranges from the analogue era to the digital age and includes the latest digital files produced by today's media creators and professionals. A large part of the collection is also made up of documentation and artefacts, such as private papers and memorabilia, publicity, costumes, posters, stills, scripts and oral history interviews with a range of people from the creative industries.

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

## OUR ENVIRONMENT

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

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

Our key cooperative relationships are with our responsible minister, the Minister for Communications, Cyber Safety and the Arts and his office, and with the Office for the Arts within our portfolio department, the Department of Infrastructure, Transport, Regional Development and Communications. These relationships furnish us with advice and guidance in relation to the governance of the NFSA and support us in meeting the expectations of the public.

We also cooperate and collaborate with many of our fellow cultural institutions including the National Museum of Australia (NMA), the National Archives of Australia (NAA), the Australian Film, Television and Radio School (AFTRS), the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and the Australian Centre for the Moving Image (ACMI). We share information, best-practice advice and new techniques, technologies and standards, and collaborate on projects in order to provide rich and unique cultural experiences to Australian audiences. We cooperate with the Australian National University (ANU) about the management of our site adjacent to its Acton campus, and with the Australian War Memorial in the storage of high-risk nitrate film at our facility in Mitchell.

Additionally, we recognise that creativity and cultural heritage go hand-in-hand, and we work directly with creative industry practitioners and peak bodies to support production projects, explore shared heritage interests and understand industry perspectives.

In planning for the future, we recognise several challenges and opportunities that affect our environment and our work.

## Deadline 2025 and digitisation

The NFSA has an extensive analogue collection, across a variety of formats including celluloid film negatives and prints; sound recordings on magnetic tape, acetate and vinyl disc; and radio and television broadcast on various magnetic tape formats. As analogue collection material ages, it is increasingly difficult and expensive to access due to tape deterioration and a practical inability to maintain obsolete playback systems. The technical knowledge and skills needed to access ageing analogue content are also becoming rare.

In 2015 we released *Deadline 2025: Collections at Risk*, highlighting the fact that much of Australia's audiovisual heritage will be lost forever if not digitised by 2025. *Deadline 2025* focused on the challenge of magnetic tape, which is deteriorating at a faster rate than many other formats held in the NFSA collection.

During 2019–20 we continued to implement our Digitisation Strategy 2018–2025 that covers the whole of our analogue audiovisual collection. We prioritise the material most at risk – including material that is culturally significant or in public demand. We also ensure that our staff continue to have expertise in analogue audiovisual formats into the future, as well as the most up-to-date digital skills, to support preservation of and access to heritage collections.

With the announcement of additional funding for collection digitisation from 2020–21 we will be able to significantly increase our rates of digitisation.

## Leading the GLAM sector in audiovisual heritage

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

This year we continued to work towards the establishment of the NFSA National Centre for Excellence in Audiovisual Heritage to ensure the long-term preservation of the NFSA's audiovisual collection, to support all audiovisual heritage collection holders and to make sure that people engage with, learn from and use Australia's audiovisual heritage in a digital format.

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

## COVID-19 pandemic

The COVID-19 virus reached Australia in late January 2020, with an Emergency Response Plan being activated by the Australian Government in late February. Throughout March, federal, state and territory governments introduced a range of restrictions to slow the spread of the virus, with the World Health Organization declaring a pandemic on 11 March. The pandemic and the related restrictions have affected every part of our business.

From 18 March, we closed our Acton building to the public and ceased all venue hires, educational and public programs, cancelling advance bookings. Exhibitions planned for April were postponed, and this was later extended to all temporary exhibitions for the remainder of 2020. From Monday 30 March, we asked all staff to work from home where possible. A small number of staff performing essential ICT, facilities and collection digitisation tasks continued to work onsite with scheduled shifts and precautions in place to allow for appropriate hygiene standards and distancing. Several staff were also redeployed to Services Australia to assist with the COVID-19 response.

In April the Government provided us with additional funding of \$1.215 million to address the anticipated impact of COVID-19 on the NFSA's business. This funding was integral to our operations during this uncertain time.

## Redefining our physical presence

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

## Content regulation

Our core functions involving the collection and related material must be undertaken in compliance with content regulation (covering copyright, technological protection measures and classification). One of our vital functions is to share the collection with audiences while working within the existing regulatory frameworks, and acknowledging third party owners of a significant percentage of the collection. Recent progress in consideration of copyright access reform is a welcome development which reflects our commitment to efficient and equitable access to content from the national collection.

## OUR STRATEGIC PRIORITIES

The NFSA has set five strategic priorities to implement to ensure that we remain relevant and continue to evolve along with the creators and users of Australia's audiovisual heritage.

Our strategic priorities will help us deliver against our purpose, achieve our vision and respond to the challenges of our current environment.

**Priority 1:** Digitise the national audiovisual collection

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

**Priority 2:** Establish the National Centre for Excellence in Audiovisual Heritage

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

**Priority 3:** Build our national profile

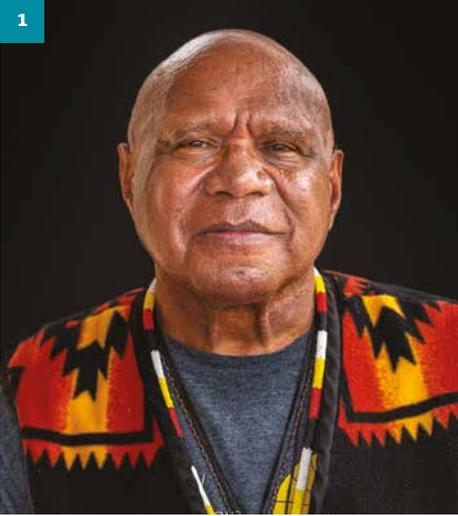
**Outcome:** By 2025 we will be recognised as Australia's national audiovisual archive, a leader in our field, a source of vibrant, relevant and exciting engagement and the first point of call for audiovisual content.

**Priority 4:** Collect, preserve and share multimedia and new media

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

**Priority 5:** Redefine our physical presence

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



- 1.** Archie Roach featured in our online exhibition *His Story in Song* (photo courtesy Phil Nitchie)
- 2.** NFSA Restores: *The Sentimental Bloke* restoration included replication of the coloured tints and tones from the original 1919 film
- 3.** Kamina Vincent, Angharad 'Rad' Yeo, Fiona Trigg and Jan Müller at the launch of 'Game Masters The Exhibition', September 2019
- 4.** *Tasmanian Wonderland 1935*
- 5.** *Don Bradman in colour 1949*
- 6.** Paul Mac performing his original score for NFSA Restores: *The Sentimental Bloke*, February 2020



# SNAPSHOT

## THE YEAR AT A GLANCE

### JULY

NASA and the CSIRO donate Australia's official copy of the July 1969 Apollo 11 moon landing broadcast. Minister Fletcher and CEO Jan Müller accepted the donation on behalf of the NFSA on 3 July.

We welcome 2,500 visitors to our stall at 'NAIDOC in the City' in Sydney's Hyde Park on 13 July.

### AUGUST

The world's earliest narrative feature film, *The Story of the Kelly Gang* (1906), features in the History Channel's documentary *Aussie Inventions that Changed the World* on 12 August. The story includes a re-creation of a silent-era movie screening, with narration and sound effects presented by the NFSA Education team.

*NFSA Restores: Black Robe* premieres at the Melbourne International Film Festival on 17 August, with special guests director Bruce Beresford, producer Sue Milliken AO and cinematographer Peter James ACS ASC.

'*The Dressmaker* Costume Exhibition' closes on 19 August. Almost 17,000 people visited the fictional town of Dungatar and attended the special events and talks that complemented the four-month season.

We launch the *Arc Out Loud* series of interactive film screenings with a sold-out event for *The Rocky Horror Picture Show* (1975) on 23 August.

### SEPTEMBER

We announce that we will start collecting and preserving video games, with a pilot project including eight titles ranging from the 1982 text-based computer game *The Hobbit* to an upcoming virtual reality game.

'Starstruck: Australian Movie Portraits' opens at the Geraldton Regional Art Gallery in WA on 24 September. It is the last stop in the exhibition's two-year tour of regional Australia.



NASA and CSIRO donation of 1969 moon landing broadcast, July 2019

We launch 'Game Masters: The Exhibition' on 26 September with special guests, game producer Kamina Vincent, *Good Game* host Angharad 'Rad' Yeo and ACMI Curator Fiona Trigg.

### OCTOBER

CEO Jan Müller and our Project Manager, Digital Solutions, Ross Garrett present at the 50th Annual Conference of the International Association of Sound and Audiovisual Archives in the Netherlands.

*NFSA Restores: My Brilliant Career* opens the Antipodes Film Festival in Saint-Tropez, France, on 9 October.

Our *Classic Australian Album* series premieres with an event featuring Powderfinger singer Bernard Fanning and producer Nick DiDia, celebrating the band's *Internationalist* (1998) album.

On 21 October our Sydney office relocates to 33-35 Saunders Street, Pyrmont.

CEO Jan Müller presents on digital transformation and digital trust at the International Federation of Television Archives conference in Dubrovnik, Croatia, on 23 October.

The documentary series *Australia in Colour* (2019), produced in partnership with Stranger than Fiction Films and SBS, is nominated for the AACTA Award for Best Documentary. Other AACTA-nominated documentaries featuring NFSA collection material include *The Australian Dream* (2019) and *Mystify: Michael Hutchence* (2019).

## NOVEMBER

*Archie Roach: His Story in Song* launches on 1 November. This online exhibition features an exclusive interview and home movies donated by the artist and coincides with the publication of his memoir.

We announce the Sounds of Australia inductees on 7 November. The list includes three of the biggest hit songs of the 1970s, 80s and 90s, and pioneering Aboriginal duo Olive and Eva.

We host the annual *Digital Directions* symposium at the NFSA in Canberra on 14–15 November, with speakers including Jon-Paul Dyson (The Strong National Museum of Play), Alain Dufaux (Swiss Federal Institute of Technology) and Rebecca Matthews (ABC).

We honour screen legend Jack Thompson AM in Brisbane with a selection of highlights from his career and a screening of *NFSA Restores: Sunday Too Far Away*. The event is presented in partnership with the Queensland Art Gallery and Gallery of Modern Art and the Asia Pacific Screen Awards.

An NFSA print of Annette Kellerman's classic *Neptune's Daughter* (1914) screens with a new live score composed by Jessica Wells at the opening of the APRA-AMCOS Screen Music Awards in Melbourne on 20 November.

## DECEMBER

We mark 25 years of *The Adventures of Priscilla, Queen of the Desert* (1994) and *Muriel's Wedding* (1994) with special screenings featuring displays of the original costumes, including items that have never been shown before.

We present our first 'Pay What You Can Day' on 21 December, providing access to 'Game Masters: The Exhibition' for those who may not be able to afford it otherwise.



Kamina Vincent and Rad Yeo at the launch of 'Game Masters: The Exhibition', September 2019

Our 'Master the Archive' digital trivia game is deployed to residential care facilities as part of a year-long pilot project. It uses audiovisual clips from our collection to trigger memories and reduce isolation for seniors living with memory loss.

## JANUARY

*NFSA Restores: The Cheaters* screens at New York's Museum of Modern Art on 14 and 18 January, with an introduction by Susan McDonagh Fryer, a niece of the pioneering 1920s and 30s filmmakers, the McDonagh Sisters.

## FEBRUARY

*NFSA Restores: The Sentimental Bloke* premieres in Sydney on 15 February. The event features award-winning musician Paul Mac live on stage, performing the new score he composed especially for the film's 100th anniversary.

Two NFSA staff members visit the Centro Nacional Chega! (CNC) in Dili, Timor-Leste, to share archival knowledge and investigate digitisation options for the CNC's collection.

We release the only known colour footage of Sir Don Bradman AC playing cricket on 26 February, exactly 71 years after it was shot by cinematographer George Hobbs. Coverage reaches an estimated audience of 3,922,500.



NFAA curator Thorsten Kaeding hosting Virtual Vinyl Lounge, May 2020

## MARCH

Days after COVID-19 is declared a global pandemic, we announce that we are temporarily closing our doors to the public from 18 March.

Our NFAA is Always Open Online campaign launches on 23 March, reminding audiences worldwide that they can continue to access thousands of hours of content from our collection via our websites and social media channels.

## APRIL

We mark Anzac Day with the publication of home movie footage showing commemorations from 1933, 1946, 1977 and 1980.

## MAY

Our public programs move online with the launch of NFAA Live, a series of free live-streamed events including *Virtual Vinyl Lounge*, film screenings featuring filmmaker Q&As and more. The *Deep Dive* series, showcasing recordings of events previously held onsite, also debuts on our website.

The last-known footage of the extinct thylacine goes viral worldwide, with media coverage including CNN and *The Washington Post*. The clip from our collection is viewed by more than two million Australians.

## JUNE

This month sees the completion of conservation stonework repairs and waterproofing of our heritage headquarters building, following 20 months of works.

On 30 June Minister Fletcher announces a \$5.5 million funding boost for digitisation, which will allow us to digitise the at-risk video and audio magnetic tape held in our collection.





# 2

## - OUR PERFORMANCE -

# AN INTEGRATED APPROACH

**Our Corporate Plan 2019–20 to 2022–23 outlines how we are going to achieve our purpose and work towards our vision of being smart, connected and open in order to have maximum impact and relevance to society. To deliver against our purpose and achieve our vision, we set five strategic priorities:**

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

Our Corporate Plan is the NFSA's primary planning and reporting document. It was developed and published in accordance with the requirements of section 35 of 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. Our Corporate Plan 2019–20 to 2022–23 is integrated with our business planning processes and we have systems in place to regularly monitor and report on our progress and achievements against the plan.

Our five strategic priorities and a selection of key performance criteria described in our Corporate Plan are integrated into our Portfolio Budget Statements (PBS).

# ANNUAL PERFORMANCE STATEMENTS

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

Our results against each of our Corporate Plan performance criteria for 2019–20, 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. In reporting our results, we have taken the approach of assessing criteria as 'partially achieved' in cases where we have demonstrated significant progress or accomplishments, despite not attaining the identified target during the period.

These performance statements are for the purpose of paragraph 39(1)(a) of the PGPA Act and accurately presents the entity's performance in accordance with subsection 39(2) of the PGPA Act.

# RESULTS AGAINST OUR CORPORATE PLAN

## STRATEGIC PRIORITY 1: DIGITISE THE NATIONAL AUDIOVISUAL COLLECTION

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

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

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

Objective	Activity	Target 2019–20	Result 2019–20
<b>Objective 1A</b> Implement the NFSA Digitisation Strategy, which commits to prioritising digitisation as a core program of activity	1A.1. Implement the Digitisation Strategy*	Five-year Digitisation Plan developed, and objectives delivered on time and within budget	Achieved
<b>Objective 1B</b> Digitise the national audiovisual collection so that it is preserved and accessible	1B.1. Digitise the collection through active digitisation, format-shifting of content and data migration	16,000 audiovisual collection items digitised*	Achieved 18,543 items
<b>Objective 1C</b> Increase our capacity and capability to manage digital preservation of all collection formats	1C.1. Develop a Large-scale Digitisation Plan to progress the establishment of large-scale digitisation	Large-scale Digitisation Plan developed and implemented on time and within budget*	Achieved

Criterion source: Corporate Plan 2019–20 to 2022–23 page 6 and PBS page 162

\*PBS 2019–20 target

## Objective 1A

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

### 1A.1 Implement the Digitisation Strategy

Target	Result
Five-year Digitisation Plan developed, and objectives delivered on time and within budget	Achieved

### What we achieved

The NFSA Digitisation Strategy 2018–2025 sets out the case for digitisation of our analogue audiovisual collection – opening it up for access and use by everyone. We will prioritise material that is most at-risk, culturally significant or in public demand. Based on consensus among audiovisual archives internationally and endorsed by UNESCO, *Deadline 2025* highlights the fact that much of Australia’s audiovisual heritage held on magnetic tape will be lost forever if it is not digitised by 2025.

In 2019–20 we developed the Collection Digitisation Plan 2020–2025 focused on progressing large-scale digitisation. The plan clearly outlines our digitisation priorities, capability and capacity and how we will progressively upgrade our operations. However, the plan also recognises that in order to meet our target of digitising 40,000 items annually by 2025, we will need significant additional funding to invest in digitisation equipment, technical staff and digital storage and infrastructure.

On 30 June 2020 the Minister for Communications, Cyber Safety and the Arts, the Hon Paul Fletcher MP, announced that we will receive \$5.5 million over four years to support digitisation of at-risk collection material. This additional funding will enable us to upgrade our existing operations to undertake large-scale digitisation and to digitise our at-risk audio and video magnetic tape, at the highest international archival standard, in time to meet *Deadline 2025*. We will significantly revise the Collection Digitisation Plan 2020–2025 in July 2020 to reflect this additional funding.

## Objective 1B

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

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

Target	Result
16,000 audiovisual collection items digitised	18,543 items

### What we achieved

In 2019–20 we digitised 18,543 audiovisual collection items, exceeding our target. We increased digitisation outputs by continually upgrading equipment, improving workflows, streamlining procedures and implementing software solutions where appropriate to assist with automating processes. Additionally, we improved digital infrastructure and storage using the latest digital technologies.

Key milestones to date include:

- > Increasing our video digitisation capacity by 80% through the acquisition of new multi-ingest video systems, increasing our five streams of video digitisation to nine
- > Establishing a centralised, scalable transcoding solution that provides the ability to automate the process of creating files for digital distribution and browsing
- > Implementing a centralised machine-learning and artificial intelligence-enabled quality and compliance platform that provides automated checks for collection items being digitised, as well as digital-born acquisitions
- > Upgrading our collection storage management infrastructure which enables us to archive files at an increased capacity of about 400%.

## Objective 1C

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

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

Target	Result
Large-scale Digitisation Plan developed and implemented on time and within budget	Achieved

#### What we achieved

Progressing large-scale digitisation is the core focus of our Collection Digitisation Plan 2020–2025 which was developed during 2019–20. Large-scale digitisation is the capability to digitise material *en masse* through technology such as multi-channel ingest workstations and systems. We need to balance this approach to digitisation by recognising that some collection material is not suitable for large-scale digitisation due to condition or format, and must be digitised on a one-to-one scale by highly trained technical staff.

In 2019–20 we completed research, testing and procurement for three new multi-channel video ingest systems to significantly increase our ability to digitise and preserve at-risk video material. Despite interruption from COVID-19 this year, we were able to introduce one of these systems – increasing our five streams of video digitisation to nine and resulting in a significant increase (up to 80%) in our video digitisation capacity. Once all three of these systems are operational, we will be able to increase our video digitisation to 17 streams.

We also completed plans and procurement to significantly upgrade two of our eight audio studios, which will result in increased large-scale digitisation of magnetic cassette and reel-to-reel tape material from our collection. We finalised procurement for an additional CD multi-ingest system, as CDs are considered an at-risk format, but unfortunately the implementation of this new system was delayed because of COVID-19.

We will significantly revise the Collection Digitisation Plan 2020–2025 in July 2020 to reflect the additional \$5.5 million in funding announced on 30 June 2020, specifically in terms of undertaking large-scale digitisation of our audio and video magnetic tape in time to meet *Deadline 2025*.

# CASE STUDY

## COLLECTING AND PRESERVING VIDEO GAMES

Our collection represents the cultural diversity and breadth of experience of all Australians and is constantly evolving. One of our strategic priorities is to be the national leader in collecting, preserving and sharing multimedia and new media content. As a result, we launched a pilot project in September 2019 to explore the feasibility of collecting and preserving Australian video games. Like film, recorded sound, radio and television before them, video games have had a significant impact on society.

Video games are an immersive audiovisual medium that play a major role in contemporary popular culture. They represent an artistic, storytelling and technological achievement, as well as an industry that contributes significantly to the Australian economy.

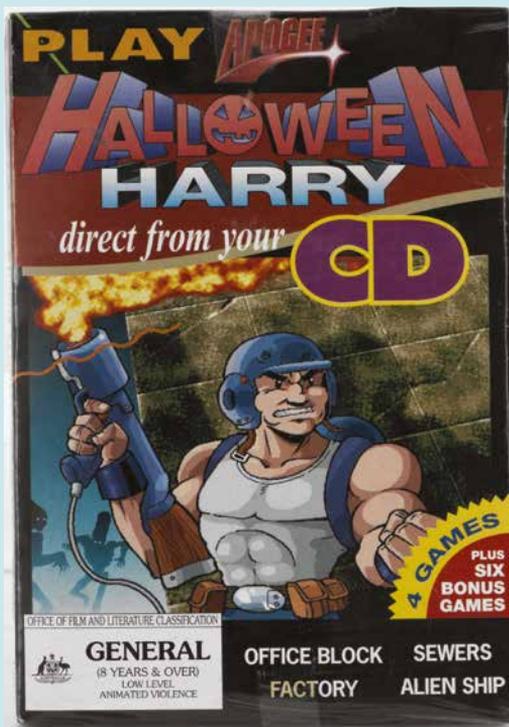
Our initial selection of eight games for archiving spans all eras and technical formats, from cassette tape to mobile devices and virtual reality headsets. We are collecting physical cartridges and discs, as well as storyboards, artwork, soundtracks and publicity materials. The games selected for the pilot project are:

- > *The Hobbit* (Beam Software, 1982)
- > *Halloween Harry* (SubZero Software, Interactive Binary Illusions, 1985)
- > *Shadowrun* (Beam Software, 1993)
- > *LA Noire* (Team Bondi, 2011)
- > *Submerged* (Uppercut Games, 2015)
- > *Hollow Knight* (Team Cherry, 2017)
- > *Florence* (Mountains, 2018)
- > *Espire 1: VR Operative* (Digital Lode, 2019).

Working on this initial selection allows us to explore what components and documentation we need to collect to archive a game's creative process from concept to finished product. It will also identify challenges around software and hardware obsolescence, long-term storage and access, rights and proprietary platforms to inform our ongoing preservation strategy.

The games collecting pilot has received fantastic reactions from game developers and the broader games industry in Australia. The level of engagement displayed by the games industry demonstrates that there is a major role for us in collecting and preserving games and game-related material. Following the pilot phase, we will collect Australian games on an ongoing basis.

This year our games collecting pilot and 'Game Masters: The Exhibition' helped position the NFSA at the forefront of digital culture, sparking positive new relationships with industry, creators and visitors.



Original 1993 Halloween Harry game

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

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

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

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

Objective	Activity	Target 2019–20	Result 2019–20
<b>Objective 2A</b> <b>Partner with the tertiary sector, industry, collecting institutions and government to build our impact and output</b>	2A.1. Develop partnerships with the tertiary sector, industry, collecting institutions and government	Eight current partnerships in place*	Achieved
<b>Objective 2B</b> <b>Establish ourselves as a trusted digital repository for the collections sector</b>	2B.1. Develop a detailed business case for the National Centre for Excellence in Audiovisual Heritage	Completion of business case delivered on time and within budget	Not achieved
<b>Objective 2C</b> <b>Build the NFSA's profile and reputation as a thought leader in the field of audiovisual archiving</b>	2C.1 Support and drive knowledge exchange and thought leadership in relation to digital cultural collections through the NFSA's Digital Directions conference	200 participants in the NFSA's Digital Directions conference*	Partially achieved 160 participants
	2C.2 Provide training and development opportunities for Aboriginal and Torres Strait Islander archive professionals in audiovisual archiving practices	Four current partnerships in place	Achieved
	2C.3 Develop an Indigenous Strategy	Indigenous Strategy developed on time and within budget	Partially achieved

Criterion source: Corporate Plan 2019–20 to 2022–23 page 8 and PBS page 162

\* PBS 2019–20 target

## Objective 2A

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

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

Target	Result
Eight current partnerships in place	Achieved

### What we achieved

We have established several new partnerships this year, encompassing education, exhibitions, events and more:

- > National Gallery of Australia: to present NFSA programming at the gallery's family event series Super Sundays and the inaugural *Art IRL* party event aimed at teenagers where we presented the 'Carriberrie' virtual reality experience
- > Art Gallery of New South Wales: to co-present the 'Mervyn Bishop' exhibition (postponed to 2021 due to COVID-19)
- > ANU's Centre for Heritage and Museum Studies: to co-fund and collaborate on a doctorate program and host a PhD student within the NFSA Exhibitions team
- > Screen Canberra, Goethe-Institut, Sydney Film Festival, Australian Centre for the Moving Image, Bus Stop Films, Clipped.tv, Art Not Apart, ANU/ Canberra Times *Meet the Author* Series, Floriade, Enlighten Festival, Canberra International Film Festival: to co-present events at the NFSA
- > Academy of Interactive Entertainment (AIE), Game Plus, Film Art Media, Visit Canberra, Ovolo Nishi hotel, National Collecting Institutions Touring and Outreach (NCITO) Program: to support exhibitions at the NFSA
- > Anglicare and Cinesound Movietone Productions: to deliver a year-long pilot of our 'Master the Archive' interactive trivia game in 20 residential care facilities across Australia
- > SBS Digital Creative Labs: to collaborate on the development of Storywall, an upcoming interactive video installation showcasing collection stories from NFSA staff.

We continue to maintain close and productive partnerships with a number of other organisations including the NMA, the National Portrait Gallery, the Museum and Art Gallery of the Northern Territory, SBS, the National Library of Australia (NLA), the NAA, the ABC and AIATSIS.

## Objective 2B

Establish ourselves as a trusted digital repository for the collections sector

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

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

### What we achieved

In June 2020 Minister Fletcher announced an additional \$5.5 million in funding to support the digitisation of the national audiovisual collection and the establishment of a hub for the digitisation of the collections of other cultural institutions, sharing our infrastructure and expertise. With this funding, we will be able to realise one of our key strategic priorities and establish the National Centre for Excellence in Audiovisual Heritage.

The NFSA is working with two foundation partners, the NAA and the ABC, toward this goal. We are in a position to commence scoping this project following the receipt of additional funding in June 2020. The National Centre for Excellence flagship project will commence in the second half of 2020, working with the NAA in the first instance.

## Objective 2C

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

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

Target	Result
200 participants in the NFSA's <i>Digital Directions</i> conference	160 participants

### What we achieved

In November 2019, we held the fifth annual *Digital Directions* symposium, bringing together professionals who care about Australia's cultural heritage in the digital age.

Dr Jon-Paul Dyson joined us from Rochester, New York, where he leads the International Center for the History of Electronic Games and runs exhibitions at the Strong National Museum of Play. Other speakers included Bill Peck, Chief Technology Officer at Twist Bioscience (USA), Dr Alain Dufaux from the Swiss Federal Institute of Technology as well as the ABC's David Anderson (Managing Director) and Rebecca Matthews (Head of Content Management).

Guest speakers joined 160 of the brightest minds in the galleries, libraries, educators, archives and museums sector and creative industries for two days of talks, panels and workshops in Canberra. Attendance was slightly reduced due to competition from similar events in the same time period. Sessions were recorded and shared online with audiences around the world.

We delivered *Digital Directions* in partnership with the ABC, ANU, AIATSIS, AARNet, NAA, NLA and NMA.

## SNAPSHOT

### IMPROVING OUR DATA ANALYSIS

We formed a Data Integrity and Analytics team in November 2019 to help maintain the integrity of our collection and its related data. This capability supports our role as a trusted digital repository for collection materials and positions us for our future role as the National Centre for Excellence in Audiovisual Heritage.

By extracting and analysing our data and metadata, the team provides insights into the collection and supports our strategic priorities. Our data integrity policies allow us to meet international standards for archiving; achieve consistency, accuracy and transparency with respect to our collection description tools; and ensure that we can collaborate with industry partners to the highest standard.

In its first year, the team has worked on several strategic collection projects. These include building a flexible tool to assist with the financial valuation of our collection, providing storage capacity planning to map the growth of both the analogue and digital collections, redeveloping the methodology to calculate the collection's average lifespan using the Time Weighted Preservation Index (TWPI) and constructing preservation queues to prioritise the digitisation of at-risk analogue audiovisual material in the collection.

The team has extrapolated data for research projects, policy design and reporting functions, including the generation of key performance indicators. It is now collaborating with the Digital branch on the integration of several new tools to expedite access, description and integration of our collections.

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

Target	Result
Four current partnerships in place	Achieved

### What we achieved

We deliver the Indigenous Remote Archival Fellowship in partnership with AIATSIS and First Nations Media Australia. We fulfilled the first stage of the fellowship in 2018–19 with the final stage completed in November 2019.

As part of the fellowship this year, two of our staff visited Pitjantjatjara Yankunytjatjara Media (PY Media) in the remote South Australian town of Umuwa. They audited the PY Media audiovisual collection and equipment, assessed the collection facilities and provided key recommendations and advice on caring for the collection on Country. We will provide ongoing audiovisual archiving support to PY Media.

In 2019–2020 we focused on delivering broader support for preservation of Indigenous collections on Country through digitisation, via our partnerships with the Strehlow Research Centre, Central Australian Aboriginal Media Association and Kanyirninpa Jukurrpa.

## 2C.3 Develop an Indigenous Strategy

Target	Result
Indigenous Strategy developed on time and within budget	Partially achieved

### What we achieved

In 2019 we committed to developing an Indigenous Strategy to ensure the inclusion of Indigenous Connections in everything we do. We established a working group to lead the strategy, consisting of CEO Jan Müller, Chief of Staff Nancy Eyers, and Manager of Indigenous Connections, Tasha James.

Our Indigenous Strategy will leverage *First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries*, prepared by Terri Janke and Company for the Australian Museums and Galleries Association.

A draft of our Indigenous Strategy has been shared with the NFSA Board and Indigenous Connections Committee. The NFSA Indigenous Strategy 2020–2023 will be published in November 2020.

# CASE STUDY

## SUPPORTING THE PROTECTION OF CULTURALLY IMPORTANT RECORDINGS

In November 2019, as part of the Indigenous Remote Archival Fellowship, NFSA staff visited PY Media in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, South Australia. The fellowship is a partnership between the NFSA, First Nations Media Australia and AIATSIS to support Aboriginal and Torres Strait Islander organisations in remote Australia to archive and preserve cultural heritage materials, particularly in audiovisual formats.

PY Media has operated as a production company on the APY Lands for 40 years, also running Radio 5NPY, which broadcasts in the Pitjantjatjara and Yankunytjatjara languages. PY Media has an invaluable collection encompassing recordings of Inma (cultural dance and song), contemporary Anangu music and concerts, interviews, Tjukurpa stories, re-enactments and contemporary events. Thousands of these culturally important recordings are at risk, being held on deteriorating analogue media.

PY Media staff had previously visited us in Canberra to learn about how we preserve our collection and how they might apply this knowledge to their own materials. This year, Tasha James (Manager, Indigenous Connections) and Belinda Hunt (Team Leader, Collection Management) visited the PY Media facility on country in Umuwa for three days.

Tasha and Belinda surveyed the collection of approximately 2,000 videotapes, in various formats, and digital files and provided advice on collection management processes, digitisation, security, storage conditions, collection care and handling. They spent time with the PY Media Manager to share knowledge, conduct conservation work on collection material and make recommendations about planning for the sustainability, engagement and growth of the archive.



*Part of the PY Media Audiovisual Collection*

We will continue to provide PY Media support through regular quarterly meetings. The next stage of the fellowship will involve PY Media working with AIATSIS in relation to digitisation practices and equipment maintenance.

## STRATEGIC PRIORITY 3: BUILD OUR NATIONAL PROFILE

As Australia's national audiovisual archive, the NFSA has a strong national focus. The collection contains a wealth of stories and content relevant to all Australians, held in a format that lends itself to remote delivery and emotional engagement. Our revitalised exhibition program drew thousands of interstate and international visitors to Canberra (nearly 50% of all visits) for 'The Dressmaker Costume Exhibition' and 'Game Masters: The Exhibition'. We continued touring 'Starstruck: Australian Movie Portraits' around the country, visiting Bathurst and Geraldton, and installed our interactive trivia game in 20 residential care facilities across NSW. Our new online streaming programs and enhanced web publishing efforts reached new audiences nationally and, combined with mainstream media coverage, helped elevate our national profile.

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

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

Objective	Activity	Target 2019–20	Result 2019–20
<b>Objective 3A</b> Establish a strong program of NFSA-branded events providing strong links to the national audiovisual collection	3A.1 Deliver events, public programs, screenings and education activities (onsite and offsite)	100,000 visits to the organisation	Partially achieved 97,523 visits
		20,000 people participating in public programs and events*	Achieved 34,684 people
		12,000 students participating in education programs	Partially achieved 7,760 students
<b>Objective 3B</b> Build our digital profile and online engagement activities	3B.1. Continue to develop NFSA.gov.au and the NFSA's social media platforms to be contemporary, relevant and facilitate access to the collection (online)	1.1 million visits to the organisation's website*	Achieved 1.8 million visits
		1.25 million YouTube views*	Achieved 5.28 million views
		11 million Facebook users (daily reach)*	Partially achieved 7 million users
		9 million users (daily reach) on social media platforms (Facebook, Twitter, Instagram)	Achieved 10 million users
<b>Objective 3C</b> Revitalise the NFSA's program of high-profile exhibitions celebrating Australian audiovisual content at the NFSA's headquarters	3B.2. Develop and deliver interactive digital access opportunities engaging the public with collection material and NFSA programs in a range of venues across Australia	Deliver one interactive digital access program per year on time and within budget	Achieved
	3C.1. Deliver temporary exhibitions showcasing Australia's audiovisual heritage	40,000 visitors to exhibitions*	Partially achieved 32,525 visitors
	3C.2 Deliver temporary original exhibitions that showcase the NFSA collection	Develop exhibition proposal for an original NFSA exhibition to be held in 2021–22	Achieved
	3C.3 Develop and deliver touring exhibitions that showcase the NFSA collection nationally	Deliver one touring exhibition per year on time and within budget	Achieved

Objective	Activity	Target 2019–20	Result 2019–20
<b>Objective 3D</b> <b>Share the national collection so that it is accessible for enjoyment, learning, insight and creativity</b>	3D.1. Provide access services to increase the audience reach and re-use of the national collection	12 million Australians viewing content from the collection	Achieved

Criterion source: Corporate Plan 2019–20 to 2022–23 page 10 and PBS page 163

\*PBS 2019–20 target

## Objective 3A

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

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

Target	Result
100,000 visits to the organisation	97,523 visits
20,000 people participating in public programs and events	34,684 people
12,000 students participating in school programs	7,760 students

## What we achieved

### Public Programs

During the year, our public programs underwent a series of changes, including a shift to online as a result of the temporary closure of our Acton building in Canberra in March because of COVID-19. Attendance on site in Canberra before the COVID-19 pandemic was strong, already reaching attendance targets by the time the building closed on 18 March 2020.

In July 2019, we created several new programming streams to build audience appeal around our Arc cinema screenings across complementary demographics:

- > *Arc Out Loud* is a series of interactive screenings, encouraging audience participation
- > *Curator's Pick* focuses on recently acquired or rare items from the collection, selected and presented by curators who share their insights and expertise
- > *Girls to the Front* is a quarterly showcase of content produced and presented by female Australian creators, with a specific focus on promoting under-represented cultures, ideas and voices

- > *Aussie Indies* is a monthly showcase for contemporary Australian independent cinema
- > *The Story of Film* is a monthly screening about the history of cinema accompanied by relevant collection films.

Film event highlights for this year included:

- > The *Essential Australian Women Directors* program and a retrospective of the films of Agnès Varda, in partnership with Sydney Film Festival and ACMI
- > *The Final Quarter* (2019) free documentary screening and panel discussion about Adam Goodes and racism in sport with director Ian Darling, the ABC's Fran Kelly, AFL Manager of Inclusion and Social Policy Tanya Hosch and former AFL Sydney Swans player Michael O'Loughlin
- > Costume Designer Marion Boyce delivering a floor talk for 'The Dressmaker Costume Exhibition', and joining Q&A sessions at screenings of *The Dressmaker* (2015) and *Miss Fisher's Murder Mysteries* (2012–15)
- > NFSA Restores titles: *Eternity* (1994) plus Q&A with Lawrence Johnston, *Black Robe* (1991) plus Q&A session with Bruce Beresford and Sue Milliken, *The Odd Angry Shot* (1979) plus Q&A with Anna Senior and *Howling III: The Marsupials* (1987)
- > The *Sci-Fi 79-99* season celebrating 40 years of iconic films including a special 20th anniversary screening of *The Matrix* (1999) plus Q&A with producer Andrew Mason
- > A screening of short films made by people with disabilities for International Day of People with Disability, provided free and with open captions, in partnership with Bus Stop Films
- > Two *KinoKonzert* events in partnership with the Goethe-Institut: *Nosferatu* (1922), with live accompaniment by Ensemble Offspring (sold out), and *The Cabinet of Dr Caligari* (1920), with live score by Ashley Hribar
- > A David Gulpilil film retrospective and free public session of our *Indigenous Representations on Screen* education program over the Australia Day long weekend.

Music and broadcast event highlights for the year included:

- > *The Vinyl Lounge* continuing with strong monthly attendance
- > *In Case You Missed It: The Moon Landing* event celebrating the 50th anniversary of the Apollo moon landing
- > Two episodes of Australian TV series *The Evil Touch* (1972) screening with accompanying talk by crime writer Andrew Nette
- > Bernard Fanning and Nick DiDia presenting our sold-out *Classic Australian Album* session on Powderfinger's *Internationalist* (1998)
- > A program of exclusive new music videos and a retrospective of newly restored clips by Ray Argall, in partnership with CLIPPED.TV
- > *Mystify: Michael Hutchence* (2019) screening with director Richard Lowenstein.

Arc cinema remains the home for a variety of film festivals including the *Canberra International Film Festival*, *Czech and Slovak Film Festival* and *Japanese Classic Film Festival*.

We continue to develop immersive, interactive and experiential programs that bring the collection and our exhibitions to life in innovative ways. Program highlights for this year included:

- > *Friday Lates*, a series of tie-in events with 'Game Masters: The Exhibition' encouraging a new, diverse and primarily adult audience to engage with us. Each event included after-hours access to the exhibition, music in the courtyard and talks by game developers, designers, composers and producers, in partnership with AIE and Game Plus
- > A 'Pay What You Can Day' offering access to the exhibition free of charge for people who may otherwise not be able to afford it.

With the COVID-19 pandemic shutting our Acton building in mid-March, the Public Programs team pivoted to present two new programs online: *Deep Dive* and *NFSA Live*. *Deep Dive* shares selected recordings from previous onsite events, using them as triggers to explore digitised collection items available on our website and beyond. *NFSA Live* is a series of free live-streamed events and film screenings featuring real-time Q&As.

- > The nine weekly editions of *Deep Dive* between April and June featured talks by David Stratton, Jocelyn Moorhouse, Richard Lowenstein, *The Final Quarter* panel discussion and more.

- > *NFSA Live* sessions included two editions of *Virtual Vinyl Lounge* with audience members invited to submit song requests via video; screenings of *NFSA Restores* titles: *Storm Boy* (1976), with introduction by Curator Elena Guest, *Mabo: Life of an Island Man* (1997) plus Q&A with director Trevor Graham and Indigenous Connections Manager Tasha James for National Reconciliation Week and *Sunday Too Far Away* (1975) plus Q&A with producer Matt Carroll; and a *Prisoner* 40th anniversary event with special guests from the TV drama.

We held a range of programs across the country including:

- > *NFSA Restores: The Sentimental Bloke* premiere at Westpac OpenAir Cinema in Sydney, with a live performance of a new score by Paul Mac
- > 'NAIDOC in the City' screenings of short films from the Black Screen program in Sydney's Hyde Park
- > Talks and screenings to complement the 'Starstruck: Australian Movie Portraits' touring exhibition in Geraldton and Bathurst.

Our Non-Theatrical Lending Collection (NTLC) lends feature, short, documentary and experimental films to non-profit organisations and film societies around the country for a modest fee. This year nearly 8,000 viewers watched an NTLC title on loan before screenings halted during the COVID-19 pandemic.

## Venue Hire

Our venue hire activity continued during 2019–20 with attendance on track to increase on the previous year. When the building closed in March because of COVID-19, we had seen 6,918 visitors linked to venue hire, a 38% increase on the previous year to date.

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

Notable venue hires included hosting the launch of the Interactive Games and Entertainment Association's *Digital Australia 2020* report; a lecture by the Minister for Indigenous Australians, the Hon Ken Wyatt AM MP presented by ANU; a cast and crew screening for Australian TV drama *Total Control* (2019); the launch of the Canberra arm of Bus Stop Films (both in partnership with Screen Canberra); NAIDOC Week screenings for the then Department of Communications and the Arts; and the graduation screening for the University of Canberra's film production course.

## Engaging with Students

It was an exciting year for us in terms of education with a refreshed offering of programs, including a newly developed *Animation* program. The session included free play in 'Game Masters: The Exhibition' and garnered very positive feedback from students, teachers and parents.

We reached 8,041 students and teachers onsite this year, mostly from primary and secondary schools. This figure was significantly affected by the COVID-19 pandemic that prevented schools from travelling to the ACT to participate in our programs from March to June.

Over 400 people took part in other events presented by the education team, including exhibition talks for seniors' groups, industry seminars and conferences. During 'Game Masters: The Exhibition', we offered additional after-hours education sessions.

We continue to pilot a small outreach program with Canberra Hospital for school-aged children. We were also able to contribute collection footage to the NMA's project, *Australia's Defining Moments Digital Classroom*.

Our education presenters continue to develop high-level cultural awareness and competencies. They also encourage teachers to develop an open dialogue in classrooms on Aboriginal and Torres Strait Islander cultures, contested histories and race issues in contemporary Australian society.

## Objective 3B

### Build our digital profile and online engagement activities

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

Target	Result
1.1 million visits to the organisation's website	1.8 million visits
1.25 million YouTube views	5.28 million views
11 million Facebook users (daily reach)	7 million users
9 million users (daily reach) on social media platforms (Facebook, Twitter, Instagram)	10 million users

## What we achieved

As a core aspect of our public engagement, our website and social media channels connect our audiences with our collection both nationally and internationally. As we continue digitising the collection, more is brought to light for new generations of audiences everywhere.

Following the COVID-19 pandemic and lockdown, we adjusted our publishing schedule from March 2020 in line with our '*NFSA is Always Open Online*' campaign. Between March and June 2020, visitors to our website were up by 35% on the previous quarter and almost double the figures for the same period of the previous year.

In 2019–20, we added 20 themed online curated collections for a total of 170, as well as one new Collection Story for a total of 13, and over 80 new articles. Our website and associated education sites welcomed 1,848,330 visits. This content generated dozens of external media stories, reports and articles throughout the year, further raising our profile.

Our combined reach on social media (YouTube, Facebook, Twitter, Instagram, Flickr and SoundCloud) was 15,490,237. Our engagement levels (including likes, comments and shares) more than doubled, from 338,329 in 2018–19 to 712,215 in 2019–20, along with our conversion rate, which increased from 2.1% to 4.6%.

Our YouTube content was viewed more than 5.2 million times. People worldwide watched 24 million minutes' worth of NFSA video content. Newly published titles from the collection attracted hundreds of thousands of views, including the only existing colour footage of Sir Don Bradman AC playing cricket (270,232 views), and the last known footage of the extinct thylacine (177,849 views). The latter clip, from a 1935 film unearthed by Australian researchers, drove a notable increase in engagement and views across all our platforms and was covered by major news outlets worldwide.

Our Facebook content also reached viral levels, with four posts promoting the *Skippy* online exhibition exceeding 100,000 video views each. Our videos on Facebook were viewed 2.1 million times and generated 145,600 engagements.

**3B.2. Develop and deliver interactive digital access opportunities engaging the public with collection material and NFSA programs in a range of venues across Australia**

Target	Result
Deliver one interactive digital access program per year on time and within budget	Achieved

## What we achieved

We deployed the NFSA quiz ‘Master the Archive’ across 20 residential care facilities in partnership with Anglicare, for a year-long pilot project. We have produced 80 engaging questions drawn from audiovisual materials in our collection and through our partnership with Cinesound Movietone. The interactive computer app is designed to foster conversation around archival footage that connects to the lives of residents.

The reaction to the content has been very positive. Reports from staff at Anglicare describe the quiz’s ability to engage and enthuse residents, trigger memories and reduce social isolation. This speaks to our collection’s potential for social impact, in this case delivering therapeutic benefits to Australians aged 80 and over, many of whom suffer memory loss.

## Objective 3C

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

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

Target	Result
40,000 visitors to exhibitions	32,525 visitors

## What we achieved

‘The Dressmaker Costume Exhibition’ ran from 18 April to 18 August 2019, welcoming 16,705 visitors. It was our second exhibition (and the first to be ticketed) since the program was rebooted in 2018. Audiences responded very positively with repeat visitation and strong participation in associated events and programs. The filmmakers donated the costumes from the film to the NFSA and we began developing a travelling exhibition in partnership with Film Art Media, to tour from September 2020 to multiple venues in regional Australia.

‘Game Masters: The Exhibition’ (26 September 2019 – 9 March 2020), delivered with our major partner CBR Canberra, was a success with audiences but also allowed the exhibitions team to build capacity with a complex, audiovisual content-heavy exhibition. The ACMI traveling exhibition was presented across three spaces within our Acton building, with a total footprint of just over 600 square metres. We implemented several power, data and infrastructure upgrades to deliver

the exhibition in the South Gallery and refurbished the Library as a display and exhibition venue. These infrastructure enhancements to heritage venues will serve the program well into the future and allow for more audiovisual-centric programming.

‘Game Masters: The Exhibition’ was unaffected by the COVID-19 pandemic as it closed before national travel restrictions. Our visitor numbers were affected, however, by the 2019–20 summer bushfire crisis and subsequent smoke hazard in Canberra. All national collecting institutions experienced a downturn of 25–30% in anticipated summer holiday visitation, traditionally the busiest period. The ‘Mervyn Bishop’ exhibition originally scheduled to launch in April 2020 was postponed until 2021 because of the COVID-19 pandemic.

### 3C.2 Deliver temporary original exhibitions that showcase the NFSA collection

Target	Result
Develop exhibition proposal for an original NFSA exhibition to be held in 2021–22	Achieved

## What we achieved

We have developed a preliminary concept and proposal and assembled a creative team to start developing an ambitious temporary exhibition for our South Gallery, to run from September 2021. The project will use staff expertise as well as external creative partners to realise the exhibition, which brings together items from the NFSA collection with works on loan.

### 3C.3 Develop and deliver touring exhibitions that showcase the NFSA collection nationally

Target	Result
Deliver one touring exhibition per year on time and within budget	Achieved

## What we achieved

‘Starstruck: Australian Movie Portraits’, a multi-year collaborative touring exhibition with the National Portrait Gallery, finished its regional tour this year. The final venue to host the exhibition was Geraldton Regional Art Gallery WA from 27 September to 24 November 2019. A total of 1,866 people attended the exhibition, which is a great outcome for a remote

population centre. Between July 2015 and July 2020, 'Starstruck: Australian Movie Portraits' was supported by \$443,722 in grant money from the NCITO Program. Of that total, we spent \$283,179 on staffing, creating 13 positions over 5 years and facilitating professional development and upskilling across several specialist areas of activity. The 'Starstruck' exhibition travelled over 11,415 km to an audience of more than 36,000 people across regional Australia, and the website attracted over 19,600 individual visits.

We have been developing 'The Dressmaker Costume Exhibition' as a touring exhibition in partnership with Film Art Media throughout the year and it will be ready to tour from September 2020. This means a new touring exhibition for regional Australia will launch within 10 months of the previous tour concluding, a significant achievement considering the effects that the bushfires and COVID-19 pandemic have had on funding streams, touring venues, regional councils and exhibition suppliers. NCITO continues to be a key funder for our touring exhibition program, allowing the collection to be experienced by regional Australians.

### Objective 3D

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

3D.1 Provide access services to increase the audience reach and reuse of the national collection

Target	Result
12 million Australians viewing content from the collection	Achieved

### What we achieved

We provide collection material including newsreels, segments from feature films, documentaries, home movies and advertisements for use in a wide variety of productions.

This year we supplied a significant proportion of the footage for the upcoming second series of *Australia in Colour*, produced by Stranger Than Fiction films. The first series of *Australia in Colour* (2019) attracted strong audience numbers and critical acclaim for revitalising documentary audiovisual history. We have also provided material from our collection for other upcoming productions including *The Crown* (series 4, 2020), the feature documentary *Slim & I* (2020) and the three-part documentary series *Come Fly with Me* (2020).

Australian researchers uncovered the last-known thylacine footage in a little-seen documentary in our collection, *Tasmania the Wonderland* (1935). The footage received global attention with coverage by media outlets including CNN, *Newsweek*, *The Washington Post*, *The New York Post*, *USA Today*, AAP and ABC television and radio. The estimated media audience in Australia alone was 2,287,732.

### SNAPSHOT

## GAME MASTERS: THE EXHIBITION



Originally developed by ACMI in Melbourne, 'Game Masters' is an interactive exhibition of playable video games showcasing five decades of video game history. In addition to 80 playable game stations, 'Game Masters' features interviews, never-before-seen concept artwork and an amazing display of vintage consoles and collectable items. For its return to Australia after a six-year international tour, new games were added to the exhibition including titles from our games collecting pilot project.

Our major partner for the exhibition was CBR Canberra. An array of special events complemented the exhibition. These included school programs, an after-hours Halloween night, a session for women and non-binary gamers, a 'Pay what you can day' and *Local Heroes of Gaming*, which featured acclaimed games creators as guest speakers.

By the time the exhibition closed its doors on 9 March 2020, it had attracted 24,780 visitors who rated it an average 4.54 out of 5 stars. The exhibition enhanced our profile in the video game development industry and allowed us to reach and engage new audiences, with nearly half of attendees visiting from interstate and 60% of ticket buyers aged 18-39.

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

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

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

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

Objective	Activity	Target 2019–20	Result 2019–20
<b>Objective 4A</b> Appropriate management of, and engagement with, the cultural collections of Australia's First Peoples	4A.1 Develop Indigenous Cultural Intellectual Property (ICIP) Protocol Guidelines	ICIP Protocol Guidelines developed on time and within budget	Achieved
<b>Objective 4B</b> Work with our GLAM partners across Australia to ensure a nationally coordinated approach to collecting multimedia and new media	4B/C.1 Develop partnerships with the GLAM sector to coordinate collection approach and build skills and capacity	Two new partnerships per annum*	Achieved
<b>Objective 4C</b> Build our skills and capacity in relation to archiving multimedia and new media			
<b>Objective 4D</b> Establish the NFSA as an archive of multimedia and new media content, along with more traditional formats for audiovisual content	4D.1 Expand multimedia and new media acquisitions to include games produced by independent makers and pilot an ingest program	Develop a Multimedia and New Media Acquisition Protocol*	Achieved
	4D.2 Accession the collection in line with best practice to ensure the integrity of our data	100,000 items accessioned in the reporting period*	Achieved 166,451 items
	4D.3 Continue targeted collection development including analysis and deselection	60,000 acquisitions made in the reporting period*	Partially achieved 37,747 acquisitions

Criterion source: Corporate Plan 2019–20 to 2022–23 page 12 and PBS page 163

\* PBS 2019–20 target

## Objective 4A

### Appropriate management of, and engagement with, the cultural collections of Australia's First Peoples

#### 4A.1 Develop Indigenous Cultural Intellectual Property (ICIP) Protocol Guidelines

Target	Result
ICIP Protocol Guidelines developed on time and within budget	Achieved

### What we achieved

Our collection includes a unique array of Australian Indigenous films and sound recordings. In managing the collection, we are committed to best practice in the treatment of ICIP held by, acquired or otherwise used or relied upon by the NFSA.

Key staff members from the Corporate, Collection and Digital branches worked together this year to review and update the NFSA ICIP Protocol Guidelines. This protocol provides guidance on how Australian Indigenous collection materials are treated.

The ICIP Protocol Guidelines were agreed internally June 2020 and will be published on our website later in 2020.

## Objective 4B

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

## Objective 4C

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

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

Target	Result
Two new partnerships per annum	Achieved

### What we achieved

This year we signed a Memorandum of Understanding (MOU) with ACMI and the Museum of Applied Arts and Sciences. The MOU acknowledges the importance of the video games industry in Australia's audiovisual heritage and outlines a collective approach to the acquisition of video games. This includes sharing information regarding the planning and implementation of preservation systems and policies related to collection development, preservation, management, cataloguing, storage and exhibition. The MOU will remain in force for three years.

## Objective 4D

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

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

Target	Result
Develop a Multimedia and New Media Acquisition Protocol	Achieved

### What we achieved

To test protocol assumptions, a project team was convened to scope and document the resource and technical requirements of collecting and preserving video games through the game acquisition pilot. The pilot was designed to include a diverse range of formats and game types, ranging from the 1982 cassette-based game *The Hobbit* through to the 2018 mobile game *Florence* (see appendix 3). The project team reported on issues relevant to copyright, games industry liaison and the enhancements of our asset management system required to accommodate games. The report outcomes informed the NFSA's planned approach to multimedia and new media acquisition outlined in its Collection Development Strategy, which effectively established acquisition protocols for the future collection of multimedia and new media items.

# CASE STUDY

## REPRESENTING WOMEN IN PUBLIC ENGAGEMENT

Our collection represents creative industries that have historically been dominated by men and in which gender bias and inequality endure. During 2019–20, our Engagement team has worked hard to increase the representation of women in public programming. We have made efforts to increase the number of films in the program directed by women; dedicated space for women’s voices to be heard through talks, Q&A sessions and social events; and added programs to ensure representation when the available content did not allow for diversity.

Our new quarterly program *Girls to the Front* showcases content produced by female Australian creators. The program has a specific focus on promoting under-represented cultures, ideas and voices and is accompanied by a Q&A session with the featured artist. In February 2020 we welcomed director Sophie Hyde and screened two of her films: *Animals* (2019), which centres on female friendship, and *52 Tuesdays* (2013), about gender transitioning and family bonding.

We presented two female-led touring packages in partnership with the Sydney Film Festival and ACMI. *Essential Australian Women Directors* showcased 10 films from our collection directed by Australian women, and we also screened a retrospective of five films by iconic French feminist filmmaker Agnès Varda.

To celebrate International Women’s Day 2020, we partnered with Girls Rock! Canberra to host a themed *Vinyl Lounge* session where people selected their favourite female artists to share. We also hosted a fundraiser screening of *No Time for Quiet* (2019), which contributed to Girls Rock! Canberra’s annual band camp for girls and trans and gender diverse young people.

‘Game Masters: The Exhibition’ showcases an industry that has sometimes had a difficult relationship with female creatives, characters and players. We invited ACMI senior curator Fiona Trigg, games designer Kamina Vincent and games journalist Angharad ‘Rad’ Yeo to be spokeswomen for the show and offer their perspectives on opening night. The presentations and panel discussions that were part of the tie-in events all featured at least 50% female speakers, and we hosted an edition of ACMI’s Women and Non-Binary Gamer Club.

While there is still work to do to ensure diversity across all our public programs, this year we are proud that we have made significant strides in the right direction.

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

Target	Result
100,000 items accessioned in the reporting period	166,451 items

### What we achieved

This year we exceeded our annual target of 100,000 items accessioned by a significant margin. This was due to digitisation and ingest processes supporting not only the master preservation file but also producing the files that enable copying and access.

During the COVID-19 shutdown period, from March 2020, we were able to continue accessioning and ingesting digital files into the collection by enabling remote access to the network drives and the asset management system.

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

Target	Result
60,000 acquisitions made in the reporting period	37,747 acquisitions

#### What we achieved

We did not reach our acquisitions target this year because of difficulties arising from the extended bushfire season and the COVID-19 pandemic. Despite these limitations, the collection has grown to over 3.3 million items and now includes video games in addition to moving image, recorded sound and broadcast items, and associated documents and artefacts.

We receive material into the collection through:

- > 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.

A detailed listing of notable acquisitions for 2019–20 appears in appendix 3, but highlights include:

#### Film

- > Contemporary film productions including features *Babyteeth* (Shannon Murphy, 2019), *Miss Fisher and the Crypt of Tears* (Tony Tilse, 2020) and *The King* (David Michôd, 2019); documentaries *Koko: A Red Dog Story* (Aaron McCann and Dominic Pearce, 2019) and *Suzi Q* (Liam Firmager, 2019); and short film *All These Creatures* (Charles Williams, 2018).
- > Original 35mm and 16mm film materials for *The Castle* (Rob Sitch, 1997) acquired from Working Dog Pty Ltd.
- > New web series including *Cloudy River* (Charlie Ford and Sophie Hardcastle, 2020); *Girl, Interpreted* (Grace Feng Fang Juan, 2019); and *Kutcha's Carpool Koorioke* (John Harvey, 2019).
- > Virtual reality productions including the 360-degree stop-motion VR film *Passenger* (Isobel Knowles and Van Sowerwine, 2020) and *Virtual Whadjuk* (Karla Hart and Sam Bodhi Field, 2019), a VR project about Noongar culture pre-European settlement.

#### Sound

- > Over 400 vinyl records from Zenith Records
- > A unique aluminium disc recorded by Patrick Bacon in the Harrods store, London, 1935
- > A collection of 78 RPM phonograph records and lacquer discs relating to Dame Judith Anderson, donated by her grandniece, Jan Read
- > *Powderfinger* multitrack tapes
- > The finalists and winners in the 2019 Australian Podcast Awards.

#### Radio

- > Over 17,000 hours of contemporary radio broadcasts
- > Coverage of news and current affairs including ongoing national and local reporting of the COVID-19 pandemic, the 2019–20 bushfire crisis, Black Lives Matter protests, and the High Court decision to overturn the conviction of Cardinal George Pell
- > Coverage of sporting events including the 2019 ICC Cricket World Cup, the Ashes, the AFL and NRL Grand Finals, and the Melbourne Cup.

#### Television

- > Scripted TV series on free-to-air and streaming platforms including *The Commons*, *Doctor Doctor* (series 4), *Five Bedrooms*, *Frayed*, *Harrow* (series 1–2), *Rosehaven* (series 4), *Seachange*, *The Secrets She Keeps*, *Stateless*, *Upright*, *Wentworth* (series 7), and *Content*, the latter designed for screening on smartphones
- > Indigenous-produced scripted TV series including *Black Comedy* (series 4), *Mystery Road* (series 2), *Thalu* and *Total Control*
- > Over 3,000 film and video master materials donated by Fremantle Australia including *ABBA the Movie*, *Australia's Most Wanted*, *Confessions of Ronald Biggs*, *Embassy*, *Perfect Match*, *The Price is Right/New Price is Right*, *Possession*, *Punishment*, *Secret Valley*, *Tanamera*, *Until Tomorrow*, *Waterloo Station* and *You've Got to Be Joking*
- > A copy of the TCN9 Opening Transmission Schedule of 16 September 1956, from the opening night of official television broadcasting in Australia.

## Documents and Artefacts

- > Costumes from *The Dressmaker* (Jocelyn Moorhouse, 2015) donated by Film Art Media Pty Ltd
- > A selection of costumes, props and documentation donated by Porchlight Films Pty Ltd
- > An original copy of the book *For the Term of His Natural Life* autographed by the cast of the 1927 film including Arthur Tauchert
- > Zoopraxiscope 'Wheel of Life' apparatus for projecting animated images painted on a glass disc, patented 1869–71.

## Oral History

We conducted 27 interviews this year including:

- > Simon Burke
- > Jo Ford
- > Angie Hart
- > Dave Mason
- > Liz Mullinar
- > Fiona O'Loughlin
- > Jennifer Peedom
- > Lloyd Swanton

# CASE STUDY

## THE BLOKE COMES HOME FOR HIS CENTENARY

To celebrate the 100th anniversary of the silent classic *The Sentimental Bloke*, we premiered a full digital restoration of the film at the Westpac OpenAir Cinema on Sydney Harbour on 15 February 2020. The film was shot in and around Sydney, particularly Woolloomooloo, which made the screening against the backdrop of the Sydney Opera House and Harbour Bridge even more significant.

The event allowed us to share the film with existing and new audiences, who can only see it in the current digital cinema environment. The objective of the restoration was to produce a digital outcome that matches the original cinematic experience and retains preservation-quality digital components.

The path to digital restoration was intricate and involved combining two separate 4K scans. We acquired a scan of a 35mm pristine print of the US version of the film from the George Eastman Museum in Rochester, New York, and worked to seamlessly match the US scan with our own components. After cleaning and grading, we undertook in-depth research to match tints and tones from the original using a previous photochemical version of the film as a reference.

*The Sentimental Bloke* has screened with many scores and musical presentations over the past 100 years. For 2020, we commissioned contemporary electronica artist Paul Mac to compose and perform his interpretation of the work. Paul offered his unique

artistic interpretation, complete with intertitles narrated by Australian actor Rhys Muldoon.

The event was attended by Minister for Communications, Cyber Safety and the Arts, the Hon Paul Fletcher MP, as well as key film industry representatives including Jack Thompson AM. We now hold high-quality 4K digital scans, as well as 2K digital cinema packages, of both the restored silent version and a version with Paul Mac's complete score. We look forward to seeing the film on screens around the world over the coming years.



Jack Thompson AM and Gabrielle Trainor AO at the February 2020 screening of *The Sentimental Bloke*

## STRATEGIC PRIORITY 5: REDEFINE OUR PHYSICAL PRESENCE

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

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

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

Objectives	Activity	Target 2019-20	Result 2019-20
<b>Objective 5A</b> Pursue the construction of a new facility for the NFSA	5A.1 Develop a detailed business case for new building	Progress a feasibility study regarding a new facility*	Achieved
<b>Objective 5B</b> Ensure that the NFSA has a visible presence in every capital city, with strong links to local audiovisual, film, broadcast, recorded sound and creative industry stakeholders	5B.1 Maintain a physical presence via office spaces and NFSA Access Centres in each state and territory	Physical presence maintained in all Australian capital cities through NFSA Access Centres	Achieved
		Sydney and Melbourne Offices connected with industry and cultural stakeholders	Achieved
<b>Objective 5C</b> Maintain sustainable, environmentally- controlled storage for the collection (analogue and digital) to ensure its long-term preservation and accessibility	5C.1. Preserve the collection through sustainable practices for storage and environmental conditions (passive preservation)	Average physical collection lifespan of 230 years	Achieved 303 years

Criterion source: Corporate Plan 2019–20 to 2022–23 page 14 and PBS page 163

\* PBS Target 2019-20

## Objective 5A

### Pursue the construction of a new facility for the NFSA

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

Target	Result
Progress a feasibility study regarding a new facility	Achieved

#### What we achieved

We continued work on our property strategy throughout the year, with a focus on building a strong business case for the construction of a new public-facing facility. In the first half of the year our priority was establishing a brief for tender and the governance structure for delivery of a business case. In January 2020 we started work on an initial business case with a consultant, and subsequently undertook staff workshops. We consulted with stakeholders, including Commonwealth and ACT Government bodies, in order to develop our argument for a new facility. We developed the draft initial business case in June with recommendations to continue to a detailed business case and to further explore options to enhance current collection storage arrangements.

## Objective 5B

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

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

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

#### What we achieved

Beyond our Canberra headquarters we operate offices in Sydney and Melbourne, and we have state Access Centres based in the state libraries (see appendix 1 for details). 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.

Target	Result
Sydney and Melbourne Offices connected with industry and cultural stakeholders	Achieved

#### What we achieved

In October 2019 the Sydney office relocated to new premises in Pyrmont. The new office consolidated all staff onto a single floor in a more energy-efficient building. We incorporated new client access rooms and a transfer suite for delivery of access content in the fit-out. The office is in a business park shared by television and radio production facilities.

Our Melbourne office is in the heart of the city's arts precinct in ACMI X, a shared workspace within the Australian Ballet Centre. The location is close to a mix of creative and digital start-ups, technologists, digital producers, web developers, filmmakers, arts administrators, researchers and designers. In both locations we maintain our network of relationships with Sydney- and Melbourne-based organisations and individuals.

## Objective 5C

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

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

Target	Result
Average physical collection lifespan of 230 years	303 years

#### What we achieved

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

The TWPI estimates the average collection lifespan using three elements: storage environmental conditions (temperature and relative humidity), carrier format and time. In 2019–20 we continued to exceed our target and achieved an average collection lifespan of 303 years, 31.7% above our target of 230 years. This is because of effective management of our physical facilities and an efficient response to any identified variations.

In 2019–20 we completed several major rationalisation and service provision projects within our storage facilities including:

- > Upgrading the HVAC (heating, ventilation and air conditioning) systems at the Nitrate Store in order to maintain appropriate environmental conditions for nitrate film
- > Conducting extensive maintenance on environmental systems at the Mitchell 5 storage building, including installing two new external chiller pumps
- > Making custom boxes to re-house approximately 120 collection items
- > Re-boxing and reorganising approximately 87,000 stills and publicity items
- > Updating technical code and custom metadata for 591 magnetic media items
- > Completing the Mediaflex vault mapping project
- > Replacing older, obsolete data loggers in accordance with the worldwide industry standard
- > Facilitating internal audits of the collection stocktake methodology and collection management processes
- > Assisting the Exhibitions team develop 'The Dressmaker Regional Touring Costume Exhibition', set up 'Game Masters: The Exhibition'; and decommission 'The Dressmaker Costume Exhibition', 'Game Masters: The Exhibition' and the 'Starstruck: Australian Movie Portraits' exhibition at Geraldton
- > Reviewing and updating conservation and collection management procedures.

## TIMOR-LESTE: ARCHIVING IN A TROPICAL CLIMATE



NFSA and CNC staff with Executive Director of CNC Hugo Fernandes (fourth from left)

This year, the NFSA and the Australian Department of Foreign Affairs and Trade co-financed a visit by two of our staff members to the Centro Nacional Chega! (CNC) audiovisual archive in Timor-Leste.

Thorsten Kaeding (NFSA Curator, Industries) and Belinda Hunt (Team Leader, Collection Management) travelled to Dili in February 2020 to analyse CNC's collection and operations, share expert knowledge with CNC staff and support its vision for digitising the collection.

Archiving audiovisual collections in Timor-Leste involves several challenges. The harsh tropical climate accelerates decomposition of physical objects, while the physical distance from key archival partners makes it difficult to access knowledge and technological support. Audiovisual collections that are physically and chemically fragile, like CNC's, have an ongoing demand for significant technological support and a high cost of maintenance.

Staff at the CNC operate a professional archive focused to date on safely storing, cataloguing and commencing preservation of their collection materials. Despite the constraints of its facility and tropical climate, CNC has succeeded in:

- > Storing its collection in appropriate environmental conditions for medium-term storage
- > Cataloguing and controlling the collection via spreadsheets
- > Getting digitisation underway, beginning with its large audiotape collection.

We were able to provide CNC with advice on immediate low-cost improvements to collection management, and options for longer-term digitisation. We will continue to work closely with CNC to advise and support it in implementation and further development of its digitisation processes.





# 3

## - MANAGEMENT AND ACCOUNTABILITY -

# GOVERNANCE AND LEGISLATION

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

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

We are governed by three pieces of legislation:

- > The *National Film and Sound Archive of Australia Act 2008* (the NFSA Act), which sets out our broad functions and activities (see appendix 2 for our functions and powers)
- > The *Public Governance, Performance and Accountability Act 2013* (the PGPA Act), which sets out the use and management of public resources by the Commonwealth and Commonwealth entities, and the accountability of Commonwealth entities
- > 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 Communications, Cyber Safety and the Arts under section 11 of the NFSA Act.



NFSA Board: (L-R) Mr Kim Ledger, Mr Wayne Denning, Ms Fiona Scott, Ms Gabrielle Trainor AO, Ms Judith Donnelly, Mr Peter Rose, Ms Toni Cody and Ms Caroline Elliott. Absent: Mr Ewen Jones.

## MEMBERS

### GABRIELLE TRAINOR AO NON-EXECUTIVE CHAIR

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

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

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

Term dates: 1 July 2012 – 24 June 2021.

### WAYNE DENNING NON-EXECUTIVE DEPUTY CHAIR

BA (Central Queensland University), MBA (Queensland University of Technology), Outstanding Alumni Award – Special Excellence Winner for Achievements and Contributions to Indigenous Communities (Queensland University of Technology)

Mr Denning is a proud Birri and Guugu Yimidjirr man from North Queensland and the Managing Director of Carbon Creative, an advertising agency in Brisbane. Mr Denning is determined to generate positive social change through creating innovative and engaging design, content and strategy. Beyond the NFSA and Carbon Creative, Mr Denning embraces his role as a board member of both the Australian Indigenous Mentoring Experience and the Queensland South Native Title Services.

Term dates: 20 December 2011 – 24 June 2021.

### TONI CODY NON-EXECUTIVE MEMBER

BEC (Monash University), MAICD

Ms Cody has over 15 years of experience as a non-executive director and an executive background in the arts and cultural sector as well as in communications, retail, small-to-medium sized start-up businesses

and fast-moving consumer goods. Ms Cody assists in generating, innovating, scaling and creating sustainable business practices across many sectors of industry, particularly the subscription entertainment market and public-private partnership health solutions.

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

Term dates: 30 July 2014 – 6 November 2020.

### JUDITH DONNELLY NON-EXECUTIVE MEMBER

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

Ms Donnelly is a former policy and media advisor to the Australian Government and was the General Manager, Media and Communications for the Richmond Football Club from 2007 – 2010. In 2013, she took up her current position as the Head of Government and Stakeholder Relations for the AFL. Ms Donnelly also serves on the board of the Melbourne Press Club.

Term dates: 19 December 2017 – 18 December 2020.

### CAROLINE ELLIOTT NON-EXECUTIVE MEMBER

BEC (Monash University), CA, GAICD

Ms Elliott is a Chartered Accountant and has extensive experience in corporate consultancy, including strategic, governance and financial advisory roles. She is currently the CEO of apparel company Propel Group Pty Ltd. 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 Businesswomen's Awards.

Term dates: 5 April 2017 – 5 October 2020.

### EWEN JONES NON-EXECUTIVE MEMBER

Mr Jones has extensive business and government relations experience. He has a background in finance and real estate sales and is an auctioneer by trade. He is a keen supporter of regional communities and has a strong interest in the arts, fostered by an appreciation of the difficulties that regional areas face in interacting with arts communities across the country.

Mr Jones was the Member for Herbert from 2010 to 2016 and served on several House of Representatives Standing Committees and the Joint Standing Committee on Foreign Affairs, Defence and Trade. Since Parliament, he has started his own government relations consultancy firm.

Term dates: 28 March 2019 – 27 March 2021.

## KIM LEDGER

### NON-EXECUTIVE MEMBER

Mr Ledger is a Western Australian entrepreneur who has founded and successfully operated several businesses in Perth, Adelaide and New York. He has revisited his long-term passion for driver training and education with partner Alister McCrae to establish Driver Risk Management in Perth, WA. Mr Ledger has an enduring 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 in Melbourne, a non-profit foundation set up to educate people about the dangers of abusing prescription drugs. He is also a member of the Management and Finance Committee of Cyrenian House (WA Council on Addictions).

Term dates: 5 April 2017 – 5 October 2020.

## PETER ROSE

### NON-EXECUTIVE MEMBER

BEC (Hons) (University of Adelaide)

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

of several successful and award-winning Australian television drama series to the Australian pay TV industry, including *Love My Way*, *Tangle*, *Satisfaction* and *Cloudstreet*.

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

Term dates: 30 July 2014 – 6 November 2020.

## FIONA SCOTT

### NON-EXECUTIVE MEMBER

BBus (Western Sydney University), Master of Administration and Management (Australian Graduate School of Management – University of NSW)

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.

Term dates: 17 December 2016 – 5 July 2021.

**Table 6:** Board meeting attendance 2019–20

Member	04 September 2019	26 September 2019	06 December 2019	11 February 2020	23 April 2020	16 June 2020
Gabrielle Trainor (Chair)	✓	✓	✓	✓	✓	✓
Wayne Denning (Deputy Chair)	✓	✓	✗	✓	✓	✓
Toni Cody	✓	✓	✓	✓	✓	✓
Judith Donnelly	✓	✗	✓	✓	✓	✓
Caroline Elliott	✓	✓	✓	✗	✓	✓
Ewen Jones	✓	✓	✗	✓	✓	✓
Kim Ledger	✓	✓	✓	✓	✓	✓
Peter Rose	✓	✗	✓	✓	✓	✓
Fiona Scott	✓	✓	✓		✓	✓

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

## Board meetings

The Board met six times during 2019–20. A senior officer from the Office for 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 or perceived conflict arises. The NFSA maintains a conflict register and asks Board members to declare any new conflicts of interest at each Board meeting.

## Our committees

Our committee structure accommodates changes to our operating environment. Committees are formed where

necessary or ceased when no longer required, except for the Audit and Risk Committee, which is required by the PGPA Act.

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

## Audit and Risk Committee

The Audit and Risk Committee provides independent advice to the Board on the appropriateness of the NFSA's financial reporting, performance reporting, system of risk oversight and management and system of internal control. The Audit and Risk Committee Charter is available at <https://www.nfsa.gov.au/collection/curated/audit-and-risk-committee-charter-2019>.

**Table 7:** Audit and Risk Committee composition and remuneration 2019–20

Title	Member	Membership period	Remuneration
Chair	Carol Lilley	Independent Chair from 1 October 2014	\$20,960*
Members	Wayne Denning	Board member – Audit and Risk Committee member from 22 September 2015	N/A – Board member
	Caroline Elliott	Board member – Audit and Risk Committee member from 20 November 2017	N/A – Board member
	Geoff Knuckey	Independent Member from 1 November 2018	\$7,000
	Lee Walton	Independent member from 1 December 2015	\$8,900

\*This includes remuneration for Finance Committee membership and Board attendance. All amounts are exclusive of GST.

The Audit and Risk Committee is comprised of a majority of independent members, in accordance with the PGPA Rule.

## Independent members

### CAROL LILLEY

BCom (University of Western Australia), FCAANZ, GAICD, Certified Internal Auditor

Ms Lilley is an independent board director and Audit Committee chair and member for a number of Commonwealth Government audit committees. She was a Partner of PricewaterhouseCoopers and has over 20 years' experience in financial statement audit, internal audit and project and risk management, with a particular focus on government.

### GEOFF KNUCKEY

BEc (ANU), FCAANZ, GAICD, Registered Company Auditor

Mr Knuckey is a full-time company director and audit committee member with extensive experience. He is currently serving on board and audit committees for

numerous government and private sector entities. Previously, he had a 32-year career with Ernst & Young specialising in Audit and Assurance Services in both the public and private sectors across a range of industries.

### LEE WALTON

BSc (Hons) (University of Surrey, UK), Chartered Engineer, GAICD, Member of the Institute of Engineering and Technology, Advanced Diploma of Program Management

Mr Walton is an independent member of several Commonwealth Government audit and risk committees and executive steering groups. He is also the independent board chair of a non-government, not-for-profit organisation. For over 15 years he was a senior executive in the Australian Public Service, serving mainly in Chief Information Officer and Chief Operating Officer positions in the national security and law enforcement communities. He also has a strong program and project management background.

**Table 8:** Audit and Risk Committee meeting attendance 2019–20

Member	10 July 2019	23 September 2019	25 November 2019	27 February 2020	14 May 2020
Carol Lilley (Chair)	✓	✓	✓	✓	✓
Wayne Denning	✗	✗	✗	✓	✓
Caroline Elliott	✗	✓	✓	✓	✓
Geoff Knuckey	✓	✓	✓	✗	✓
Lee Walton	✓	✓	✓	✓	✓

**Key:** ✓ Attended meeting ✗ Did not attend meeting

## 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.

## Project Governance Group

The Project Governance Group was established to oversee the preparation and delivery of a business case for a new Canberra facility for the NFSA. The Project Governance Group replaces the Board Property Subcommittee, reports directly to the NFSA Board and provides recommendations to the CEO.

## Our management structure

The NFSA underwent an organisational restructure that came into effect on 1 November 2019. We are now structured according to into four branches, overseen by the Senior Executive Team:

1. Collection
2. Digital
3. Corporate
4. Engagement

Our structure supports collaboration across all branches via a portfolio model comprising enterprise programs and projects.

## Our Senior Executive

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

*Composition:*

**Jan Müller**  
Chief Executive Officer

**Meg Labrum**  
General Manager, Collection

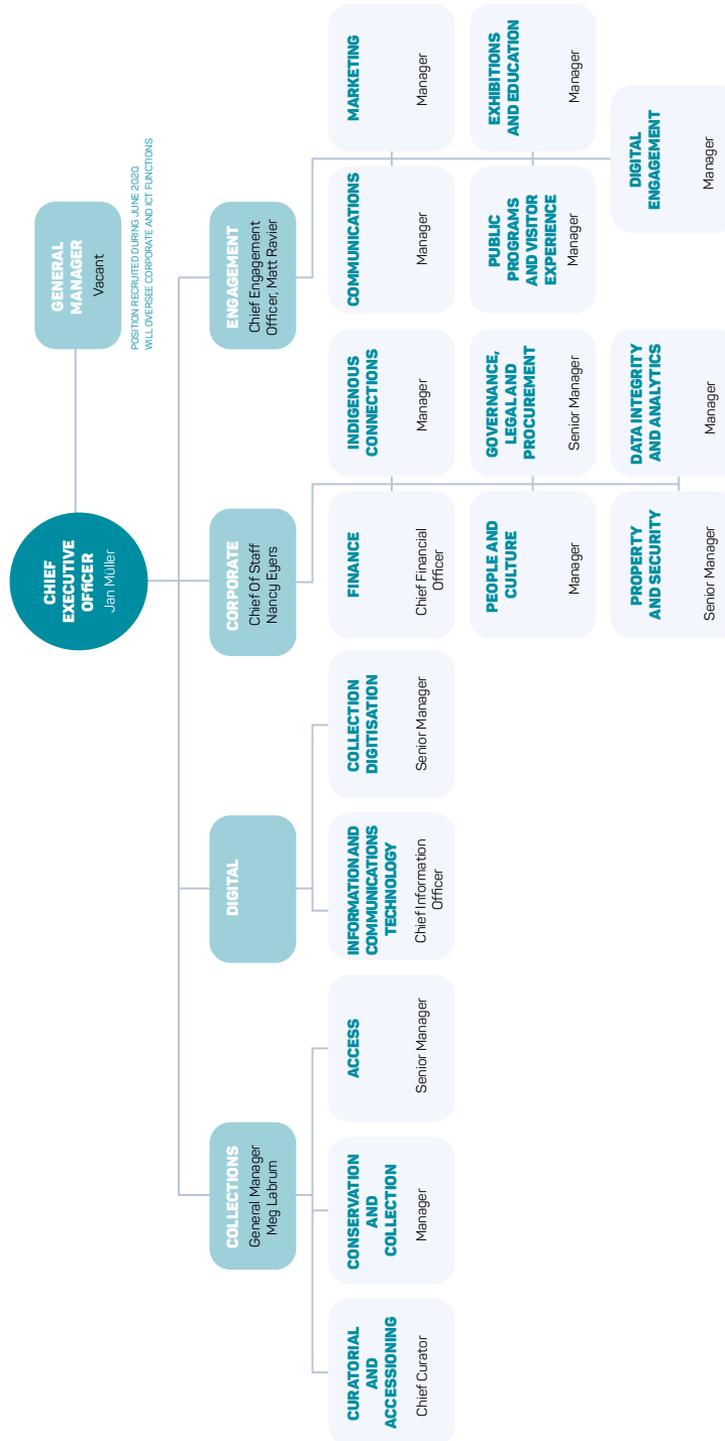
## Senior Executive remuneration policy and practices

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

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

- > Principal Executive Office – Classification Structure and Terms and Conditions – Determination 2019
- > Remuneration Tribunal (Principal Executive Offices – Classification Structure and Terms and Conditions) Determination 2020
- > Remuneration Tribunal (Official Travel) Determination 2019.

**Figure 1:** NFSA Organisational Structure as at 30 June 2020



**Table 9:** Information about remuneration for key management personnel

Name	Position Title	Terms as KMP	Short-term benefits			Post-employment benefits	Other long-term benefits		Termination benefits	Total remuneration
			Base Salary	Bonuses	Other benefits and allowances		Superannuation contributions	Long service leave		
<b>Jan Müller</b>	CEO	Full year	283,089	33,864	18,142	20,973	5,560	-	361,628	
<b>Meg Labrum</b>	General Manager, Collections	Full year	189,894	-	2,772	32,046	3,642	-	228,354	
<b>Gabrielle Trainor</b>	Chairperson	Full year	44,201	-	-	6,807	-	-	51,008	
<b>Fiona Scott</b>	Board member	1 July to 17 Dec 6 April to 30 June	15,302	-	-	2,357	-	-	17,659	
<b>Caroline Elliott</b>	Board member	Full year	22,105	-	-	3,404	-	-	25,509	
<b>Toni Cody</b>	Board member	Full year	22,105	-	-	3,404	-	-	25,509	
<b>Kim Ledger</b>	Board member	Full year	22,105	-	-	3,404	-	-	25,509	
<b>Wayne Denning</b>	Board member	Full year	22,105	-	-	3,404	-	-	25,509	
<b>Judith Donnelly</b>	Board member	Full year	22,105	-	-	1,571	-	-	23,676	
<b>Ewen Jones</b>	Board member	Full year	22,105	-	-	3,404	-	-	25,509	
<b>Peter Rose</b>	Board member	Full year	26,008	-	-	-	-	-	26,008	
			<b>691,124</b>	<b>33,864</b>	<b>20,914</b>	<b>80,774</b>	<b>9,202</b>		<b>835,878</b>	

**Table 10:** Information about remuneration for senior executives

Total remuneration bands	Number of senior executives	Short-term benefits			Post-employment benefits	Other long-term benefits		Termination benefits	Total remuneration
		Average base salary	Average bonuses	Average other benefits and allowances		Average long service leave	Average other long-term benefits		
\$0- \$220,000	0								
\$220,001- \$245,000	1	189,894	0	2,772	32,046	3,642	0	0	228,354
\$245,001- \$270,000	0								
\$270,001- \$295,000	1	283,089	33,864	18,142	20,973	5,560	0	0	361,628
\$295,001- >\$495,000	0								

The NFSA did not have any non-SES staff in the reporting period whose remuneration exceeded the threshold amount in the PGPA Rule of \$225,000.

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

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

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

## Branch heads

The NFSA branch heads, along with our Property Senior Manager, oversee strategy, staffing arrangements and planning priorities. The group is supported by representatives from Finance and People and Culture.

Composition:

Jan Müller, Chief Executive Officer

Meg Labrum, General Manager, Collection

Nancy Eyers, Chief of Staff

Matt Ravier, Chief Engagement Officer

Rebecca Coronel, Senior Manager Property and Security

## Corporate governance

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

Key corporate documents include:

- > NFSA: Strategic Vision for a Digital Archive
- > Corporate Plan 2019–20 to 2022–23
- > Collection Policy
- > NFSA Digitisation Strategy 2018–2025.

Operational plans are in place for each branch.

## Business planning

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

## Policies and procedures

We have a range of policies and procedures in place covering employment, workplace health and safety, procurement, contract management, information services, emergency, business continuity and disaster recovery. We also maintain and update an agency-wide policy register.

## Internal audit

During the year our internal auditor, KPMG, undertook a number of performance and compliance reviews as part of the Internal Audit Plan for 2019–20. Internal audit activity for this financial year focused on reviews of our:

- > Conservation standards
- > ICT general controls and disaster recovery
- > Collection valuation reporting and stocktake procedures
- > Collection accessioning and de-accessioning procedures.

Internal audit activity is monitored by the Audit and Risk Committee (see Our 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.

Risk identification occurs at several levels:

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

Monitoring of risk management occurs through:

- Regular monitoring of outcomes by management
- Regular review of identified risks by Senior Executive and branch heads
- Audit and review of our activities by audit bodies
- Contract management by business owners.

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

## Fraud control

Our Accountable Authority Instruction on Risk Management and Fraud Control is updated every two years, and our Audit and Risk Committee monitors internal controls and reporting on fraud incidents. In 2019–20, the NFSA had no fraud incident reports.

## Management of our people and culture

### Our people

We are committed to maintaining a diverse workforce. We presently have a balanced gender representation in our staff (females 49%; males 51%; no staff identify as non-binary). Our senior management team (at the EL2 and SES level) has a high representation of females (70%). Staff identifying as Indigenous represent 1.29% and those with an ongoing disability 7%.

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

The Workplace Consultative Committee, which represents our APS and Executive Level staff, generally meets 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 the updating and implementation of new human resources

policies. Meetings increased to fortnightly during the COVID-19 pandemic to allow for multiple paths of consultation for staff during this period.

Our Workforce Planning program continued this year and will be further developed in the coming months. The benefits of this program include improved efficiencies and productivity; strengthened capability to support our business outputs; identification and management of staff with critical skills, capabilities and knowledge; and responding rapidly and strategically to change.

### 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 use the 70:20:10 model of learning, recognising that most learning (around 70%) is through on-the-job experience and mentoring, in-house seminars, all-staff meetings and higher duties. Further learning (about 20%) is gained through networking, attendance at conferences and external forums, and cross-agency projects. The last 10% of learning is achieved through more formal training or education, such as attending courses or undertaking formal studies.

Our senior leadership cohort participated this year in leadership development training. Additionally, 95% of NFSA staff completed or commenced online cultural competency training. People and Culture are currently developing our Aboriginal and Torres Strait Islander Recruitment and Retention Strategy to increase Indigenous representation among our staff.

### Keeping our people safe and healthy

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

We support all staff and their families with an Employee Assistance Program and our Workplace Contact Officers. This year we added a 12-week webinar series, provided by our Employee Assistance Program, to support our staff with their flexible working arrangements during the COVID-19 pandemic.

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

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

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

We are currently reviewing our Health and Wellbeing Program with a focus on mental health and providing our staff with a sustainable work-life balance. This includes access to greater resources and investing in additional mental health awareness training for our Workplace Contact Officers.

## Legislative compliance reports

### *National Film and Sound Archive of Australia Act 2008*

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

### Ministerial directions and government policy orders

Section 42 of the NFSA Act provides that the Minister may, by legislative instrument:

- > Give written directions to the Board in relation to the performance of the functions and exercise of its powers, or
- > Require the provision of a report or advice on a matter that relates to any of the NFSA's functions or powers.

No instruments were issued in 2019-20.

No Government Policy Orders applicable to the NFSA were made by the Finance Minister under the PGPA Act.

### Public policy engagement

As part of the process of updating the NFSA's Heritage Management Plan the draft of the plan was made available for public consultation and comment from 13 June to 13 July 2020.

## Judicial decisions and reviews by outside bodies

In this financial year, there were no judicial decisions or decisions of administrative tribunals that have had, or may have, a significant effect on the operations of the NFSA.

There were 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.

In March 2020 the Australian National Audit Office advised that the Auditor-General would be conducting a performance audit of management of the national collections – follow-on, pursuant to section 18 of the *Auditor-General Act 1997*. The audit will assess the collections management practices of the NLA and the NFSA and will be tabled in December 2020.

## Significant non-compliance

In 2019–20 the NFSA did not identify any significant non-compliance issues in relation to the finance law.

## Related entity transactions

We can confirm that in 2019–20 there were no related entity transactions, as defined under section 17BE of the PGPA Rule.

Where the accountable authority of the NFSA is responsible for making a decision to pay for goods or services from a related Commonwealth entity, any member of the accountable authority with a real or perceived conflict of interest must be excused from deliberations. The exception to this is where an interest is not a material personal interest, and the member decides to participate in the decision-making process. This decision must be recorded in the minutes of the meeting.

## 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 11.

**Table 11:** Advertising and marketing research services over \$10,000

Supplier	Type of services provided	2019–20 \$ incl. GST
Universal McCann Australia	Advertising	49,746
The Press Society Pty Ltd	Publicist	46,378
Facebook	Advertising	10,494

## 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*. The following initiatives demonstrate our ongoing commitment to environmental sustainability.

### Collection storage conditions

We manage all of our environmentally controlled storage conditions in line with international conservation and preservation standards. Where possible, we monitor conditions electronically to maintain a stable, cost-effective climate. In 2019–20, we made improvements to plant and equipment that have improved conditions in several storage areas.

### Electricity

We maintain sub-metering on all electrical distribution boards to help identify anomalies and high-usage areas. We purchase items with low emissions and power consumption. When replacing assets, we seek energy efficiencies as part of the specification of new equipment.

### Heating, ventilation and air conditioning

We constantly monitor and seasonally adjust the scheduling of our boilers, chillers and air handlers to provide savings where possible.

### Gas

Regular boiler maintenance and good building management allow us to maintain our gas consumption levels. We revised our gas supply contract during the year to ensure cost-effective pricing.

### Waste and recycling

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

### Lighting

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

### Water

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

### Cleaning

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





# 4

## - APPENDICES -

# APPENDIX 1

## Our contact details and locations

### General enquiries

General correspondence should be directed to:

Tel: +61 2 6248 2000

Fax: +61 2 6248 2222

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

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

### NFSA office locations

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

#### Canberra headquarters

**Street address:**

McCoy Circuit  
ACTON ACT 2601

**Postal address:**

GPO Box 2002  
CANBERRA ACT 2601

#### Visitor information (Acton, Canberra)

Daily: 10.00 am – 4.00 pm

Christmas Day and New Year's Day: closed

Open out-of-hours for advertised events

#### Sydney office

**Street address:**

Level 5, Building B, 33-35 Saunders 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 Street  
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. If you would like to speak to a curator about a possible collection donation, contact us via email at [collection@nfsa.gov.au](mailto:collection@nfsa.gov.au).

### Collection reference team

Advice and assistance from NFSA Collection Reference Officers is available to researchers, students and industry practitioners seeking to access the national audiovisual collection for new productions, exhibitions and research. 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  
Corner North Terrace and Kintore Avenue  
ADELAIDE SA 5000  
Tel: +61 8 8207 7231

### Brisbane

**NFSA Brisbane Access Centre**  
State Library of Queensland  
Cultural Centre, Stanley Place, South Bank  
SOUTH BRISBANE QLD 4101  
Tel: + 61 7 3840 7810

### Darwin

**NFSA Darwin Access Centre**  
Northern Territory Library  
4 Bennett Street  
Parliament House  
DARWIN NT 0800  
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

### Perth

**NFSA Perth Access Centre**  
State Library of Western Australia  
25 Francis Street  
Perth Cultural Centre  
PERTH WA 6000  
Tel: +61 8 9427 3111

## 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.

### 6 Functions

#### Functions

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

#### Ways in which support may be provided

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

but does not include providing guarantees.

#### Considerations governing the performance of functions

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

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

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

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

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

#### Severability

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

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

## 7 Powers

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

# APPENDIX 3

## Acquisition highlights for 2019–20

### Film

All films are Australian unless otherwise noted

#### Feature films

2067 (Seth Larney, 2020)  
*Babyteeth* (Shannon Murphy, 2019)  
*The Castle* (Rob Sitch, 1997)  
*Dirt Music* (Gregor Jordan, 2019)  
*The King* (David Michôd, UK-Hungary-USA-Australia, 2019)  
*Lone Wolf* (Jonathan Ogilvie, 2020)  
*Miss Fisher and the Crypt of Tears* (Tony Tilse, 2020)  
*Relic* (Natalie Erika James, 2020)  
*Ride Like a Girl* (Rachel Griffiths, 2019)

#### Documentaries

*Coronavirus Australia: Our Story* (Anthony Barwell, 2020)  
*Koko: A Red Dog Story* (Aaron McCann and Dominic Pearce, 2019)  
*The Leunig Fragments* (Kasimir Burgess, 2019)  
*Silent No More* (Anita Brown, 2019)  
*Suzi Q* (Liam Firmager, 2019)  
*Underground Inc: The Rise and Fall of Alternative Rock* (Shaun Katz, 2019)

#### Short films

*All These Creatures* (Charles Williams, 2018)  
*Rebooted* (Michael Shanks, 2019)  
*Shock Treatment* (also known as *Dark Place Anthology*) (Various, 2018–19)

#### Virtual Reality

*Passenger* (Isobel Knowles and Van Sowerwine, 2020)  
*Virtual Whadjuk* (Karla Hart and Sam Bodhi Field, 2019)

### Web series

*Australia's Best Street Racer* (Dylan Hesp and Michael O'Neill, 2019)  
*Kutcha's Carpool Koorioke* (John Harvey, 2019)  
*Cloudy River* (Charlie Ford and Sophie Hardcastle, 2020)  
*Girl, Interpreted* (Grace Feng Fang Juan, 2019)

### Sound

- > Over 400 vinyl records from Zenith Records, the recent output of the sole vinyl pressing plant in Australia
- > A unique aluminium disc recorded by Patrick Bacon in a commercial instantaneous record booth in the Harrods store, London, 1935
- > A collection of 78 RPM phonograph records and lacquer discs relating to Dame Judith Anderson, donated by her grandniece, Jan Read
- > Powderfinger multitrack tapes including *My Happiness* and *Thrilloology*
- > The finalists and winners in the 2019 Australian Podcast Awards
- > *Live at the Centre* (ABC Radio Hobart), live music recordings of Tasmanian performers
- > A previously unknown recording by Black Allan Barker, Indigenous singer-songwriter from Port Hedland and co-founder of Greenpeace Australia, donated by Brita Lee Miklouho-Maklai
- > Episodes of podcast *Tony Martin's Sizzletown*
- > Episodes of podcast *History Lab* (Australian Centre for Public History and radio station 2SER)
- > Rare recordings by the Newcastle Steel Works Band, the Norwood Salvation Army Songsters and a children's recording on the John Mystery's record label, donated by Chester Schultz.

## Radio

- > Over 17,000 hours of contemporary radio broadcasts collected from metropolitan and regional stations with the support of the Australian Radio Network, Nine Radio and Southern Cross Austereo
- > Coverage of news and current affairs including ongoing national and local reporting of the COVID-19 pandemic, the 2019–20 bushfire crisis, Black Lives Matter protests, and the High Court decision to overturn the conviction of Cardinal George Pell
- > Coverage of sporting events including the 2019 ICC Cricket World Cup, the Ashes, the AFL and NRL Grand Finals, and the Melbourne Cup
- > The final broadcast of Alan Jones on 2GB in May 2020
- > Radio transcription discs from the 1940s – 1960s featuring episodes of *Australia's Amateur Hour*, *The Cadbury Show*, *Cop the Lot*, *Give it a Go*, *Smoky Dawson* and *Winner Take All*
- > Retrospective advertisements and jingles from stations broadcast through the Capital Radio Network.

## Television

- > Coverage of news and current affairs including the COVID-19 pandemic and the 2019–20 bushfire crisis
- > Scripted TV series on free-to-air and streaming platforms including *The Commons*, *Doctor Doctor* (series 4), *Five Bedrooms*, *Frayed*, *Harrow* (series 1–2), *Rosehaven* (series 4), *Seachange*, *The Secrets She Keeps*, *Stateless*, *Upright*, *Wentworth* (series 7), and *Content*, the latter designed for screening on smartphones
- > Indigenous-produced scripted TV series including *Black Comedy* (series 4), *Mystery Road* (series 2), *Thalu* and *Total Control*
- > Children's series including *Alice-Miranda Friends Forever*, *ITCH*, *Kitty is Not a Cat* (series 2), *Lah-Lah's Stripy Sock Club*, *Mustangs FC* (series 3) and *The New Legends of Monkey*
- > *First Day* – pilot for a series about a transgender girl starting at a new school

- > Over 3,000 film and video master materials donated by Fremantle Australia and spanning approximately 1970 – 2000, including *ABBA: The Movie*, *Australia's Most Wanted*, *Barry McKenzie Holds His Own*, *Blankety Blanks*, *Blind Date*, *Celebrity Tattletales*, *The Confessions of Ronald Biggs*, *Embassy*, *Perfect Match*, *The Price is Right/New Price is Right*, *Possession*, *Pot of Gold*, *Professor Poopsnagle's Steam Zeppelin*, *Punishment*, *Secret Valley*, *Tanamera – Lion of Singapore*, *Until Tomorrow*, *Waterloo Station*, *You've Got to Be Joking*, as well as unscreened pilots and many others
- > A copy of the TCN9 Opening Transmission Schedule of 16 September 1956, from the opening night of official television broadcasting in Australia, donated by Peter Kinna
- > More than 60 films and videotapes made by advertising agency Paton Australia from 1960 – 1982, including showreels, award winners and campaign compilations for brands such as Sidchrome, Red Tulip and the House of Dunhill
- > Several 16mm kinescope telerecordings of GTV9 coverage of four Victorian Football League (VFL) games played between 1965 and 1968
- > A 16mm film showreel containing 15 television advertisements from the late 1960s and 1970s by Derek Hansen, including award-winning promotions for Chrysler Hunter, Hillman Hunter, Cadbury Picnic, Astra margarine and Thorn colour televisions.

## Documents and Artefacts

- > Costumes from *The Dressmaker* (Jocelyn Moorhouse, 2015) donated by Film Art Media Pty Ltd
- > A selection of costumes, props and documentation donated by Porchlight Films Pty Ltd
- > An original copy of the book *For the Term of His Natural Life* autographed by the cast of the 1927 film including Arthur Tauchert
- > A letter of appreciation to actor Val Lehman from a prisoner in the USA for her faithful depiction of the reality of prison life in the TV series *Prisoner*

- > Zoopraxiscope 'Wheel of Life', a British-made apparatus for projecting animated images painted on a glass disc, patented 1869–71
- > Life-size Network Ten publicity cut-outs of characters Wolf, Unicorn and Lion from *The Masked Singer Australia* (series 1).

## Video Games

### *The Hobbit*

Platforms: ZX Spectrum, Commodore 64, Amstrad CPC, BBC Micro, Oric, MSX, Apple II, DOS  
 Release date: 1982  
 Formats: Cassette, floppy disk

### *Halloween Harry*

Platforms: MicroBee, DOS, Windows  
 Release dates: 1985, 1993, 2014  
 Formats: Floppy disk, digital

### *Shadowrun*

Platform: Super Nintendo Entertainment System  
 Release dates: 1993, 1994  
 Format: ROM cartridge

### *Submerged*

Platforms: PS4, Xbox One, Windows, iOS  
 Release date: 2015  
 Formats: Optical disc, digital

### *Hollow Knight*

Platforms: Windows, macOS, Linux, Nintendo Switch, PS4, Xbox One  
 Release dates: 2017, 2018  
 Formats: Optical disc, cartridge, digital

### *Florence*

Platforms: Android, iOS, Microsoft Windows, macOS, Nintendo Switch  
 Release dates: 2018, 2020  
 Format: Digital

## Oral history interviews

- > Frank Arnold (TV director)
- > Simon Burke (actor and performer)
- > Jen Cloher (singer-songwriter and label manager)
- > Stuart Cunningham (academic)
- > Jim Denley (composer and musician)
- > Jill Eden (art director and set decorator)
- > Jo Ford (production designer)
- > Rod Freedman (documentary filmmaker)
- > Pamela Graham (TV news reporter and producer)
- > Jo Hall (TV news journalist and presenter)
- > Angie Hart (singer-songwriter)
- > Ray Henman (cinematographer)
- > Hugh Keays-Byrne (actor)
- > Haydn Keenan (film director)
- > Elise Lockwood (stills photographer)
- > Dave Mason (musician and singer)
- > Bryce Menzies (producer and entertainment lawyer)
- > Liz Mullinar (casting director)
- > Andrew Ogilvie (film producer)
- > Fiona O'Loughlin (comedian and TV presenter)
- > Jennifer Peedom (documentary director)
- > Robyn Ravlich (radio producer)
- > Sandy Roberts (broadcast sports presenter)
- > Peter Russell-Clarke (TV personality)
- > Lloyd Swanton (composer and musician)
- > Nick Torrens (documentary filmmaker)
- > Helen Watts (producer and production manager)

# APPENDIX 4

## Papers accepted to national and international forums

Forum	Paper presented
50th Annual Conference of the International Association of Sound and Audiovisual Archives, Hilversum, The Netherlands, 30 September – 3 October 2019	Ross Garrett presented <i>Don't Let Perfect Be the Enemy of the Good: The Balance of Increased Output and Quality Preservation</i>
50th Annual Conference of the International Association of Sound and Audiovisual Archives, Hilversum, The Netherlands, 30 September – 3 October 2019	Jan Müller presented <i>Digital Transformation at Audiovisual Archives: Becoming Digital by Design</i>
Right of Reply – Indigenous Rights in Data and Collections Symposium, Sydney, 18 October 2019	Tasha James presented <i>Indigenous Collections: Who Has the Authority to Represent Our Cultures and Stories?</i>
Fédération Internationale des Archives de Télévision / International Federation of Television Archives World Conference, Dubrovnik, Croatia, 23 October 2019	Jan Müller presented <i>Digital Transformation and Digital Trust</i>
EdTechPosium, Canberra, 28–29 October 2019	Jeremy Mann presented <i>What Retro Tech Can Teach</i>
Australasian Sound Recordings Association Conference, Canberra, 12–13 November 2019	Jennifer Gall presented <i>Do Sound Waves Interfere with Light Waves?: How Re-creation Influences Our Understanding of Historical Magic Lantern Performances</i>
Association of Moving Image Archivists, Baltimore, USA, 16 November 2019	Jan Müller presented <i>Digital Transformation of Film Archives: 10 Steps to Become Digital by Design</i>
Centro Nacional Chega! (CNC), Audiovisual Archiving Seminar, Dili, Timor-Leste, 25 February 2020	Thorsten Kaeding and Belinda Hunt presented <i>Introduction to the National Film and Sound Archive of Australia</i> as part of their week-long engagement with the CNC and related audiovisual archive professionals in Dili. Financial support for this visit was provided by the Department of Foreign Affairs and Trade.
Australian Communities Foundation, Strengthening Democracy Learning Circle: The Misinformation Pandemic, online forum, 2 June 2020	Jan Müller presented <i>Media Literacy in Times of Crisis</i>

# APPENDIX 5

## Access to information

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

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

If you cannot find the information you are seeking through our IPS web page, or through the Disclosure Log web page, you may request administrative access using the contact details below.

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

- > Request access to your personal information in accordance with the *Privacy Act 1988* by approaching our Privacy Contact Officer at [privacy@nfsa.gov.au](mailto:privacy@nfsa.gov.au). You will find more information about this in our Australian Privacy Principles Privacy Policy at [nfsa.gov.au/about/privacy](https://nfsa.gov.au/about/privacy)
- > Request access to documents in accordance with the FOI Act by writing to our FOI Contact Officer at [foi@nfsa.gov.au](mailto:foi@nfsa.gov.au). You will find more information on our FOI web page at [nfsa.gov.au/about/freedom-information](https://nfsa.gov.au/about/freedom-information).

### Contact details:

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

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

# APPENDIX 6

## Compliance index

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

Requirement	Reference	Page
Disposal of items significant to the national collection	NFSA Act Section 41	54

The index below shows compliance with information requirements specified in the PGPA Act, sections 39, 43 and 46, and prescribed by the PGPA Rule, Subdivision B – Annual report for corporate Commonwealth entities.

Requirement	Reference	Page
Annual performance statements	PGPA Act ss37, 39(1)(b) PGPA Rule 17BE reference (g)	Section 2
Audited financial statements	PGPA Act s43(4)	Section 5
Approval by accountable authority	PGPA Rule 17BB	Letter of transmittal, v
Standard of presentation	PGPA Rule 17BC	All
Plain English and clear design	PGPA Rule 17BD	All
Enabling legislation	PGPA Rule 17BE reference (a)	Appendix 2, 60–61
Functions and purposes	PGPA Rule 17BE reference (b)	Appendix 2, 60–61
Responsible minister	PGPA Rule 17BE reference (c)	44
Ministerial directions and other statutory requirements	PGPA Rule 17BE reference (d)	54
Government policy orders	PGPA Rule 17BE reference (e)	54
Non-compliance	PGPA Rule 17BE reference (f)	54
Non-compliance – finance law	PGPA Rule 17BE reference (h) and (i)	54
Members of the accountable authority	PGPA Rule 17BE reference (j)	44–46
Outline of organisational structure	PGPA Rule 17BE reference (k)	49
Outline of organisational structure: Management of human resources	PGPA Rule 17BE reference (ka)	Appendix 7, 69
Location of major activities and facilities	PGPA Rule 17BE reference (l)	Appendix 1, 58–59
Statement on governance	PGPA Rule 17BE reference (m)	52
Related entity transactions	PGPA Rule 17BE reference (n) and (o)	54
Key activities and changes affecting the authority	PGPA Rule 17BE reference (p)	N/A
Judicial decisions and reviews by outside bodies	PGPA Rule 17BE reference (q)	52–54

Requirement	Reference	Page
External reports on the entity	PGPA Rule 17BE paragraph (r)	x
Information from a subsidiary	PGPA Rule 17BE paragraph (s)	N/A
Indemnities and insurance premiums for officers	PGPA Rule 17BE paragraph (t)	N/A
Audit committee information	PGPA Rule 17BE paragraph (taa)	47–48
Executive remuneration	PGPA Rule 17BE paragraph (ta)	50–51
Index of Annual Report requirements	PGPA Rule 17BE paragraph (u)	Appendix 6, 67–68

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>	53
Environmental performance and environmentally sustainable development	Section 516A of the <i>Environment Protection and Biodiversity Conservation Act 1999</i>	55
Advertising and market research expenditure	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	54

# APPENDIX 7

## Human resources reporting

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

**Table 12:** All ongoing employees in the current reporting period (2019–20)

	Male			Female			Indeterminate			Total
	Full time	Part time	Total Male	Full time	Part time	Total Female	Full time	Part time	Total Indeterminate	
NSW	7	-	7	13	3	16	-	-	-	23
Vic	2	-	2	3	-	3	-	-	-	5
ACT	53	5	58	43	7	50	-	-	-	108
<b>Total</b>	<b>62</b>	<b>5</b>	<b>67</b>	<b>59</b>	<b>10</b>	<b>69</b>	-	-	-	<b>136</b>

**Table 13:** All non-ongoing employees in the current reporting period (2019–20)

	Male			Female			Indeterminate			Total
	Full time	Part time	Total Male	Full time	Part time	Total Female	Full time	Part time	Total Indeterminate	
NSW	1	-	1	2	1	3	-	-	-	4
Vic	-	2	2	-	-	-	-	-	-	2
ACT	14	2	16	8	2	10	-	-	-	26
<b>Total</b>	<b>15</b>	<b>4</b>	<b>19</b>	<b>10</b>	<b>3</b>	<b>13</b>	-	-	-	<b>32</b>

**Table 14:** All ongoing employees in the previous reporting period (2018–19)

	Male			Female			Indeterminate			Total
	Full time	Part time	Total Male	Full time	Part time	Total Female	Full time	Part time	Total Indeterminate	
NSW	6	-	6	4	5	9	-	-	-	15
Vic	1	-	1	4	1	5	-	-	-	6
ACT	55	5	60	55	10	65	-	-	-	125
<b>Total</b>	<b>62</b>	<b>5</b>	<b>67</b>	<b>63</b>	<b>16</b>	<b>79</b>	-	-	-	<b>146</b>

**Table 15:** All non-ongoing employees in the previous reporting period (2018–19)

	Male			Female			Indeterminate			Total
	Full time	Part time	Total Male	Full time	Part time	Total Female	Full time	Part time	Total Indeterminate	
NSW	1	1	2	3	1	4	-	-	-	6
Vic	-	-	-	-	-	-	-	-	-	-
ACT	4	2	6	4	-	4	-	-	-	10
<b>Total</b>	<b>5</b>	<b>3</b>	<b>8</b>	<b>7</b>	<b>1</b>	<b>8</b>	-	-	-	<b>16</b>

# ABBREVIATIONS

AACTA	Australian Academy of Cinema and Television Arts
AARNet	Australian Academic and Research Network
AAP	Australian Associated Press
ABC	Australian Broadcasting Corporation
AC	Companion of the Order of Australia
ACMI	Australian Centre for the Moving Image
ACS	Australian Cinematographers Society
AFL	Australian Football League
AFTRS	Australian Film Television and Radio School
AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies
AIE	Academy of Interactive Entertainment
AM	Member of the Order of Australia
AMCOS	Australasian Mechanical Copyright Owners Society
ANU	Australian National University
AO	Officer of the Order of Australia
APRA	Australasian Performing Right Association
APS	Australian Public Service
APSC	Australian Public Service Commission
APY	A <u>n</u> angu Pitjantjatjara Yankunytjatjara
ASC	American Society of Cinematographers
BA	Bachelor of Arts
Bbus	Bachelor of Business
BCom	Bachelor of Commerce
BEc	Bachelor of Economics
BSc	Bachelor of Science
CA	Chartered Accountant
CD	compact disc
CEO	Chief Executive Officer
CNC	Centro Nacional Chega!
CSIRO	Commonwealth Scientific and Industrial Research Organisation
EL2	Executive Level 2
FCAANZ	Fellow of the Chartered Accountants Australia and New Zealand
FOI	freedom of information
FOI Act	<i>Freedom of Information Act 1982</i>
GAICD	Graduate Member of the Australian Institute of Company Directors
GLAM	galleries, libraries, archives and museums

<b>GST</b>	goods and services tax
<b>Hons</b>	Honours degree
<b>HVAC</b>	heating, ventilation and air conditioning
<b>ICIP</b>	Indigenous Cultural and Intellectual Property
<b>ICT</b>	Information and Communications Technology
<b>IPS</b>	Information Publication Scheme
<b>IRL</b>	in real life
<b>KMP</b>	Key management personnel
<b>LLB</b>	Bachelor of Laws
<b>MAICD</b>	Member of the Australian Institute of Company Directors
<b>MBA</b>	Master of Business Administration
<b>MOU</b>	Memorandum of Understanding
<b>N/A</b>	not applicable
<b>NAA</b>	National Archives of Australia
<b>NAIDOC</b>	National Aboriginal and Islander Day Observance Committee
<b>NLA</b>	National Library of Australia
<b>NMA</b>	National Museum of Australia
<b>NASA</b>	National Aeronautics and Space Administration
<b>NCITO</b>	National Collecting Institutions Touring and Outreach program
<b>NFSA</b>	National Film and Sound Archive of Australia
<b>NFSA Act</b>	<i>National Film and Sound Archive Act 2008</i>
<b>NSW</b>	New South Wales
<b>NTLC</b>	Non-Theatrical Lending Collection
<b>PBS</b>	Portfolio Budget Statements
<b>PC</b>	personal computer
<b>PGPA Act</b>	<i>Public Governance, Performance and Accountability Act 2013</i>
<b>PGPA Rule</b>	<i>Public Governance, Performance and Accountability Rule 2014</i>
<b>PY Media</b>	Pitjantjatjara Yankunytjatjara Media
<b>Q&amp;A</b>	question and answer session
<b>SBS</b>	Special Broadcasting Service
<b>SES</b>	Senior Executive Service
<b>TV</b>	television
<b>TWPI</b>	Time Weighted Preservation Index
<b>UNESCO</b>	United Nations Educational, Scientific and Cultural Organisation
<b>WA</b>	Western Australia
<b>WHS</b>	Work Health and Safety





# 5

## - FINANCIAL STATEMENTS -

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## INDEPENDENT AUDITOR'S REPORT

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

#### Opinion

In my opinion, the financial statements of the National Film and Sound Archives of Australia (the Entity) for the year ended 30 June 2020:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2020 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following as at 30 June 2020 and for the year then ended:

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

#### Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Entity in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (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.

#### Other information

The Accountable Authority is responsible for the other information. The other information comprises the information included in the annual report for the year ended 30 June 2020 but does not include the financial statements and my auditor's report thereon.

My opinion on the financial statements does not cover the other information and accordingly I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial statements, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or my knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

#### Accountable Authority's responsibility for the financial statements

As the Accountable Authority of the Entity, the Board is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under

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the Act. The Board is also responsible for such internal control as the Board determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

#### **Auditor's responsibilities for the audit of the financial statements**

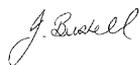
My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that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

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

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

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

Australian National Audit Office



Josephine Bushell  
Senior Director

Delegate of the Auditor-General

Canberra

12 October 2020

**National Film and Sound Archive of Australia**  
**Statement by the Chairperson, Chief Executive Officer and Chief Financial Officer**  
*for the period ended 30 June 2020*

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In our opinion, the attached financial statements for the year ended 30 June 2020 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  
12 October 2020

Jan Müller  
Chief Executive Officer  
12 October 2020

Andrea O'Keeffe CA  
Chief Financial Officer  
12 October 2020

**Statement of Comprehensive Income**  
for the period ended 30 June 2020

		2020	2019	Original Budget <sup>1</sup>
	Notes	\$'000	\$'000	\$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	15,971	16,911	17,018
Suppliers <sup>2</sup>	1.1B	6,724	8,595	8,319
Interest on lease liabilities <sup>2</sup>		96	-	-
Depreciation and amortisation <sup>2</sup>	2.2A	6,251	13,079	13,213
Write-down and impairment of assets		31	134	-
<b>Total expenses</b>		<u>29,073</u>	<u>38,719</u>	<u>38,550</u>
<b>Own-source income</b>				
<b>Own-source revenue</b>				
Sale of goods and rendering of services		1,024	826	878
Interest on held to maturity investments		165	548	500
Royalties		154	180	195
Other revenue		2,308	936	856
<b>Total own-source revenue</b>		<u>3,651</u>	<u>2,490</u>	<u>2,429</u>
<b>Gains</b>				
Donations of gifted collection	2.2A	2,774	3,693	3,480
Revaluation increments		7	38	-
Other gains		10	9	-
<b>Total gains</b>		<u>2,791</u>	<u>3,740</u>	<u>3,480</u>
<b>Total own-source income</b>		<u>6,442</u>	<u>6,230</u>	<u>5,909</u>
<b>Net cost of services</b>		<u>22,631</u>	<u>32,489</u>	<u>32,641</u>
Revenue from Government	1.2A	25,184	23,932	23,969
<b>Surplus (Deficit) attributable to the Australian Government</b>		<u>2,553</u>	<u>(8,557)</u>	<u>(8,672)</u>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Items not subject to subsequent reclassification to net cost of services</b>				
Changes in asset revaluation surplus		6,040	66,380	-
<b>Total comprehensive surplus (loss)</b>		<u>8,593</u>	<u>57,823</u>	<u>(8,672)</u>

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

1. Budget reported in the 2019-20 Portfolio Budget Statements published in May 2019.

2. The NFSA adopted AASB16 Leases using the modified retrospective approach and as such the comparative information for 2018-19 is not restated.

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

The surplus of \$8.6 million is \$17.3 million higher than the original budget deficit amount of \$8.7 million.

Employee benefits are \$1 million lower than the original budget due to capitalisation of salaries for those employees directly engaged in creating digital collection items.

Supplier expenses are \$1.6 million lower than original budget due to a reduction in activities following this year's severe weather events and COVID-19 pandemic.

Depreciation and amortisation is \$6.9 million lower than the original budget due to a change in depreciation policy for collection items. Except for magnetic tape, collection items are no longer depreciated. Through proper management, care and preservation, the rate of asset deterioration is reduced to such an extent that depreciation can be regarded as negligible.

Other revenue is \$1.5m higher than the original budget due to grants received from the Portfolio Department for touring and outreach and the stonework modernisation capital works.

Donations of gifted collection represents the value of the heritage and cultural assets that are donated to the NFSA for inclusion in the collection. The value is difficult to forecast as it is dependent on the nature and quantum of the items received. Accordingly, a notional \$3.5 million was included in the original budget, while the actual value of \$2.8 million, in accordance with the valuation policy, was determined as the items were accessioned into the collection.

Revenue from Government is \$1.2 million higher than the original budget to due to additional funding received in June 2020.

**Statement of Financial Position**  
as at 30 June 2020

		2020	2019	Original Budget <sup>1</sup>
	Notes	\$'000	\$'000	\$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents		1,324	1,237	2,153
Trade and other receivables	2.1A	204	365	348
Other investments	2.1B	5,000	6,500	3,000
<b>Total financial assets</b>		<b>6,528</b>	<b>8,102</b>	<b>5,501</b>
<b>Non-financial assets</b>				
Land	2.2A	7,375	7,375	6,050
Buildings (including right-of-use assets) <sup>2</sup>	2.2A	49,650	42,883	26,529
Heritage and cultural	2.2A	301,258	292,806	238,510
Plant and equipment	2.2A	5,386	6,334	6,957
Computer software	2.2A	704	1,180	455
Licences	2.2A	41	53	51
Inventories	2.2B	680	629	590
Prepayments		716	280	245
<b>Total non-financial assets</b>		<b>365,810</b>	<b>351,540</b>	<b>279,387</b>
<b>Total assets</b>		<b>372,338</b>	<b>359,642</b>	<b>284,888</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	416	1,337	1,225
Other payables <sup>2</sup>	2.3B	249	151	153
<b>Total payables</b>		<b>665</b>	<b>1,488</b>	<b>1,378</b>
<b>Interest bearing liabilities</b>				
Leases <sup>2</sup>	2.3C	3,778	-	-
<b>Total interest bearing liabilities</b>		<b>3,778</b>	<b>-</b>	<b>-</b>
<b>Provisions</b>				
Employee provisions	4.1A	4,078	4,364	3,899
Other provisions	2.4A	534	406	304
<b>Total provisions</b>		<b>4,612</b>	<b>4,770</b>	<b>4,203</b>
<b>Total liabilities</b>		<b>9,055</b>	<b>6,258</b>	<b>5,581</b>
<b>Net assets</b>		<b>363,283</b>	<b>353,384</b>	<b>279,307</b>
<b>EQUITY</b>				
Contributed equity		224,157	222,883	224,157
Reserves		141,383	135,343	68,963
Retained surplus		(2,257)	(4,842)	(13,813)
<b>Total equity</b>		<b>363,283</b>	<b>353,384</b>	<b>279,307</b>

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

- Budget reported in the 2019-20 Portfolio Budget Statements published in May 2019.
- The NFSA adopted AASB16 Leases using the modified retrospective approach and as such the comparative information for 2018-19 is not restated.

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

Total non-financial assets are \$86.4 million higher than the original budget, mainly due to the revaluation undertaken on 30 June 2019 (\$66 million), the inclusion of right-of-use assets (\$4.5 million), the digitisation of the collection (\$6 million) and the modernisation stonework (\$4 million). These increases were not anticipated at the time of setting the budget.

Cash and investments are \$1.2 million higher than the original budget as a result of additional appropriations received in June 2020.

Suppliers payable are \$0.8 million lower than the original budget. The budget assumed greater accrued expenses based on prior year's work in progress at year end relating to major projects. This did not occur this financial year.

Reserves are higher than the original budget by \$72.4 million due to a \$66.3 million revaluation upwards of the heritage and cultural collection and property, plant and equipment on 30 June 2019 and a \$6 million revaluation at balance date of current year additions to the collection. Due to the timing of the 2019 and 2020 revaluations these adjustments are not included in the budget numbers.

**Statement of Changes in Equity**  
for the period ended 30 June 2020

		2020	2019	Original Budget <sup>1</sup>
	Notes	\$'000	\$'000	\$'000
<b>CONTRIBUTED EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		222,883	219,372	222,883
<b>Adjusted opening balance</b>		<u>222,883</u>	<u>219,372</u>	<u>222,883</u>
<b>Contributions by owners</b>				
Equity injection - Appropriation		1,274	3,511	1,274
<b>Total transactions with owners</b>		<u>1,274</u>	<u>3,511</u>	<u>1,274</u>
<b>Closing balance as at 30 June</b>		<u>224,157</u>	<u>222,883</u>	<u>224,157</u>
<b>ASSET REVALUATION RESERVE</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		135,343	68,963	68,963
<b>Adjusted opening balance</b>		<u>135,343</u>	<u>68,963</u>	<u>68,963</u>
<b>Comprehensive income</b>				
Other comprehensive income - movements in property, plant and equipment	2.2A	6,047	66,330	-
Other comprehensive income - realisation of reserve amounts on disposal of assets		(7)	(37)	-
Other comprehensive income - impairment adjustment		-	87	-
<b>Total comprehensive income</b>		<u>6,040</u>	<u>66,380</u>	<u>-</u>
<b>Closing balance as at 30 June</b>		<u>141,383</u>	<u>135,343</u>	<u>68,963</u>
<b>RETAINED EARNINGS</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		(4,842)	3,715	(5,141)
Adjustment on initial application of AASB 16		32	-	-
<b>Adjusted opening balance</b>		<u>(4,810)</u>	<u>3,715</u>	<u>(5,141)</u>
<b>Comprehensive income</b>				
Surplus (Deficit) for the period		2,553	(8,557)	(8,672)
<b>Total comprehensive income</b>		<u>2,553</u>	<u>(8,557)</u>	<u>(8,672)</u>
<b>Closing balance as at 30 June</b>		<u>(2,257)</u>	<u>(4,842)</u>	<u>(13,813)</u>
<b>TOTAL EQUITY</b>		<u>363,283</u>	<u>353,384</u>	<u>279,307</u>

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

1. Budget reported in the 2019-20 Portfolio Budget Statements published in May 2019.

**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 2020

	2020	2019	Original Budget <sup>1</sup>
Notes	\$'000	\$'000	\$'000
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Receipts from Government	25,184	23,932	24,519
Sales of goods and rendering of services	1,183	975	973
Royalties	153	180	-
Donations	6	9	-
GST received	1,400	1,162	832
Other	2,309	935	521
<b>Total cash received</b>	<b>30,235</b>	<b>27,193</b>	<b>26,845</b>
<b>Cash used</b>			
Employees	17,580	17,883	17,018
Suppliers <sup>2</sup>	8,585	9,886	9,153
Interest payments on lease liabilities <sup>2</sup>	96	-	-
GST paid	168	98	113
<b>Total cash used</b>	<b>26,429</b>	<b>27,867</b>	<b>26,284</b>
<b>Net cash from operating activities</b>	<b>3,806</b>	<b>(674)</b>	<b>561</b>
<b>INVESTING ACTIVITIES</b>			
<b>Cash received</b>			
Interest	176	548	500
Other investments	24,300	26,500	1,000
<b>Total cash received</b>	<b>24,476</b>	<b>27,048</b>	<b>1,500</b>
<b>Cash used</b>			
Purchase of property, plant and equipment, software and heritage and cultural assets	6,023	3,701	2,984
Other investments	22,800	27,000	-
<b>Total cash used</b>	<b>28,823</b>	<b>30,701</b>	<b>2,984</b>
<b>Net cash used by investing activities</b>	<b>(4,347)</b>	<b>(3,653)</b>	<b>1,484</b>
<b>FINANCING ACTIVITIES</b>			
<b>Cash received</b>			
Contributed equity	1,274	3,511	1,274
<b>Total cash received</b>	<b>1,274</b>	<b>3,511</b>	<b>1,274</b>
<b>Cash used</b>			
Principal payments of lease liabilities <sup>2</sup>	646	-	-
<b>Total cash used</b>	<b>646</b>	<b>-</b>	<b>-</b>
<b>Net cash from financing activities</b>	<b>628</b>	<b>3,511</b>	<b>1,274</b>
<b>Net increase (decrease) in cash held</b>	<b>87</b>	<b>(816)</b>	<b>351</b>
Cash and cash equivalents at the beginning of the reporting period	1,237	2,053	1,802
<b>Cash and cash equivalents at the end of the reporting period</b>	<b>1,324</b>	<b>1,237</b>	<b>2,153</b>

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

- Budget reported in the 2019-20 Portfolio Budget Statements published in May 2019.
- The NFSA adopted AASB16 Leases using the modified retrospective approach and as such the comparative information for 2018-19 is not restated.

**Budget Variances Commentary for the Cash Flow Statement**

During 2020 there was \$24.8 million cash used and \$26.3 million cash received from other investments. This is the revenue from Government from the Portfolio Department which is invested by the NFSA in term deposits until required for employee or supplier payments. 5 months of appropriations were received at the beginning of the financial year and the remaining 7 months were received at the beginning of December 2019.

The cash used for the purchase of property, plant and equipment was \$3.1 million higher than the original budget due to the spend on stonework modernisation.

## 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)*
- b) Australian Accounting Standards and Interpretations - Reduced Disclosure Requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

### New Accounting Standards

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

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

#### AASB 15 Revenue from Contracts with Customers

AASB 15 establishes a comprehensive framework for determining whether, how much and when revenue is recognised. The application of AASB 15 has not had an impact on the financial statements.

#### AASB 16 Leases

AASB 16 became effective on 1 July 2019. This new standard has replaced AASB 117 Leases, Interpretation 4 Determining whether an Arrangement contains a Lease and Interpretation 115 Operating Leases—Incentives and Interpretation 127 Evaluating the Substance of Transactions Involving the Legal Form of a Lease.

AASB 16 provides a single lessee accounting model, requiring the recognition of assets and liabilities for all leases, together with options to exclude leases where the lease term is 12 months or less, or where the underlying asset is of low value. AASB 16 substantially carries forward the lessor accounting in AASB 117, with the distinction between operating leases and finance leases being retained. The details of the changes in accounting policies, transitional provisions and adjustments are disclosed in the relevant notes to the financial statements.

### Taxation

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

### Events After the Reporting Period

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

### Significant Estimates and Judgements

In the preparation of the financial statements, management adopts a number of estimates and judgements relating to the treatment of transactions and balances under Australian Accounting Standards. Individually significant estimates and judgements are outlined in the notes to which they relate:

Significant accounting estimate/judgement	Note
Valuation of non-financial assets	2.2

## Overview (continued)

### Impact of COVID-19

The NFSA has been impacted by the COVID-19 pandemic with a decrease in external revenue due to exhibitions closing and the cancellation of public events. Management has assessed the impact on the financial statements, including the potential for movements in the fair value of non-current assets and the potential for impairment of other assets such as receivables and assessed no material impact.

### Impact of Severe Weather Events

The NFSA has been impacted by the bushfires and hailstorms early in the 2020 calendar year due to the closure of exhibitions related to severe smoke conditions and insurance claims for damage to property including motor vehicles and buildings. The impact of these events has been included in the transactions and balances of these financial statements and has not been material. It is likely that future severe weather events will impact on the operations of the NFSA but are not expected to have a material impact.

**Financial Performance**

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

**1.1. Expenses**

	2020	2019
	\$'000	\$'000
<b>1.1A: Employee Benefits</b>		
Wages and salaries	11,901	11,951
Superannuation:		
Defined contribution plans	1,309	1,265
Defined benefit plans	1,023	1,169
Leave and other entitlements	1,726	1,333
Separation and redundancies	-	1,183
Other employee benefits	12	10
<b>Total employee benefits</b>	<b>15,971</b>	<b>16,911</b>

**Accounting policy**

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

**1.1B: Suppliers**

<b>Goods and services supplied or rendered</b>		
Consultants	500	605
Contractors	436	556
Travel	338	509
IT services	1,522	1,972
Advertising and marketing	244	244
Property operating expenses	2,043	2,111
Financial statement audit services	72	60
Other	1,327	1,394
<b>Total goods and services supplied or rendered</b>	<b>6,482</b>	<b>7,451</b>
<b>Other suppliers</b>		
Operating lease rentals <sup>1</sup>	174	1,046
Workers compensation expenses	68	98
<b>Total other suppliers</b>	<b>242</b>	<b>1,144</b>
<b>Total suppliers</b>	<b>6,724</b>	<b>8,595</b>

1. The NFSA adopted AASB16 Leases using the modified retrospective approach and as such the comparative information for 2018-19 is not restated.

**1.1: Expenses (continued)****Accounting Policy****Short-term leases and leases of low-value assets**

The NFSA has elected not to recognise right-of-use assets and lease liabilities for short-term leases of assets that have a lease term of 12 months or less and leases of low-value assets (less than \$10,000). The NFSA recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

**1.2: Own-Source Revenue and Gains**

	2020	2019
	\$'000	\$'000
<b>Own-Source Revenue</b>		
<b>1.2A: Revenue from Government</b>		
Department of Communications and the Arts		
Corporate Commonwealth entity payment	25,184	23,932
<b>Total revenue from Government</b>	<b>25,184</b>	<b>23,932</b>

**Accounting Policy****Revenue from sale of goods**

Revenue from the sale of goods is recognised when:

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

**Revenue from rendering of services**

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

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

**Interest revenue**

Interest revenue is recognised using the effective interest method.

**Revenue from Government**

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

**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**

	2020 \$'000	2019 \$'000
<b>2.1A: Trade and Other Receivables</b>		
<b>Total goods and services receivables<sup>1</sup></b>	<b>204</b>	365
<b>Trade and other receivables</b>		
No more than 12 months	204	365
More than 12 months	-	-
<b>Total trade and other receivables</b>	<b>204</b>	365
<b>2.1B: Other Investments</b>		
<b>Total other investments<sup>2</sup></b>	<b>5,000</b>	6,500
<b>Other investments expected to be recovered</b>		
No more than 12 months	5,000	6,500
More than 12 months	-	-
<b>Total other investments</b>	<b>5,000</b>	6,500

1 Credit terms for goods and services were within 30 days (2019: 30 days).

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

**Accounting Policy**

Financial assets

Trade receivables, loans and other receivables that are held for the purpose of collecting the contractual cash flows where the cash flows are solely payments of principal and interest, that are not provided at below-market interest rates, are subsequently measured at amortised cost using the effective interest method adjusted for any loss allowance.

Financial assets at amortised cost

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

1. the financial asset is held in order to collect the contractual cash flows
  2. the cash flows are solely payments of principal and interest on the principal outstanding amount.
- Amortised cost is determined using the effective interest method.

Effective interest method

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

Impairment of financial assets

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

## 2.2: Non-Financial Assets

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

	Land improvements \$'000	Buildings and leasehold improvements \$'000	Heritage and cultural <sup>1</sup> \$'000	Plant and equipment \$'000	Computer software <sup>2</sup> \$'000	Licences \$'000	Total \$'000
<b>As at 1 July 2019</b>							
Gross book value	7,375	42,883	292,806	6,334	5,095	149	354,642
Accumulated depreciation, amortisation and impairment	-	-	-	-	(3,915)	(96)	(4,011)
<b>Total as at 1 July 2019</b>	<b>7,375</b>	<b>42,883</b>	<b>292,806</b>	<b>6,334</b>	<b>1,180</b>	<b>53</b>	<b>350,631</b>
Recognition of right-of-use asset on initial application of AASB16	-	3,388	-	-	-	-	3,388
<b>Adjusted total as at 1 July 2019</b>	<b>7,375</b>	<b>46,271</b>	<b>292,806</b>	<b>6,334</b>	<b>1,180</b>	<b>53</b>	<b>354,019</b>
Additions:							
Purchase	-	4,787	159	396	-	-	5,342
Work in progress	-	14	-	9	40	-	63
Right-of-use assets	-	1,059	-	-	-	-	1,059
Donation/gift	-	-	2,774	-	-	-	2,774
Internally developed	-	-	1,408	-	-	-	1,408
Revaluations and impairments recognised in other comprehensive income	-	-	6,047	-	-	-	6,047
Depreciation and amortisation	-	(1,719)	(1,936)	(1,306)	(516)	(12)	(5,489)
Depreciation and amortisation for right-of-use assets	-	(762)	-	-	-	-	(762)
Disposals/write-downs	-	-	-	(55)	(16)	-	(71)
Disposals - accumulated depreciation	-	-	-	8	16	-	24
<b>Total as at 30 June 2020</b>	<b>7,375</b>	<b>49,650</b>	<b>301,258</b>	<b>5,386</b>	<b>704</b>	<b>41</b>	<b>364,414</b>
<b>Total as at 30 June 2020 represented by:</b>							
Gross book value	7,375	52,131	303,194	6,684	5,119	149	374,652
Accumulated depreciation, amortisation and impairment	-	(2,481)	(1,936)	(1,298)	(4,415)	(108)	(10,238)
<b>Total as at 30 June 2020</b>	<b>7,375</b>	<b>49,650</b>	<b>301,258</b>	<b>5,386</b>	<b>704</b>	<b>41</b>	<b>364,414</b>
Carrying amount of right-of-use assets	-	3,685	-	-	-	-	3,685

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 \$562,012 of purchased software and \$142,047 of internally generated software.

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

### **Accounting Policy**

#### Acquisition of Non-Financial Assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Assets are initially measured at their fair value plus transaction costs where appropriate.

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

#### Donations/contributions of Assets

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

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

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

#### Asset Recognition Threshold

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located. This is particularly relevant to 'make good' provisions in property leases taken up by the NFSA where there exists an obligation to restore the property to its original condition. These costs are included in the value of the NFSA's leasehold improvements with a corresponding provision for the 'make good' recognised.

#### Revaluation of Non-Financial Assets

Following initial recognition at cost, property, plant and equipment are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets.

On 30 June 2019, an independent valuer, Jones Lang LaSalle Incorporated (JLL), conducted the revaluations and a revaluation adjustment was made to non-financial assets. JLL reviewed the 30 June 2019 values of heritage and cultural assets as at 30 June 2020 and determined no adjustments to the values were necessary.

## 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	Market selling price or current replacement cost
Leasehold improvements	Current replacement cost
Property, plant and equipment	Market selling price or current replacement cost
Heritage and cultural	Market selling price or current replacement cost

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

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

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

#### Depreciation

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

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

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

Asset Class	2020	2019
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	7 to indefinite	8 to indefinite

During 2019-20 there was a change to the depreciation policy for collection items. Except for magnetic tape, collection items are no longer depreciated (indefinite useful life). Through proper management, care and preservation, the rate of asset deterioration is reduced to such an extent that depreciation is regarded as negligible.

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

### Impairment

All assets were assessed for impairment at 30 June 2020 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 (2019: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2020.

<b>2.2: Non-Financial Assets (continued)</b>		
	<b>2020</b>	2019
	<b>\$'000</b>	\$'000
<b><u>2.2B: Inventories</u></b>		
Inventories held for sale: finished goods	-	24
Inventories held for distribution	<b>680</b>	605
<b>Total inventories</b>	<b>680</b>	629
During 2020 \$0 of inventory held for sale was recognised as an expense (2019: \$0).		
During 2020 \$71,157 of inventory held for distribution was recognised as an expense (2019: \$97,370).		
<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		
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>		
<b>Total trade creditors and accruals</b>	<b>416</b>	1,337
<b>Suppliers expected to be settled</b>		
No more than 12 months	<b>416</b>	1,337
More than 12 months	-	-
<b>Total Suppliers</b>	<b>416</b>	1,337
<b><u>2.3B: Other Payables</u></b>		
Accrued salary	<b>210</b>	105
Accrued superannuation	<b>35</b>	18
Unearned revenue	<b>3</b>	28
Other liabilities	<b>1</b>	-
<b>Total other payables</b>	<b>249</b>	151
<b>Other payables to be settled</b>		
No more than 12 months	<b>249</b>	151
More than 12 months	-	-
<b>Total other payables</b>	<b>249</b>	151
Settlement of payables is usually made within 30 days.		
<b><u>2.3C Interest bearing liabilities</u></b>		
Leases - right-of-use asset buildings <sup>1</sup>	<b>3,778</b>	-
	<b>3,778</b>	-
1. The NFSA adopted AASB16 Leases using the modified retrospective approach and as such the comparative information for 2018-19 is not restated.		

## Accounting Policy

### Financial Liabilities

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

### Financial Liabilities at Amortised Cost

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

### Leases

The NFSA adopted AASB 16 using the modified retrospective approach, under which the cumulative effect of initial application is recognised in retained earnings at 1 July 2019. Accordingly, the comparative information presented for 2018-19 is not restated, that is, it is presented as previously reported under AASB 117 and related interpretations.

The NFSA elected to apply the practical expedient to not reassess whether a contract is, or contains a lease at the date of initial application. Contracts entered into before the transition date that were not identified as leases under AASB 117 were not reassessed. The definition of a lease under AASB 16 was applied only to contracts entered into or changed on or after 1 July 2019.

The NFSA has elected to apply optional practical expedients in the initial adoption of AASB 16 to:

- Apply a single discount rate to a portfolio of leases with reasonably similar characteristics
- Exclude initial direct costs from the measurement of right-of-use assets at the date of initial application for leases where the right-of-use asset was determined as if AASB 16 had been applied since the commencement date
- Rely on previous assessments on whether leases are onerous as opposed to preparing an impairment review under AASB 136 Impairment of assets as at the date of initial application
- Apply the exemption not to recognise right-of-use assets and liabilities for leases with less than 12 months of lease term remaining as of the date of initial application.

As a lessee, the NFSA previously classified leases as operating or finance leases based on its assessment of whether the lease transferred substantially all of the risks and rewards of ownership. AASB 16 requires the recognition of right-of-use assets and lease liabilities for most leases. However, the NFSA has elected not to recognise right-of-use assets and lease liabilities for some short-term leases with a lease term of 12 months or less.

On adoption of AASB 16, the NFSA recognised right-of-use assets and lease liabilities in relation to leases of buildings which had previously been classified as operating leases.

The lease liabilities were measured at the present value of the remaining lease payments, discounted using the NFSA's incremental borrowing rate as at 1 July 2019. The NFSA's incremental borrowing rate is the rate at which a similar borrowing could be obtained from an independent creditor under comparable terms and conditions. The weighted-average rate applied was 2.8%.

The right-of-use assets were measured as the carrying value that would have resulted from AASB 16 being applied from the commencement date of the leases, subject to the practical expedients noted above.

The following table reconciles the minimum lease commitments disclosed in the NFSA's 30 June 2019 annual financial statements to the amount of lease liabilities recognised on 1 July 2019:

	2019
	\$'000
Minimum operating lease commitment	1,011
Less: short-term leases not recognised under AASB 16	(129)
<b>Undiscounted lease payments</b>	<b>882</b>
Less: effect of discounting using the incremental borrowing rate as at the date of initial application	3,551
<b>Lease liabilities recognised at 1 July 2019</b>	<b>4,433</b>

<b>2.4: Other Provisions</b>		
	<b>2020</b>	2019
	<b>\$'000</b>	\$'000
<b>2.4A: Other Provisions</b>		
Provision for restoration obligations	<b>534</b>	374
Rent payable provision	-	32
<b>Total other provisions</b>	<b>534</b>	406
<b>Carrying amount 1 July 2019</b>	<b>406</b>	304
(Amounts used)/additional provisions made	<b>128</b>	102
<b>Closing balance 30 June 2020</b>	<b>534</b>	406
<b>Other provisions to be settled</b>		
No more than 12 months	-	32
More than 12 months	<b>534</b>	374
<b>Total other provisions</b>	<b>534</b>	406
<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.		

<b>Funding</b>		This section identifies the NFSA's funding structure.	
<b>3.1. Net Cash Appropriation Arrangements</b>			
	<b>2020</b>	2019	
	<b>\$'000</b>	\$'000	
<b>Total comprehensive income less depreciation/amortisation expenses</b>			
<b>previously funded through revenue appropriations<sup>1</sup></b>	<b>10,636</b>	67,495	
Plus: depreciation/amortisation expenses previously funded through revenue appropriation <sup>1</sup>	<b>(1,936)</b>	(9,672)	
Plus: depreciation of right-of-use assets <sup>2</sup>	<b>(762)</b>	-	
Less: principal repayments - leased assets	<b>655</b>	-	
<b>Total comprehensive income - as per the Statement of Comprehensive Income</b>	<b>8,593</b>	57,823	
<p>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.</p> <p>2 The inclusion of depreciation/amortisation expenses related to ROU leased assets and the lease liability principal repayment amount reflects the cash impact on implementation of AASB 16 Leases, it does not directly reflect a change in appropriation arrangements.</p>			

## People and Relationships

### 4.1: Employee Provisions

	2020	2019
	\$'000	\$'000
<b>4.1A: Employee Provisions</b>		
Leave	4,078	3,643
Separations and redundancies	-	721
<b>Total employee provisions</b>	<b>4,078</b>	<b>4,364</b>
<b>Employee provisions to be settled</b>		
No more than 12 months	1,896	2,494
More than 12 months	2,182	1,870
<b>Total employee provisions</b>	<b>4,078</b>	<b>4,364</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 the Department of Finance's administered schedules and notes.

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

The liability for superannuation recognised as at 30 June represents outstanding contributions.

#### 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, all other non-executive members of the NFSA Board, the Chief Executive Officer and the General Manager, Collections. Key management personnel remuneration is reported in the table below:

	2020	2019
	\$	\$
<b>Short-term employee benefits:</b>		
Salary	691,124	808,208
Bonuses	33,864	43,634
Motor vehicle and other allowances	20,914	6,982
<b>Total short-term employee benefits</b>	<b>745,902</b>	<b>858,824</b>
<b>Post-employment benefits:</b>		
Superannuation	80,774	103,947
<b>Total post-employment benefits</b>	<b>80,774</b>	<b>103,947</b>
<b>Other long-term benefits:</b>		
Long service leave	9,202	11,446
<b>Total other long-term employee benefits</b>	<b>9,202</b>	<b>11,446</b>
<b>Total key management remuneration expenses<sup>1</sup></b>	<b>835,878</b>	<b>974,217</b>

**Notes:**

The total number of key management personnel included in the table above are 2 NFSA Executives and 9 Non-Executive Board members (2019: 3 Executives, including Chief Operating Officer, and 10 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 2020 (2019: nil).

### 5.2: Financial Instruments

	2020	2019
	\$	\$
<b>5.2A: Categories of Financial Instruments</b>		
<b>Financial Assets under AASB 9</b>		
<b>Financial asset at amortised cost</b>		
Cash and cash equivalents	1,324	1,237
Trade and other receivables	204	365
Other investments	5,000	6,500
<b>Total financial assets at amortised cost</b>	<b>6,528</b>	<b>8,102</b>
<b>Total financial assets</b>	<b>6,528</b>	<b>8,102</b>
<b>Financial Liabilities</b>		
<b>Financial liabilities measured at amortised cost</b>		
Suppliers	416	1,337
Unearned revenue	3	28
<b>Total financial liabilities measured at amortised cost</b>	<b>419</b>	<b>1,365</b>
<b>Total financial liabilities</b>	<b>419</b>	<b>1,365</b>

<b>Other Information</b>		
<b>6.1: Aggregate Assets and Liabilities</b>		
	<b>2020</b>	2019
	\$	\$
<b>Assets expected to be recovered in:</b>		
No more than 12 months	<b>7,213</b>	8,377
More than 12 months	<b>365,125</b>	351,265
<b>Total Assets</b>	<b>372,338</b>	359,642
<b>Liabilities expected to be recovered in:</b>		
No more than 12 months	<b>3,315</b>	4,014
More than 12 months	<b>5,740</b>	2,244
<b>Total Liabilities</b>	<b>9,055</b>	6,258

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