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# ANNUAL REPORT

2020–2021



NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA

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Image of Cathy Freeman before her historic 400m gold medal win projected onto the sails of the Sydney Opera House on 25 September 2020 as a part of the NFSA's synthetic DNA project. Photo credit Daniel Boud.

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**NATIONAL FILM  
AND SOUND ARCHIVE**  
OF AUSTRALIA

**ANNUAL REPORT** 2020-21

# **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, Urban Infrastructure, Cities 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 2020 to 30 June 2021.

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 accordance with a resolution of the NFSA Board passed on 7 October 2021, it is the opinion of the NFSA Board, that the performance statements accurately represent the NFSA's performance in the reporting period and comply with subsection 39(2) of the PGPA Act.

The NFSA Board accept this report as being a fair and accurate representation of the organisation's performance during the 2020–21 financial year.

Yours sincerely



Caroline Elliott  
Acting Chair, NFSA Board

8 October 2021





# 1

## EXECUTIVE SUMMARY

# CHAIR'S REPORT



Gabrielle Trainor AO, Chair of the NFSA Board from 2012–2021

**It's a great pleasure to use this opportunity to reflect not only on the past 12 months at the NFSA but to consider the past 9 years, as my final term as Chair has now ended.**

Over the past decade, the NFSA has not only evolved, but transformed. We have effectively turned ourselves inside out; from an inwardly focussed archive, whose primary preoccupations were collecting and preserving our audiovisual heritage; to a vibrant, relevant, engaged and engaging home – in both the digital and physical realms – for the recordings of our culture. The reflections of who we have been, who we are and who we aspire to be.

That is not to say we have taken our focus from collecting and preserving at the highest professional standards. These are at our core and are transforming through digital technology. We are earning a reputation as a leader in the digitisation of audiovisual cultural materials and have significant plans to build on that experience and expertise, in collaboration with archival, broadcast and broader cultural sector colleagues.

Our presence and relevance have been enhanced in the past years. When I joined the NFSA, we had more staff employed in compliance and workplace functions than on outreach to the communities we serve. We now have a wonderfully active social media presence (with over 17.5 million users reached this year); an exhibition program at our Acton headquarters that has so far attracted 87,094 visitors; and an organisational structure geared to working in an integrated, outward-looking way. Our excellent in-house ICT team continues to innovate and support all we do.

In my time, I have been privileged to work with 2 CEOs and 2 acting CEOs. Each has, in their own way, led this transformation of the NFSA and along with ongoing, positive changes in the NFSA's culture. I thank and acknowledge Michael Loebenstein, Meg Labrum, Jan Müller and Nancy Bennison for their deep commitment to the transformation of the NFSA, for the opportunities they have seen and the challenges they have overcome.

One of my last tasks as chair was to announce the appointment of our new CEO, Patrick McIntyre.

The Board is delighted to have attracted someone of Patrick's calibre from his very successful stint at the Sydney Theatre Company and more broadly in senior roles in film and culture

Patrick's appointment follows the departure of CEO Jan Müller who returned to his family in the Netherlands at the end of 2020. Jan's contribution to the NFSA was momentous, overseeing the re-institution of our exhibitions' program, and consolidating our position at the forefront of digital literacy and best practice digital storage and conservation, embracing our role as a leader in 'born digital' content.

We also said goodbye to our long-time General Manager of Collection, Meg Labrum. Meg was an integral part of the NFSA for over 40 years, overseeing significant development and curation of the collection and the professionalism of our policies and processes. Meg's relationship with the NFSA will continue as Chief Curator Emeritus. Jacqui Uhlmann has been appointed as our new Head of Collection. She first joined the NFSA in 2015 then returned to the Office for the Arts to work on major policy initiatives. We are delighted to have her back, as she brings with her exceptional experience, intellect and a passion for the collection and its possibilities.

Under our Indigenous Strategy and Reconciliation Action Plan we progressed 2 significant First Nations projects in 2020-21. We continued our partnership with Traditional Custodians from Central Australia to digitise the Central Australian Aboriginal Men's Collection from the Strehlow Research Centre, ensuring that important culturally sensitive material is managed appropriately, and made available for Traditional Custodians now and into the future.

We launched our first First Nations exhibition of the work of renowned photographer Mervyn Bishop. A collaboration with the Art Gallery of New South Wales and curator Coby Edgar, the exhibition was augmented by 17 items drawn from the artist's private archive and enriched by sound and moving image from the NFSA collection. The exhibition found a new audience for the NFSA – 79% of visitors had not visited in the past 2 years, if at all before.

No doubt many will wish to reflect on the COVID-19 pandemic in years to come, and the NFSA's collection will be a primary means of understanding how life was for us in the early 2020s. As a living archive, we have acquired a range of items reflecting the creativity that has blossomed among the quarantine, isolation and lockdown periods. Our curated collection 'Creativity in the time of COVID' showcases some of these items, including a public service announcement delivered in drag, comedic cooking videos, heart-warming web series and Margaret and David's review of 2020, alongside the Pandemic Profiles we recorded.

A project close to my heart is the NFSA's celebration of the visionary Corrick Family Entertainers and the film legacy they created. Through the Corricks, early 20th century Australians enjoyed 'a window into the world', with the showing of silent films from faraway lands as curtain raisers to their concerts. The Corrick Collection, donated to us by the family, has been part of the NFSA from the very beginning, one of our crown jewels. Our staff has worked on this collection for decades; from the early accessioning and preservation work, to cataloguing and research, through to the photochemical restoration of the 2000s, and the new NFSA Restores digital restoration. Set to brilliant musical accompaniment, we premiered the restored Corrick Collection at the Ten Days on the Island Festival in March 2021 and enjoyed these splendid restorations with members of the Corrick family. Thanks to the work of the NFSA, we can enjoy these digital films in 2021 with the same sense of wonder as audiences 100 years ago.

Over these 9 years I have been so fortunate to work with Board members who are skilled and committed. This year, we farewelled one of our Board members, Chair of our Finance Committee Peter Rose. Peter's passion for screen content and his knowledge, drawn from his extensive career spanning the production, marketing and distribution of film, television and digital media was of unique value to the NFSA.

Deputy Chair Wayne Denning also reached the end of his three terms on the Board. I have benefited from Wayne's judgement and experience, and we have all greatly valued his contribution as the inaugural Chair of the Indigenous Connections Committee.

Wayne is a passionate storyteller who combines creativity with social justice and this wonderful skill set has contributed to all aspects of our operations.

I wish to warmly thank Acting Chair Caroline Elliott, and my colleagues who continue on the Board. The organisation is in very good hands and your support, advice, contributions and friendship during my term have been a huge part of our transformation. It has been an honour to serve alongside you.

As always, I must give my utmost thanks to the staff of the NFSA. It is the staff who make it all possible, and provide the NFSA with a wellspring of passion, expertise and innovation.

I especially recognise Nancy Bennison who stepped in as Acting CEO. Nancy has not only steered the NFSA through COVID-19, but brought ideas, energy and leadership quality. With her knowledgeable, personable and positive approach, Nancy has enhanced the standing of the NFSA with our stakeholders. It has been a pleasure to work with her and our gifted executive team – Jacqui Uhlmann, Matt Ravier and Rizpah Jarvis – as well as all the very many talented, enthusiastic NFSA people I have known during my time.

Too numerous to mention here are our many collaborators across the film, music and broadcast industries, as well as all our friends in industry, government and other cultural institutions. Your support means a great deal to us.

My sincere thanks go to the Hon Paul Fletcher and his staff for their unwavering support; and my gratitude to our colleagues at the Office for the Arts, within the Department of Infrastructure, Transport, Regional Development and Communications, who provide us with invaluable, wise advice, year on year.

I have always said that of all the national cultural institutions, the NFSA sits at the sweet spot between culture and the digital economy. This is truer today than ever before. Business and consumption models for audiovisual content and video games have all changed radically in the 9 years since my appointment in 2012. The rise of online streaming platforms and immersive video game technology maximise the opportunities under our mandate to collect, preserve and share Australia's precious audiovisual heritage. These technologies allow us to reach audiences anywhere at any time and empower all Australians to connect with our living memories through the collection.

I know that the NFSA will go from strength to strength, continuing to earn our place as one of Australia's most loved and most relevant cultural institutions.



**Gabrielle Trainor AO**

Chair, NFSA Board from 2012–2021

# CHIEF EXECUTIVE OFFICER'S REPORT



Nancy Bennison, Acting Chief Executive Officer (December 2020 - October 2021)

**This year, we put the early challenges of the pandemic behind us and adjusted to a 'new normal'. Our resilient, passionate and dedicated staff continued to find ways to share and celebrate our national collections both online and in person.**

At the NFSA we work to encourage and facilitate the telling and sharing of stories that reflect the complexity and diversity of Australia in the 21st century. The NFSA collection reached audiences both in Australia and around the world – from hundreds attending screenings, to thousands visiting our exhibitions, and millions watching news stories and new works featuring materials from the NFSA vaults.

We have adapted to changing circumstances and have implemented new safety practices, allowing us to open our doors to guests and visitors where possible. In August 2020 we welcomed audiences back into our building in Canberra with the relaunch of public programs and the opening of Hive, a new public display space. Hive provides visitors an insight into the collection and – through an interactive storytelling video installation – the passionate experts who work to collect, preserve and share more than 3 million pieces of audiovisual history. It also features a trivia game inviting visitors to compete to answer questions about Australian history and culture using digitised footage from the collection.

In March of this year, we opened the doors to *Mervyn Bishop: Australian Photojournalist*. For this exhibition, we partnered with the Art Gallery of NSW, augmenting their exhibition materials with audiovisual elements from the NFSA collection. The exhibition weaves photographs spanning 60 years, with objects from Mervyn's personal archive – vitrines of cameras and even a mock-up of Mervyn's darkroom – with elements of film and sound. The exhibition was well received by the public, hungry for 'in person' cultural experiences.

Despite borders opening and closing across the country we found a window to tour 'The Dressmaker Costume Exhibition' to regional NSW. This exhibition was on display at the NFSA in Canberra in 2019. Tamworth Regional Gallery was the first stop of the tour after a 9-month delay due to COVID-19 restrictions. I opened the exhibition to an excited audience, eager to experience for themselves the show that celebrated Australian design and cinema.

For those in lockdown across the globe due to COVID-19, the need for digital connection has never been greater. We consolidated our pivot to online engagement, reaching new audiences through live streamed talks and screenings, popular curated collections such as our 50th anniversary celebration of *Young Talent Time!*, the award-winning *Carriberrie* interactive website and collection stories such as '♥ Kylie: A Celebration'. We took our annual symposium, Digital Directions, online, creating a virtual forum that brought together over 300 speakers, experts, students and practitioners in Australia and around the world.

In addition to our public-facing work, we supported our staff in Sydney and Melbourne throughout COVID-19 outbreaks and challenging lockdowns and restrictions. Their resilience, commitment and adaptability shone through while teams were required to work from home for extended periods.

Over 1.6 million people tuned in to watch the eagerly anticipated *Australia in Colour Season 2*, narrated by Hugo Weaving. The NFSA was thrilled to partner again on this series that relives history from a fresh perspective and shows it for the first time in colour! Over 160 minutes of NFSA footage from 474 different titles found its way into the new season. From lifesaving on Bondi Beach in 1907, to the arrival of migrants after the Second World War, and the launch of iconic brands like Vegemite, there was a myriad of stories to enjoy.

This past year we have been able to celebrate the opportunity to meet Deadline 2025! With the receipt of additional government funding of \$5.5m we have been able to crank our digitisation engine and commence the upscaling of our digitisation capabilities. We are now on track to meet Deadline 2025 and digitise our massive audio and video magnetic tape collection to save it before it is lost forever.

We have also continued to develop our most valuable asset, the national audiovisual collection, which provides a comprehensive and unbroken record of Australia's film and sound output. Notable acquisitions include original home movie footage taken by Dr Gavin Gillman of David Gulpilil dancing at the official Australia Day reception in Honolulu in 1979; *Beyond the Bars: COVID-19 and Prisons*, a special edition of a long-running series broadcast in NAIDOC week with the Aboriginal and Torres Strait Islander community in Victorian jails; Anna Senior's hero costumes from iconic Australian films *The Getting of Wisdom*, *My Brilliant Career* and *Phar Lap*; and comedian Nat's What I Reckon's viral self-titled YouTube series of COVID-19 cooking videos. As always, we are immensely grateful to the many donors who contributed material to the collection throughout the year, entrusting us with its preservation and safekeeping for future generations.

We continue to have strong relationships with our national collecting peers and this year partnered with Visit Canberra and 11 other Canberra-based cultural institutions to deliver a joint national marketing initiative aimed at promoting cultural tourism with interstate visitors. Our partnerships within the tertiary sector continue to grow. This year the NFSA worked with Queensland University of Technology (QUT), Royal Melbourne Institute of Technology (RMIT) and the Australian National University (ANU) on projects pursuing shared opportunities, leveraging the vast knowledge base the academic sector has to offer. In addition, the NFSA continues its work as a founding member of the Australian Media Literacy Alliance (AMLA), playing a key role in developing a national media literacy strategy, alongside universities and other cultural and media institutions. More than ever before, all of us are surrounded by audiovisual media – moving images and recorded sounds on all sorts of devices and platforms, produced by countless sources and all of them with different agendas. And more than ever before, critical thinking is needed to navigate, interpret, and understand this ubiquitous content. As the custodians of Australia's national audiovisual collection, we believe we can, and should, play a key role in media literacy in Australia. This year we hosted the Canberra edition of the Australian Media Literacy Research Symposium and launched our media literacy education program Media and Me to support the Australian curriculum.

One of my highlights of the last year was on 25 September 2020, the 20th anniversary of Cathy Freeman's historic race. The NFSA made history on this night by preserving the footage of Freeman's Olympic win on synthetic DNA. This is the first ever use of this innovative data storage technology to preserve moving image for long-term archival purposes. The iconic moment, which has metaphorically become part of Australia's DNA, is now stored on actual DNA. The announcement saw the 400m dash projected onto the sails of the Sydney Opera House, attracted global media attention, significant industry interest and invitations to present our case at regional and global conferences. The NFSA partnered with the Olympic Foundation for Culture and Heritage (OFCH) for this project, a great example of thought leadership in the name of innovation and storytelling which put us on the world stage.

This has been a big year for goodbyes with the departure of our long-time serving Chair Gabrielle Trainor, who has been an amazing advocate for the NFSA, the collection and our people. Proud of the NFSA's many achievements over the years, and a firm believer in our potential to do even more, Gabrielle provided continuity in NFSA leadership during a period of ongoing transformation. She has always demonstrated a clear vision, a keen awareness of the challenges and opportunities in the digital space and an ability to respond to a quickly changing environment. Gabrielle's passion and dedication will be greatly missed by NFSA staff and members of the Board.

Our CEO Jan Müller also departed the NFSA at the end of 2020. We are grateful for the transformational agenda he pursued for the NFSA which we continue to implement today. Jan championed new technologies and innovation and set out to implement a vision and work plan for the NFSA as a truly digital archive. Under Jan's leadership we built our digital foundations, and we now have an invigorated engagement activity. I am grateful for Jan's contribution to the NFSA which has placed the organisation back on the map, and in good stead for future growth.

I would like to thank our Board, in particular our outgoing Chair, Gabrielle Trainor and outgoing Deputy Chair, Wayne Denning, for their continued commitment and vision to navigate through these new and exciting times. I would also like to thank the Minister for Communications, Urban Infrastructure, Cities and the Arts, the Hon Paul Fletcher MP and his Department. Finally, to all our friends and visitors, both online and onsite, a big thank you! We loved sharing Australia's vibrant and diverse audiovisual culture with you and can promise further rich and dynamic experiences in the future!



**Nancy Bennison**  
Acting Chief Executive Officer

# ABOUT US

## OUR PURPOSE

In accordance with 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.

## THE 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 represents 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, including private papers and memorabilia, publicity, costumes, posters, stills and scripts, as well as oral history interviews with 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, Urban Infrastructure, Cities 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 Commonwealth institutions including the National Library of Australia (NLA), the National Gallery of Australia (NGA), the National Museum of Australia (NMA), the National Archives of Australia (NAA), the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), the Australian National University (ANU), the Australian War Memorial (AWM), the National Portrait Gallery (NPG) and the Australian Film, Television and Radio School (AFTRS). 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 leverage common activities and shared goals to find efficiencies and make the most effective use of public resources.

Further, 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 are cognisant of 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*, which highlighted 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 2020–21 we continued to implement our Digitisation Strategy 2018–2025, which 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 continues 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 additional funding for collection digitisation provided in 2020–21 we were 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 galleries, libraries, archives and museums (GLAM) sector in the collection, preservation, curation and sharing of audiovisual heritage. 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.

This year we continued to work towards the establishment of the NFSA as a resource for the digitisation of the collections of other cultural institutions, to safeguard Australia's national cultural heritage and ensure the long-term preservation of all of Australia's audiovisual heritage collections. We are working with colleagues and collaborators in the GLAM sector, particularly the NAA, the NLA and the AIATSIS to share skills, knowledge and equipment and determine how we can best support other institutions with their digitisation challenges.

## COVID-19 pandemic

The COVID-19 pandemic has been a constant consideration throughout this reporting period. While very lucky in our ability to largely continue our business, every aspect of that business has been affected:

- > Capacity restrictions, social distancing, actual and potential border closures and residual anxiety around museum and cinema visitation have impacted engagement projects, travelling exhibitions and venue hire for both schools and the general public.
- > Education activities have been severely impaired, with the team redirecting efforts to piloting virtual school incursions and updating online education resources
- > Recruitment has been made more difficult by the lack of mobility of interstate and international candidates
- > Working arrangements have been disrupted, especially for staff in our Sydney and Melbourne offices. The ICT team was able to facilitate remote working for all applicable staff
- > A strong focus on staff wellbeing has been necessary to support our workforce through lockdowns.

Our people have been flexible and adaptable throughout, delivering incredible achievements despite, or because of, the new operating environment.

## 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

We undertake our core functions involving the collection and related material in compliance with content regulation (covering copyright, technological protection measures and classification) that does not always recognise the activities of cultural institutions. One of our vital functions is to share the collection with audiences while working within the existing regulatory frameworks. Copyright is a significant challenge for us as custodians of the collection because copyright in most collection content is owned by third parties. The intellectual property framework seeks to balance the importance of protecting content creators with those of cultural institutions seeking to share content with the Australian public. We will continue to work with a wide range of stakeholders to grow and share as much of the collection as possible while recognising the creative input of rights holders.

## OUR STRATEGIC PRIORITIES

The NFSA implemented 5 strategic priorities for 2020–21 to ensure that we remained relevant and continued to evolve along with the creators and users of Australia's audiovisual heritage.

Our strategic priorities helped us deliver against our purpose, achieve our vision and respond to the challenges of our environment (see section 2).

# SNAPSHOT

## THE YEAR AT A GLANCE

### JULY 2020

As staff return to NFSA offices, we modify public spaces and cap capacities according to our COVID-19 safety plan, to allow for a safe visitor experience upon reopening to the public next month.

### AUGUST

Following a 4-month closure the NFSA reopens on 1 August with 'Hive', a new interactive space focusing on stories about our staff and collection, and a sold-out 'pyjama party' screening of the hit animated series *Bluey* – followed by free activities for children.

To honour Australian actor Jack Thompson's 80th birthday we partner with the Sydney Film Festival for an online tribute running from 31 August to 6 September.



Children give colour to one of Australia's most famous exports, *Bluey*, at our public reopening pyjama party on 1 August 2020.

### SEPTEMBER

On 1 September, the NFSA announces a partnership with the Australia in Lockdown project as part of several initiatives to collect and preserve a wide range of audiovisual records of the COVID-19 crisis.

The NFSA Films channel on YouTube reaches 20 million views on 3 September.

On 9 September the NFSA Trivia Game, designed by Future Friendly, receives the Good Design Award 2020 for Social Impact for 'recalling memories, stories and imagination'.

In a world first, we announce on 25 September the archival preservation of moving image on synthetic DNA with a spectacular projection of Cathy Freeman's Sydney 2000 Olympic gold medal win on the sails of the Sydney Opera House.

*NFSA Restores: The Man from Kangaroo* screens at Pirmoji Banga Film Festival in Lithuania.

### OCTOBER

The NFSA welcomes the team from Seven's *Sunrise* on 7 October. They broadcast live from our Acton headquarters and showcase unique collection items, our preservation experts and digitisation facilities.

Our Front Room gallery reopens on 9 October with 'Starstruck: On Location' – a display based on the 2017 exhibition, 'Starstruck: Australian Movie Portraits', developed with the National Portrait Gallery of Australia. 'On Location' includes a new digital interactive, 'Magic Mirror', which allows visitors to see themselves wearing notable costumes from the NFSA collection.



♥ *Kylie: A Celebration* promotional banner; photo courtesy the artist.

We launch '♥ Kylie: A Celebration', a new online-only exhibition celebrating the career of Kylie Minogue, on 14 October. Kylie shares the online *collection story* on her social channels and discusses it on *Today*. '♥ Kylie: A Celebration' is also mentioned at the ARIA Awards on 25 November.

Previously unseen multi-angle compilations, produced by the NFSA using archival material from the collection, give audiences new insight into 2 key sporting moments in Australian history: Phar Lap's 1930 Melbourne Cup win and the 1970 VFL Grand Final (on 19 and 30 October respectively).

A virtual screening of *NFSA Restores: The Cheaters* with musical accompaniment takes place as part of the British Film Institute's London Film Festival.

A long-lost film found in the NFSA collection, 1925's *Moonlight and Noses*, is digitised and restored in collaboration with the United States Library of Congress. It screens at the Pordenone Silent Film Festival in Italy.

## NOVEMBER

Our social media channels reach new audience milestones, with 10,000 followers on Twitter, 45,000 on Facebook and 4,000 on Instagram.

We announce the Sounds of Australia inductees for 2020 on 18 November, including popular performers John Williamson, Silverchair and The Master's Apprentices, the *Martin/Molloy* 1990s radio program, and a 1963 recording from Arnhem Land that brought widespread attention to the didjeridu.

\* The *Digital Directions* symposium goes online. Hundreds of participants engage in 6 sessions over 26 and 27 November focused on practical case studies of digital transformation and adaptation in the cultural economy.

## DECEMBER

Jan Müller announces his resignation as NFSA Chief Executive Officer on 10 December. Chief Operating Officer Nancy Bennison becomes Acting CEO.

We launch the NFSA's Indigenous Strategy 2020–2023 on 17 December.

The last remaining founding staff member of the NFSA, Meg Labrum, retires on 18 December. Jacqui Uhlmann is appointed as Head of Collection.

## JANUARY 2021

*NFSA Restores: Australia Daze* premieres with screenings across Australia (Canberra, Sydney, Brisbane, Alice Springs and Darwin) on 26 January, and a free screening at Melbourne's Federation Square the following day.

## FEBRUARY

The Australian National Audit Office (ANAO) Performance Audit Report on the Management of the National Collections is tabled in Parliament on 22 February. The audit finds that the NFSA has ‘implemented largely effective collection management practices’. The NFSA acknowledges and accepts the recommendations from the ANAO.

## MARCH

The exhibition ‘Mervyn Bishop: Australian Photojournalist’ – a collaboration with the Art Gallery of New South Wales – opens in Canberra on 5 March, with Bishop in attendance.

NFSA Restores: *The Corrick Collection*, a priceless selection of 100-year-old films, premieres during the *Ten Days on the Island Festival* (5 to 21 March), commemorating the Corrick family’s connection with Tasmania.



A frame from the 1909 Corrick Collection film *The Little Street Singers / Les Petits Pifferari*.

On 6 March, we launch a 12-month film program themed around Canberra exhibitions in partnership with the NGA. We program monthly film screenings to be held at both institutions.

The second season of *Australia in Colour* premieres on SBS on 10 March. By 30 June, this award-winning collaboration with Stranger Than Fiction Films has been seen by more than 1.6 million people.

We publish *Sydney Stories with Warren Fahey*, featuring footage from more than 40 titles from the NFSA collection, on the NFSA Films YouTube channel on 26 March.

On 26 March, the Australian International Screen Forum in New York screens documentary *The Story We Never Forgot: A 40th Anniversary Tribute to Peter Weir’s Gallipoli*, followed by *NFSA Restores: Gallipoli* in partnership with the NFSA. Mel Gibson attends the screening.

## APRIL

*NFSA Restores: Floating Life* premieres at the Hong Kong International Film Festival on 4 April.

We celebrate the 50th anniversary of *Young Talent Time* by publishing an online *curated collection* on 21 April featuring rare footage preserved by the NFSA. It is supported by video messages from Dannii Minogue and Tina Arena.

On 13 April, we publish newly digitised footage of HRH Prince Philip, Duke of Edinburgh opening the Royal Australian Mint in Canberra in 1965 with future Prime Minister Harold Holt, to mark Prince Philip’s passing.

The NFSA hosts the inaugural Media Literacy Research Symposium in partnership with the Australian Media Literacy Alliance and the University of Canberra, presenting the results of the first national survey of adult media literacy in Australia.

We launch *Storybox* – a digital cube featuring curated digital artworks, animations, community stories, short films and more – in Sydney’s Darling Square on 23 April.



*Storybox* at Sydney’s Darling Square.

## MAY

In celebration of the 160th anniversary of Dame Nellie Melba’s birth on 19 May 1861, we publish previously unseen private footage of Australia’s ‘Queen of Song’ at her Melbourne residence in 1927.

Richard Bell and Alison Cameron are appointed to the NFSA Board on 3 May.

*NFSA Restores: The Sentimental Bloke* screens in Canberra on 22 May with special guest Paul Mac, composer of a new contemporary score commissioned for the film’s 100th anniversary.

'The Dressmaker Costume Exhibition' opens at Tamworth Regional Gallery on 22 May, marking the start of its regional tour.

A tender process offering to the public 3 large recorded sound collections that have determined to be outside of the scope of the national audiovisual collection begins on 24 May.



Autographed portrait of Dame Nellie Melba c.1888; NFSA title 583804.



Tamworth Deputy Mayor Phil Betts and Acting CEO Nancy Bennison at the opening of The Dressmaker Costume Exhibition in Tamworth, 22 May 2021.

The NFSA marks National Reconciliation Week with a special *Slide Night* event on 28 May hosted by Mervyn Bishop.

The NFSA acquires a significant collection from Greenpeace Australia, including both audiovisual materials and documentation covering its various campaigns in Australia and the Pacific from the 1980s to the early 2000s.



Mervyn Bishop Slide Night at NFSA during National Reconciliation Week on 28 May 2021.



Audience at Arc cinema.



Drag performer Toni Kola during the *Made of Australia* advertisement shoot. Photo credit Harry Burk.

## JUNE

On 9 June the *Carriberrie 360°* online interactive experience wins Best Program Website and Best in Show: Multimedia at the Museums Australasia Multimedia and Publication Design Awards (MAPDAs). We launched the website, produced by ReddogsVR, on 9 November 2020 during NAIDOC Week, supplemented by a Teachers' Guide published on 17 March 2021.

We relaunched the *Twelve Canoes* website – which paints a compelling portrait of the history, culture and place of the Yolngu people of north-central Arnhem Land – on 9 June in collaboration with its creators Molly Reynolds and Rolf de Heer.

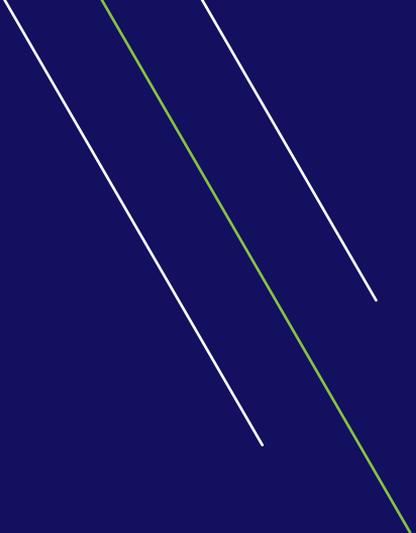
The Chair and Deputy Chair of the NFSA Board, Gabrielle Trainor AO and Wayne Denning, finish their terms on 24 June. Board member Caroline Elliott takes on the role of Acting Chair.

The appointment of incoming NFSA CEO Patrick McIntyre is announced on 24 June. Patrick will join the NFSA on 18 October 2021.

The British Council announces the 2022 *UK/AU Season*, which will feature a collaboration between the British Film Institute, the Department of Foreign Affairs and Trade and the NFSA.

The *Made of Australia* tourism campaign launches on 25 June at Canberra airport. The NFSA is one of 12 'cultural icons' featured.





# 2

## OUR PERFORMANCE

# AN INTEGRATED APPROACH

**Our annual Corporate Plan 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, the Corporate Plan 2020–21 to 2023–24 included 5 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. Each year, it is developed and published in accordance with the requirements of section 35 of the *Public Government, Performance and Accountability Act, 2013*.

In the plan there is a comprehensive range of performance measures to enable a holistic assessment of our outcomes and impact. Our Corporate Plan 2020–21 to 2023–24 was integrated with our business planning processes during the reporting period and we had systems in place to regularly monitor and report on our progress and achievements against the plan.

Our 5 strategic priorities and a selection of key performance criteria described in our Corporate Plan were integrated into our Portfolio Budget Statements (PBS) for 2020–21.

# 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 2020-21, and analysis of their contribution to the achievement of our purpose, are reported in the annual performance statements below. For each strategic priority, the performance criteria, annual target, achievements and discussion of results have been included.

This performance statement is for the purpose of 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.

## HOW WE MEASURED OUR PERFORMANCE

In addition to 'achieved' and 'not achieved', we have used the indicator 'partially achieved' for performance measures which, though not undertaken in the exact method or to the precise level anticipated, we believe have been partially achieved in intent. For statistical measures, we have used partially achieved where the result is two-thirds or more of the target. For non-statistical measures, we have used partially achieved where we can provide evidence of significant work or progress against the intent of the measure.

# CASE STUDY

## CORRICK CENTENARY CELEBRATED

The Corrick Collection consists of over 135 nitrate films collected by The Marvellous Corricks, a vaudeville-style family of entertainers featuring Albert and Sarah and their 7 daughters and 1 son, Leonard. Between 2007 and 2012, the entire Corrick Collection was preserved from nitrate onto 35mm safety film stock. To be able to screen the films in today's digital cinemas however required a new restoration process. In 2017, we began the mammoth project of digitising the Corrick Collection.

Our film and video experts worked alongside specialist post-production house and film laboratory Haghefilm Digitaal to digitise the films over a 2-year period. The early 20th century films, which were donated by the Corrick family, are a diverse mix of beautiful hand-coloured fantasies, hilarious comedy chases and non-fiction and actuality films, some shot by Leonard Corrick himself.

In March 2021, the world premiere of the digitised collection took place in a series of sold-out screenings in Tasmania's historic Mechanics Institutes and theatres as part of the *Ten Days on the Island Festival*.

Tasmania was the settling place of the Corrick family and the venues for the screenings included those where the family performed in the early 1900s – their vaudeville show a mix of live music, choral and instrumental performances along with a program of short films.

Adding to the uniqueness of the premieres, which featured a new score written and performed by Dean Stevenson, was the attendance of many of the current generation of the Corrick family who had travelled from as far away as Perth to participate. Such was the commitment to the films, the festival and the NFSA that the current family custodian, Stewart Corrick, attended every single session and even performed a song that he wrote specially for the occasion.

The digitally restored films are garnering interest from festivals and venues around Australia and the world.

This work contributes to our objective 1B, to digitise the national audiovisual collection so that it is preserved and accessible.



Preservation of the 1909 Corrick Collection film *The Little Street Singers / Les Petits Pifferari*.

# PRIORITY 1: DIGITISE THE NATIONAL AUDIOVISUAL COLLECTION

Collection material is deteriorating at a faster rate than we can currently digitise it. We estimate that by 2025 our magnetic tape collection will no longer be accessible due to degradation and technical obsolescence – and many of the other formats in the 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

Objectives	Activities	Target 2020–21	Result 2020–21
<b>Objective 1A</b> Implement the NFSA Digitisation Strategy, which commits to prioritising digitisation as a core program of activity	1A.1. Implement the Digitisation Strategy	Digitisation Plan objectives delivered on time and within budget*	Partially achieved
<b>Objective 1B</b> Digitise the national audiovisual collection so that it is preserved and accessible	1B.1. Digitise the collection through active digitisation, format-shifting of content and data migration	25,000 audiovisual collection items digitised*	Partially achieved 24,623 items
<b>Objective 1C</b> Increase our capacity and capability to manage digital preservation of all collection formats	1C.1. Implement large-scale digitisation through the Digitisation Plan	Large-scale digitisation objectives within the Digitisation Plan delivered on time and within budget*	Achieved

Criterion source: Corporate Plan 2020–21 to 2023–24 page 7 and PBS page 352

\*PBS 2020–21 target

## OBJECTIVE 1A

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

### 1A.1 Implement the Digitisation Strategy

Target	Result
Digitisation Plan objectives delivered on time and within budget	Partially 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. It is supported by the Collection Digitisation Plan 2020–2025. The plan clearly outlines our digitisation priorities, capability and capacity and how we will progressively upgrade our operations.

On 30 June 2020 the Minister for Communications, Urban Infrastructure, Cities and the Arts, the Hon Paul Fletcher MP, announced additional funding for the NFSA of \$5.5 million over 4 years to support digitisation of at-risk collection material. We significantly revised our Collection Digitisation Plan to reflect the impact of this additional funding.

During the reporting period we increased digitisation outputs by deploying new equipment, upgrading existing equipment, improving workflows, streamlining processes and implementing software solutions where appropriate to assist with automating processes. Additionally, we improved digital infrastructure and storage using the latest digital technologies. We were able to progress priority projects identified in the plan relating to audio and video digitisation, which are detailed at 1C.1 below.

We were not able to progress our priority projects relating to film digitisation in 2020-21. We postponed the procurement of a new preservation 16mm and 35mm film scanner because of budget constraints. We also experienced significant delays in the deployment of our new access quality film scanner, to be used for research and reference purposes. Both the technicians and the specialised equipment required for the new scanner were unable to travel from overseas because of COVID-19 restrictions. While we successfully developed a method to remotely install the new system, the deployment of the scanner was delayed by 6 months overall, impacting the number of films we were able to digitise during this period.

## 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
25,000 audiovisual collection items digitised	Partially achieved, 24,623 items

In 2020–21 we digitised 24,623 audiovisual collection items, reaching 98.4% of our target despite delays in the delivery of specialised digitisation equipment from overseas because of the impact of COVID-19 restrictions.

Some of the highlights were:

- > scanning and grading hundreds of films and editing over 2,000 clips for our collaboration with SBS on television series *Australia in Colour Season 2*
- > undertaking a full preservation scan of Australian surf classic *Crystal Voyager*, completing a full sound remix and creating a graded digital cinema package
- > building a specialised audio studio dedicated to preserving and digitising the sacred men’s-*only* material in the Central Australian Aboriginal Men’s Collection
- > completing a complex audio restoration for Rachel Perkins’ debut feature film *Radiance*
- > undertaking a full preservation scan of the original nitrate films in the Corrick Collection, employing specialist handling and complex digitisation.

We achieved 133% of our video digitisation target and 96% of our audio digitisation target. Although we increased last year’s film digitisation figures by 50% we were unable to reach this year’s ambitious target, primarily because of significant delays in the deployment of an access quality film scanner.

## OBJECTIVE 1C

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

#### 1C.1 Implement large-scale digitisation through the Digitisation Plan

Target	Result
Large-scale digitisation objectives within the Digitisation Plan delivered on time and within budget	Achieved

#### What we achieved

Progressing large-scale digitisation is the core focus of our Collection Digitisation Plan 2020–2025. Large-scale digitisation is the capability to digitise material in large batches with minimal intervention, through technology such as multi-channel ingest workstations and systems, and is critical for us to meet our Deadline 2025 targets for digitising audio and video magnetic tape. We balance this approach to digitisation by recognising that some collection material, such as film and fragile audio and video material, is not suitable for large-scale processes because of its condition or format and must be digitised on a one-to-one scale by highly trained technical staff.

The additional funding we received supported us in upgrading our operations to undertake large-scale digitisation.

During the period we achieved the priority project for large-scale video digitisation outlined in the Digitisation Plan. We increased our video digitisation streams to a total of 17 through the procurement and integration of 3 new multi-ingest systems. After configuration and testing, the new systems were operational from October 2020. We also built an extra video lab at our Acton headquarters to accommodate additional multi-ingest systems and operators.

In 2020–21 we also achieved our priority project for large-scale audio digitisation, upgrading our audio studios. We undertook major building works to construct 3 additional audio studios, and these were progressively brought online, increasing our total audio studios from 7 to 10. This has allowed us to increase large-scale digitisation of at-risk audio formats from the collection including magnetic cassettes, CDs and reel-to-reel tapes.

# CASE STUDY

## AUSTRALIA'S DNA, PRESERVED ON DNA

In a world first, the NFSA and the Olympic Foundation for Culture and Heritage (OFCH) joined forces to preserve Cathy Freeman's gold medal win at the Sydney 2000 Olympic Games, using an innovative, sustainable, long-term storage technology—synthetic DNA. We projected the footage on the sails of the Sydney Opera House on 25 September 2020, to mark both the 20th anniversary of Freeman's historic achievement and its preservation on DNA.

We are always exploring new solutions that will allow us to store and manage our extensive digital collection in the most efficient, reliable, scalable, economically viable and environmentally responsible manner. We made an investment in the future of data storage and management by testing the potential of synthetic DNA in the context of professional audiovisual archiving.

Synthetic DNA offers high information storage density. Theoretically, the entire NFSA digital collection could fit 6 times over in synthetic DNA the size of a matchstick. We are not alone in exploring this space. Renowned institutions such as Switzerland's EPFL (Federal Institute of Technology Lausanne) and media giants such as Netflix are also trialling synthetic DNA. We anticipate that this technology could eventually become widespread, lowering costs and making it a viable solution for massive volumes of data.

We worked with a San Francisco-based biotechnology company who encoded the high-resolution digital file supplied by the OFCH. This was digitised from the original analogue tape held in the OFCH collection. The result: Freeman's victory will be preserved by the NFSA in a tiny vial, with minimal environmental impact. The size of a AAA battery, it can be put on a shelf for millennia without ongoing maintenance.

We also produced a short documentary featuring DNA experts and incorporating heritage and preservation perspectives from the OFCH and NFSA. The 3-minute film was repurposed by the Seven Network to produce a national news story.

The Minister for Communications, Urban Infrastructure, Cities and the Arts, the Hon Paul Fletcher MP, announced the project at a COVID-safe media call hosted at Sydney's Museum of Contemporary Art. The Sydney Opera House was illuminated shortly thereafter, with the projection playing on a loop.

The Sydney Opera House projection and the DNA announcement generated 350 media stories reaching an estimated audience of 2.4 million. The projection video received 325,000 views on the Sydney Opera House social media channels, in addition to 644,000 users reached on NFSA channels.

Cathy Freeman expressed her appreciation on Twitter: 'Really beautiful. Particularly stunning. Thank you NFSA!'

This work contributes to our objective 2C, to build the NFSA's profile and reputation as a thought leader in the field of audiovisual archiving.



Vial containing Cathy Freeman's Sydney 2000 race on synthetic DNA.

## 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 GLAM 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

Objectives	Activities	Target 2020-21	Result 2020-21
<b>Objective 2A</b> Partner with the tertiary sector, industry, collecting institutions and government to build our impact and output	2A.1. Develop partnerships with the tertiary sector, industry, collecting institutions and government	8 current partnerships in place*	Achieved, more than 8 partnerships
<b>Objective 2B</b> Establish ourselves as a trusted digital repository for the collections sector	2B.1. Develop detailed business case for the National Centre for Excellence in Audiovisual Heritage	Completion of business case delivered on time and within budget	Partially achieved
<b>Objective 2C</b> Build the NFSA's profile and reputation as a thought leader in the field of audiovisual archiving	2C.1. Support and drive knowledge exchange and thought leadership in relation to digital cultural collections through the NFSA's <i>Digital Directions</i> conference	200 participants in the NFSA's <i>Digital Directions</i> conference  600 registered participants in online sessions of the <i>Digital Directions</i> conference*	Achieved, 305 unique participants  905 registrations
	2C.2. Provide training and development opportunities for Aboriginal and Torres Strait Islander archive professionals in audiovisual archiving practices	4 current partnerships maintained	Partially achieved, 3 partnerships
	2C.3 Implement Indigenous Strategy	Indigenous Strategy objectives delivered on time and within budget	Achieved

Criterion source: Corporate Plan 2020–21 to 2023–24 page 9 and PBS page 352

\*PBS 2020–21 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
8 current partnerships in place	Achieved, more than 8 partnerships

### What we achieved

We have established and reinvigorated several partnerships this year. Highlights included:

- > We partnered with **Visit Canberra and 11 Canberra-based cultural institutions** to deliver a joint national marketing initiative aimed at promoting cultural tourism with interstate visitors.
- > We selected a PhD candidate for our ANU-NFSA Joint Scholarship, in partnership with the Centre for Heritage and Museum Studies at the **ANU College of Arts and Social Sciences**. We also worked with the ANU Centre for Digital Humanities Research to develop new digital engagement prototypes re-using NFSA collection items, and with the ANU School of Music to deliver a component of the Sound Archiving Winter School.
- > We continued to collaborate with **Charles Sturt University (CSU)** to deliver the CSU Graduate Certificate in Audiovisual Archiving.
- > We partnered with the **University of Technology Sydney (UTS)** to facilitate an industry innovation project on the topic of media literacy as part of UTS's Bachelor of Creative Intelligence and Innovation.
- > We presented 'Mervyn Bishop: Australian Photojournalist', augmenting the **Art Gallery of New South Wales** exhibition with additional audiovisual elements from the collection.
- > We preserved Cathy Freeman's gold medal win at the Sydney 2000 Olympic Games for future generations in partnership with the **Olympic Foundation for Culture and Heritage** using an innovative, sustainable, long-term storage technology—synthetic DNA.

- > We collaborated with the **Australian Centre for the Moving Image** on programming, events and access to the NFSA collection, under our ongoing bilateral partnership.
- > We entered a 12-month programming partnership with the **NGA** with screenings held at both institutions.
- > We played a key role as one of 7 founding partners of the **AMLA** in developing the framework for a national media literacy strategy, alongside universities and public institutions.
- > We partnered with the **Museum of Australian Democracy** to provide NFSA collection material for inclusion in MoAD's new permanent exhibition, 'Democracy'.

We also continue to maintain close and productive partnerships with key colleagues and collaborators such as the NAA, NMA, NLA, SBS, AFTRS, ABC and AIATSIS.

## OBJECTIVE 2B

Establish ourselves as a trusted digital repository for the collections sector

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

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

### What we achieved

While we did not develop a business case for the National Centre for Excellence, we made significant progress against our objective to establish the NFSA as a trusted digital repository for the collections sector.

Our Digitisation Strategy 2018–2025 sets out a 2-stage plan for the NFSA to address the digitisation challenges of Deadline 2025. In June 2020, the NFSA received additional funding to support this work allowing us to progress to stage 2 of the strategy— providing a hub for the digitisation of audiovisual heritage across Australia. We are working with partner institutions to share equipment, knowledge and skills so that other cultural institutions can achieve their digitisation goals without compromising quality. This additional government support allowed the NFSA to be acknowledged as the National Centre for Excellence in audiovisual heritage, precluding the need to prepare a business case.

The expansion of our digitisation infrastructure and expertise has positioned us to speak with authority and offer guidance, technical services, expertise and support to other institutions in relation to audiovisual archiving, balanced with the digitisation of our own collection. We are working with the NAA as part of a new digitisation pilot to build a national approach to digitisation strategies, digital preservation standards and collection accessibility. It is hoped that through this collaboration the NFSA and NAA will be able to pool resources and work together to meet our current digitisation challenges and to preserve and provide access to significant audiovisual works. We have also worked with a number of smaller federally and state funded institutions to provide advice and expertise as the sector grapples with the pressures of degrading magnetic tape material, Deadline 2025.

## OBJECTIVE 2C

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

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

Target	Result
200 participants in the NFSA's <i>Digital Directions</i> conference	Achieved, 305 unique participants
600 registered participants in online sessions of the <i>Digital Directions</i> conference	Achieved, 905 registrations

#### What we achieved

With the COVID-19 pandemic restricting movements, and in the interests of safety, we moved the sixth edition of *Digital Directions* online. The NFSA-run symposium explores issues and opportunities facing digital cultural collections, presenting practical case studies of digital transformation and adaptation in the cultural economy.

From the increasingly vital skills of media literacy to capturing the world under COVID-19 and the capabilities of synthetic DNA, the virtual *Digital Directions* conference delivered 6 live-streamed sessions in November 2020 for organisations seeking to adapt to rapid change, expand horizons and prepare for the future.

Australian guests included Biennale of Sydney CEO Barbara Moore, science journalist Bianca Nogrady, First Nations Media Australia's Daniel Featherstone and Adam Dixon-Galea, RMIT professors Jason Potts and Ellie Rennie, curators from the NLA and the NMA, and Annabel Astbury, Head of ABC Digital Education. International guests included Google Arts & Culture's Elizabeth Callot (Paris) and GrayMeta's Josh Wiggins (Los Angeles).

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

Target	Result
4 current partnerships maintained	Partially achieved, 3 partnerships

#### What we achieved

Under our partnership with the Strehlow Research Centre (SRC), and with support from the Australian Government's Indigenous Languages and Arts program, we were able to bring Winston Green to Canberra to undertake training at the NFSA. Winston is a Cultural Repatriation Researcher at the SRC, and he spent 2 weeks with our audio digitisation team in January and February 2021.

We also continued our partnership with AIATSIS and First Nations Media Australia delivering the Indigenous Remote Archival Fellowship. While we delivered our main contribution to the fellowship in 2019–20, the partnership remains ongoing.

## 2C.3 Implement Indigenous Strategy

Target	Result
Indigenous Strategy objectives delivered on time and within budget	Achieved

### What we achieved

In 2020 the NFSA published its first Indigenous Strategy, with the vision to be a trusted custodian of Aboriginal and Torres Strait Islander cultural heritage, empowering Australia's First Peoples to keep the pathways to their ancestors alive. The strategy sets out ambitious goals for our engagement with Aboriginal and Torres Strait Islander culture, and in 2020–21 we engaged an Indigenous consulting company to assist us in planning for its implementation.

In the meantime, we also progressed several projects that delivered on the objectives of the strategy.

The exhibition 'Mervyn Bishop: Australian Photojournalist' delivered on the first outcome under the 'Centre and Amplify Indigenous Voices' stream. The Indigenous-themed exhibition was curated by AGNSW Curator of Aboriginal and Torres Strait Islander art Coby Edgar, in collaboration with NFSA Curator Tara Marynowsky and Bishop himself.

Under the stream 'Procure Indigenous Organisations for Goods and Services' we have completed the first outcome by implementing an Indigenous Procurement Policy as part of our Procurement Manual.

In our work on the Central Australian Aboriginal Men's Audio Collection, we have furthered all 3 of the outcomes under the strategy's 'Digital Preservation of Cultural Material' stream:

- > We have ensured digital repatriation, with digitised versions of the collection material returned to Traditional Owners.
- > We have been guided by the Traditional Owners in establishing appropriate protocols to manage restricted collection materials, ensuring that materials are held securely and that only members of the agreed working group encounter the materials.
- > We are supporting the Traditional Owners to control their own cultural collection which we hope will encourage cultural revitalisation.

# CASE STUDY

## DIGITISING THE SACRED STREHLOW COLLECTION

The NFSA has been working with Traditional Custodians from central Australia to digitise the Central Australian Aboriginal Men's Audio Collection held by the Strehlow Research Centre, ensuring that the culturally sensitive material is managed appropriately and available for Traditional Custodians now and into the future.

The collection comprises over 300 at-risk and obsolete magnetic tape, discs and wire recordings, representing over 150 hours of recorded Indigenous cultural heritage including stories, ceremonial songs and traditional language. It was compiled by Professor TGH Strehlow from 1949 through to the mid-1970s. A significant part of the collection relates to 'men's only' sacred and secret ceremonies and can only be accessed by the appropriate Traditional Custodians, or by people acting with their consent and approval. The NFSA and the SRC signed a Memorandum of Understanding in 2019, committing to preserve audiovisual material in the collection through digitisation. This agreement requires the strict observance of Indigenous Cultural and Intellectual Property protocols.

In 2020–21 we successfully secured funding through the Australian Government's Indigenous Languages and Arts program, delivered by the Office for the Arts, to digitise audiovisual material in the collection and establish a digital archive at the SRC in Alice Springs. This work will provide Traditional Custodians with unprecedented access to recordings of their cultural heritage and language on Country, assisting senior Aboriginal men to teach language, ceremony and song to younger men in order to maintain culture.

Throughout the year we have been working with Traditional Custodians to develop appropriate protocols and workflows for the digitisation of the collection material, making sure that it is handled appropriately during every stage of the digitisation process.



Alan Drover and Winston Green at CAAMA. Photo courtesy of MAGNT. Photo credit: Chloe Erlich.

We commenced digitisation in October 2020 once custodians approved the NFSA Men's working group managing the audio digitisation workflows. In February 2021 Winston Green from the SRC visited the NFSA to collect digitised films and to work with us to audit and cross-reference collection material. We will continue to provide training to staff from the SRC, and other Aboriginal members of the project, in conservation, preservation, digitisation, audiovisual archiving and the delivery of digital access.

The project experienced several challenges in 2020–21 related to COVID-19, which restricted the ability of Traditional Custodians to visit us in Canberra to view material being digitised and to assess cultural protocols. COVID-19 also delayed the delivery of specialised equipment for the digitisation of wire audio recordings made during the first half of the 20th century and this work will now take place during 2021–22.

This work contributes to our objective 2C, to build the NFSA's profile and reputation as a thought leader in the field of audiovisual archiving, and objective 4A, appropriate management of and engagement with the cultural collections of Australia's First Peoples.

## PRIORITY 3: BUILD OUR NATIONAL PROFILE

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

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

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

Objectives	Activities	Target 2020-21	Result 2020-21
<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	Not achieved 55,029 visits
		20,000 people participating in public programs and events 14,000 people participating in events*	Achieved 31,998 participants
		12,000 students participating in education programs	Not achieved 2,765 students
<b>Objective 3B</b> Build our digital profile and online engagement activities	3B.1. Continue to develop nsfa.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 1.2 million visits to websites*	Achieved 1,905,049 visits
		1.25 million YouTube views 1.35 million YouTube views*	Achieved 6.78 million views
		9 million users (daily reach) on social media platforms (Facebook, Twitter, Instagram) 9.25 million users (daily reach) on social media platforms*	Achieved 17.51 million users
	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 on time and within budget	Achieved

Objectives	Activities	Target 2020-21	Result 2020-21
<b>Objective 3C</b> Revitalise the NFSA's program of high-profile exhibitions celebrating Australian audiovisual content at the NFSA's headquarters	3C.1. Deliver temporary exhibitions showcasing Australia's audiovisual heritage	40,000 visitors to exhibitions	Not achieved 7,500 visitors
		Deliver 3 onsite exhibitions or display experiences drawing 10,000 exhibition visitors*	Partially achieved 7,500 visitors  3 onsite exhibitions
	3.C.2 Deliver temporary original exhibitions that showcase the NFSA collection	Develop exhibition proposal for an original NFSA exhibition to be held in 21-22	Achieved
	3.C.3 Develop and deliver touring exhibitions nationally that showcase the NFSA collection	Deliver one touring exhibition on time and within budget  Tour one exhibition nationally*	Achieved
<b>Objective 3D</b> Share the national collection so that it is accessible for enjoyment, learning, insight and creativity	3D.1. Provide access services to increase the audience reach and re-use of the national collection	Content from the collection viewed by 12 million Australians	Achieved

Criterion source: Corporate Plan 2020–21 to 2023–24 page 11 and PBS page 353

\*PBS 2020–21 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	Not achieved, 55,029 visits
20,000 people participating in public programs and events (Corporate Plan target) 14,000 people participating in events (PBS target)	Achieved, 31,998 participants
12,000 students participating in education programs	Not achieved, 2,765 students

### What we achieved

After its temporary closure on 18 March 2020, the NFSA building in Acton reopened to the public from 1 August 2020. Reopening the building and restarting public programs required collaboration and coordination across many teams and branches at the NFSA, to ensure that we were able to offer a COVID-safe experience. The building remained open throughout 2020–21 as we continued to respond to directions from the ACT Government, including significantly limiting mandated capacity for general visitation, events and exhibitions. Anecdotally, we understand that lockdowns and outbreaks in other states and territories resulted in reduced tourism to the Canberra region (which accounts for approximately half of exhibition visitation normally), and COVID-19 restrictions and concerns impacted on audience behaviour within the region.

Our public programming focused on diversity, setting goals for gender parity representation across key talent, and increasing the number of programs and events with Indigenous representation and focus.

Some of the public program and event highlights for this year included:

- > partnering with Ensemble Offspring to bring the world premiere of its new work *The Surge*, a multimedia presentation accompanied by a live score, to Canberra
- > hosting the Canberra screening of the NFSA Restores title *Australia Daze*, as part of a nationwide premiere on 26 January 2021
- > continuing our partnership with the Goethe Institut's *KinoKonzert* series with *The Adventures of Prince Achmed* (1926), presented with live accompaniment by Phillip Johnston and his quartet
- > presenting the successful *Love and Neon* retrospective of Wong Kar-Wai's films, in partnership with the Sydney Film Festival and ACMI
- > screening documentary *Brazen Hussies*, which features footage from the NFSA collection, to a sold-out cinema followed by a Q&A session with director Catherine Dwyer and influential feminist Elizabeth Reid
- > reopening the building with a sold-out event screening of beloved Australian animation *Bluey*
- > hosting an in-conversation event and live performances from Katie Noonan and Tyrone Noonan focusing on their debut album *Polyserena*, as part of our Classic Australian Albums series
- > resuming *The Vinyl Lounge* onsite from December, with continued strong monthly attendance
- > celebrating World Radio Day with the 1938 broadcast of Orson Welles' radio play *The War of the Worlds*
- > screening an episode from the second season of NFSA collaboration *Australia in Colour*, followed by a Q&A session.

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's exhibition 'Mervyn Bishop: Australian Photojournalist' included a floor talk with the artist and a slide night inspired by similar events he would host for his family. We offered free entry and extended hours on International Museum Day, to allow increased access to the exhibition, and programmed a retrospective of Warwick Thornton's feature and short films in recognition of Bishop's mentorship of Thornton in the early years of his career.

Online program highlights:

- > We moved the *Deep Dive* series to a monthly publishing schedule, focusing on sharing current Q&A content from Arc cinema. Articles centred around recent Q&A sessions including *High Ground* with director Stephen Johnson, *NFSA Restores: The Sentimental Bloke* with composer Paul Mac and *Making Waves* with sound designer Emma Bortington.
- > We continued *NFSA Livestream* sessions after reopening the building, including a program of shorts from Blue-Tongue Films plus Q&A with directors Nash Edgerton and David Michôd, and screening the newly digitised *Man Into Woman* with a Q&A.
- > We continued *Virtual Vinyl Lounge* until February 2021.

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 almost 3,500 viewers watched an NTLC title on loan, after a slow restart following the building reopening and the impact of various ongoing lockdowns and border closures across the country.

Our venue hire activity continued during 2020–21 though with an understandable decrease resulting from COVID-19 restrictions. We welcomed 3,597 visitors linked to venue hire, approximately 50% less than the previous year. Bookings began to increase again towards the end of the financial year, and we have hosted several sold-out film festival sessions. Notable venue hires included the Australian Media Literacy Research Symposium, the Canberra International Music Festival and the Bus Stop Films student awards night – attended by patron, His Excellency General the Honourable David Hurley AC DSC (Retd), Governor-General of the Commonwealth of Australia.

School excursions and student visits to the NFSA were severely affected by the COVID-19 pandemic throughout 2020–21 with nearly all 2020 bookings cancelled. School groups started to return from March 2021 onwards but many schools postponed bookings until 2022 because of changing border and travel restrictions.

We redirected our efforts to piloting virtual school activities and updating online education resources. We developed and successfully launched a new onsite media literacy education program, *Media and Me*. This curriculum-aligned program is based on the collection and teaches students how to critically analyse media and safely navigate an increasingly digital world.

## OBJECTIVE 3B

### Build our digital profile and online engagement activities

3B.1 Continue to develop nsfa.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 (Corporate Plan target)	Achieved, 1,905,049 visits
1.2 million visits to websites (PBS target)	
1.25 million YouTube views (Corporate Plan target)	Achieved, 6.78 million views
1.35 million YouTube views (PBS target)	
9 million users (daily reach) on social media platforms (Facebook, Twitter, Instagram) (Corporate Plan target)	Achieved, 17.51 million users
9.25 million users (daily reach) on social media platforms (PBS target)	

#### What we achieved

Our online publishing and social media engagement continued to grow in 2020–21 as we continue to pivot towards increased online engagement. Through these avenues we were able to provide entertaining and educational content to distract and delight Australians in lockdown and those who couldn't visit us in person.

We added 11 new curated collections to our website for a total of 181, and augmented 36 existing curated collections with new content as part of our NFSA is always open online campaign. We launched '50 delightful surprises from the NFSA collection' with an integrated social media campaign to great response. Our collection story devoted to Kylie Minogue generated some of our strongest public engagement and attracted more than 11,000 views in less than a year. Our pilot writers' program, intended to grow our content diversity, provided opportunities for 5 external writers, alongside over 50 new articles on the website. This content generated dozens of external media stories, reports and articles throughout the year, further raising our national and international profile.

Our combined reach on social media (YouTube, Facebook, Twitter, Instagram, Flickr and SoundCloud) was 95,723,839 driven largely by the long tail of YouTube impressions, but also an uptick in posting and channel size across the board. Our engagement levels also achieved growth to a combined total of 8,363,213. From April to May 2021, we had a 450% increase in Facebook reach, thanks to the incredible popularity of *Young Talent Time*. We augmented our Young Talent Time 50th Anniversary curated Collection with 2 sizzle videos as well as recorded testimonials from Dannii Minogue and Tina Arena that went viral, as did a clip of a young Asher Keddie singing *Fame* on the program.

Norman Gunston's interview with Mick Jagger was this financial year's top performing Facebook post with an impressive 374,000 reach and 1,900 shares. This post was in support of guest writer Dan Ilic's article, which was also one of our top performing tweets with 31,000 impressions. That couldn't top the draw of our National Puppy Day tweet, which collected an adorable 270,000 impressions.

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
One interactive digital access program delivered on time and within budget	Achieved

#### What we achieved

Launched in November 2020, the *Carriberrie* 360° online interactive experience provides an immersive exploration of Indigenous dance from across Australia. Narrated by Jack Charles and David Gulpilil, *Carriberrie* features 156 dancers, 23 performances and 9 cultural groups. The interactive website has attracted over 3,600 views since its launch with the accompanying teachers' guide (released in February) being downloaded almost 200 times. *Carriberrie* was also recognised by the Australian Museums and Galleries Association with the Museums Australasia Multimedia and Publication Design Award for best program website (for an organisation with annual operating budget over \$8 million) and best in show for multimedia.

The timeline for development ran from August to November 2020, and the work was completed within budget. However, *Carriberrie* was not publicly launched until March 2021 to coincide with the start of the school year.

## 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 (Corporate Plan target)	Not achieved, 7,500 visitors
Deliver 3 onsite exhibitions or display experiences drawing 10,000 exhibition visitors (PBS target)	Partially achieved, 7,500 visitors, 3 onsite exhibitions

#### What we achieved

With the COVID-19 pandemic shutting down not just the public-facing galleries but staff and contractor access, we postponed the temporary exhibition program by a year. As a result, there were no temporary exhibitions onsite until ‘Mervyn Bishop: Australian Photojournalist’ opened in March 2021, and attendance to that exhibition was affected by ongoing interstate travel restrictions.

We redirected our efforts to opening new spaces in Acton – the ‘Hive’ and ‘Starstruck: On Location’ displays, which became available when the building reopened in October. As non-ticketed exhibitions, attendance numbers for ‘Hive’ and ‘Starstruck’ are captured in the total visits to the organisation.

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

Target	Result
Exhibition proposal developed for an original NFSA exhibition to be held in 2021-22	Achieved

#### What we achieved

We developed an exhibition proposal for the NFSA’s first original show derived primarily from the collection in 20 years. ‘Australians & Hollywood: A Tale of Craft, Talent and Ambition’ will be exclusive to Canberra, celebrating Australia’s contemporary cinematic,

acting and filmmaking success. Curated by the NFSA, the exhibition will feature never-before publicly seen props, costumes, original documents and footage from the collection, as well as exclusive loans from the private collections of some of Australia’s most celebrated actors, cinematographers and filmmakers. The exhibition will open to the public over summer 21/22.

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

Target	Result
One touring exhibition delivered on time and within budget (Corporate Plan target)	Achieved
Tour one exhibition nationally (PBS target)	

#### What we achieved

After pandemic-related delays ‘The Dressmaker Costume Exhibition’ was able to start its regional tour, opening at Tamworth Regional Gallery in May. The exhibition welcomed a healthy 5,172 visitors in its first 6 weeks. Tamworth audiences were able to enjoy original vintage and haute couture costumes from the Australian film *The Dressmaker* (Jocelyn Moorhouse, 2015), as worn by stars including Kate Winslet, Liam Hemsworth, Hugo Weaving, Sarah Snook and Judy Davis.

After successful presentations of ‘The Dressmaker Costume Exhibition’ in Canberra, Melbourne and Adelaide, this regional tour has been supported by the Australian Government’s National Collecting Institutions Touring and Outreach (NCITO) program. NCITO continues to be a key funder for the NFSA’s touring exhibitions, 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 re-use of the national collection

Target	Result
12 million Australians viewing content from the collection	Achieved

### What we achieved

The NFSA's Access Team provides collection material including newsreels, feature film segments, documentaries, home movies and advertisements for re-use in a wide variety of productions and projects. Average reach data supplied by OzTAM Pty Limited indicates that there were over 12 million views of television content featuring NFSA collection material during the financial year.

We saw high audience figures for 2 key documentaries, *Australia in Colour Season 2* (Stranger Than Fiction Films, 2020) reached a national cumulative audience of 1.6 million and *Exposed: The Ghost Train Fire* (ABC TV, 2021) achieved 1.9 million views (figures provided by producers). The NFSA supplied a significant proportion of the footage included in these popular productions.

We also supplied NFSA collection material for the documentaries *Lindy Chamberlain: The True Story* (Network 10, 2020), *Ivan Milat: Buried Secrets* (7 Network, 2021), *Finding the Archibald* (ABC TV, 2021) and *Looky Looky Here Comes Cooky* (ABC TV, 2020). Two feature documentaries that the NFSA contributed to had theatrical releases before their television broadcast, *Brazen Hussies* (Catherine Dwyer, Australia, 2020) and *My Name is Gulpilil* (Molly Reynolds, Australia, 2021).

The Access Team also provided collection content for several high-profile exhibitions including 'Re/new' at ACMI, 'MIRKA' at the Jewish Museum of Australia and 'Dušan and Voitre Marek: Surrealists at sea' at the Art Gallery of South Australia.

## SNAPSHOT

# BLUEY WELCOMES BACK AUDIENCES AFTER COVID-19

On 1 August 2020 the NFSA reopened its doors to audiences after the COVID-19 pandemic forced us to close our public spaces for over 4 months.

We prioritised the safety of visitors with the development, implementation and publication of a COVID-safe plan which has been regularly updated to reflect the latest advice from health authorities. Our risk mitigation initiatives for public spaces also included a move to cashless transactions, multiple hand-sanitising stations across the building, capped capacities, and monitoring social distancing and the flow of visitors.

With these measures were in place, and to celebrate the return of visitors to the building, the public programs team focused on offering Australian content from the collection. Our first screening for the public was part of a new branded programming strand, *Saturday Morning Cartoons*. Our *Bluey Pyjama Party!*, based around the animated TV hit, was offered free of charge and booked out within days of release. As a Screen Australia supported production, *Bluey* is archived in the national audiovisual collection.

Dozens of children and their parents came along in their pyjamas to enjoy 3 episodes of their favourite show, followed by craft and colouring activities in our courtyard. One family took the opportunity to celebrate their daughter's birthday with a few of her friends, as it had taken place during lockdown.

The event beautifully captured our reconnection with audiences, the importance of the communal cinema experience and our focus on community. Its apparent simplicity belied weeks of collaborative planning, risk assessments and modifications to the visitor experience behind the scenes to ensure the public came back to a welcoming, enjoyable, educational and above all safe space to visit.

This work contributes to our objective 3A, to establish a strong program of NFSA-branded events providing strong links to the national audiovisual collection.

## 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 (such as YouTube), games and extended reality (virtual reality and augmented reality) – alongside more traditional formats.

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

**Table 4:** Strategic Priority 4: Collect Preserve and Share Multimedia and New Media

Objectives	Activities	Target 2020-21	Result 2020-21
<b>Objective 4A</b> Appropriate management of, and engagement with, the cultural collections of Australia's First Peoples	4A.1 Implement Indigenous Cultural Intellectual Property (ICIP) Protocol Guidelines.	ICIP Protocol Guidelines applied consistently by staff	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.1/4C.1. Develop partnerships with the GLAM sector to coordinate collection approach and build skills and capacity	2 new partnerships established*	Partially 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	Multimedia and New Media Acquisition Protocol implemented*	Achieved
	4D.2. Accession the collection in line with best practice to ensure the integrity of our data	100,000 items accessioned*	Achieved
	4D.3. Continue targeted collection development including analysis and deselection	60,000 acquisitions made*	Partially achieved

Criterion source: Corporate Plan 2020-21 to 2023-24 page 13 and PBS page 353

\*PBS 2020-21 target

## OBJECTIVE 4A

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

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

Target	Result
ICIP Protocol Guidelines applied consistently by staff	Achieved

#### What we achieved

The national audiovisual 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, acquired or otherwise used or relied upon by the NFSA. In 2019–20, we released updated ICIP guidance for staff, setting out detailed expectations for engagement with this material.

During the reporting period, NFSA staff continued to apply ICIP protocols across the work in cataloguing and managing audiovisual materials. An example is our work with the Central Australian Aboriginal Men's Audio Collection held by the Strehlow Research Centre. We are also working closely with the Central Australian Aboriginal Media Association (CAAMA) to accession and digitise their archival collection. Digitised copies will be returned to CAAMA for community use.

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

Target	Result
2 new partnerships established	Partially achieved

#### What we achieved

This year, we continued to build on our existing relationships with ACMI and the Museum of Applied Arts and Sciences (MAAS) to develop a collective approach to the acquisition of video games, in line with the Memorandum of Understanding established in May 2020. We have continued to meet with ACMI and MAAS about sharing information regarding the planning and implementation of preservation systems and policies related to collection development, preservation, management, cataloguing, storage and exhibition. In 2020-21 we partnered with RMIT to look at the opportunities that blockchain technology offers for the management and archiving of digital collection items.

## 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
Multimedia and New Media Acquisition Protocol implemented	Achieved

#### What we achieved

Building on the report from the pilot project conducted in 2019–20, we implemented planned approaches to multimedia and new media acquisition

as outlined in the Collection Development Strategy. This included acquisition and cataloguing protocols for multimedia and new media items such as video games. The Collections Team has worked closely with ICT to develop the new strategy and scope the resources required to collect, preserve and share multimedia and new media acquisitions.

This work supports us in adding more video games and extended reality content to the national audiovisual collection, recognising the artistic and creative value of these formats, as well as their impact and importance for Australian audiovisual culture.

In accordance with these protocols, we have continued to acquire games produced by independent makers and other new media content from platforms including YouTube. Some of the new items added to the collection include:

- > award-winning Australian video game *Untitled Goose Game* (House House, 2019)
- > web series *Love in Lockdown* (Gristmill Productions, 2020); *Love, Guns and Level Ups* (Fury Fingers Films, 2020); *Loving Captivity* (Heroine Productions, 2020); *The War on 2020* (The Chaser, 2020) and *There is No 'I' in Island* (Rummin Productions, 2021)
- > 180-degree virtual reality film *Ecosphere* (Phoria, 2020), a VR natural history documentary that explores the most fragile and diverse ecosystems in the world, including Kenya, Borneo and Raja Ampat.

For a full listing of notable 2020–21 acquisitions, see appendix 3.

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

Target	Result
100,000 items accessioned	Achieved, 223,290 items accessioned

#### What we achieved

This year we exceeded our annual target of 100,000 items by a significant margin after an uplift in digitisation capacity increased our accessioning of digitised collection material. The resulting figures include accessioning of newly digitised material already held in the collection in physical format.

Despite successive COVID-19 lockdowns in Sydney and Melbourne, 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	Partially achieved, 47,066 acquisitions made

#### What we achieved

We did not reach our acquisitions target this year because of difficulties arising from COVID-19 lockdowns affecting the screen production industry and hampering our ability to access or uplift analogue collections.

Despite these limitations, we acquired several exceptional items for the collection including:

- > original Super 8 film home movie footage of David Gulpilil dancing at the official Australia Day reception in Honolulu in 1979
- > Anna Senior's hero costumes from *The Getting of Wisdom* (Bruce Beresford, Australia, 1977), *My Brilliant Career* (Gillian Armstrong, Australia, 1979) and *Phar Lap* (Simon Wincer, Australia, 1983)
- > *Beyond the Bars: COVID-19 and Prisons* – a special edition of the long-running prison broadcast featuring the Aboriginal and Torres Strait Islander community in Victorian jails
- > *Trip Down the Clyde with the Australian Cricket Team* – featuring footage of the team in 1921
- > Archie Roach and Kylie Minogue recordings donated by the Mushroom Group
- > Mia Wasikowska's costumes from *Madame Bovary* (Sophie Barthes, Germany-Belgium-USA, 2014) and *Jane Eyre* (Cary Joji Fukunaga, UK-USA, 2011)
- > a rare silent short film featuring Mickey Rooney from 1928.

For a full listing of notable 2020–21 acquisitions, see appendix 3.

# CASE STUDY

## MERVYN BISHOP: AUSTRALIAN PHOTOJOURNALIST

Mervyn Bishop is one of Australia's most prolific and influential photographers. His images have significantly contributed to our collective understanding of Australia's history. His work ranges from personal images of family and friends and intimate portraits of members of the Aboriginal community, to defining moments in Australia's political and social history – such as his iconic photograph of Prime Minister Gough Whitlam symbolically pouring sand into the hand of traditional landowner Vincent Lingiari in 1975.

We celebrated Bishop's life and career with a new exhibition, on show in Canberra from 5 March 2021. 'Mervyn Bishop: Australian Photojournalist' was initially scheduled to open in April 2020 but was delayed because of the COVID-19 pandemic. It is the fourth show to be displayed at the NFSA since the 2018 launch of a new temporary exhibition program to revitalise visitation to our headquarters and celebrate Australia's audiovisual heritage. It is also the first wholly First Nations exhibition presented by the NFSA and supports our Indigenous Strategy and Reconciliation Action Plan by creating a space to tell stories by and about Aboriginal and Torres Strait Islander people.

Based on a touring exhibition developed by the Art Gallery of New South Wales (AGNSW), the NFSA version extended the original offering with 17 new items drawn from the artist's private archive and enriched by sound and moving image from the collection. The selection was a collaboration between AGNSW curator of Aboriginal and Torres Strait Islander art Coby Edgar, NFSA curator Tara Marynowsky and Bishop himself. As a result of this process, items such as a home movie of Bishop as an altar boy circa 1957–58 were acquired for the collection and digitised from 8mm film for inclusion in the exhibition.



*Mervyn Bishop Far West Children's health clinic, Manly 1968, gelatin silver photograph 40x30cm, Art Gallery of New South Wales. Purchased under the terms of the Florence Turner Black Bequest 2008 © Mervyn Bishop; Photo: AGNSW.*

Bishop and Edgar launched the exhibition and featured in the extensive publicity campaign. This provided an opportunity for Bishop's story to reach audiences online and via broadcast and print media. Bishop also took part in a sold-out floor talk on 5 March 2021 and returned to Canberra on 28 May 2021 for another sold out event — a re-creation of his family slide nights, presented at Arc cinema as part of our National Reconciliation Week public program.

This work contributes to our objective 3C, to revitalise the NFSA's program of high-profile exhibitions celebrating Australian audiovisual content at the NFSA's headquarters and objective 4A, appropriate management of, and engagement with, the cultural collections of Australia's First Peoples.

## 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 is 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	Activities	Target 2020-21	Result 2020-21
<b>Objective 5A</b> Pursue the construction of a new facility for the NFSA	5A.1. Develop detailed business case for new building	Initial business case regarding a new facility progressed*	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 maintained	Achieved, 284 years

Criterion source: Corporate Plan 2020–21 to 2023–24 page 15 and PBS page 353

\*PBS 2020–21 target

### OBJECTIVE 5A

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

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

Target	Result
Initial business case regarding a new facility progressed	Achieved

#### What we achieved

We continued work on our property strategy throughout the year, seeking feedback and consulting on the draft Initial Business Case (IBC), *Future NFSA – Empowering Australians to access, celebrate, and connect with our cultural memory*. The draft IBC defines a new physical presence to support the NFSA Board and management to deliver strategic objectives through a clear vision and project scope. The IBC outlines the underperformance of existing assets and provides evidence to support the development of a new public building and the consolidation of collection management and storage services into more efficient purpose-built facilities.

We consulted with stakeholders, including Commonwealth and ACT Government bodies, in order to develop our argument for a new facility. Government consultation continues regarding the recommendations in the IBC and next steps.

## 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
Sydney and Melbourne Offices connected with industry and cultural stakeholders	Achieved

### What we achieved

Beyond our Canberra headquarters we operate offices in Sydney and Melbourne and state Access Centres in state libraries. See appendix 1 for details of all our locations. Through our Access Centres and online resources we support access to the collection for all Australians, including researchers, enthusiasts and people working in the creative industries.

Our Sydney and Melbourne offices are co-located in industry precincts that allow us to maintain our network of relationships with Sydney- and Melbourne-based organisations and individuals.

In Sydney, our office is positioned in a business park shared by television and radio production facilities and offers client auditioning rooms and an edit suite for the delivery of access content.

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.

## 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	Achieved, 284 years

### What we achieved

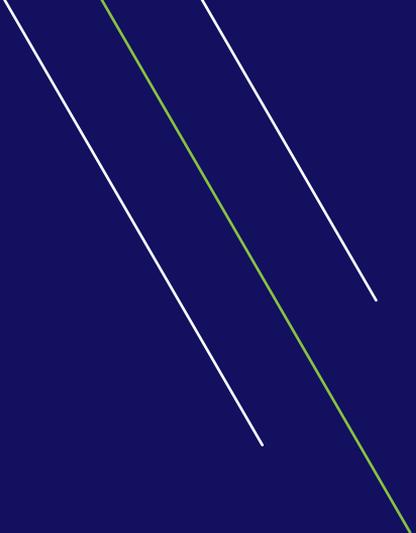
Drawing on international best practice, we set the environmental conditions to meet the storage requirements for the long-term and sustainable preservation of the collection. We apply the Time Weighted Preservation Index (TWPI) methodology developed by the Image Permanence Institute, Rochester University,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

The TWPI estimates the average collection lifespan using 3 elements: storage environmental conditions (temperature and relative humidity), carrier format and time. We continue to exceed our targets for collection lifespan, achieving a result 23.5% above our target for 2020–21. This is because of effective management of our physical facilities and an efficient response to any identified variations.

In 2020–21, we completed several major rationalisation and service provision projects within our conservation section, including:

- > supporting exhibition preparation and touring
- > preparing for the removal of materials containing asbestos
- > digitising small collection objects, international film posters and stills from our Taussig photography collection
- > undertaking research into the effects and management of mould on magnetic media.





# 3

## MANAGEMENT AND ACCOUNTABILITY

# GOVERNANCE AND LEGISLATION

The NFSA is accountable to the Australian Parliament through the Minister for Communications, Urban Infrastructure, Cities 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 3 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 rules for the use and management of public resources and establishes uniform duties for officials of Commonwealth entities.
- > The *Public Service Act 1999*, which sets out the CEO's powers in relation to staffing.

The NFSA Act was amended via the *National Collecting Institutions Legislation Amendment Act 2021* on 1 May 2021. The amendment provides greater flexibility in the management of investments of donated funds and standardises statutory restrictions on financial transactions. It also removes the bespoke requirements for Ministerial approval of the NFSA's Corporate Plan and brings the NFSA's planning obligations into line with other NCIs under the PGPA Act.

## OUR BOARD

The Board and our Executive Team 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 PBS 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 we have effective and appropriate systems of control, reporting and accountability in place.

Board members are appointed by the Minister for Communications, Urban Infrastructure, Cities and the Arts under section 11 of the NFSA Act.

## MEMBERS



### GABRIELLE TRAINOR AO

NON-EXECUTIVE CHAIR TO 24 JUNE 2021

Bachelor of Laws (University of Melbourne),  
Master of 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 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.



### **CAROLINE ELLIOTT**

NON-EXECUTIVE MEMBER, ACTING CHAIR  
FROM 25 JUNE 2021

Bachelor of Economics (Monash University),  
Chartered Accountant, Graduate of the Australian  
Institute of Company Directors

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.



### **WAYNE DENNING**

NON-EXECUTIVE DEPUTY CHAIR TO 24 JUNE 2021

Bachelor of Arts (Central Queensland University),  
Master of Business Administration (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 Gubba and Guugu Yimidhirr 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.



### **RICHARD BELL**

NON-EXECUTIVE MEMBER FROM 3 MAY 2021

Bachelor of Laws, Queensland University of Technology

Mr Bell began his career as a solicitor in Brisbane before undertaking several finance roles in New York. As the founder of one of Australia's most successful telecommunications companies, 1800Reverse, he guided its international expansion into the UK, Ireland and New Zealand. The company's listing on the ASX achieved a market capitalisation of +A\$500m. Mr Bell retired from executive duties in 2007.

He was also the introducing shareholder partner and a former Board member of Guzman y Gomez, one of the fastest growing restaurant chains in Australasia, with stores in Australia, Singapore, Japan and the United States, and a pre-IPO valuation of \$865m. He was also exclusive importer of George Clooney's Casamigos tequila, which subsequently sold to Diageo Plc in 2017. Mr Bell is Chair of non-profit medical research foundation, Androfin.org.



### **ALISON CAMERON**

NON-EXECUTIVE MEMBER FROM 3 MAY 2021

Bachelor of Economics (Macquarie University)

Ms Cameron is the CEO of Grant Broadcasters, an organisation which owns and operates 48 commercial radio stations in regional Australia. She has worked for Grant Broadcasters since 1993, having previously worked with Hoyts Media Limited. Ms Cameron has over 30 years' experience in commercial radio spanning finance, sales and management, culminating in the appointment as CEO in 2018.

Ms Cameron has a keen interest in regional communities and ensuring their viability. She spends significant time in regional areas talking with businesspeople and community leaders. Ms Cameron was appointed to Vice Chair of Commercial Radio Australia in 2018 and remains in that capacity, having previously served as a director from 2000 to 2004.



### **TONI CODY**

NON-EXECUTIVE MEMBER

Bachelor of Economics (Monash University)

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.



### **JUDITH DONNELLY**

NON-EXECUTIVE MEMBER TO 17 NOVEMBER 2020

Ms Donnelly is a senior public affairs and communications specialist with over 20 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 to 2010. In 2013, she took up her current position as the Head of Government Relations and Corporate Social Responsibility for the AFL. Ms Donnelly also serves on the board of the Melbourne Press Club.



### **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 continued his engagement

with his community at many levels with a focus on growing the North Queensland population, economy, and liveability. He works with a multi-franchise motor vehicle dealership specialising in assisting small and medium businesses with their fleet needs.



### **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 Alistair 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).



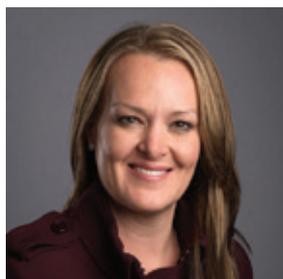
### **PETER ROSE**

#### **NON-EXECUTIVE MEMBER TO 6 NOVEMBER 2020**

Bachelor of Economics (Hons) (University of Adelaide)

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

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



### **FIONA SCOTT**

#### **NON-EXECUTIVE MEMBER FROM 6 JULY 2020**

Bachelor of Business (Western Sydney University), Master of Business 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.

## Board meetings

The Board met 6 times during 2020–21. A senior officer from the Office for the Arts attends Board meetings as an observer.

**Table 6:** Board meeting attendance 2020–21

Member	17 August 2020	15 September 2020	12 November 2020	19 February 2021	18 May 2021	16 June 2021
Gabrielle Trainor (Chair)	✓	✓	✓	✓	✓	✓
Caroline Elliott (Acting Chair)	✓	✓	✓	✓	✓	✓
Wayne Denning (Deputy Chair)	✓	✓	✓	✓	✓	✓
Richard Bell					✓	✓
Alison Cameron					✓	✓
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 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 by the Board 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 [nfsa.gov.au/collection/curated/audit-and-risk-committee-charter-2021](https://nfsa.gov.au/collection/curated/audit-and-risk-committee-charter-2021)

**Table 7:** Audit and Risk Committee composition and remuneration 2020–21

Title	Member	Membership period	Remuneration*
Chair	Carol Lilley	Chair from 1 October 2014 to 31 December 2020	\$12,800
Chair	Geoff Knuckey	External member from 1 November 2018, Chair from 1 January 2021	\$10,000
Deputy Chair	Wayne Denning	Deputy Chair from 22 September 2015 to 24 June 2021	N/A – Board member
Member	Caroline Elliott	Board representative member from 20 November 2017 to 22 January 2021	N/A – Board member
	Toni Cody	Board representative member from 22 January 2021	N/A – Board member
	Fiona Scott	Board representative member from 9 March 2021	N/A – Board member
	Lee Walton	External member from 1 December 2015	\$13,950
	Don Cross	External Member from 28 April 2021	\$350

\*All amounts are exclusive of GST

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

## External members

### CAROL LILLEY

Bachelor of Communications (University of Western Australia), Fellow of Chartered Accountants ANZ, Graduate of the Australian Institute of Company Directors, Certified Internal Auditor

Ms Lilley is an independent board director and Audit Committee chair and member for several Australian 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

Bachelor of Economics (ANU), Fellow of Chartered Accountants ANZ, Graduate of the Australian Institute of Company Directors, 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

Bachelor of Science (Hons) (University of Surrey, UK), Chartered Engineer, Graduate of the Australian Institute of Company Directors, Member of the Institute of Engineering and Technology, Advanced Diploma of Program Management

Mr Walton is an independent member of several Australian Government audit and risk committees and executive steering groups. He is also the independent board chair of a non-government, non-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.

### DON CROSS

BA Accounting (University of Canberra), MBA, FCPA, Registered Company Auditor, Member Australian Institute of Company Directors, Cert.IV Government Fraud Control Investigations

Mr Cross is the chair or member of several government audit committees and sub-committees, and was a senior partner at KPMG and lead partner for some of KPMG's key strategic government accounts. Mr Cross has experience in government program delivery and reform, financial statement audit and internal audit for policy, regulatory and service delivery agencies.

**Table 8:** Audit and Risk Committee meeting attendance 2020–21

Member	22 July 2020	11 September 2020	9 October 2020	26 November 2020	4 March 2021	27 May 2021
Carol Lilley (Chair)	✓	✓	✓	✓		
Geoff Knuckey (Chair)	✓	✓	✓	✓	✓	✓
Wayne Denning	✓	✓	✗	✓	✗	✓
Caroline Elliott	✓	✓	✗	✓		
Toni Cody					✓	✓
Lee Walton	✓	✓	✓	✓	✓	✓
Fiona Scott						✓
Don Cross						✗

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

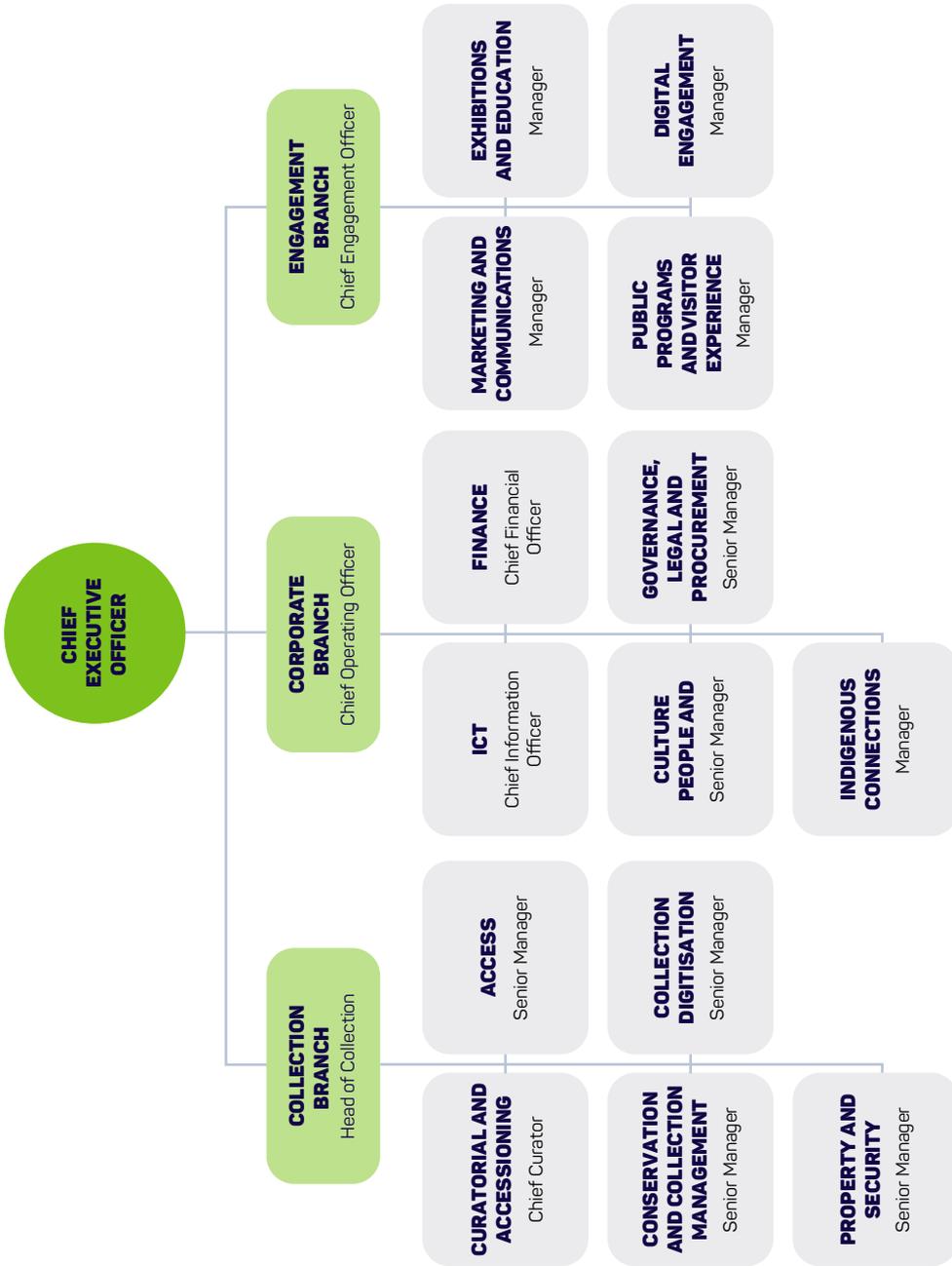
**Finance Committee**

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.

**Figure 1:** NFSA Organisational Structure as at 30 June 2021



## OUR MANAGEMENT STRUCTURE

The NFSA is structured into 3 branches, overseen by the Executive Team:

1. Collection
2. Corporate
3. Engagement

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

### Our Executive Team

The Executive Team 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 internal NFSA committees.

As at 30 June 2021, our Executive Team was:

- > Nancy Bennison, Acting CEO
- > Rizpah Jarvis, Acting Chief Operating Officer
- > Mathieu Ravier, Chief Engagement Officer
- > Jacqui Uhlmann, Head of Collection

### CEO 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 for this reporting period:

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

The decision maker under these Determinations is the Board of the NFSA, as the accountable authority.

The CEO is eligible to receive performance-based payments in line with the Remuneration Tribunal's *PEO Performance Remuneration Guidelines*. At the start of each performance period the NFSA Board agrees performance requirements with the CEO. At the end of the cycle, the Board reviews the CEO's performance against the agreed requirements and determines the performance level. On the basis of the performance level, the Board recommends a performance payment of up to 15 per cent of total remuneration, which is agreed in consultation with the Minister for Communications, Urban Infrastructure, Cities and the Arts.

### Senior Executive Service remuneration policy and practices

The remuneration for our SES 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.

Bonuses are not paid to the SES.

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

Name	Position Title	Term as KMP	Short-term benefits			Post-employment benefits			Total remuneration
			Base Salary	Bonuses	Other benefits and allowances	Superannuation contributions	Long-service leave	Termination benefits	
<b>Jan Müller</b>	CEO	1 Jul – 20 Dec	136,258	40,233	16,107	10,723	-	13,007	216,328
<b>Nancy Bennison</b>	Acting CEO	20 Dec – 30 Jun	149,327	-	-	12,514	6,186	-	168,027
<b>Nancy Bennison</b>	Acting COO	1 Jul – 19 Dec	95,337	-	-	11,359	4,425	-	111,122
<b>Meg Labrum</b>	General Manager, Collections	1 Jul – 20 Dec	97,583	-	1,410	15,847	-	207,539	322,379
<b>Jacqui Uhlmann</b>	Head of Collection	2 Dec – 30 Jun	130,508	-	-	16,709	4,689	-	151,907
<b>Rizpah Jarvis</b>	Acting COO	20 Dec – 30 Jun	96,753	-	-	11,622	3,879	-	112,254
<b>Matt Ravier</b>	Chief Engagement Officer	Full year	180,318	-	-	26111	3658	-	210,088
<b>Gabrielle Trainor</b>	Chairperson	Full year	43,966	-	-	6,733	-	-	50,699
<b>Fiona Scott</b>	Board member	1 Jul to 17 Dec 2020 6 Apr to 30 Jun 2021	22,328	-	-	3,414	-	-	25,742
<b>Caroline Elliott</b>	Board member	Full year*	20,050	-	-	3,072	-	-	23,122
<b>Toni Cody</b>	Board member	Full year*	21,601	-	-	3,309	-	-	24,910
<b>Kim Ledger</b>	Board member	Full year*	20,050	-	-	3,072	-	-	23,122

Name	Position Title	Term as KMP	Short-term benefits			Post-employment benefits		Total remuneration
			Base Salary	Bonuses	Other benefits and allowances	Superannuation contributions	Long-service leave	
<b>Wayne Denning</b>	Board member	Full year	22,291	-	-	3,414	-	25,705
<b>Judith Donnelly</b>	Board member	1 Jul – 17 Dec 2020	10,678	-	-	1,645	-	12,323
<b>Ewen Jones</b>	Board member	Full year	22,291	-	-	3,414	-	25,705
<b>Peter Rose</b>	Board member	1 Jul – 6 Nov 2020	8,823	-	-	-	-	8,823
<b>Richard Bell</b>	Board member	3 May – 30 June	3,276	-	-	-	-	3,276
<b>Alison Cameron</b>	Board member	3 May – 30 June	3,276	-	-	504	-	3,780

The NFSA did not have any SES staff in the reporting period who were not key management personnel.

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.

\* There were temporary lapses in the terms for these Board members reflected in these payment amounts.

## 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 2020–21 to 2023–24
- > Collection Policy
- > NFSA Digitisation Strategy 2018–2025.

### Business planning

We have an integrated business planning process for the development of 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 several performance and compliance reviews as part of the Internal Audit Plan for 2020–21. Internal audit activity for this financial year focused on reviews of:

- > accounts payable practices (procure to pay)
- > operationalisation of risk management
- > remote working elevated risks
- > project management performance.

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. During the reporting period we were also subject to a performance audit by the Auditor-General. Details are below at 'Judicial decisions and reviews by outside bodies'.

### 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 the Executive Team
- > 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 2 years, and our Audit and Risk Committee monitors internal controls and reporting on fraud incidents. In 2020–21, the NFSA had no fraud incident reports.

## MANAGEMENT OF OUR PEOPLE AND CULTURE

### Our people

We are committed to maintaining a diverse workforce. During the year we had balanced gender representation in our staff (females 49.74%; males 50.26%; no staff identifying as non-binary). At the EL2 and SES level we have a high representation of females (77%). Staff identifying as Aboriginal and Torres Strait Islander represent 1.29%, and having an ongoing disability 0.51%.

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 with a section 24(1) Determination in place effective from September 2020.

During the year, 70% of NFSA staff completed online cultural competency training. The People and Culture Team is currently developing our Indigenous Employment and Retention Strategy to increase Aboriginal and Torres Strait Islander representation among our staff.

The Workplace Consultative Committee, which represents our APS and Executive Level staff, generally meets 4 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 policies that impact all staff and establishment restructures.

Our Workforce Planning program continues to be rolled out and has developed over the past 12 months, facilitating our transformation to a 'digital by design' organisation.

### Developing our people

Our people have a deep understanding of the collection and a range of skills and knowledge that they share with other staff members and the public. 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.

As part of our Workforce Planning program, all job profiles were reviewed during the reporting period to ensure that they meet the work level standards and capture the skills and capabilities required for each position.

### Keeping our people safe and healthy

During the past 12 months, the People and Culture Team has provided a range of wellbeing programs to support NFSA staff through COVID-19. This year we added a 6-week webinar series and meditation, resilience and nutrition programs, provided by our Employee Assistance Program, to support our staff during lockdown and work-from-home periods due to the COVID-19 pandemic. We have also invested in additional mental health awareness training for our Workplace Contact Officers and provided access to resources to support staff to maintain a sustainable work-life balance.

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, health checks, workstation equipment and assessment, and personal protective equipment.

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.

## 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
- > 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 2020–21.

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

### **Public policy engagement**

The NFSA contributed feedback through the portfolio department into the *National Collecting Institutions Legislation Amendment Bill 2020*. The amendments were intended to enable national collecting institutions to invest privately donated funds in a broader range of investment categories than is currently allowable under the PGPA Act and streamline a number of administrative provisions across the institutions. The *National Collecting Institutions Legislation Amendment Act 2020* received royal assent on 2 March 2021.

During the period, the NFSA also engaged with the Department of Infrastructure, Transport, Regional Development and Communications on the Government's proposed access reforms to the *Copyright Act 1968*.

### **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 a committee of either or both Houses of the Parliament, the Commonwealth Ombudsman or the Office of the Australian Information Commissioner.

There was one report about the NFSA made by the Auditor-General. A performance audit on the *Management of the National Collections — Follow-on* (Auditor-General Report No.29 of 2020–21) was tabled in parliament on 22 February 2021. This was an independent performance audit of the collection management practices of the NFSA and the National Library of Australia. The audit found that the NFSA had largely effective governance arrangements and collection management practices. The Auditor-General made 2 recommendations to the NFSA to improve collection management practices. The NFSA agreed to both recommendations which focus on developing a deselection plan and establishing a process to manage loans.

### **Significant non-compliance**

In 2020–21 the NFSA did not identify any significant non-compliance issues in relation to the finance law.

### **Indemnity applying to the NFSA Board, members or officers**

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

## Related entity transactions

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.

We can confirm that in 2020–21 there were no related entity transactions, as defined under section 17BE of the PGPA Rule.

## 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 3 suppliers whose advertising and market research services cost over \$10,000.

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

Supplier	Type of services provided	2020–21 \$ incl. GST
Universal McCann	Advertising	\$42,542
Facebook	Advertising	\$16,382
The Press Society	Publicist	\$37,335

## 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 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 2020–21, 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 joined a joint collecting institution review of 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

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)**

Open daily: 10:00 am – 4:00 pm

Closed 1 January and 25 December

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:**

Tel: +61 2 8202 0100

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

#### Melbourne office

**Street address:**

Level 4, 2 Kavanagh Street  
SOUTHBANK VIC 3006

**Postal address:**

GPO Box 4317  
MELBOURNE VIC 3001

**Contact:**

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

### COLLECTION DONATION ENQUIRIES

We acquire new material in accordance with our Collection Policy. If you would like to contact us about a possible collection donation, please complete the Collection offers form on our website ([nfsa.gov.au/about/what-we-collect/collection-offers](http://nfsa.gov.au/about/what-we-collect/collection-offers)) and email us at [collection@nfsa.gov.au](mailto:collection@nfsa.gov.au).

## ACCESS TEAM

Advice and assistance from the NFSA Access Team is available to researchers, students and industry practitioners seeking to access the NFSA collection for new productions, exhibitions and research. Please submit an Access enquiry form on our website ([nfsa.gov.au/access-enquiry-form](https://nfsa.gov.au/access-enquiry-form)) or email us at [access@nfsa.gov.au](mailto:access@nfsa.gov.au).

## ACCESS CENTRES

We offer facilities for clients to preview 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-information/governance/service-charter](https://nfsa.gov.au/about/corporate-information/governance/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<sup>1</sup> 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.

<sup>1</sup> "program" means any of the following:

- (a) a screen production;
- (b) an aggregate of sounds embodied in any material;
- (c) an aggregate of images or sounds, or of images and sounds, that is, or is intended to be, distributed without first having been embodied in any material.

## 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 2020–21

### FEATURE FILMS

- > *Bloodshot Heart* (Parish Malfitano, 2020)
- > *The Drover's Wife: The Legend of Molly Johnson* (Leah Purcell, 2021)
- > *Falling for Figaro* (Ben Lewin, 2020)
- > *Fist of Fury Noongar Daa* (Wei Lo, 1972) – Bruce Lee kung fu film dubbed into the Aboriginal language Noongar by Noongar performers
- > *The Furnace* (Roderick MacKay, 2020)
- > *Great White* (Martin Wilson, 2021)
- > *The Invisible Man* (Leigh Whannell, 2020)
- > *A Sunburnt Christmas* (Christiaan Van Vuuren, 2020)
- > *Streamline* (Tyson Wade Johnston, 2021)
- > *Upgrade* (Leigh Whannell, 2018)

### SHORT FILMS

- > *Doug the Human* (Gary Hamaguchi, 2019)
- > *Girl Like You* (Samantha Marlowe and Francis Elliott, 2021)
- > *Parked* (Michael Shanks, 2019)
- > *Tooly* (Karla Hart, 2021)
- > *Why Did She Have to Tell the World?* (Abbie Pobjoy, 2021)

### DOCUMENTARIES

- > *Bowled Over: A Dragumentary* (Mandy Lake, 2020)
- > *Brazen Hussies* (Catherine Dwyer, 2020)
- > *Ecosphere* (Joseph Purdam, 2020), a 180-degree virtual reality natural history documentary
- > *Firestarter: The Story of Bangarra* (Wayne Blair and Nel Minchin, 2020)
- > *Looky Looky Here Comes Cooky* (Steven McGregor, 2020)
- > *Off Country* (John Harvey and Rhian Skirving, 2021)
- > *Under the Volcano* (Gracie Otto, 2021)
- > *West Gate Bridge Disaster: The Untold Stories* (Ariel White and Shane Jacobson, 2020)

### WEB SERIES

- > *Colour Blind* (Tai Hara, 2020)
- > *Cooked* (Jake Duczynski, 2021)
- > *Love, Guns and Level Ups* (Nicholas Cleary and Andrew Shanks, 2020)
- > *Love in Lockdown* (Wayne Hope, 2020)
- > *Loving Captivity* (Libby Butler, 2020)
- > *There is No 'I' in Island* (Rebecca Thompson, 2021)
- > *The War on 2020* (Victoria Zerbst and Jenna Owen, 2020)

### HOME MOVIES AND HISTORICAL ANALOGUE FILM AND VIDEO

- > David Gulpilil dancing in Honolulu, 1979 – original Super 8 film home movie footage taken by Dr Gavin Gillman
- > Graeme Bell home movies featuring performances, holidays and family life of the 'Father of Australian Jazz'
- > Greenpeace Australia's audiovisual archive covering various campaigns in Australia and the Pacific from the 1980s to the early 2000s
- > Mickey Rooney in rare silent short film from 1928
- > *Trip Down the Clyde with the Australian Cricket Team, 1921* – rare footage of the Australian Cricket Team sightseeing in 1921.

### SOUND

- > Don Burrows master material, commercial releases, awards, artefacts, scrapbooks, home movies and memorabilia, donated by James Morrison Enterprises
- > Half a Cow Records – over 560 master tapes, CDs and artwork following the winding down of the record label
- > Ignatius Jones (Juan Ignacio Trapaga) master and multitrack audio tapes representing his work with iconic Australian bands Jimmy and the Boys and Pardon Me Boys

- > Impact Studios podcasts from the University of Technology Sydney, including 5-part series *Black Stories Matter* about how mainstream media reports on Aboriginal people
- > JFK & the Cuban Crisis (1980–84) and John Kennedy’s Love Gone Wrong (1984–88) – bands’ audio and video masters
- > Joe Halford audio recordings, documentation and artefacts. The Australian songwriter and music publisher wrote and produced hits from the 1950s to the 1980s by artists including Little Pattie, Frank Ifield, the Sapphires and the Bee Gees
- > Mushroom Group vinyl and CD recordings, including releases from Archie Roach, Kylie Minogue and Vika & Linda
- > Zenith Records - 684 newly pressed records from Australia’s largest vinyl record plant.
- > Radio transcription discs from the 1940s to 1960s, featuring episodes of *Pick a Box*, *Leave it to the Girls* and *Cop the Lot*, and early jingles and advertisements from the George Patterson agency
- > Retrospective broadcasts from the 1980s including coverage of the 1983 Ash Wednesday bushfires and opening broadcasts from 5SSA and 2JJ.

## TELEVISION

## RADIO

- > Over 18,000 hours of contemporary radio broadcasts collected from metropolitan and regional stations with the support of ARN, Nine Radio, Southern Cross Austereo, ACE Radio and Grant Broadcasters – including coverage of Sydney and Melbourne COVID-19 outbreaks and lockdowns across Australia
- > *Beyond the Bars: COVID-19 and Prisons* – part of a long-running prison broadcast celebrating NAIDOC Week with the Aboriginal and Torres Strait Islander community in Victorian jails
- > *Gaywaves* – additional recordings of Sydney’s first gay and lesbian radio program (1979 to 2005)
- > Norman Banks – unique recordings featuring the pioneering broadcaster, including Carols by Candlelight recordings from the early 1940s and a report from Japan from 1936
- > Phil Hunter radio recordings, including aircheck recordings from stations 2KO and 2UW
- > Scripted TV series on free-to-air and streaming platforms including *Bump*, *Doctor Doctor* (series 5), *Dom and Adrian 2020*, *Eden*, *Fisk*, *The Heights* (series 2) *Jack Irish* (series 3), *Lie with Me*, *Miss Fisher’s Modern Murder Mysteries* (series 2), *Retrograde*, *The Unusual Suspects*, *Wakefield* (series 1), and *Wentworth* (series 8)
- > Children’s series including *Big Words Small Stories*, *Bluey* (series 2), *Itch* (series 2), *Kangaroo Beach*, *Kitty is Not a Cat* (series 3), *Larry the Wonderpup* (series 2) and *Space Nova*
- > Coverage of news and current affairs via the Newscaf program including ongoing national and local reporting of the COVID-19 pandemic, Australian economic recession, Western Australian election, Australian Government cabinet reshuffle and the Facebook block of Australian news websites
- > Foxtel music channels – over 4,000 digital betacam tapes encompassing the archives of Channel [V] Australia, Country Music Channel and Max
- > SBS Coronavirus online portal – over 60 COVID-19 community announcement videos in multiple languages by SBS.

## DOCUMENTS AND ARTEFACTS

- > Anna Senior's hero costumes from *The Getting of Wisdom* (Bruce Beresford, 1977), *My Brilliant Career* (Gillian Armstrong, 1979) and *Phar Lap* (Simon Wincer, 1983)
- > A 1937 model AWA Radiolette – an extremely well provenanced example of a popular radio technology
- > *Dark City* (Alex Proyas, 1998) costumes, props, miniatures, set and character designs, and SFX documentation for the feature film
- > Mia Wasikowska costumes from *Madame Bovary* (Sophie Barthes, Germany-Belgium-USA, 2014) and *Jane Eyre* (Cary Joji Fukunaga, UK-USA, 2011)
- > National Panasonic Sing-O-Ring R72s portable radio, manufactured from 1969 to 1972 with a unique Space Age design
- > Physical TV Company costumes from filmed versions of their live dance productions
- > Rosemary Eather personal papers, ephemera and Logie award, documenting the career of the eminent 1960s and '70s media personality.

## VIDEO GAMES AND NEW MEDIA

- > Video games including *Way of the Exploding Fist* (Beam Software, 1985), *Golf Story* (Sidebar Games, 2017), *Frog Detective* (Worm Club, 2018) and *Untitled Goose Game* (House House, 2019), along with associated documentation and ephemera
- > Hardware and software needed to enable the digital preservation of legacy video game software formats
- > 11 viral COVID-19 cooking videos by comedian Nat's What I Reckon (2020)
- > Viral lip sync video by Sydney drag queen Joyce Maynge, encouraging people to 'Stay Safe, Stay Home' during COVID-19 lockdown (2020).

## ORAL HISTORY INTERVIEWS

Despite continued COVID-19 restrictions, we conducted oral histories this year with:

- > Mark Bennett (regional WA reporter)
- > John Blackman (radio personality, voice-over artist)
- > Alan Butterfield (projectionist)
- > Craig Collie (producer-director, past Head of TV Production at SBS)
- > Stewart Corrick (descendant of entertainers The Marvellous Corricks)
- > Di Drew (director)
- > Jo Ford and Jill Eden (TV journalist-presenters)
- > Ross Gibson (director)
- > Jenny Lakeland and Pam Corrick (descendants of entertainers The Marvellous Corricks)
- > David Parker (director)
- > Glen Stasiuk (filmmaker)
- > Amanda Stewart (co-founder 2SER-FM, sound artist)
- > Larry Wyner (optical printer SFX specialist)

We also undertook Zoom interviews as part of the COVID-19 Pandemic Profiles program with:

- > Tony Ayres (director, showrunner)
- > Libby Butler (writer, director)
- > Robyn Butler and Wayne Hope (actors, producers, writers, directors)
- > Nadine Garner (actress)
- > Sonya Gee (journalist)
- > Jo-Anne McGowan (producer)
- > Nat's What I Reckon (comedian)
- > Steven Oliver (actor, writer)
- > Tony Smythe (managing director Eastside Radio)
- > Kriv Stenders (producer, writer, director)
- > Lloyd Swanton (jazz musician, composer)
- > Jamie van Leeuwen (journalist, founder Australia Locked Down)

# APPENDIX 4

## PAPERS PRESENTED AT NATIONAL AND INTERNATIONAL FORUMS

Forum	Paper presented
Asia-Pacific Institute for Broadcasting Development webinar, 19 August 2020	Jan Müller presented <i>Deadline 2025 – safeguarding our magnetic tape collections</i>
Australian Library and Information Association virtual conference, 3 September 2020	Jan Müller presented keynote address <i>Media literacy – the national and international picture</i>
Ngā Taonga Sound & Vision presentation, 2 October 2020	Jan Müller presented <i>Deadline 2025 – safeguarding our magnetic tape collections</i>
Asia-Pacific Institute for Broadcasting Development webinar, 22 October 2020	Jan Müller presented <i>Indigenous collections and relationships</i>
International Association of Sound and Audiovisual Archives - Fédération Internationale des Archives de Télévision / The International Federation of Television Archives joint conference, 28 October 2020	Jan Müller co-presented with Yasmin Meichtry from the Olympic Foundation for Culture and Heritage <i>DNA storage pilot – a case study</i>
Europeana 2020 virtual conference, 13 November 2020	Jan Müller co-presented with Yasmin Meichtry from the Olympic Foundation for Culture and Heritage <i>How the first heritage video ever was stored on DNA – a case study</i>
Association of Moving Image Archivists 2020 virtual conference, 18 November 2020	Jan Müller co-presented with Yasmin Meichtry from the Olympic Foundation for Culture and Heritage <i>DNA storage pilot – a case study</i>
Journal of Film Preservation, November 2020	Paul Duchesne published <i>Cataloguing practises in the age of linked open data: Wikidata and Wikibase for Film Archives</i>
Ngā Taonga Sound & Vision staff presentation, 27 November 2020	Jan Müller co-presented with Yasmin Meichtry from the Olympic Foundation for Culture and Heritage <i>DNA storage pilot – a case study</i>
UNESCO Memory of the World – Documenting COVID-19 in Australia virtual symposium, 10 December 2020	Gayle Lake presented <i>Documenting COVID-19 at the National Film and Sound Archive</i>
National Library of Indonesia webinar, 22 April 2021	Viktor Fumic presented <i>Introduction to archival audiovisual preservation procedures</i>
Southeast Asia-Pacific Audiovisual Archive Association conference, 23 June 2021	Nancy Bennison and Jacqui Uhlmann co-presented <i>The future National Film and Sound Archive of Australia: our transformation journey</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	57

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
Audited financial statements	PGPA Act s43(4)	77
Approval by accountable authority	PGPA Rule 17BB	v
Enabling legislation	PGPA Rule 17BE reference (a)	44
Functions	PGPA Rule 17BE reference (b)(i)	64
Purposes	PGPA Rule 17BE reference (b)(ii)	8
Responsible minister	PGPA Rule 17BE reference (c)	44
Ministerial directions and other statutory requirements	PGPA Rule 17BE reference (d)	57
Government policy orders	PGPA Rule 17BE reference (e)	57
Non-compliance	PGPA Rule 17BE reference (f)	N/A
Annual performance statements	PGPA Act ss37, 39(1)(b) PGPA Rule 17BE reference (g)	19
Non-compliance – finance law	PGPA Rule 17BE reference (h) and (i)	57
Members of the accountable authority	PGPA Rule 17BE reference (j)	44
Outline of organisational structure	PGPA Rule 17BE reference (k)	51
Human resources statistics	PGPA Rule 17BE reference (ka)	73
Location of major activities and facilities	PGPA Rule 17BE reference (l)	62
Corporate governance	PGPA Rule 17BE reference (m)	55
Related entity transactions	PGPA Rule 17BE reference (n) and (o)	58
Key activities and changes affecting the authority	PGPA Rule 17BE reference (p)	9
Judicial decisions and reviews	PGPA Rule 17BE reference (q)	57
External reports on the entity	PGPA Rule 17BE paragraph (r)	57
Information from a subsidiary	PGPA Rule 17BE paragraph (s)	N/A
Indemnities and insurance premiums for officers	PGPA Rule 17BE paragraph (t)	57

Requirement	Reference	Page
Audit committee information	PGPA Rule 17BE paragraph (taa)	48
Executive remuneration	PGPA Rule 17BE paragraph (ta)	53
Index of Annual Report requirements	PGPA Rule 17BE paragraph (u)	71

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>	56
Environmental performance and environmentally sustainable development	Section 516A of the <i>Environment Protection and Biodiversity Conservation Act 1999</i>	58
Advertising and market research expenditure	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	58

# APPENDIX 7

## MANAGEMENT OF HUMAN RESOURCES

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

**Table 11:** All ongoing employees in the current reporting period (2020–21)

	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	12	2	14	-	-	-	21
Vic	2	-	2	3	-	3	-	-	-	5
ACT	51	9	60	42	5	47	-	-	-	107
<b>Total</b>	<b>60</b>	<b>9</b>	<b>69</b>	<b>57</b>	<b>7</b>	<b>64</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>133</b>

**Table 12:** All non-ongoing employees in the current reporting period (2020–21)

	Male			Female			Indeterminate			Total
	Full time	Part time	Total male	Full time	Part time	Total female	Full time	Part time	Total indeterminate	
NSW	-	-	-	3	-	3	-	-	-	3
Vic	-	2	2	-	-	-	-	-	-	2
ACT	16	2	18	12	3	15	-	-	-	33
<b>Total</b>	<b>16</b>	<b>4</b>	<b>20</b>	<b>15</b>	<b>3</b>	<b>18</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>38</b>

**Table 13:** All ongoing employees in the previous 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>-</b>	<b>-</b>	<b>-</b>	<b>136</b>

**Table 14:** All non-ongoing employees in the previous reporting period (2019–20)

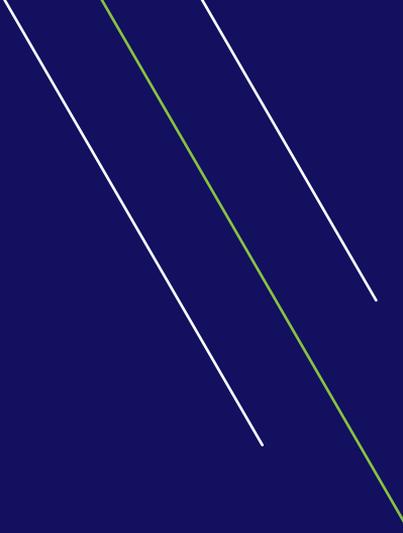
	Male			Female			Indeterminate			Total
	Full time	Part time	Total male	Full time	Part time	Total female	Full time	Part time	Total indeterminate	
NSW	1	-	1	2	1	3	-	-	-	4
Vic	-	2	2	-	-	-	-	-	-	2
ACT	14	2	16	8	2	10	-	-	-	26
<b>Total</b>	<b>15</b>	<b>4</b>	<b>19</b>	<b>10</b>	<b>3</b>	<b>13</b>	<b>-</b>	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

# ABBREVIATIONS

ABC	Australian Broadcasting Corporation
ACMI	Australian Centre for the Moving Image
ACT	Australian Capital Territory
AFL	Australian Football League
AFTRS	Australian Film, Television and Radio School
AGNSW	Art Gallery of New South Wales
AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies
AM	Member of the Order of Australia
ANAO	Australian National Audit Office
ANU	Australian National University
AO	Order of Australia
APS	Australian Public Service
APSC	Australian Public Service Commission
ARIA	Australian Recording Industry Association
ARN	Australian Radio Network
ASX	Australian Stock Exchange
CA	Chartered Accountant
CAAMA	Central Australian Aboriginal Media Association
CD	compact disc
CEO	Chief Executive Officer
COVID-19	coronavirus disease of 2019
CSU	Charles Sturt University
DNA	deoxyribonucleic acid
EL2	Executive Level 2
FOI	freedom of information
FOI Act	Freedom of Information Act 1982
GLAM	galleries, libraries, archives and museums
GST	goods and services tax
HRH	His Royal Highness
IBC	Initial Business Case
ICIP	Indigenous Cultural Intellectual Property
ICT	Information and Communications Technology
IPO	Initial Public Offering
IPS	Information Publication Scheme

LED	light emitting diode
MAAS	Museum of Applied Arts and Sciences
MAPDA	Museums Australasia Multimedia Publication and Design Awards
MoAD	Museum of Australian Democracy
MOU	Memorandum of Understanding
N/A	not applicable
NAA	National Archives of Australia
NAIDOC	National Aboriginal and Islander Day Observance Committee
NCITO	National Collecting Institutions Touring and Outreach
NFSA	National Film and Sound Archive of Australia
NFSA Act	National Film and Sound Archive of Australia Act 2008
NLA	National Library of Australia
NMA	National Museum of Australia
NSW	New South Wales
NTLC	Non-Theatrical Lending Collection
OFCH	Olympic Foundation for Culture and Heritage
PBS	Portfolio Budget Statements
PGPA Act	Public Governance, Performance and Accountability Act 2013
Q&A	question and answer
RMIT	Royal Melbourne Institute of Technology
SBS	Special Broadcasting Service
SES	Senior Executive Service
SFX	special effects
SRC	Strehlow Research Centre
TV	television
TWPI	Time Weighted Preservation Index
UK	United Kingdom
UNESCO	United Nations Educational, Scientific and Cultural Organisation
USA	United States of America
UTS	University of Technology Sydney
VFL	Victorian Football League
WA	Western Australia
WHS	Work Health and Safety
WHS Act	Work Health and Safety Act 2011





# 5

## FINANCIAL STATEMENTS

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## INDEPENDENT AUDITOR'S REPORT

### To the Minister for Communications, Urban Infrastructure, Cities, 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 2021:

- (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 2021 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 2021 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 2021 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.

GPO Box 707, Canberra ACT 2601  
38 Sydney Avenue, Forrest ACT 2603  
Phone (02) 6203 7300

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

As the Accountable Authority of the Entity, the Board is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under the Act. The Board is also responsible for such internal control as the Board determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

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

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

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

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

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

Australian National Audit Office



Josephine Bushell  
Senior Director

Delegate of the Auditor-General

Canberra

8 October 2021

**National Film and Sound Archive of Australia**  
**Statement by the Chairperson, Chief Executive Officer and Chief Financial Officer**  
*for the period ended 30 June 2021*

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In our opinion, the attached financial statements for the year ended 30 June 2021 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.

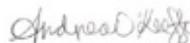
This statement is made in accordance with a resolution of the NFSA Board.



Caroline Elliott  
Acting Chairperson  
7 October 2021



Nancy Bennison  
Acting Chief Executive Officer  
7 October 2021



Andrea O'Keeffe CA  
Chief Financial Officer  
7 October 2021

**Statement of Comprehensive Income**  
for the period ended 30 June 2021

		2021	2020	Original Budget <sup>1</sup>
	Notes	\$'000	\$'000	\$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	15,816	15,971	16,730
Suppliers	1.1B	7,178	6,724	7,503
Depreciation and amortisation	2.2A	6,082	6,251	6,215
Interest on lease liabilities		96	96	40
Write-down and impairment of assets		12	31	-
<b>Total expenses</b>		<b>29,184</b>	<b>29,073</b>	<b>30,488</b>
<b>Own-source income</b>				
<b>Own-source revenue</b>				
Sale of goods and rendering of services		760	1,024	741
Interest on held to maturity investments		71	165	60
Royalties		151	154	195
Other revenue	1.2A	3,672	2,308	848
<b>Total own-source revenue</b>		<b>4,654</b>	<b>3,651</b>	<b>1,844</b>
<b>Gains</b>				
Donations of gifted collection	2.2A	4,914	2,774	2,770
Revaluation increments		92	7	-
Other gains		3	10	-
<b>Total gains</b>		<b>5,009</b>	<b>2,791</b>	<b>2,770</b>
<b>Total own-source income</b>		<b>9,663</b>	<b>6,442</b>	<b>4,614</b>
<b>Net cost of services</b>		<b>19,521</b>	<b>22,631</b>	<b>25,874</b>
Revenue from Government	1.2B	26,535	25,184	26,535
<b>Surplus (Deficit) attributable to the Australian Government</b>		<b>7,014</b>	<b>2,553</b>	<b>661</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Items not subject to subsequent reclassification to net cost of services</b>				
Changes in asset revaluation surplus		1,659	6,040	-
<b>Total comprehensive surplus (loss)</b>		<b>8,673</b>	<b>8,593</b>	<b>661</b>

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

1. Budget reported in the 2020-21 Portfolio Budget Statements published in October 2020.

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

The surplus of \$8.7 million is \$8 million higher than the original budget surplus amount of \$0.7 million.

Employee benefits are \$0.9 million lower than the original budget due to capitalisation of salaries for those employees directly engaged in creating digital collection items.

Supplier expenses are \$0.3 million lower than original budget mainly due to a delay or restriction in activities with the ongoing impact of COVID-19 pandemic.

Depreciation and amortisation is only slightly lower than the original budget (\$0.1 million)

Other revenue is \$2.8 million higher than the original budget due to a \$2.9 million grant received from the Portfolio Department to assist with the digitisation of the collection.

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 \$2.8 million was included in the original budget, while the actual value of \$4.9 million, in accordance with the valuation policy, was determined as the items were accessioned into the collection.

**Statement of Financial Position**  
as at 30 June 2021

	Notes	2021 \$'000	2020 \$'000	Original \$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents		920	1,324	2,114
Trade and other receivables	2.1A	93	204	204
Other investments	2.1B	9,500	5,000	4,000
<b>Total financial assets</b>		<b>10,513</b>	<b>6,528</b>	<b>6,318</b>
<b>Non-financial assets</b>				
Land	2.2A	7,375	7,375	7,375
Buildings <sup>2</sup>	2.2A	46,580	49,650	45,408
Heritage and cultural	2.2A	309,316	301,258	303,901
Plant and equipment <sup>2</sup>	2.2A	5,766	5,386	6,400
Computer software	2.2A	394	704	488
Licences	2.2A	31	41	42
Inventories	2.2B	623	680	680
Prepayments		1,080	716	715
<b>Total non-financial assets</b>		<b>371,165</b>	<b>365,810</b>	<b>365,009</b>
<b>Total assets</b>		<b>381,678</b>	<b>372,338</b>	<b>371,327</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	733	416	391
Other payables	2.3B	333	249	274
<b>Total payables</b>		<b>1,066</b>	<b>665</b>	<b>665</b>
<b>Interest bearing liabilities</b>				
Leases <sup>2</sup>	2.4A	3,085	3,778	1,314
<b>Total interest bearing liabilities</b>		<b>3,085</b>	<b>3,778</b>	<b>1,314</b>
<b>Provisions</b>				
Employee provisions	4.1A	4,229	4,078	4,078
Other provisions	2.5A	534	534	534
<b>Total provisions</b>		<b>4,763</b>	<b>4,612</b>	<b>4,612</b>
<b>Total liabilities</b>		<b>8,914</b>	<b>9,055</b>	<b>6,591</b>
<b>Net assets</b>		<b>372,764</b>	<b>363,283</b>	<b>364,736</b>
<b>EQUITY</b>				
Contributed equity		224,966	224,157	226,176
Reserves		143,042	141,383	141,383
Retained surplus/(Accumulated deficit)		4,756	(2,257)	(2,823)
<b>Total equity</b>		<b>372,764</b>	<b>363,283</b>	<b>364,736</b>

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

1. Budget reported in the 2020-21 Portfolio Budget Statements published in October 2020.
2. Includes right-of-use assets

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

Total non-financial assets are \$6 million higher than the original budget, mainly due to the additions of items to the collection being \$5.4 million higher than budgeted. The value is difficult to forecast as it is dependent on the nature and quantum of donations received or items digitised.

Cash and investments are \$4.3 million higher than the original budget due to the grant for digitisation being received but the capital component not spent at year end. There was also other important projects delayed due to limited staffing resources and the continuing impact of COVID-19 on travel and the availability and timing of supply.

Suppliers payable are only slightly higher than the original budget (\$0.3 million).

Reserves are higher than the original budget by \$1.7 million due to the revaluation at balance date of current year additions to the collection.

**Statement of Changes in Equity**  
for the period ended 30 June 2021

	2021	2020	Original Budget <sup>1</sup>
Notes	\$'000	\$'000	\$'000
<b>CONTRIBUTED EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	224,157	222,883	225,367
<b>Adjusted opening balance</b>	<b>224,157</b>	<b>222,883</b>	<b>225,367</b>
<b>Contributions by owners</b>			
Equity injection - Appropriation	809	1,274	809
<b>Total transactions with owners</b>	<b>809</b>	<b>1,274</b>	<b>809</b>
<b>Closing balance as at 30 June</b>	<b>224,966</b>	<b>224,157</b>	<b>226,176</b>
<b>ASSET REVALUATION RESERVE</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	141,383	135,343	141,383
<b>Adjusted opening balance</b>	<b>141,383</b>	<b>135,343</b>	<b>141,383</b>
<b>Comprehensive income</b>			
Other comprehensive income - movements in property, plant and equipment	2.2A 1,751	6,047	-
Other comprehensive income - realisation of reserve amounts on disposal of assets	(92)	(7)	-
<b>Total comprehensive income</b>	<b>1,659</b>	<b>6,040</b>	<b>-</b>
<b>Closing balance as at 30 June</b>	<b>143,042</b>	<b>141,383</b>	<b>141,383</b>
<b>RETAINED EARNINGS</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	(2,257)	(4,842)	(3,484)
Adjustment on initial application of AASB 16	-	32	-
<b>Adjusted opening balance</b>	<b>(2,257)</b>	<b>(4,810)</b>	<b>(3,484)</b>
<b>Comprehensive income</b>			
Surplus (Deficit) for the period	7,013	2,553	661
<b>Total comprehensive income</b>	<b>7,013</b>	<b>2,553</b>	<b>661</b>
<b>Closing balance as at 30 June</b>	<b>4,756</b>	<b>(2,257)</b>	<b>(2,823)</b>
<b>TOTAL EQUITY</b>	<b>372,764</b>	<b>363,283</b>	<b>364,736</b>

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

1. Budget reported in the 2020-21 Portfolio Budget Statements published in October 2020.

**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 2021

	2021	2020	Original Budget <sup>1</sup>
Notes	\$'000	\$'000	\$'000
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Receipts from Government	26,535	25,184	26,535
Sales of goods and rendering of services	915	1,183	836
Royalties	151	153	195
Donations	25	6	-
GST received	1,055	1,400	1,492
Other	3,672	2,309	927
<b>Total cash received</b>	<b>32,353</b>	<b>30,235</b>	<b>29,985</b>
<b>Cash used</b>			
Employees	17,315	17,580	16,730
Suppliers	7,529	8,585	8,995
Interest payments on lease liabilities	96	96	40
GST paid	101	168	114
<b>Total cash used</b>	<b>25,041</b>	<b>26,429</b>	<b>25,879</b>
<b>Net cash from operating activities</b>	<b>7,312</b>	<b>3,806</b>	<b>4,106</b>
<b>INVESTING ACTIVITIES</b>			
<b>Cash received</b>			
Interest	74	176	-
Investments	20,100	24,300	1,000
<b>Total cash received</b>	<b>20,174</b>	<b>24,476</b>	<b>1,000</b>
<b>Cash used</b>			
Purchase of property, plant and equipment, software and heritage and cultural assets	3,332	6,023	4,519
Investments	24,600	22,800	-
<b>Total cash used</b>	<b>27,932</b>	<b>28,823</b>	<b>4,519</b>
<b>Net cash used by investing activities</b>	<b>(7,758)</b>	<b>(4,347)</b>	<b>3,519</b>
<b>FINANCING ACTIVITIES</b>			
<b>Cash received</b>			
Contributed equity	809	1,274	809
<b>Total cash received</b>	<b>809</b>	<b>1,274</b>	<b>809</b>
<b>Cash used</b>			
Principal payments of lease liabilities	767	646	606
<b>Total cash used</b>	<b>767</b>	<b>646</b>	<b>606</b>
<b>Net cash from financing activities</b>	<b>42</b>	<b>628</b>	<b>203</b>
<b>Net increase (decrease) in cash held</b>	<b>(404)</b>	<b>87</b>	<b>790</b>
Cash and cash equivalents at the beginning of the reporting period	1,324	1,237	1,324
<b>Cash and cash equivalents at the end of the reporting period</b>	<b>920</b>	<b>1,324</b>	<b>2,114</b>

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

1. Budget reported in the 2020-21 Portfolio Budget Statements published in October 2020.

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

During 2020-21 there was \$24.6 million cash used and \$20.1 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.

The cash received from other revenue was \$2.7 million higher than the original budget mainly due the \$2.9 million grant from the Portfolio Department to assist with the digitisation of the collection.

The cash used for suppliers was \$1.5 million lower than the original budget due a delay in the completion of projects as a result of limited staffing resources and the continuing impact of COVID-19 on travel and the availability and timing of supply.

The cash used for the purchase of property, plant and equipment was \$1.2 million lower than the original budget mainly due to a delay in capital spend in relation to the digitisation of the collection project.

## 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.

### 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

### 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.

**Financial Performance**

This section analyses the financial performance of the NFSA for the year ended 30 June 2021.

**1.1. Expenses**

	2021	2020
	\$'000	\$'000
<b>1.1A: Employee Benefits</b>		
Wages and salaries	11,760	11,901
Superannuation:		
Defined contribution plans	1,423	1,309
Defined benefit plans	1,053	1,023
Leave and other entitlements	1,494	1,726
Separation and redundancies	82	-
Other employee benefits	4	12
<b>Total employee benefits</b>	<b>15,816</b>	<b>15,971</b>

**Accounting policy**

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

**1.1B: Suppliers****Goods and services supplied or rendered**

Consultants	520	500
Contractors	441	436
Travel	133	338
IT services	1,900	1,522
Advertising and marketing	177	244
Property operating expenses	2,837	2,043
Financial statement audit services	65	72
Other	946	1,327
<b>Total goods and services supplied or rendered</b>	<b>7,019</b>	<b>6,482</b>

**Other suppliers**

Low value lease rentals	89	174
Workers compensation expenses	70	68
<b>Total other suppliers</b>	<b>159</b>	<b>242</b>
<b>Total suppliers</b>	<b>7,178</b>	<b>6,724</b>

**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.

<b>1.2: Own-Source Revenue and Gains</b>		
<b>Own-Source Revenue</b>	<b>2021</b>	<b>2020</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>1.2A: Other Revenue</b>		
Grant from Portfolio Department	2,900	1,760
Rental income	12	47
Other revenue from related entities	587	326
Grants from non-related entities	5	18
Parking fees	168	155
Other miscellaneous revenue	-	2
<b>Total other Revenue</b>	<b>3,672</b>	<b>2,308</b>
<b>1.2B: Revenue from Government</b>		
Department of Infrastructure, Transport, Regional Development and Communications		
Corporate Commonwealth entity payment	26,535	
Department of Communications and the Arts		
Corporate Commonwealth entity payment		25,184
<b>Total revenue from Government</b>	<b>26,535</b>	<b>25,184</b>
<b>Accounting Policy</b>		
<u>Revenue from sale of goods</u>		
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.		
<u>Revenue from rendering of services</u>		
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.		
<u>Interest revenue</u>		
Interest revenue is recognised using the effective interest method.		
<u>Revenue from Government</u>		
Funding received or receivable from non-corporate Commonwealth entities (appropriated to the non-corporate Commonwealth entity as a non-corporate Commonwealth entity payment item for payment to the NFSA) is recognised as Revenue from Government by the NFSA unless the funding is in the nature of an equity injection or a loan.		

<b>Financial Position</b>		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.	
<b>2.1 Financial Assets</b>			
	<b>2021</b>	<b>2020</b>	
	<b>\$'000</b>	<b>\$'000</b>	
<b>2.1A: Trade and Other Receivables</b>			
<b>Total goods and services receivables<sup>1</sup></b>	<b>93</b>	204	
<b>Trade and other receivables</b>			
No more than 12 months	<b>93</b>	204	
More than 12 months	-	-	
<b>Total trade and other receivables</b>	<b>93</b>	204	
<b>2.1B: Other Investments</b>			
<b>Total other investments<sup>2</sup></b>	<b>9,500</b>	5,000	
<b>Other investments expected to be recovered</b>			
No more than 12 months	<b>9,500</b>	5,000	
More than 12 months	-	-	
<b>Total other investments</b>	<b>9,500</b>	5,000	
1 Credit terms for goods and services were within 30 days (2020: 30 days).			
2 Term deposits are currently held to maturity with IMB for various balances with varying maturities greater than 30 days.			
<b>Accounting Policy</b>			
<u>Financial assets</u>			
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.			
<u>Financial assets at amortised cost</u>			
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.			
<u>Effective interest method</u>			
Income is recognised on an effective interest rate basis for financial assets that are recognised at amortised cost.			
<u>Impairment of financial assets</u>			
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 <sup>1</sup> \$'000	Buildings and leasehold improvements <sup>1</sup> \$'000	Heritage and cultural <sup>2</sup> \$'000	Plant and equipment \$'000	Computer software <sup>3</sup> \$'000	Licences \$'000	Total \$'000
<b>As at 1 July 2020</b>							
Gross book value	7,375	52,131	303,194	6,684	5,119	149	374,662
Accumulated depreciation, amortisation and impairment	-	(2,481)	(1,936)	(1,298)	(4,415)	(108)	(10,238)
<b>Total as at 1 July 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>
Additions:							
Purchase	-	732	71	1,620	3	-	2,426
Work in progress	-	-	-	148	-	-	148
Right-of-use assets	-	-	-	74	-	-	74
Donation/gift	-	-	4,914	-	-	-	4,914
Internally developed	-	-	1,858	-	-	-	1,858
Revaluations recognised in other comprehensive income (gross value) <sup>1</sup>	-	(1,664)	3,162	-	-	-	1,498
Revaluations recognised in other comprehensive income (accumulated depreciation value) <sup>1</sup>	-	253	-	-	-	-	253
Depreciation and amortisation	-	(1,576)	(1,947)	(1,407)	(313)	(10)	(5,253)
Depreciation and amortisation for right-of-use assets	-	(815)	-	(14)	-	-	(829)
Disposals/write-downs	-	-	-	(82)	-	-	(82)
Disposals - accumulated depreciation	-	-	-	41	-	-	41
<b>Total as at 30 June 2021</b>	<b>7,375</b>	<b>46,580</b>	<b>309,316</b>	<b>5,766</b>	<b>394</b>	<b>31</b>	<b>369,462</b>
<b>Total as at 30 June 2021 represented by:</b>							
Gross book value	7,375	51,199	313,199	8,444	5,122	149	385,488
Accumulated depreciation, amortisation and impairment	-	(4,619)	(3,883)	(2,678)	(4,728)	(118)	(16,026)
<b>Total as at 30 June 2021</b>	<b>7,375</b>	<b>46,580</b>	<b>309,316</b>	<b>5,766</b>	<b>394</b>	<b>31</b>	<b>369,462</b>
Carrying amount of right-of-use assets	-	2,870	-	60	-	-	2,930

1. The carrying amount of the Melbourne Office fit-out was revalued down by \$1.4m following a reassessment of its fair value.

2. Property, plant and equipment that met the definition of a heritage and cultural item were disclosed in the heritage and cultural asset class. There were 4,525 collections items deaccessioned during the year, at a total value of \$453,800

3. The carrying amount of computer software included \$286,829 of purchased software and \$107,271 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 unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

#### 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.

#### Lease Right of Use (ROU) Assets

Leased ROU assets are capitalised at the commencement date of the lease and comprise of the initial lease liability amount, initial direct costs incurred when entering into the lease less any lease incentives received. These assets are accounted for by Commonwealth lessees as separate asset classes to corresponding assets owned outright, but included in the same column as where the corresponding underlying assets would be presented if they were owned.

On initial adoption of AASB 16 the NFSA has adjusted the ROU assets at the date of initial application by the amount of any provision for onerous leases recognised immediately before the date of initial application. Following initial application, an impairment review is undertaken for any right of use lease asset that shows indicators of impairment and an impairment loss is recognised against any right of use lease asset that is impaired. Lease ROU assets continue to be measured at cost after initial recognition in Commonwealth agency, GGS and Whole of Government financial statements.

#### 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 2021 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	2021	2020
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 years to indefinite	8 years 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 2021 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 2020 sets out the guiding principles for the development, preservation and sharing of the collection. The Collection Policy 2020 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 (2020: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2021.

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

	2021 \$'000	2020 \$'000
<b>2.2B: Inventories</b>		
Inventories held for distribution	623	680
<b>Total inventories</b>	<b>623</b>	<b>680</b>

During 2021 \$147,125 of inventory held for distribution was recognised as an expense (2020: \$71,157).

**Accounting Policy**Inventories

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

Inventories held for distribution, for example raw materials, chemicals and tapes, are valued at cost, adjusted for any loss of service potential.

Costs incurred in bringing each item of inventory to its present location and condition are assigned as follows:

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

**2.3: Payables****2.3A: Suppliers**

<b>Total trade creditors and accruals</b>	<b>733</b>	416
<b>Suppliers expected to be settled</b>		
No more than 12 months	733	416
More than 12 months	-	-
<b>Total Suppliers</b>	<b>733</b>	416

**2.3B: Other Payables**

Accrued salary	286	210
Accrued superannuation	46	35
Unearned revenue	-	3
Other liabilities	1	1
<b>Total other payables</b>	<b>333</b>	249
<b>Other payables to be settled</b>		
No more than 12 months	333	249
More than 12 months	-	-
<b>Total other payables</b>	<b>333</b>	249

Settlement of payables is usually made within 30 days.

**Accounting Policy**Financial Liabilities

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

Financial Liabilities at Amortised Cost

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

## 2.4 Interest Bearing Liabilities

### 2.4A Leases

Leases - right-of-use assets	<u>3,085</u>	3,778
	<u>3,085</u>	<u>3,778</u>
<b>Maturity analysis</b>		
Within 1 year	819	754
Between 1 to 5 years	2,266	2,070
More than 5 years	-	954
<b>Total leases</b>	<u>3,085</u>	<u>3,778</u>

### Accounting Policy

#### Leases

For all new contracts entered into, the NFSA considers whether the contract is, or contains a lease. A lease is defined as 'a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration'.

Once it has been determined that a contract is, or contains a lease, the lease liability is initially measured at the present value of the lease payments unpaid at the commencement date, discounted using the interest rate implicit in the lease, if that rate is readily determinable, or the department's incremental borrowing rate.

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification to the lease. When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset or profit and loss depending on the nature of the reassessment or modification.

<b>2.5: Other Provisions</b>		
	<b>2021</b>	2020
	<b>\$'000</b>	\$'000
<b>2.5A: Other Provisions</b>		
Provision for restoration obligations	<u>534</u>	534
<b>Total other provisions</b>	<u>534</u>	534
<b>Carrying amount 1 July 2020</b>	<b>534</b>	406
(Amounts used)/additional provisions made	<u>-</u>	128
<b>Closing balance 30 June 2021</b>	<u>534</u>	534
<b>Other provisions to be settled</b>		
No more than 12 months	-	-
More than 12 months	<u>534</u>	534
<b>Total other provisions</b>	<u>534</u>	534
<b>Accounting Policy</b>		
<u>Provision for restoration obligations</u>		
The NFSA currently has lease agreements for the leasing of premises which have provisions requiring the NFSA to restore the premises to their original condition at the conclusion of the lease. The NFSA has made a provision to reflect the present value of this obligation.		

**Funding**

This section identifies the NFSA's funding structure.

**3.1. Net Cash Appropriation Arrangements**

	2021	2020
	\$'000	\$'000
<b>Total comprehensive income- as per the Statement of Comprehensive Income</b>	<b>8,673</b>	8,593
Plus: depreciation/amortisation expenses funded through appropriation <sup>1</sup>	<b>1,947</b>	1,936
Plus: depreciation of right-of-use assets <sup>2</sup>	<b>829</b>	762
Less: principal repayments - leased assets	<b>(767)</b>	(655)
<b>Net Cash Operating Surplus</b>	<b>10,682</b>	10,636

1 From 2010-11, the Government introduced net cash appropriation arrangements where revenue appropriations for depreciation/amortisation expenses of non-corporate Commonwealth entities and selected corporate Commonwealth entities were replaced with a separate capital budget provided through equity injections. Capital budgets are to be appropriated in the period when cash payment for capital expenditure is required.

2 The inclusion of depreciation/amortisation expenses related to ROU leased assets and the lease liability principal repayment amount reflects the impact of AASB 16 Leases, which does not directly reflect a change in appropriation arrangements.

## People and Relationships

### 4.1: Employee Provisions

	2021	2020
	\$'000	\$'000
<b>4.1A: Employee Provisions</b>		
Leave	4,148	4,078
Separations and redundancies	81	-
<b>Total employee provisions</b>	<b>4,229</b>	<b>4,078</b>
<b>Employee provisions to be settled</b>		
No more than 12 months	2,038	1,896
More than 12 months	2,191	2,182
<b>Total employee provisions</b>	<b>4,229</b>	<b>4,078</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 entity'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:

	2021	2020
	\$	\$
<b>Short-term employee benefits:</b>		
Salary	1,084,714	691,124
Bonuses	40,233	33,864
Motor vehicle and other allowances	17,517	20,914
<b>Total short-term employee benefits</b>	<u>1,142,464</u>	<u>745,902</u>
<b>Post-employment benefits:</b>		
Superannuation	133,465	80,774
<b>Total post-employment benefits</b>	<u>133,465</u>	<u>80,774</u>
<b>Other long-term benefits:</b>		
Long service leave	22,838	9,202
<b>Total other long-term employee benefits</b>	<u>22,838</u>	<u>9,202</u>
<b>Termination benefits</b>		
Termination payout	220,546	-
<b>Total termination benefits</b>	<u>220,546</u>	<u>-</u>
<b>Total key management remuneration expenses<sup>1</sup></b>	<u>1,519,313</u>	<u>835,878</u>

#### Notes:

The total number of key management personnel included in the table above are 4 NFSA Executives and 9 Non-Executive Board members (2020: 2 Executives and 9 Non-Executive Board members).

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

#### 4.3: Related Party Disclosures

##### Related party relationships:

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

##### Transactions with related parties:

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

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

## Managing Uncertainties

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

### 5.1: Contingent Assets and Liabilities

The NFSA has no quantifiable or unquantifiable contingent assets or liabilities as at 30 June 2021 (2020: nil).

### 5.2: Financial Instruments

	2021	2020
	\$	\$
<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	920	1,324
Trade and other receivables	93	204
Other investments	9,500	5,000
<b>Total financial assets at amortised cost</b>	<b>10,513</b>	<b>6,528</b>
<b>Total financial assets</b>	<b>10,513</b>	<b>6,528</b>
<b>Financial Liabilities</b>		
<b>Financial liabilities measured at amortised cost</b>		
Suppliers	733	416
Unearned revenue	-	3
<b>Total financial liabilities measured at amortised cost</b>	<b>733</b>	<b>419</b>
<b>Total financial liabilities</b>	<b>733</b>	<b>419</b>

## Other Information

### 6.1 Current/non-current distinction for assets and liabilities

	2021	2020
	\$	\$
<b>Assets expected to be recovered in:</b>		
<b>No more than 12 months</b>		
Cash and cash equivalents	920	1,324
Trade and other receivables	93	204
Other investments	9,500	5,000
Prepayments	1,020	685
<b>Total no more than 12 months</b>	<b>11,533</b>	<b>7,213</b>
<b>More than 12 months</b>		
Land and buildings	53,955	57,025
Heritage and cultural	309,316	301,258
Plant and equipment	5,766	5,386
Computer software	394	704
Other intangibles	31	41
Inventories	623	680
Prepayments	60	31
<b>Total more than 12 months</b>	<b>370,145</b>	<b>365,125</b>
<b>Total Assets</b>	<b>381,678</b>	<b>372,338</b>
<b>Liabilities expected to be recovered in:</b>		
<b>No more than 12 months</b>		
Suppliers	733	417
Other payables	333	249
Leases	819	2,943
Employee provisions	2,038	1,896
<b>Total no more than 12 months</b>	<b>3,923</b>	<b>5,505</b>
<b>More than 12 months</b>		
Leases	2,266	2,182
Employee provisions	2,191	834
Other provisions	534	534
<b>Total more than 12 months</b>	<b>4,991</b>	<b>3,550</b>
<b>Total Liabilities</b>	<b>8,914</b>	<b>9,055</b>

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