



NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA

ANNUAL REPORT

2021-2022

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NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA

ANNUAL REPORT 2021-22

ACKNOWLEDGMENT OF COUNTRY

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

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CHAIR'S LETTER OF TRANSMITTAL

The Hon Tony Burke MP
Minister for Employment and Workplace Relations
Minister for 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 2021 to 30 June 2022.

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

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

In accordance with a resolution of the NFSA Board, passed on 15 September 2022, we accept this report as being a fair and accurate representation of the organisation's performance during the 2021–22 financial year.

Yours sincerely



Caroline Elliott
Chair, NFSA Board

6 October 2022





01

EXECUTIVE SUMMARY

CHAIR'S REPORT



Caroline Elliott, Chair of the NFSA Board

The NFSA occupies a unique position in Australia's cultural landscape.

Our relationships with the television, film, music and gaming industries are the life blood of our collection, providing vibrancy and relevance. Our leading role as an audiovisual archive places the NFSA on an international stage as a technological leader and advisor in best practice archival standards. Our status as a national collecting institution holds us to a standard of excellence in museum and gallery audience engagement. These diverse audiences each generate actions and output, meaning that the NFSA holds relevance for millions of Australians, every day, right across the nation. In our bold era of digital engagement, the NFSA is always on, everywhere.

I am pleased to present this annual report for the NFSA for 2021/22 outlining our activities to collect, preserve and share our audiovisual legacy. I am honoured to guide the organisation through the next 3 years with the support of the Board and our new CEO, Patrick McIntyre, who commenced in October 2021. Patrick's appreciation of Australian storytelling, exceptional leadership skills and entrepreneurship has provided a fresh perspective in how our amazing collection can be used and shared with all Australians. He has led the NFSA's strategic approach in reconsidering our physical presence, reigniting the possibilities and opportunities presented by remaining in our heritage-listed Canberra building.

In December 2021 the Australian Government announced an additional \$41.9 million funding to support the NFSA's AudioVisual Australia (AVA) Program: the digitisation of at-risk audiovisual material within our collection and the collections of 7 other National Collecting Institutions. This funding supports the significant upscaling of our digitisation efforts and secures critical infrastructure and increased digital storage. The AVA project preserves Australia's valuable audiovisual material for future generations and safeguards important First Nations collections which were previously at risk. This program cements the NFSA's position as the leader in audiovisual digitisation and has created many new employment roles at junior and senior levels, ensuring that valuable technical knowledge is passed on to a new generation.

Storytelling is at the heart of how we share our collection of nearly 4 million items at the NFSA, and it's important to remember that Aboriginal and Torres Strait Islanders were the first storytellers. We are foregrounding our responsibility to First Nations peoples, and this is reflected in the appointment of a new Senior Manager of Indigenous Programs, Gillian Moody, and the development of our new Innovate RAP 2022–24 which has been endorsed by Reconciliation Australia. We are also working with ArtsReady and Career Trackers to open up entry level and graduate roles for Aboriginal and Torres Strait Islander peoples in the audiovisual industry.

The launch of *Australians & Hollywood* in January 2022, the first exhibition curated primarily from the NFSA Collection in 20 years, was a joyous event despite Covid-19 restrictions. I was delighted to be in attendance and host the evening's proceedings. *Australians & Hollywood* invites us to appreciate and honour our cinematic success. Australian talent punches above its weight on the world stage: our creativity – born of history, culture and mateship – is now a force to be reckoned with. Our unique Australian brand of cinema has diversified, lifted its ambitions and gone global. We worked with luminaries such as George Miller, Rachel Perkins, Baz Luhrmann and Catherine Martin to investigate what makes Australian talent so unique. We celebrated global icons like Cate Blanchett and Nicole Kidman, but we also chose to shine a light on the lesser-known heroes of recent Australian cinema such as make-up artist Viv Mepham, costume designer Norma Moriceau, and cinematographer Adam Arkapaw. Covid-19 is still impacting exhibition visitation, so *Australians & Hollywood* will remain on display until January 2024 ensuring the maximum number of visitors to this exhibition. I would like to take this opportunity to thank the ACT Government for its support of *Australians & Hollywood* through the Major Events Fund.

Sharing the collection is one of the key pillars of our mission and in the 21–22 financial year our Access team provided access to some 11,000 plus items in the collection, well above the target of 5,300 items. This included sharing content with the Art Gallery of South Australia for its exhibition *Dušan and Voitre Marek: Surrealists at Sea* and the Department of Foreign Affairs and Trade for the *Australia Now* program which featured a retrospective of the work of Australian filmmaker Phillip Noyce. In addition to these high-profile events, through its Access Services, the NFSA has supported the work of researchers, filmmakers and other industry practitioners right across the year.

Through the work of our Engagement team the collection also reached millions of Australians online with over 53 million views of NFSA stories in the media, over 1.7 million unique visits to our website and an overall reach of close to 30 million through our social media platforms on Youtube, Flickr, Soundcloud, Facebook, Twitter and Instagram. These numbers demonstrate how relevant our audiovisual collection remains, not just for industry practitioners, but for all kinds of Australians engaging with our content day to day through their smartphones.

Our Curatorial team has also been hard at work, with a mammoth push to fully ingest the entire history of Australian television soap *Neighbours*, which aired its final episode on Thursday 28 July 2022. The Curatorial team also oversaw the NFSA's involvement in the Cannes Film Festival 2022 at which the NFSA Restores version of iconic Bazmark film *Strictly Ballroom* was selected for midnight screening 30 years after its first outing. NFSA Restores also featured *Floating Life* by Hong Kong Second Wave filmmaker Clara Law at the Singapore Asian Film Archive as well as *Radiance* by First Nations filmmaker Rachel Perkins which screened as a part of the UK/Australia Cultural Season.

The achievements mentioned above would not have been possible without the support of people across all our peer industries. I would like to thank the Australian Government for its ongoing support, and our colleagues in the Office for the Arts. I would also like to thank my fellow Board members for their wise counsel and consistent contribution. Thanks must also go to the Audit and Risk Committee, the Indigenous Connections Committee and the Property, Presence and Place Committee for their stewardship across the diverse business and projects that constitute the activities of the NFSA.

With a new strategic direction setting the agenda for 2023 and beyond, I am delighted to be sharing the NFSA's journey in becoming the most dynamic and relevant cultural organisation for our era.



Caroline Elliott
Chair, NFSA Board

CHIEF EXECUTIVE OFFICER'S REPORT



Patrick McIntyre, Chief Executive Officer

Starting in the role of CEO in October 2021, I have joined the nation's audiovisual archive at a time when everyone is on a screen, all the time. In fact, many of my initial engagements with my new colleagues were through a screen as we experienced COVID-19 restrictions across our 4 offices.

The impossibility of turning away from screens has only highlighted for me the relevance and dynamism of audiovisual media as the principal means of entertainment, communication and education in contemporary Australia. As the NFSA continues to preserve past achievements and to collect representative samples of works made and enjoyed by Australians right now, we are building an unparalleled national cultural resource that can be made easily accessible right across the country. Over the past year the NFSA has continued to engage with audiences across Australia and work with partners in the film and television industry to share our collection – as well as with cultural and educational partners to promote sound media literacy practices that are essential to a high-functioning democracy. The NFSA has stepped forward to provide a vital digital service as a trusted cultural institution operating in the cultural medium of our time.

As we move further into the digital age, an audiovisual archiving institution like the NFSA has the potential to be an essential part of our culture. Digital media, the prevalence of streaming platforms, gaming, and all the other kinds of audiovisual cultural expression constantly being created requires the NFSA to continually evolve in order to best represent the habits, interests and creative practices of contemporary Australians.

In the past year, the NFSA has made great progress towards this goal. We opened a blockbuster exhibition, received sizeable project funding for our AudioVisual Australia (AVA) digitisation program, provided access to thousands of collection items both nationally and internationally, accessioned almost the entire analogue series of *Neighbours*, focused on how we can collect digital games and born-digital material, and made

significant progress in the Indigenous space, especially in exploring how collections such as ours can be best used by Indigenous practitioners, institutions and communities in the celebration and revitalisation of language and culture.

The most significant boost to the organisation during the past 12 months was an additional \$41.9 million funding from the Australian Government to assist in ramping up the digitisation of at-risk material. This critical funding, announced in December 2021, has created the AVA program which, over the next 5 years, will support the vital work of digitising at-risk collection items from the NFSA, as well as those from 7 other National Collecting Institutions. The awarding of this funding and the ability of the organisation to significantly elevate our digitisation activity demonstrates our leadership in this field nationally, as well as overseas.

In early 2022 we opened the NFSA's first original exhibition in 20 years, *Australians & Hollywood*, at our Acton building. The exhibition is supported by the Australian Film, Television and Radio School (AFTRS) and the National Institute of Dramatic Art (NIDA), cementing meaningful relationships in the industry. One of the highlights of *Australians & Hollywood* is the commissioned video essay by Indigenous filmmaker and curator Genevieve Grieves of Garuwa productions focusing on the work of filmmaker Warwick Thornton. The sharing of this and other First Nations stories is crucial to our existence and relevance as an archive and a truly national institution. Passionate people across the NFSA have been working hard to incorporate Aboriginal and Torres Strait Islander voices in our programming, collecting and everyday practices for many years. I'm glad to see the ways in which the NFSA can support First Nations people to share their truths and culture through audiovisual storytelling.

The Indigenous Connections Committee (ICC) has been an incredible source of expertise and knowledge and I thank them for their support in progressing this strategic priority. With the help of the ICC the NFSA's Collection Policy was revised this year to incorporate Indigenous perspectives and Indigenous Cultural and Intellectual Property (ICIP) protocols. Also, this year we launched the Innovate Reconciliation Action Plan (RAP), helping to ingrain our commitment to facilitate and share Indigenous stories and truth-telling in the NFSA's work.

In May I had the privilege of travelling to Europe to attend the International Federation of Film Archives (FIAF) conference and took the opportunity to meet with other leaders of archiving institutions. This trip reinforced my belief that the NFSA is a unique beast with a broad remit allowing us to participate in any conversation about audiovisual across the world. There are few other audiovisual collecting institutions that are charged with preserving film and broadcast media, games and home movies, music and scientific recordings, and artefacts and ephemera. We are already considered a trusted source of knowledge and our international partnerships bear witness to that. Additionally, the NFSA's born-digital acquisition agenda has set us on the path to become early leaders in the collection of video games and interactive media.

I would like to thank the staff of the NFSA for welcoming me to the organisation and joining me in discussions on what the NFSA, as Australia's audiovisual archive, can achieve for all Australians. I thank our Chair, Caroline Elliott, and Deputy Chair, Toni Cody, who were both formally appointed to their roles in this past year, and all our Board and Committee members for their sage advice. It is a delight to work closely with a Board that encompasses such a broad range of experience and expertise, and I feel excited to embark on a new future for the organisation with this team of experts. I would also like to thank the Australian Government, and our colleagues at the Office for the Arts, for their support and guidance. With a new Cultural Policy in development, we wait with anticipation to see what the future holds for the Galleries, Libraries, Archives and Museum (GLAM) sector. In the meantime, the NFSA will continue to strive to be Australia's most dynamic, relevant and valued cultural institution.



Patrick McIntyre
Chief Executive Officer

ABOUT US

OUR VISION

Empower Australians to connect with our living memories, to tell our stories and shape our futures.

OUR MISSION

To collect, preserve and share Australia's vibrant and diverse audiovisual culture as embodied by our evolving collection – reflecting who we were, who we are, and who we want to be.

OUR PURPOSE

The NFSA proudly upholds the responsibility entrusted to us by the Australian public in the *National Film and Sound Archive of Australia Act 2008* (NFSA Act), to 'collect, preserve and share' – thereby ensuring the ongoing safety and usage of the national audiovisual collection, built and shared in collaboration with our wide network of stakeholders. During the reporting period we have worked towards our 5 strategic priorities:

- > **COLLECT and CONNECT** – We develop and preserve an evolving collection that reflects contemporary Australia: its creativity, diversity, and complexity. We ensure that all Australians have the opportunity to use the national audiovisual collection to connect with their past, present and future, and to each other.
- > **ENGAGE and CELEBRATE** – We encourage and facilitate the telling and sharing of stories that reflect the complexity and diversity of Australia in the 21st century. We engage with industry and independent creators, as well as with audiences online and onsite. We ensure they know that the collection is theirs, and the many ways they can use it.
- > **EDUCATE and EMPOWER** – We empower Australians to become informed, media literate and engaged citizens. In a world saturated with information and content we provide context and relevance, use audiovisual media in thought-provoking ways, and find creative opportunities to educate and challenge audiences while providing a safe space for discussion and debate. At a time of misinformation and division, we are a trusted partner and source of knowledge.

- > **INNOVATE and COLLABORATE** – We actively seek partnerships, as well as embrace unexpected collaborations, that lead to innovation and inspired storytelling. We are a trusted and energised partner to our cultural peers. We seek to provide leadership and share our expertise, internationally and at home.
- > **FOSTER and LEAD** – We build and develop a brave and passionate team of world-class experts and thought leaders, working collaboratively with each other and our partners to achieve our shared goals and to live our shared adventures. We believe that there is true value in inclusivity, diversity, equity and accessibility, and we will reflect this in our workforce and through our actions. We aspire to be a user-centric, future-forward workplace of choice.

OUR COLLECTION

Audiovisual technologies enable us to capture moments in time: moving image and sounds in their most vivid forms. At almost 4 million items, the NFSA collection transforms these records into 'living memories' – the many facets of Australia's peoples, cultures, ideas and beliefs, both over time and across the land. The collection invites all Australians to connect, no matter their background and life experiences, and find common ground and a shared sense of community. All can access it to celebrate our cultures and learn from our history to build a better future.

COOPERATION AND COLLABORATION

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 Employment and Workplace Relations and Minister for the Arts and his office, and with the Office for the Arts within our portfolio department, the Department of Infrastructure,

Transport, Regional Development, Communications and the Arts. 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, the National Museum of Australia, the National Archives of Australia, the Australian National University, the National Gallery of Australia, the Australian War Memorial and the Australian Film, Television and Radio School. 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.

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

OUR ENVIRONMENT

As the Australian GLAM sector works to maintain pace in a 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. We balance this with our responsibility as steward for the nation's vast analogue audiovisual cultural collection, covering almost every format of audiovisual creation over the past 100 years. In planning for the future, the NFSA recognises a number of influences that affect our environment and our work.

Expectations of government

As a Commonwealth cultural institution, we are accountable to the Australian Government and to the Australian public, and the NFSA is held to the highest standards of governance, compliance and accountability. We must operate in accordance with the NFSA Act and PGPA Act. We must also contribute to and support the government's broader objectives in the arts and culture sectors. The Minister for Employment and Workplace Relations and Minister for the Arts provides the NFSA with an annual statement of expectations outlining these objectives and areas for collaboration.

Expectations of audiences

The way that Australian and international audiences engage with screen and audio content has changed dramatically during the life of the NFSA. Most Australians in 2022 are accustomed to receiving their audiovisual content in a digital format, instantly. Onsite, audiences increasingly want to engage in ways that are immersive, interactive and experiential, to enter into a dialogue with our cultural heritage in a way that illuminates contemporary issues. We are responding to these expectations by greatly increasing our digitisation capacity, as well as exploring new platforms to distribute our content for use and re-use.

Audiences are also interested in engaging with NFSA content via social media and want to use this content to reflect on and respond to current events. We seek to keep pace with audience expectations and have invested in additional resourcing to support this. We also continue to work with Australian researchers, creators and exhibitors to provide deep access to the collection, predominantly in digital format.

In both exploring digital platforms and increasing social media activity, we must work within the Australian intellectual property framework. Copyright is a significant consideration for the NFSA because copyright in the majority of collection content is owned by third parties. This requires us and our clients to obtain licences from rights owners for many uses, from exhibitions to education, digital engagement to marketing and communications.

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 work actively with the Department of Infrastructure, Transport, Regional Development, Communications and the Arts to provide an audiovisual archive and exhibiting institution's perspective to shape current and future reforms in this space. We will continue to advocate for reforms to ensure that as much of our collection as possible can be shared with the Australian public, while recognising and respecting the rights of copyright holders.

Technological advancements

As a national collecting institution, we must stay up to date with the latest technological advancements, equipment and international standards for analogue and digital archiving. Just like physical collection items, digital items require ongoing preservation work as file formats develop and digital storage standards change.

The production of audiovisual content has continued to develop, bringing new challenges in the variety of digital formats to be collected, preserved and shared. Emerging technologies and digital platforms have empowered new generations of content creators, reducing barriers and opening up cultural spaces. In committing to reflect the creativity, diversity and complexity of contemporary Australia in our collection we must explore new approaches to archiving and sharing interactive and immersive media and be responsive to new formats as they develop – collecting audiovisual material in the way in which it is being created.

AudioVisual Australia

In December 2021 the Australian Government announced extra funding of \$41.9m over 4 years for the NFSA to digitise at-risk audiovisual collection material. These funds will form an ongoing part of our appropriation, but are committed in their entirety to the digitisation of at-risk collection items, both from the NFSA and those of other National Collecting Institutions (NCIs) including:

- > Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)
- > Australian National Maritime Museum
- > Australian War Memorial
- > National Gallery of Australia
- > National Library of Australia
- > National Museum of Australia
- > Questacon.

In 2020, we received \$5.5M federal funding, boosting a critical project to digitise audio and video magnetic tape. The project is known as *Deadline 2025*, referring to the year the magnetic tape in our collection is anticipated to deteriorate beyond repair.

The Government's additional investment supports that work. This most recent funding will allow us to increase our digitisation efforts across all equipment types (film, audio, video) and provide new opportunities for staff to build skills and collaborate across NCIs.

With the upscaling of our digitisation program also comes a necessary expansion in digital storage and cyber security. We will significantly increase onsite digital storage and invest in a second offsite data centre, increasing storage capacity *as required* over the next 4 years (performance measure 1.4). We have named the digitisation program AudioVisual Australia (AVA).

Our physical presence

As we transform from an analogue to a digital archive, adapting to the changing nature of our creators and audiences, our physical presence must also change. While previously we had prioritised the pursuit of a new fit-for-purpose building, the organisation has made the strategic decision to instead realise the potential of our Acton headquarters. The iconic former Australian Institute of Anatomy building presents many challenges, but we seek to embrace the unique aspects of the building and use those to establish our presence in Canberra as a centre of culture and innovation, with strong connections to the cultural and digital economies (performance measure 4.4).

Resource constraints

Collecting institutions the world over are faced with the financial challenges associated with ever-increasing physical and digital storage. The transition to a digital archive, where the collection is accessible to all Australians, is costly given that we are still required by legislation to preserve Australia's analogue collection of cultural audiovisual content. Financial discipline, long-term planning and productive responses to the impact of efficiency dividends are essential elements of our operations. We seek to diversify our revenue streams in order to better support innovation, evolution and growth.

COVID-19 pandemic

The COVID-19 pandemic and the related restrictions have affected every part of our business, from our corporate operations to our means of engaging with the public. We have responded to challenges posed by the pandemic swiftly and we continue to adapt our practices in response to the latest health guidelines. The longer-term implications of COVID-19 for audiences, the creative industries and other key stakeholders are playing out now and are visible in performance measures 2.5 and 4.1.

SNAPSHOT

THE YEAR AT A GLANCE 2021–22

JULY 2021

We launch the *Media and Me* media literacy education program, designed to help students critically analyse media and safely navigate an increasingly digital world.

A major Ozploitation retrospective launches at the Cinémathèque Française in Paris on 5 July for 3 weeks, curated and delivered by the NFSA as part of Australia Now.

We release never-before-seen home movie footage of David Gulpilil performing in Hawaii in 1979 online for NAIDOC Week.

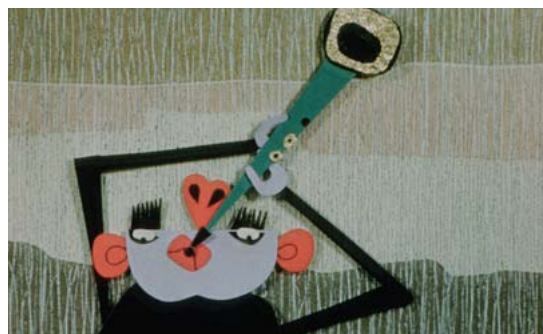
Cheree Toka, a guest writer for the NFSA website, shares why she identifies with the Aboriginal flag on its 50th anniversary.

Titles from the Corrick collection screen at the Vision Splendid Outback Film Festival in Winton, Queensland on 13 July with live accompaniment.

The STORYBOX project wraps in Sydney's Darling Quarter, engaging with an average of 1,553 visitors a day over 7 weeks. The 2m video cube is a public installation featuring curated content from the NFSA, alongside partners such as ABC Archives, AFTRS and CSIRO.

NFSA staff in Sydney and Melbourne shift to home-based work after lockdowns are announced respectively on 26 June and 15 July, in response to the ongoing COVID-19 global pandemic.

The NFSA's Heritage Management Plan 2021 to 2026 is published.



Frame from *Tom the Piper's son*, 1959 Dušan Marek NFSA



Digital flyer for the Media & Me virtual excursion education program

AUGUST

On 3 August we announce *Australians & Hollywood*, the NFSA's first original exhibition in 2 decades, celebrating Australia's contemporary cinematic, acting and filmmaking success.

The NFSA features on *Better Homes and Gardens* in an extended segment outlining the work of our digitisation and conservation teams and offering advice for viewers at home to protect their personal audiovisual collections.

The NFSA in Canberra closes to the public from 13 August following directives from the ACT Government in response to COVID-19. We launch a new weekly national email newsletter to reach people in lockdown.

We share rare colour footage shot on the set of the black-and-white feature film *The Shiralee* on the anniversary of its release in August 1957.

Three-time Paralympic gold medallist Kurt Fearnley AO writes for the NFSA website to coincide with the release of our online curated collection celebrating Australian success at the Paralympic Games.

The documentary feature *Ablaze* premieres at the Melbourne International Film Festival. It is inspired by the discovery of a film in the NFSA collection later identified as the earliest known work of Bill Onus, Australia's first Aboriginal filmmaker.

Over 10,000 students tune in to the NFSA for a virtual school excursion on 31 August, delivered through Distance and Rural Technology (DART) NSW.

SEPTEMBER

On 7 September, National Threatened Species Day, we release exclusive footage of the thylacine (Tasmanian Tiger) colourised by Samuel François-Steininger and Composite Films in Paris. It receives extensive media coverage nationally and overseas including CNN Spain, France 24 and France's *MATCH* magazine.



Still from colourised footage of the Thylacine, released for National Threatened Species Day, 7 September 2021

Dušan and Vojtěch Marek: *Surrealists at Sea*, for which the NFSA collaborated with the Art Gallery of South Australia to present films and collection items, closes 12 September at AGSA.

On 20 September, we announce the RE/Vision project, and seek expressions of interest for a \$25,000 commission from an Aboriginal and Torres Strait Islander female-identifying audiovisual creative to produce a new original work using our digitised collection. On 10 November, we announce Wiradjuri filmmaker and award-winning poet Jazz Money as the successful applicant. Her work *WINHANGANHA* (a Wiradjuri word that loosely translates to 'remember, know, think') will premiere at the British Film Institute in the UK and screen at Arc Cinema in Canberra.

We publish an online curated collection highlighting over 60 years of Australian TV game and quiz shows,

from the 1950s to now. In October we release previously unseen footage of Australia's first TV game show, a pilot for *Ask Me Another* (1953), which preceded the launch of Australian TV in 1956.

Becoming Led Zeppelin, a new feature documentary featuring a rare interview with the late John Bonham unearthed in our collection, premieres at the Venice Film Festival.

Also in September, NFSA Films channel on YouTube surpasses 25 million views.

OCTOBER

Patrick McIntyre, the newly appointed CEO, begins at the NFSA.

NFSA Restores: *Floating Life* screens at the Asian Film Archive in Singapore in October and November, followed by screenings at the Brisbane International Film Festival in October and the Sydney Film Festival in November.

NFSA Restores: *Radiance* has its world premiere at the Brisbane International Film Festival on 24 October, followed by a screening at the Sydney Film Festival on 13 November.

For Media Literacy Week, over 3,000 students and teachers register for a virtual excursion presented by the NFSA and Museum of Australian Democracy in partnership with the NSW Department of Education.

We share rarely seen footage from the early years of long-running variety show *Hey Hey It's Saturday* to mark its 50th anniversary.

A Phillip Noyce film retrospective opens at the Cinémathèque Française in Paris on 27 October attended by Noyce and featuring prints from our collection.

Our tour of *The Dressmaker Costume Exhibition* opens at the Horsham Regional Art Gallery in Victoria on 30 October before its final engagement at the Jervis Bay Maritime Museum in NSW from 19 February.

NOVEMBER

The NFSA building in Canberra reopens on 5 November after lockdown with public programs commencing from 6 November and new café The Curators open from 11 November.

A new exclusive online video series, *NFSA Presents: Inspired*, launches on 29 November with Hugh Jackman and Deborra-Lee Furness in conversation with film journalist Jenny Cooney. Future interviewees

include Nicole Kidman, George Miller, Angourie Rice, Damon Herriman, Mia Wasikowska, Leah Purcell and Chris Pang.



Still from interview with Chris Pang as part of NFSA presents: Inspired online video series

We release footage of the Easybeats performing *Friday on My Mind* on *Top of the Pops* in the UK, unseen since its premiere on 24 November 1966. Donated to the NFSA by Lucy Culliton, we return a digital file master of the performance to the BBC Archives.

We mark the centenary of Ginger Meggs, Australia's longest-running comic strip character, with newly digitised footage of Ginger and his creator James Charles Bancks.

The NFSA participates in a symposium on digitisation techniques at AIATSIS (Australian Institute of Aboriginal and Torres Strait Islander Studies).

DECEMBER

The Australian Government announces funding of \$41.9 million to digitise at-risk audiovisual material. The project, entitled AudioVisual Australia (AVA), also includes the digitisation of AV material from other National Collecting Institutions.



Richard Vorobieff, Senior Video Preservation Specialist, with preservation equipment during the \$41.9 million funding announcement, 3 December 2021

Ten sound recordings with cultural, historical and aesthetic significance are added to Sounds of Australia for its 15th edition, including Kevin Rudd's apology to the Stolen Generations and clips from the first broadcast of *Gaywaves* in 1980, Sydney's first gay and lesbian radio program.

On 30 December, we publish an online curated collection featuring rare footage from Australian pop, rock and countercultural festivals from the early 1970s, ahead of the 50th anniversary of the first Sunbury Pop Festival which was held in January 1972.

Caroline Elliott is appointed Chair of the NFSA Board. Lucy Brogden AM joins as a new member.

JANUARY 2022

Australians & Hollywood exhibition is launched at a stakeholder event on 20 January with a Welcome to Country conducted by Tyronne Bell. The exhibition opens to the public the next day and Oscar-winning cinematographer John Seale attends our *Mad Max* film marathon in Arc Cinema on opening weekend.

On 27 January Rahel Romahn is named the 11th recipient of the Heath Ledger Scholarship, the richest acting prize in Australia, of which the NFSA is a partner. His submission reel will be accessioned into the NFSA collection.



Patrick McIntyre, CEO, and Tara Marynowsky, Curator, at the media launch of *Australians & Hollywood*, 20 January 2022



Caroline Elliott, NFSA Chair, welcomes guests to the launch of *Australians & Hollywood*, 20 January 2022

We present a 6-film Abbas Kiarostami retrospective at Arc Cinema, in partnership with the Sydney Film Festival and ACMI.

FEBRUARY

NFSA Restores: *Radiance* screens at the Barbican in London on 6 February, as part of *Homeland: Films by Australian First Nations directors*, supported by the Australian Government for the UK/Australia Season 2021–22.

David Stratton launches his new book, *My Favourite Movies*, and joins Alex Sloan in conversation at the NFSA.

MARCH

For International Women's Day, we publish an online curated collection about women's contributions to early Australian television production, written and curated by Dr Jeannine Baker, media historian at the University of Wollongong.

A complex film and audio restoration of the music video for Helen Reddy's 1972 hit song *I am Woman*, completed by the Digitisation team, is released by Universal Musical

Enterprises to celebrate the song's 50th anniversary and Women's History Month.

We mark the 50th anniversary of ground-breaking Australian TV soap *Number 96* with an article by guest writer Nigel Giles, author of *Number 96: Australian TV's Most Notorious Address*.

We launch our second year of programming partnership with the National Gallery of Australia, in which films from the collection are screened to complement art exhibitions. *Black Angels: A Widening Vision* screens as a tie-in with the new exhibition *Australian Art: Storylines*.

The Freemantle Rural Fire Service near Bathurst, NSW screens *A Girl of the Bush* on its 101st anniversary, in the same area it was filmed, with over 100 attending the outdoor screening in their Fire Shed.

On 31 March, we host a partnership screening of *Rurangi* with A Gender Agenda for the Trans Day of Visibility.

Our NFSA Facebook page reaches 60,000 followers.

Stephen Peach is appointed to the NFSA Board, and Ewen Jones is reappointed for an additional 3 years. Long-serving Board member Toni Cody is appointed as deputy Chair.



Still from NFSA Restores: *Strictly Ballroom*, select to screen at 75th Cannes Film Festival



APRIL

On 6 April, we launch the online interactive game and education resource *Home of the Blizzard*, developed with students from the ANU School of Digital Humanities. In June it is Highly Commended at the 2022 Museums Australasia Multimedia and Publication Design Awards.

We offer a free screening of *Black Anzac*, a feature documentary about a Sydney mural of a First World War Aboriginal soldier, for Anzac Day.

On 30 April, films from the Waterside Workers' Federation Film Unit, remastered by the NFSA, screen with John Hughes' remastered *Film-Work* (1981) at the Cinema Reborn Festival in Sydney's Ritz Cinema.

MAY

We launch *QUEER/Vision*, calling for expressions of interest for a \$20,000 commission from Australian LGBTQIA+ audiovisual creatives to produce an innovative work from the NFSA's digital collection that will be showcased during Sydney WorldPride 2023.

Selected for the Cannes Classics program, *NFSA Restores: Strictly Ballroom* is scheduled to screen as part of Cinéma de la plage in the presence of Baz Luhrmann at the 75th Cannes Film Festival.

For National Reconciliation Week, we host screenings of *Wash My Soul in the River's Flow* and *The Lake of Scars* in Arc Cinema. We also publish an article by guest First Nations writer Nathan Sentance about the role of visual media in silencing First Nations history.

JUNE

To mark the Platinum Jubilee of Her Majesty, Queen Elizabeth II, we publish a selection of rare films, artefacts and documents about her coronation. The NFSA building in Canberra is illuminated in royal purple between 2 and 5 June as part of the Platinum Jubilee celebrations.

Spotlight, our free digital companion experience to the *Australians & Hollywood* exhibition, is Highly Commended in the category of Best App at the 2022 Museums Australasia Multimedia and Publication Design Awards.



Materials from the
Hannes Marcks collection
Marcks collection
Original drawing of Bartman's gear
Costume photos featuring actors and extras
wearing Marcks costumes (Marcks)
Photos taken on location featuring Hannes
Marcks, Tina Turner and George Miller, Mad
Max Beyond Thunderdome (George Miller &
George Taylor, 1985)

Daylight poster and lobby cards
Marcks Beyond Thunderdome
(George Miller & George Taylor, 1985)





02

OUR PERFORMANCE

AN INTEGRATED APPROACH

Our annual Corporate Plan outlines how we are going to achieve our purpose and work towards our vision in order to have maximum impact and relevance to society. To deliver against our purpose and achieve our vision, the Corporate Plan 2021–22 to 2024–25 included 5 strategic priorities:

- 1. Collect and Connect**
- 2. Engage and Celebrate**
- 3. Educate and Empower**
- 4. Innovate and Collaborate**
- 5. Foster and Lead**

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 PGPA Act.

In the plan there is a comprehensive range of performance measures to enable a holistic assessment of our outcomes and impact. Our Corporate Plan 2021–22 to 2024–25 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 2021–22.

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 2021–22, 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

The NFSA has articulated 4 levels of achievement for our performance in 2021–22.

In addition to 'achieved' and 'not achieved', this year we have used the indicators 'partially achieved' and 'substantially achieved'.

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

We have also used 'partially achieved' for measures which, though not realised to the precise level anticipated, we believe have been partially achieved in practice or intent. For statistical measures, we have used 'partially achieved' where the result is one-third or more of the target [for example, performance measure 2.5: Visitation numbers impacted by COVID-19 shutdowns]. For non-statistical measures, we have used partially achieved where we can provide evidence of some work or progress against the intent of the measure [for example, performance measure 1.1: The publication of a new Collection Policy, but not Collection Development Strategy or Collection Development Plan].

CASE STUDY

I AM WOMAN DIGITISATION PROJECT

The NFSA partnered with Universal Musical Enterprises (UME) releasing a fully restored high-definition version of the music film clip for Helen Reddy's iconic song *I Am Woman*, to celebrate Women's History Month and the song's 50th anniversary on 18 March 2022.

Helen Reddy's *I Am Woman* made her one of the most successful Australian singers worldwide. The track reached No. 1 on the Billboard charts in 1972, the first song by an Australian artist or composer to do so. In accepting her Grammy Award for Female Pop Vocal Performance, Reddy caused a stir by thanking God, 'because she makes everything possible'. The song became the unofficial anthem of the women's liberation movement and endures to this day.

'The NFSA is thrilled to partner with UME in undertaking the detailed digitisation and remastering of this important piece of Australian music history,' said NFSA Chief Curator Gayle Lake. 'The skill and dedication of our film and audio technicians has resulted in a beautifully remastered film clip for this iconic Australian song. We are proud to help celebrate Helen Reddy and *I Am Woman* during Women's History Month.'

The NFSA's highly skilled film and audio technicians undertook a complex restoration and remastering process to bring this music video back to life. The 1972 16mm film was in poor condition and required digital restoration including dust busting and colour correction to each of the 4752 frames that make up this three minute and 18 second music clip. Several frames were damaged and one frame was missing, so new frames needed to be digitally re-created by analysing data from the frames before and after.

Our audio technicians transferred the optical soundtrack from the original film however it was also in poor condition with missing audio and significant distortion so alternative recordings were sourced. A 7" vinyl recording of the song was found in our collection and UME also provided 2 transfers from the US. Two complex audio restorations were undertaken with both versions requiring time stretching to conform to the length of the original film clip.

This work contributes to our Strategic Priority 1.8: Collect and Connect, and performance measure 1.5: We will increase our digitisation capacity, as well as our Strategic priority 4: Innovate and Collaborate.



Before



After



RESULTS AGAINST OUR CORPORATE PLAN

PRIORITY 1: COLLECT AND CONNECT

We develop and preserve an evolving collection that reflects contemporary Australia: its creativity, diversity and complexity. We ensure that all Australians have the opportunity to use the national audiovisual collection to connect with their past, present and future, and to each other.

Table 1: Strategic Priority 1: Collect and Connect

Activity	Performance measure	Target 2021–22	Result 2021–22
We will develop our collection to reflect contemporary Australia, regardless of platform or format	1.1 We will publish and implement a Collection Policy, dynamic Collection Development Strategy and Collection Development Plan	New collection documents published	Partially achieved
		Collection development work is aligned with published documents	Achieved
	1.2 We will implement a digital acquisition portal to achieve efficiencies in collection acquisition and accessioning and enhanced collection of data quality	Target set for 2023–24	Not yet due
We will preserve our collection, both physical and digital, in line with international standards	1.3 We will maintain a healthy average lifespan for the collection	Average physical collection lifespan of 230 years**	Achieved, average collection lifespan of 266 years
	1.4 We will increase our digital storage capacity	30 petabytes of digital storage	Partially achieved
We will digitise our physical at-risk collection, with magnetic tape as a priority	1.5 We will increase our digitisation capacity	28,000 collection items are digitised to ensure their preservation* 26,500 items digitised in this period	Substantially achieved, 24,616 items digitised

Criterion source: Corporate Plan 2021–22 to 2024–25 page 8 and PBS page 335

*PBS 2021–22 target

**PBS 2021–22 and Corporate Plan 2021–22 target

ACTIVITY

We will develop our collection to reflect contemporary Australia, regardless of platform or format

Performance measure	Target	Result
1.1 We will publish and implement a Collection Policy, dynamic Collection Development Strategy and Collection Development Plan	New collection documents published	Partially achieved
	Collection development work is aligned with published documents	Achieved

What we achieved

In June 2022, we published an updated Collection Policy: the NFSA’s primary policy document governing our remit to collect, preserve and share the national collection of audiovisual material. The new Collection Policy reflects a renewed focus on First Nations partnerships and collection items, and on games and interactive media. We continue to update the Collection Development Strategy (setting out the steps we will take to implement the Collection Policy) and the Collection Development Plan (describing content and formats we will focus on for acquisitions and deselection) with delivery of these documents expected by the end of 2022. With the first of the 3 documents now published we have partially achieved the target for performance measure 1.1.

The updates to the Collection Policy are reflected in the ongoing work of the Curatorial and Accessioning team. Our experience working with and repatriating First Nations collection content has developed through the Strehlow Research Centre digitisation project and we hope to replicate these processes with other Indigenous communities. We are addressing gaps in our collection by acquiring First Nations content. Acquisition highlights from 2021–22 include:

- > *Ablaze* (Alec Morgan and Tiriki Onus, 2021)
- > *Blackfellas Who Can’t Dance* (Enoch Mailangi, 2021)
- > *Finding Jedda* (Tanith Glynn-Maloney, 2021)
- > *Incarceration Nation* (Dean Gibson, 2021)
- > *Wash My Soul in the River’s Flow* (Philippa Bateman, 2021)

- > *We Are Still Here* (Chantelle Burgoyne, Beck Cole, Dena Curtis, Richard Curtis, Mario Gaoa, Danielle MacLean, Miki Magasiva, Renae Maihi, Tracey Rigney and Tim Worrall, 2022)

Throughout the year our collection development work has been consistently aligned with the Collection Policy and we have achieved our second target for performance measure 1.1.

Performance measure	Target	Result
1.2 We will implement a digital acquisition portal to achieve efficiencies in collection acquisition and accessioning and enhanced collection of data quality	Target set for 2023-24	Not yet due

What we achieved

It is currently a time-consuming and painstaking process for the Curatorial and Accessioning team (CAT) to sort through the hundreds of collection offers made to the NFSA every year. In order to streamline this process, we are developing a Digital Acquisition Portal. The portal will be accessible to members of the public on the NFSA website who will be able to offer items to the NFSA to be considered for inclusion in the NFSA collection – thereby expediting the collection acquisition process.

Working closely with CAT, our internal developers have developed a platform which will allow collection items to be tracked from offer to acquisition, will provide a central repository for all correspondence between donors and the NFSA and will more efficiently migrate metadata attached to the donated items to our asset management system.

Although this performance measure is not yet due, the Digital Acquisition Portal is in the final stages of development and is expected to be in use for members of the public in 2023.

ACTIVITY

We will preserve our collection, both physical and digital, in line with international standards

Performance measure	Target	Result
1.3 Maintain a healthy average lifespan for the physical collection	Average physical collection lifespan of 230 years (PBS and Corporate Plan target)	Achieved, average collection lifespan of 266 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 15.65% above our target for 2021–22. This is because of effective management of our physical facilities and an efficient response to any identified variations.

Performance measure	Target	Result
1.4 We will increase our digital storage capacity	30 petabytes of digital storage	Partially achieved

We have assessed our performance against this target as partially achieved as the work has been partly completed and we have adequate tape stock to store our digital collection. The NFSA uses Linear Tape-Open (LTO) tape libraries to provide its digital storage. These tape libraries store the digitised files that make up the collection on many tapes (the tape stock).

We identified our target for performance measure 1.4 after receiving A\$5.5 million of additional government funding for our digital preservation efforts in support of Deadline 2025. With these funds we planned to upgrade our data centre and storage onsite at our Acton headquarters. In the interim period the Australian Government granted us an additional A\$41.9 million to upgrade our digitisation efforts and significantly upscale our digital storage capacity.

With the additional funding we will now establish a new primary data centre hosted offsite at a DTA-certified service provider *in addition to* upgrading our onsite data centre and increasing onsite storage. We will establish the offsite infrastructure first, to minimise disruption when switching to the new onsite storage. During the transition to the new primary data centre, we will have adequate tape stock available to store our digital collection.

We have procured the hardware, software, licences and professional services for an upgrade to the existing tape library at Acton *and* a new tape library at an offsite data centre. We are now able to exceed our original target by implementing a total of about 38 petabytes of digital storage across both data centres with backup and disaster recovery enabled by the end of 2023.

ACTIVITY

We will digitise our physical at-risk collection, with magnetic tape as a priority

Performance measure	Target	Result
1.5 We will increase our digitisation capacity	28,000 collection items are digitised to ensure their preservation (PBS target)	Substantially achieved both PBS and Corporate Plan target
	26,500 items digitised in this period (Corporate Plan target)*	24,616 items digitised

*Target was revised based on the reassessment of the capacity of digitisation equipment to meet the original PBS target.

What we achieved

In 2021–22 we digitised 24,616 audiovisual collection items, almost reaching our target despite our onsite digitisation facilities being subject to COVID-19 lockdown restrictions during August and September, and the ongoing impact of staff absences due to COVID-19.

Some of the highlights include:

- > Undertaking a full preservation scan of *Strictly Ballroom* (1992) as part of our digital restoration program *NFSA Restores*. The film was selected to screen at the 75th Cannes Film Festival in May 2022
- > digitising over 1,000 audio items representing over 150 hours of secret sacred ceremonies and songs from the Central Australian Aboriginal Men's Collection (funded through an Indigenous Languages and Arts program grant).
- > Completing a complex film and audio restoration of the music video for Helen Reddy's 1972 hit song *I Am Woman*. The music video was re-released by Universal Musical Enterprises to celebrate the song's 50th anniversary and Women's History Month in March 2022.
- > Digitising the final episode of iconic Australian soap opera *Number 96* (1972-77). This series comprised over 1,000 2-inch video tapes, our most fragile and at-risk video format requiring complex handling and digitisation techniques.
- > Digitising, remastering and creating digital cinema packages (DCPs) for several historically significant trade union documentary films from the 1950s as part of the 150th anniversary of the Waterside Workers' Federation and International Workers' Day celebrations.

We achieved 140% of our video digitisation target and 97% of our audio digitisation target. We fell short of this year's ambitious film digitisation target due to an irreparable fault with our small-gauge film scanner occurring in December 2021 (this is used to scan our home movie collection, content which is in-demand from documentary makers). In late 2022 we will purchase a new small-gauge film scanner, as well as a 16mm and 35mm preservation film scanner, as part of the AudioVisual Australia (AVA) program.

CASE STUDY

AUSTRALIA NOW: OZPLOITATION AND PHILLIP NOYCE RETROSPECTIVE

The Department of Foreign Affairs and Trade's (DFAT) **Australia Now** program aims to strengthen and deepen bilateral ties with a selected country, raise Australia's profile as an innovative, creative nation and build understanding beyond beaches and marsupials. There is no better voice for this than cinema and the NFSA was a natural partner for the 2021 program. The Australian Embassy in Paris proposed a retrospective of Australian cinema to the Cinémathèque Française in Paris as part of the **Australia Now** 2021 cultural season in France.

The NFSA worked with the Cinémathèque Française to present two programs of films – **Ozploitation** (Screened July 2021) and a **Phillip Noyce retrospective** (screened October and November 2021). The programs jointly reflected 'the diversity and sheer audacity of Australian cinema – as well as the amazing impact it has had on filmmaking internationally.' Meeting the brief took 2 years, and involved every department across the NFSA. The impact of numerous COVID-19 lockdowns, both in Paris and in Australia, made the task even more challenging to achieve.

We provided 7 of the 17 films screened in the **Ozploitation** program, many of which had never been released in France. The **Phillip Noyce** program was the largest and broadest retrospective of his work that has ever been screened, ranging from Mr Noyce's early short films through to box office successes and career launchers, such as *Dead Calm* (Noyce, Australia 1989). The NFSA supplied 17 films in this program. This included films that were in original formats and those that were scanned, graded and presented as DCPs for the first time. Mr Noyce attended the screenings and gave a masterclass. Audience feedback was exceptionally positive as was DFAT and Mr Noyce's praise of the NFSA and the important work we do.

From Gillian Bird, Australian Ambassador to France:

'The cooperation between the National Film and Sound Archive and the Cinémathèque Française is one of the highlights of the Australia Now France program, presenting not only the diversity and quality of Australian cinema through two unique retrospectives, but also the Archives' exceptional work in collecting, preserving and promotion Australian film.'

From Phillip Noyce:

' Please convey my thanx [sic] to all involved at NFSA. Your team have battled budget shrinkages to ensure Australian audio visual history is saved for future generations. Your work is appreciated by all Australian audio visual creators and increasingly, audiences around the world. Thank u all again.' [sic]

This project contributes to our performance measure 2.3: We will provide collection footage for creative reuse, viewing and display. It also supports our Strategic priority 4: Innovate and Collaborate by participating in collaborations with our peers and sharing our expertise internationally.



Phillip Noyce, Anais Duchet and Jean-François Rauger at the Phillip Noyce Masterclass

PRIORITY 2: ENGAGE AND CELEBRATE

We encourage and facilitate the telling and sharing of stories that reflect the complexity and diversity of Australia in the 21st century. We engage with industry and independent creators, as well as with audiences online and onsite. We ensure they know that the collection is theirs, and the many ways they can use it.

Table 2: Strategic Priority 2: Engage and Celebrate

Activity	Performance measure	Target 2021–22	Result 2021–22
We will increase our national reach in order to showcase the collection	2.1 We will generate increased coverage and reach of the national audiovisual collection via the media	20 million people view NFSA stories via media coverage	Achieved, 53,836,361 views
We will increase the discoverability of the collection	2.2 We will improve our search interface to achieve efficiencies in identifying items for use and sharing	New internal collection search platform made available to staff	Achieved
We will facilitate access, use and re-use of the collection	2.3 We will provide collection footage for creative re-use, viewing and display	5,300 collection items provided in this period	Achieved, 11,274 items made available
We will collaborate with Aboriginal and Torres Strait Islander communities	2.4 We will publish and implement an Indigenous Community Engagement Strategy to support our partnerships with Aboriginal and Torres Strait Islander communities, organisations and creatives	New strategy published following consultation	Substantially achieved
We will engage audiences through a range of events, displays and screenings	2.5 We will attract in-person visitors to experience Australian audiovisual culture and history	70,000 in-person visitors* 107,300 in-person visitors	Partially achieved, 58,869 visitors
	2.6 We will provide high-quality experiences for visitors	80% positive responses to the visitor survey	Achieved
We will engage audiences online	In the PBS performance measures 2.7–2.9 were grouped together under a single measure relating to online engagements*	20 million online engagements*	Achieved, 28.5 million online engagements
	2.7 We will attract online audiences to experience Australian audiovisual culture and history	1.2 million visits to the NFSA website	Achieved, 1.7 million visits
	2.8 We will share collection material through YouTube	3 million views across the NFSA's YouTube channels	Achieved, 5,812,852
	2.9 We will connect with audiences through social media (Facebook, Twitter, Instagram)	10 million users reached by the NFSA's social media channels	Achieved, 22,646,121

*Criterion source: Corporate Plan 2021–22 to 2024–25 pages 9–10 and PBS page 335

*PBS 2021–22 target

ACTIVITY

We will increase our national reach in order to showcase the collection

Performance measure	Target	Result
2.1 We will generate increased coverage and reach of the national audiovisual collection via the media	20 million people view NFSA stories via media coverage	Achieved, 53,836,361 views

What we achieved

Media stories about the NFSA and the collection achieved over 53 million views in 2021–22, more than doubling the target set for KP 2.1. The launch of our exhibition *Australians & Hollywood* drove significant media coverage in January 2022 with highlights including articles across all major Australian newspapers as well coverage from ABC and channel 7. These media stories contributed to a total audience reach of 5,308,260 for that month alone.

ACTIVITY

We will increase the discoverability of the collection

Performance measure	Target	Result
2.2 We will improve our search interface to achieve efficiencies in identifying items for use and sharing	New internal collection search platform made available to staff	Achieved

What we achieved

We have continued to increase the discoverability of the collection with the implementation of a new internal collection search platform, Curio, designed to enhance the information held in our collection database, Mediaflex. Curio supplements catalogue data by providing the tools to search within the collection for content using artificial intelligence. By using speech, character, object and face recognition technology, Curio enables curators, Access and Engagement teams to find items and identify key points of interest within the content faster. Curio also automates the previously manual process of creating transcriptions of dialogue or audio activity within content, across to the Mediaflex database.

Curio is now available to all NFSA staff (performance measure 2.2) as a pilot, to engage with collection content for the purposes of research and to inform our sharing activities with creators and the public.

In 2022–23 we will expand Curio to allow staff to search across the full scope of the collection.

ACTIVITY

We will facilitate access, use and re-use of the collection

Performance measure	Target	Result
2.3 We will provide collection footage for creative re-use, viewing and display	5,300 collection items provided in this period	Achieved, 11,274 items made available

What we achieved

The NFSA's Access team has provided collection material for creative re-use, viewing and display in a wide variety of productions and projects, surpassing the target significantly. This includes providing footage for new documentary productions, exhibitions, and creative works, as well as bringing selected collection titles to national and international audiences through the NFSA's Online Shop, and distribution partnerships.

In 2021–22 we provided access to more than 5,500 titles for research purposes and re-use. Some popular documentaries that we supplied collection material for included:

- > *Ablaze* (Alec Morgan and Tiriki Onus, 2021)
- > *Books That Made Us* (ABC TV, 2021)
- > *The Menzies Home Movies* (Foxtel, 2022)
- > *Ms Represented* (ABC TV, 2021)
- > *People's Republic of Mallacoota* (ABC TV, 2022)
- > *Shane: The King of Spin* (David Alrich, Jon Carey and Jackie Munro, 2022)
- > *Strong Female Lead* (Tosca Looby, 2021)
- > *Tiny Oz* (ABC TV, 2022)
- > *Who Do You Think You Are?* Season 13 (SBS, 2022).

We also provided collection content for several high-profile exhibitions including *Democracy DNA* at the Museum of Australian Democracy and *Helmut Newton: In Focus* at the Jewish Museum of Australia, as well as high-profile events including VIVID Sydney 2022 and the Queen's Platinum Jubilee Celebrations.

NFSA collection titles on Kanopy were streamed more than 12,000 times by educational institutions and public library users in Australia, New Zealand, UK, Europe, USA and Canada. First Nations stories remain popular with the NFSA's Online Shop patrons, accounting for almost half (45%) of the top 25 titles sold.

ACTIVITY

We will collaborate with Aboriginal and Torres Strait Islander communities

Performance measure	Target	Result
2.4 We will publish and implement an Indigenous Community Engagement Strategy to support our partnerships with Aboriginal and Torres Strait Islander communities, organisations and creatives	New strategy published following consultation	Substantially achieved

What we achieved

Instead of publishing an Indigenous Community Engagement Strategy, we have adapted our target to create a set of working guidelines to aid our staff in their interactions with Aboriginal and Torres Strait Islander communities, organisations and creatives. The guidelines were drafted during the reporting period and are currently under review.

Collaboration with Aboriginal and Torres Strait Islander communities, organisations and creatives is already occurring on a number of projects including:

- > Jazz Money's WINHANGANHA – RE/Vision project supported by the Australian Government through the Office for the Arts
- > Garuwa Productions' 3-channel video essay on Warwick Thornton – commissioned for *Australians & Hollywood* exhibition
- > Screenings co-programmed with First Nations artists and co-presented with the National Gallery of Australia for *Ceremony – 4th National Indigenous Art Triennial*

- > Commissioned articles from First Nations writers and interviews with practitioners such as Leah Purcell (the Inspired video series) for our digital channels
- > Arc Cinema programming featuring Q&As with First Nations filmmakers, activists and artists.

Through collaboration with Aboriginal and Torres Strait Islander organisations and creatives, our adapted target better reflects the needs of the NFSA and has been substantially achieved in 2021–22.

ACTIVITY

We will engage audiences through a range of events, displays and screenings

Performance measure	Target	Result
2.5 We will attract in-person visitors to experience Australian audiovisual culture and history	70,000 in-person visitors experience Australian audiovisual culture and history (PBS target)	Substantially achieved, 58,869 in-person visitors
	107,300 in-person visitors (Corporate Plan target) *	Partially achieved, 58,869 in-person visitors

*Based on assessment of 2020–21 visitation data, the target for this measure was increased in the Corporate Plan 2021–22.

What we achieved

The COVID-19 pandemic continued to have a significant impact on our onsite visitation despite expectation that the 2021–22 period would allow for more in-person experiences. Following the Canberra lockdown in August 2021, which forced the closure of our exhibition *Mervyn Bishop: Australian Photojournalist*, we made the difficult decision to delay the opening of our major exhibition *Australians & Hollywood* from December 2021 to January 2022. Overall, we lost 4 months of audience attendance due to the lockdowns, in addition to all cinema screenings, education and public programs being cancelled for the same period.

Increased marketing activity for local events resulted in higher visitor numbers during the last quarter, helping us to partially achieve our target for 2021–22.

Performance measure	Target	Result
2.6 We will provide high-quality experiences for visitors	80% positive responses to the visitor survey	Achieved, 97% satisfaction rate among onsite visitors

What we achieved

In 2021–22 visitors to the NFSA, particularly the *Australians & Hollywood* exhibition, were overwhelmingly positive about their experience. Over 97% of visitors rated their experience as very satisfying, excellent, or above

average from a sample size of 363. This number is smaller than previous years due to COVID-19 preventing us from hosting education visits of school groups which are an historically large source of survey responders. We also received positive feedback about the measures we have taken to keep visitors safe from COVID-19.

ACTIVITY

We will engage audiences online

Performance measure	Target	Result
In the PBS performance measures 2.7-2.9 were grouped together under a single measure relating to online engagements*	20 million online engagements (PBS target)	Achieved, 28.5 million online engagements
2.7 We will attract online audiences to experience Australian audiovisual culture and history	1.2 million visits to the NFSA website	Achieved, 1.7 million visits
2.8 We will share collection material through YouTube	3 million views across the NFSA's YouTube channels	Achieved, 5.8 million views
2.9 We will connect with audiences through social media (Facebook, Twitter, Instagram)	10 million users reached through the NFSA's social media channels	Achieved, 22.6 million users reached

*After consideration of our online engagement data we delineated the PBS target into individual performance measures to more accurately reflect our performance. The higher-than-expected result is an outcome of NFSA channelling resources to online engagement during COVID lockdown.

What we achieved

As the world increasingly turns to digital platforms for information and entertainment, we have risen to the challenge, creating new connections with Australians on our website, YouTube and social media platforms, achieving each of our targets for performance measures 2.7, 2.8 and 2.9.

When the doors to cultural institutions across the country were closed during the second half of 2021, eager audiences consumed our collection online with our main site, [NFSA.gov.au](https://www.nfsa.gov.au), increasing visitation by 19% from the previous financial year.

Some of the most visited pages include:

- > colourised 1933 footage of the last surviving thylacine – published on National Threatened Species Day
- > *NFSA Restores: Strictly Ballroom* – an article about the film's restoration for its 30th anniversary and selection for the Cannes Film Festival 2022

- > *NFSA Presents: Inspired* – an exclusive online video series featuring film journalist Jenny Cooney in conversation with Nicole Kidman, Hugh Jackman and other Australian creative talent, in support of the *Australians & Hollywood* exhibition
- > The Easybeats performing *Friday on My Mind* on *Top of the Pops* in the UK – unseen since its premiere on 24 November 1966.

Our 2 YouTube channels continued to share the collection with large audiences in 2021–22. Combined, the channels achieved over 5.8 million views with the widespread media attention given to the colourised thylacine footage drawing viewers to the NFSA Films channel.

We again increased our social media reach on Twitter, Facebook and Instagram in 2021–22, reaching over 22 million users. Facebook saw the biggest growth, driven by *NFSA Restores: Strictly Ballroom* content and a vintage *Skippy* parody from 1990. Engagement increased by 54% on the previous financial year, while audience growth increased by 33% across the 3 channels.

FIRST NATIONS FOCUS IN ARC CINEMA

In 2021–22, we screened 16 titles and exceeded our target of one First Nations program per month. Two additional staff screenings enhanced cultural knowledge internally. Where possible, we welcome First Nations guest speakers to foster dialogue, build relationships with local and interstate talent and grow our audiences.

It was a strong year for First Nations documentaries. Our screenings included: *Off Country*, with guest students who featured in the film; *Araatika: Rise Up!*; *Ablaze*, with co-directors Alec Morgan and Tiriki Onus; *Wash My Soul in the River's Flow*, with director Philippa Bateman; *Smoke Between Trees*; and *Black Anzac*, for Anzac Day. Through our partnership with the National Gallery of Australia, we presented *Night Cries*, *Art + Soul* and *Black Angels* in their cinema.

During NAIDOC Week, Arc hosted a sold-out session of *My Name is Gulpilil* with director Molly Reynolds and Dr Jilda Andrews, and *Another Country*, also followed by a Q&A with Molly. We screened the Archie Roach and Ruby Hunter documentary *Wash My Soul in the River's Flow* during National Reconciliation Week, and new documentary *The Lake of Scars* with Q&A featuring director Bill Code and Yung Balug man Amos Atkinson. On the 30th anniversary of the Mabo decision, we offered a free screening of *Mabo: Life of an Island Man*. Each session was preceded by *Reflections: The Work of Warwick Thornton* by Genevieve Grieves and Garuwa, commissioned for *Australians & Hollywood*.

After *Incarceration Nation*, we held a panel discussion on Indigenous deaths in custody with campaigner Aunty Leetona Dungay and ABC broadcaster Karina Hogan, moderated by ABC Canberra's



ABC broadcaster Karina Hogan, Aunty Leetona Dungay and ABC Canberra's Dan Bourchier at the screening of *Incarceration Nation*

Dan Bourchier. Noongar artist Kylie Bracknell presented *Fist of Fury Noongar Daa*, the first feature dubbed in an Australian language, with an all-Noongar language voice cast.

NFSA Indigenous programming now benefits from Community Engagement Guidelines (performance measure 2.4) to support new partnerships.

PRIORITY 3: EDUCATE AND EMPOWER

We empower Australians to become informed, media literate and engaged citizens. In a world saturated with information and content we provide context and relevance, use audiovisual media in thought-provoking ways and find creative opportunities to educate and challenge audiences while providing a safe space for discussion and debate. At a time of misinformation and division, we are a trusted partner and source of knowledge.

Table 3: Strategic Priority 3: Educate and Empower

Activity	Performance measure	Target 2021–22	Result 2021–22
We will use the collection to generate positive social impact	3.1 We will use the collection to provide a positive impact for Australians, starting with older Australians living with dementia	Targeted programming and sharing initiatives are developed in collaboration with researchers and aged care organisations	Achieved
We will contribute to the development of media literacy education in Australia	3.2 We will partner with relevant organisations to develop media literacy resources	Partner with the Australian Media Literacy Alliance to deliver national consultation workshops	Achieved
We will continue to share and develop the educational potential of the national audiovisual collection	3.3 We will provide education programs based on collection material	9 programs offered** 85% positive responses to user survey	Achieved, 9 programs offered, 88% positive responses to user surveys
We will partner with the tertiary sector to deliver mutually beneficial research, training and opportunities for practical learning, innovation and co-design	3.4 We will deliver programs and activities with the tertiary sector	1 major thought leadership or innovation-focused program delivered 2 ongoing training programs delivered 2 practical learning and co-design programs delivered 2 research-focused programs delivered	Achieved, 9 programs and activities delivered with the tertiary sector

Criterion source: Corporate Plan 2021–22 to 2024–25 pages 11–12 and PBS page 335

*PBS 2021–22 target

**PBS 2021–22 and Corporate Plan 2021–22 target

ACTIVITY

We will use the collection to generate positive social impact

Performance measure	Target	Result
3.1 We will use the collection to provide a positive impact for Australians, starting with older Australians living with dementia	Targeted programming and sharing initiatives are developed in collaboration with researchers and aged care organisations	Achieved

What we achieved

This year we completed a multi-year project which saw digital interactive presentations of popular collection material from 1920 to 1970 installed in residential care facilities across NSW. Residents interacted with the digitised footage in regular facilitated trivia-style games. Medical staff and carers testified to the clips' benefits in reducing social isolation and triggering discussions and memory cascades in residents living with dementia. The project was developed in partnership with Anglicare with in-kind support from Cinesound Movietone Productions and funded by grants from the National Collecting Institutions Touring and Outreach Program.

We also established a partnership with UNSW and Dementia Australia to develop programming that provides a positive impact to those living with dementia. Through this partnership we developed a dementia-friendly program that launch as a pilot in October. The program attracted ACT Government funding and includes training for visitor services staff welcoming visitors with dementia to the Acton site. This pilot program will build the foundations for future dementia-friendly programs.

As well as achieving the target for performance measure 3.1, these programs support our strategic priorities Collect and Connect and Innovate and Collaborate, by enabling Australians to access and benefit from the collection through innovative partnerships and practices.

ACTIVITY

We will contribute to the development of media literacy education in Australia

Performance measure	Target	Result
3.2 We will partner with relevant organisations to develop media literacy resources	Partner with the Australian Media Literacy Alliance to deliver national consultation workshops	Achieved

What we achieved

We are a foundation member of the Australian Media Literacy Alliance (AMLA). This year we worked with AMLA partners to facilitate a nationwide consultation roadshow on adult media literacy needs, meeting with over 80 organisations. The resulting report, Towards a National Media Literacy Strategy, and subsequent workshops with the Department of Infrastructure, Transport, Regional Development, Communications and the Arts, are now helping to inform government efforts to design a national strategy for media literacy.

This year we also developed a new education program to focus specifically on media literacy, *Media and Me*, for which we were successful in securing Parliaments and Civics Education Rebate (PACER) accreditation, meaning schools will be subsidised to attend. In collaboration with AMLA partner the Museum of Australian Democracy, we designed and delivered a virtual version of *Media and Me* for the NSW Government's Distance and Rural Technology service (DART), reaching 15,000 students and teachers online.

Performance measure	Target	Result
3.3 We will provide education programs based on collection material	9 programs offered (PBS and Corporate Plan target) 85% positive responses to user surveys	Achieved, 9 programs offered, 88% positive responses to user surveys

What we achieved

Despite ongoing and substantial COVID-19 disruptions during the financial year, we have been able to offer 9 collection-based programs to visiting school groups. Among the programs on offer to schools was the new *Media and Me* media literacy program. In 2022 we launched a new program with educational resources about the collection items on display in the *Australians & Hollywood* exhibition. We received an 88% satisfaction rating for the programs delivered.

ACTIVITY

We will partner with the tertiary sector to deliver mutually beneficial research, training and opportunities for practical learning, innovation and co-design

Performance measure	Target	Result
3.4 We will deliver programs and activities with the tertiary sector	1 major thought leadership or innovation-focused program delivered 2 ongoing training programs delivered 2 practical learning and co-design programs delivered 2 research-focused programs delivered	Achieved, 9 programs and activities delivered with the tertiary sector

What we achieved

The NFSA is committed to partnering with the tertiary sector to deliver programs and activities that support innovation and the development of audiovisual, digital and archiving research and education. We have worked closely with members of the Australian Media Literacy Alliance (AMLA) to deliver a major thought leadership program. With our AMLA partners, Queensland University of Technology and the University of Western Sydney, we facilitated a nationwide consultation and research project to inform Government about current media literacy efforts and outstanding needs, as well as identify groups at risk of exclusion.

We have delivered 2 ongoing training programs:

- > Graduate Certificate in Audiovisual Archiving at Charles Sturt University, designed and delivered in partnership with the NFSA
- > Sound Archiving undergraduate course at the ANU School of Music, run in partnership with the NFSA.

We have delivered 2 practical learning and co-design programs:

- > A partnership with the ANU Research School of Humanities and the Arts saw us deliver elements of the course *Introduction to Digital Humanities and Public Culture – Tools, Theories and Methods*
- > ANU students worked with the Digital Engagement team to design *Home of the Blizzard*, an NFSA-branded interactive game based on Sir Douglas Mawson's Antarctic Expedition, which was Highly Commended in the Museums Australasia Multimedia and Publication Design Awards in 2022.

We have delivered 4 research-focused programs:

- > An ANU-NFSA collaborative PhD scholarship program recipient is embedded with the NFSA for a 3-year period to research the relationship between an archives' digital and analogue collections, and the pathways to access and interpretation
- > A collaboration with academics from the University of NSW and the University of New England to develop positive impact programming for people living with dementia
- > Support for a PhD candidate in the ANU's interdisciplinary Cross-Cultural Communication, researching versional film and the NFSA collection
- > An internship for a Master's Candidate in Museum and Heritage Studies at the University of Sydney.

Through these partnerships we foster creativity and development in the media literacy and audiovisual archiving fields, as well as providing a safe space for debate and discussion. By collaborating with the education sector, we broaden the NFSA's reach and strengthen our position as a trusted source of knowledge.

CASE STUDY

IMPROVING MEDIA LITERACY

As custodian of the national audiovisual collection, the NFSA has a unique responsibility – and opportunity – to equip Australians with the skills to critically engage with media in all aspects of their lives. What is at stake is nothing less than the full and constructive participation of citizens in our democracy, our economy and our culture.

In 2020, we co-founded the Australian Media Literacy Alliance (AMLA) together with cultural institutions, broadcasters and universities with a vested interest in media literacy awareness, education and research. The partners have worked collaboratively to design a framework, carry out and disseminate research and consolidate networks nationally.

The research highlights that the quality and delivery of media literacy education is far from consistent. While Australians recognise the need for a range of abilities to engage with media, they are too often left without any learning support, including in schools.

This year, we helped AMLA run a consultation project engaging with 89 organisations nationwide, leading to the publication of a report in October 2021 – *Towards a National Media Strategy for Media Literacy* – which now informs the work of a dedicated government taskforce. The consultation revealed strong consensus around the urgent necessity to make lifelong media literacy learning a priority for all Australians. Challenges include misinformation on digital platforms, rapid changes in the media and communications technologies, threats to our democracy and rising distrust of mainstream media.

In 2021, we launched our new education program *Media and Me*, an hour-long program for primary schools containing useful and shareable collection items. The program also interrogates media literacy concepts, building analytical skills in young people who increasingly consume, share and create media. The program received PACER accreditation, which subsidises schools visiting Canberra.

With the COVID-19 pandemic continuing to affect school visits, we delivered *Media and Me* online to NSW schools through the DART learning program, including in collaboration with the Museum of Australian Democracy. Over 15,000 students and teachers tuned in, and schools gave feedback that their students gained essential skills from the session.

We are now building capacity to deliver educational programs to students with a media literacy focus, joining the Book Canberra Excursions network and portal, and developing a pilot professional learning program for teachers.

Media literacy is also encouraging our staff to engage critically when sharing the collection with audiences, especially in the areas of technology, inclusion, accessibility and representation.

This work contributes to our strategic priority 3: Educate and Empower and directly satisfies performance measure 3.2: We will partner with relevant organisations to develop media literacy resources.



Still from animation created by Ian Anderson for the Media & Me education program

PRIORITY 4: INNOVATE AND COLLABORATE

We actively seek partnerships, as well as embrace unexpected collaborations, that lead to innovation and inspired storytelling. We are a trusted and energised partner to our cultural peers. We seek to provide leadership and share our expertise, internationally and at home.

Table 4: Strategic Priority 4: Innovate and Collaborate

Activity	Performance measure	Target 2021–22	Result 2021–22
We will share our audiovisual archiving expertise as a leader in the sector	4.1 We will deliver programs that support audiovisual archives in the region	Expertise shared at 3 conferences or forums per annum Central Australian Aboriginal Men's Collection project delivered	Partially achieved
We will collaborate and partner with creatives and cultural institutions working with audiovisual media	4.2 We will build and maintain strong relationships with peers in the galleries, libraries, archives and museums sector	6 relationships built and maintained** 4 active collaborative projects maintained each year	Achieved
We will support Aboriginal and Torres Strait Islander communities, organisations and archivists to protect cultural heritage	4.3 We will consult with Aboriginal and Torres Strait Islander communities and stakeholders to support the archiving of their audiovisual collections	Consultation plan drafted and implemented	Substantially achieved
We will engage with key stakeholders to pursue a new physical home for the NFSA	4.4 We will continue to advocate and prepare for the construction of a new facility through targeted relationships	2 partnerships that actively advocate for new physical presence for the NFSA in the ACT maintained	Not achieved

Criterion source: Corporate Plan 2021–22 to 2024–25 page 13 and PBS page 336

*PBS 2021–22 target

**PBS 2021–22 and Corporate Plan 2021–22 target

ACTIVITY

We will share our audiovisual archiving expertise as a leader in the sector

Performance measure	Target	Result
4.1 We will deliver programs that support audiovisual archives in the region	Expertise shared at 3 conferences or forums per annum Central Australian Aboriginal Men's Collection project delivered	Partially achieved

What we achieved

We continue to share our expertise with our colleagues at conferences, with presentations delivered at the following forums (see appendix 4 for a full list):

- > Nancy Bennison presented *Digital preservation, a matter of survival*, Australian Library and Information Association virtual conference
- > Bronwyn Dowdall presented *Trade union in film education*, The Trade Union Training Authority: Lessons from a Bold Experiment virtual conference
- > Patrick McIntyre participated in panel discussion *Senior Executive outlook on Deadline 2025*, Common Problems Shared Solutions symposium, AIATSIS
- > Matt Ravier presented *Building relevance through public engagement*, Australian Society of Archivists, NSW chapter.

The second element of performance measure 4.1 – building a digital archive onsite at the Strehlow Research Centre in Alice Springs for the Central Australian Aboriginal Men's Audio Collection Digitisation Project – has been delayed because of the ongoing impacts of COVID-19 and related restrictions during two-thirds of the financial year.

ACTIVITY

We will collaborate and partner with creatives and cultural institutions working with audiovisual media

Performance measure	Target	Result
4.2 We will build and maintain strong relationships with peers in the galleries, libraries, archives and museums sector	6 relationships built and maintained (PBS target)	Achieved
	4 active collaborative projects maintained each year (Corporate Plan target)*	Achieved

*The performance measure target was revised based on our assessment of our resources for 21/22 following the impact of the COVID-19 pandemic. During the preparation period we took a more conservative view of what we would be able to achieve.

What we achieved

As an institution that straddles digital, preservation, archiving, exhibition and public programs, the NFSA remains an active member of the GLAM sector and maintains strong relationships with our partners across the sector. In the last year we have collaborated on the following projects that contribute to the achievement of performance measure 4.2:

- > We continued our successful partnership with the National Gallery of Australia (NGA) to present a series of monthly screenings themed around NGA exhibitions.
- > We collaborated with the Museum of Australian Democracy (MOAD) to deliver a free virtual excursion for schools during Media Literacy Week.
- > We worked with our colleagues at the Art Gallery of South Australia on their *Dušan and Voitre Marek* exhibition, lending collection items and providing newly-digitised films by Dušan Marek.
- > We partnered with the National Library of Australian (NLA), and consulted with other National Collecting Institutions, to seek funding for the digitisation of AV material, resulting in successful AVA funding announcement and the continued collaborations with NCIs to digitise their at-risk collection materials.

- > We worked with the Museum of Applied Arts and Sciences (MAAS) and Australian Centre for the Moving Image (ACMI) to establish protocols for acquiring born digital material.
- > We partnered with Museum and Art Gallery of the Northern Territory's Strehlow Research Centre to deliver the Central Australian Aboriginal Men's Audio Collection Digitisation Project.
- > We partnered with the Australian Film Television & Radio School (AFTRS) to commission and exhibit a video essay about filmmaker Warwick Thornton, realised by Garuwa Productions.
- > We continued to partner with the Office for the Arts, the National Library of Australia, National Archives of Australia and the National Museum of Australia to deliver the Community Heritage Grants program, supporting community organisations across Australia to assess and preserve their heritage collections.
- > We continued to be an active member of the GLAM Peak network, the Australian Memory of the World Committee and the Documenting Australian Society Steering Group (a subcommittee of the Memory of the World Committee).

ACTIVITY

We will support Aboriginal and Torres Strait Islander communities, organisations and archivists to protect cultural heritage

Performance measure	Target	Result
4.3 We will consult with Aboriginal and Torres Strait Islander communities and stakeholders to support the archiving of their audiovisual collections	Consultation plan drafted and implemented	Substantially achieved

What we achieved

In 2021–22 we continued our ongoing consultation with Aboriginal and Torres Strait Islander communities and stakeholders to support the archiving of their audiovisual collections through a range of activities including the preservation, digitisation and digital repatriation of Indigenous material from our own collection, and providing advice, training and support for Indigenous audiovisual collections on Country. A formal consultation plan was not drafted during this period, and instead the NFSA continued its active partnerships with both the Strehlow Research Centre and AIATSIS to support the protection of First Nations cultural heritage. Additionally, the NFSA recruited a new Senior Manager for Indigenous Connections, a position that informs the NFSA engagement and consultation with Aboriginal and Torres Strait Islander communities.

Since 2019, in partnership with the Strehlow Research Centre in Alice Springs (part of the Museum and Art Gallery of the Northern Territory) and the traditional owners, we have digitally preserved the film and audio from the Strehlow Collection, one of the most important ethnographic collections relating to Indigenous ceremonial life found anywhere in the world. The Strehlow Collection is based around the field work of Professor TGH Strehlow, who spent more than 4 decades recording the ceremonial customs and traditions of Central Australian Aboriginal Communities from 1932 through to the mid-1970. The collection consists of over 400 reels of 16mm film and audio recordings including over 1000 reels of magnetic tape and wire recordings (stored in the NFSA's secure environmentally controlled vaults) representing over 800 ceremonial acts and 150 hours of audio recordings of stories and songs.

Most of this material relates to 'men's-only' sacred and secret ceremonies so core to this project was working with the traditional owners to develop Indigenous Cultural Intellectual Property protocols to ensure best practice in the strict handling, digitisation and safety of their material. The digital preservation of this collection is vital for the continued cultural maintenance of Central Australian Aboriginal communities and the revitalisation of cultural practices and traditional language.

In 2021–22, as part of the Central Australian Aboriginal Men’s Audio Collection Digitisation Project (funded by an Indigenous Languages and Arts Program Grant from Government), we completed digitising the audio material from the Strehlow Collection and provided training onsite at the NFSA for 2 Indigenous staff from the Strehlow Research Centre. Planning is currently underway for the final stage of this project (due to be delivered by December 2022) which is to build a digital archive and studio in Alice Springs at the Strehlow Research Centre. This will provide its traditional owners with unprecedented access to these unique recordings of their cultural heritage on country and ensure it is preserved for future generations.

We co-hosted with AIATSIS the *Common Problems Shared Solutions Symposium* on 3-4 November 2021. The aim of the symposium was to identify and solve common issues and problems in the preservation of audiovisual material, specifically magnetic media, in time to meet Deadline 2025. A key focus was to develop frameworks to better support Aboriginal and Torres Strait Islander communities and stakeholders in archiving their audiovisual collections.

Following on from our work with the Strehlow Research Centre and the outcomes of the symposium we are continuing this important work. Consultation continues with individual communities but also includes discussions with, and advice sought from, both AIATSIS and the Office for the Arts.

ACTIVITY

We will engage with key stakeholders to pursue a new physical home for the NFSA

Performance measure	Target	Result
4.4 We will continue to advocate and prepare for the construction of a new facility through targeted relationships	2 partnerships that actively advocate for new physical presence for the NFSA in the ACT maintained	Not achieved

What we achieved

We are currently reviewing our strategy regarding our physical presence and will not actively pursue funding for a new facility at this time, therefore the above performance measure is no longer relevant to our performance. The Board has established a new Property Presence and Place subcommittee to oversee all property issues and ambitions. This committee is assisting Senior Executive in keeping active relationships across Australian Government, ACT Government and relevant stakeholders in Canberra, Sydney and Melbourne, to support the NFSA’s physical footprint, in the context of its digital footprint Australia-wide.

SNAPSHOT

DUŠAN AND VOITRE MAREK: SURREALISTS AT SEA

NFSA Access staff worked closely with Art Gallery of South Australia curators to make an important contribution to the gallery's exhibition *Dušan and Voitre Marek: Surrealists at Sea*, held between 19 June and 12 September 2021.

Surrealists at Sea was the first major exhibition to survey the art of Czech-Australian brothers Dušan and Voitre Marek. The NFSA holds the collection of Dušan Marek's films, which were included in the exhibition to complement the artwork and provide a thorough record of the Marek brothers' artistic output.

Dušan Marek (1926–1993) produced more than 50 films between 1952 and 1975. Many of the films use stop-motion animation and incorporate wooden puppets (*Nightmare*, 1956), or plasticine figures (*Fisherman's Holiday*, 1952), with miniature props and 3-dimensional sets (*Light of the Darkness*, 1952). Other films, such as the nursery rhyme series, use coloured paper or cardboard shapes to assemble figures and backgrounds. A small number of films combine music and narration, such as *Tom the Piper's Son* (1959) and *Three Wise Men of Gotham* (1959–1960).

Marek made 2 feature-length surrealist films, of which *Cobweb on a Parachute* (1966) was included in the exhibition. We provided clips from several of Marek's 16mm black-and-white home movies, including scenes from Papua New Guinea where Dušan and Helena Marek lived and worked in the mid to late 1950s.

This project resulted in the digital preservation and delivery of new HD versions of more than 20 of Marek's films. The NFSA also loaned a set of wooden puppet heads from *Nightmare* for display.

Dušan Marek's film *Light of the Darkness* was subsequently selected for inclusion in surrealism exhibitions at the Metropolitan Museum of Art, New York, and the Tate Modern, London, providing the NFSA with international acknowledgement.

This collaboration with the Art Gallery of South Australia contributes to our Strategic Priority 4: Innovate and Collaborate and directly satisfies our target for performance measure 4.2: We will build and maintain strong relationships with peers in the galleries, libraries, archives and museums sector.



Frame from *Three Wise Men of Gotham*, 1959–1960 Dušan Marek NFSA

PRIORITY 5: FOSTER AND LEAD

We build and develop a brave and passionate team of world-class experts and thought leaders, working collaboratively with each other and our partners to achieve our shared goals and to live our shared adventures. We believe that there is true value in inclusivity, diversity, equity and accessibility, and we will reflect this in our workforce and through our actions. We aspire to be a user-centric, future-forward workplace of choice.

Table 5: Strategic Priority 5: Foster and Lead

Activity	Performance measure	Target 2021–22	Result 2021–22
We will improve the culture at the NFSA by undertaking a cultural change program	5.1 We will improve our employee engagement score in the APS Employee Census	Improved employee engagement score in the APS Census ** Program of targeted activities established to improve workplace culture	Substantially achieved
We will increase recruitment and retention of Aboriginal and Torres Strait Islander staff	5.2 We will increase the percentage representation of the NFSA workforce that identify as Aboriginal and Torres Strait Islander	Indigenous Employment and Retention Strategy finalised	Achieved
We will empower staff to contribute to reconciliation through an active Reconciliation Action Plan	5.3 We will report on Reconciliation Action Plan progress and challenges to the NFSA Indigenous Connections Committee, NFSA Board and Reconciliation Australia	New Innovate RAP 2022–24 endorsed by Reconciliation Australia	Achieved

Criterion source: Corporate Plan 2021–22 to 2024–25 page 14 and PBS page 336

*PBS 2021–22 target

**PBS 2021–22 and Corporate Plan 2021–22 target

ACTIVITY

We will improve the culture at the NFSA by undertaking a cultural change program

Performance measure	Target	Result
5.1 We will improve our employee engagement score in the APS Employee Census	Improved employee engagement score in the APS Census (PBS and Corporate Plan target) Program of targeted activities established to improve workplace culture (Corporate Plan target)	Substantially achieved

What we achieved

Following another year with extended periods of working from home due to COVID-19 lockdowns, we increased our program of activities for maintaining employee engagement and connection with each other. The NFSA Executive Team and People and Culture worked closely with the Australian Public Service Commission to develop a mental health capability framework to support psychological and emotional wellbeing for our employees.

Measures that People and Culture took to improve workplace culture throughout the year included creating a Diversity and Inclusion network, Neurodiversity Awareness training and a series of Cultural Change workshops rolled out across the agency.

Another area of focus for the NFSA was further development of leadership capability in our EL1 and EL2 staff members. We began team leader development training in April 2021 to assist managers to support staff and develop leadership skills. It encourages staff to reflect our shared values of inclusivity, diversity, equity and accessibility in the way they approach their work and interact with colleagues and stakeholders.

The May 2022 APS Census results were delivered in August and although our engagement score remained stable at 75%, it was higher than the APS-wide average of 73%.

Taking into consideration the NFSA's improved participation rate in the APS Census, our consistent engagement score above the APS wide average and the program of activities rolled out by the People and Culture team, we have substantially achieved our target for this performance measure.

ACTIVITY

We will increase recruitment and retention of Aboriginal and Torres Strait Islander staff

Performance measure	Target	Result
5.2 We will increase the percentage representation of the NFSA workforce that identify as Aboriginal and Torres Strait Islander	Indigenous Employment and Retention Strategy finalised	Achieved

What we achieved

In January 2022 the Indigenous Connections Committee endorsed the Indigenous Employment and Retention Strategy. As part of the strategy, People and Culture have begun work with ArtsReady, a program to create cadetships for Aboriginal and Torres Strait Islander people. We have identified 2 positions that are set to commence at the NFSA before the end of 2023.

We have also approached Career Trackers to become a registered employer through their national non-profit organisation. Career Trackers aims to 'create pathways and support systems for Indigenous young adults to attend and graduate from university'. Through this program we are pursuing the creation of internship opportunities and entry-level roles across the organisation.

In June 2022, the NFSA appointed Gillian Moody to the role of Senior Manager, Indigenous Programs. This role is already supporting our ambitions for Aboriginal and Torres Strait Islander programming and employment.

ACTIVITY

We will empower staff to contribute to reconciliation through an active Reconciliation Action Plan

Performance measure	Target	Result
5.3 We will report on Reconciliation Action Plan progress and challenges to the NFSA Indigenous Connections Committee, NFSA Board and Reconciliation Australia	New Innovate RAP 2022-24 endorsed by Reconciliation Australia	Achieved

What we achieved

In June 2022, Reconciliation Australia conditionally endorsed our Innovate Reconciliation Action Plan (RAP) 2022-24. It subsequently endorsed it in August 2022. Building on our first RAP from 2018, it offers a framework to maintain our commitment to Indigenous connections as a core part of what we do. There are 18 active members of the RAP working group who collaborated to develop the RAP and will ensure its success by fostering participation and contributions from around the NFSA. The RAP contains a schedule for regular reporting to the Indigenous Connections Committee, the Board and Reconciliation Australia and formalises our commitment to facilitating and sharing Indigenous stories and truth-telling in our work.

CASE STUDY

AUSTRALIANS & HOLLYWOOD EXHIBITION

On 20 January 2022 we opened *Australians & Hollywood*, the NFSA's first original exhibition in 20 years, drawn primarily from the NFSA collection. Curated by Tara Marynowsky, the show celebrates the craft, talent and ambition behind contemporary Australian cinema through rare behind-the-scenes footage, costumes and props, augmented by loans from luminaries such as Baz Luhrmann, Mia Wasikowska and Eric Bana. It tells an inspiring story of a creative cohort punching well above its weight and achieving global success on its own terms.

Highlights include customised steering wheels from *Mad Max: Fury Road* (George Miller, 2015), spectacular costumes from *Muriel's Wedding* (PJ Hogan, 1994) and *The Sapphires* (Wayne Blair, 2012), Baz Luhrmann and Catherine Martin's art concept books for *Romeo + Juliet* (Baz Luhrmann, 1996) and Oscar winner Greig Fraser's clapperboard from the sci-fi epic *Dune*, for which he won the Academy Award for best cinematography (Denis Villeneuve, 2021). A 3-channel video essay on the work of Warwick Thornton, created by Genevieve Grieves and Garuwa Productions, specially commissioned for the exhibition, will also be on display at AFTRS in Sydney and ACMI in Melbourne.

Australians & Hollywood achieves extra depth through its digital layer - Spotlight - which allows visitors to use their smartphones to generate a customised experience online, both in the space, and after they leave. The exhibition also extends to our website and social media through articles, curated collections, and the *Inspired* series of 14 exclusive interviews with iconic creatives such as George Miller, Nicole Kidman, Leah Purcell, Hugh Jackman and Chris Pang.

Public programs complement the experience, including screenings, school visits, holiday workshops and talks with guests such as Oscar-winning cinematographer John Seale and film critic David Stratton.

To produce the exhibition during a pandemic, the project team faced building lockdowns, disrupted supply chains and travel restrictions, delivering a complex cooperative project while working partly from home.

Despite these challenges, *Australians & Hollywood* opened to significant national media coverage, strong reviews and overwhelmingly positive visitor feedback. With attendance impacted by COVID-19, we chose to extend the exhibition throughout 2022 and 2023 to make the most of post-pandemic recovery. Funding from VisitCanberra and a partnership with Accor are supporting a campaign to attract interstate visitors and enhance the exhibition's national reach.

Australians & Hollywood has proven to be a powerful strategic spearhead for the NFSA. It advances many of our objectives, from building public profile to growing the collection, activating or re-igniting key stakeholder relationships in government, tourism and the film industry along the way.

The execution of the *Australians & Hollywood* exhibition contributes to performance measure 2.5: We will attract in-person visitors to experience Australian audiovisual culture and history. It also supports Priority 5: Foster and Lead, allowing our people to develop, share and deepen their skills and build capacity as we worked towards a shared goal to deliver the NFSA's first original exhibition in over 20 years.



Shingo Ishikawa and Rose Cangadis-Douglass work on Satine's red dress from *Moulin Rouge!*



GEORGE MILLER AND HIS UNIVERSE



Director George Miller with his two Mad Max actors, Mel Gibson and Tom Hardy.

Maverick moviemaking

With his high-octane road movie about a vengeful, leather-clad road warrior, George Miller catapulted Australian cinema into Hollywood with *Mad Max* (1979). Against all odds, the risky low-budget movie was a triumph and a franchise evolved, each film with a very distinct personality. The fourth instalment, *Fury Road* (2015), was hailed as the greatest action film of all time. Coming soon is the prequel *Furiosa* starring Chris Hemsworth as Max. Despite creating for over 40 years, it's as if George has just hit his prime.

Apart from revolutionising action movies, George has pushed the boundaries of animation in *Babe* (1995) and *Happy Feet* (2006), directed modern American classics *The Witches of Eastwick* (1987) and *Lorenzo's Oil* (1992) and produced Australian breakout hits *Dead Calm* (1989) and *The Year My Voice Broke* (1987).

George has achieved this by championing and collaborating with some of Australia's finest craftspeople, cinematographers, actors, costume designers and make-up artists, many of whom have found success in Australia.

03

MANAGEMENT AND ACCOUNTABILITY

GOVERNANCE AND LEGISLATION

The NFSA is accountable to the Australian Parliament through the Minister for Employment and Workplace Relations and Minister for the Arts, the Hon Tony Burke 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 the use and management of public resources by the Commonwealth and Commonwealth entities, and the accountability of Commonwealth companies
- > the *Public Service Act 1999*, which sets out the CEO's powers in relation to staffing.

OUR BOARD

The Board and our Senior Executive work together to develop, implement and monitor key strategies that enable us to meet the Australian 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 Employment and Workplace Relations and Minister for the Arts under section 11 of the NFSA Act.

MEMBERS



CAROLINE ELLIOTT

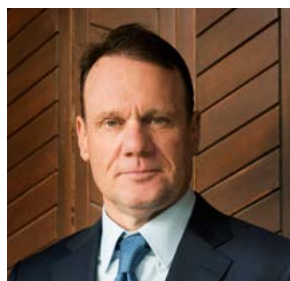
NON-EXECUTIVE CHAIR

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.



(L-R) Mr Ewen Jones, Ms Alison Cameron, Mrs Lucinda Brogden,
Mr Stephen Peach, Ms Caroline Elliott, Ms Toni Cody, Mr Kim Iedger,
Mr Richard Bell (absent: Jude Donnelly)



RICHARD BELL

NON-EXECUTIVE MEMBER

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 \$1.2 billion. 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.



LUCINDA BROGDEN AM

NON-EXECUTIVE MEMBER FROM 17 DECEMBER 2021

Bachelor Commerce (UNSW), Masters Organisational Psychology (Macquarie University)

Mrs Brogden has more than 30 years' commercial experience with companies including Macquarie Group and Ernst & Young. From 2014–2022 she was Chair and Commissioner of the National Mental Health Commission, and Chair of the Mentally Healthy Workplace Alliance.

Mrs Brogden has a Masters in Organisational Psychology (Macquarie University), a Bachelor of Commerce (Accounting) (UNSW), is a member of the Australian Institute of Company Directors, and has a Silver Medallion – Surf Lifesaving New South Wales. Mrs Brogden is also currently a Chair of the Diabetes Research Program, Governor of Queenwood School for Girls and Director of Be Kind Sydney.



ALISON CAMERON

NON-EXECUTIVE MEMBER

Bachelor of Economics (Macquarie University)

Ms Cameron is an experienced media executive with a 34-year career spanning finance, sales and management in commercial radio. For the past 28 years, Ms Cameron has worked for her family's privately owned Grant Broadcasters. She was part of multiple acquisitions over the past 15 years, culminating in the ownership of 48 commercial radio stations in regional Australia. Ms Cameron has a deep understanding of media and regional communities. Her most recent role in the company was CEO and she was responsible for the negotiation of the sale of 46 regional stations to ARN.

Ms Cameron is a Director of publicly listed HT&E Limited as well as a member of the company's Audit and Risk Committee.



TONI CODY

NON-EXECUTIVE DEPUTY CHAIR

Bachelor of Economics (Monash University), Member of the Australian Institute of Company Directors

Ms Cody has over 20 years of experience as a non-executive director and an executive background in the arts and cultural sector as well as in fast moving consumer goods, retail and small-to-medium sized start-up businesses.

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 currently also Chair of Rocket Seeder Limited, a Non-Executive Director of the Academy of Music and Performing Arts (AMPA), an Accredited Member of the Advisory Board Centre and Chair of Forkful Advisory Board. She held previous non-executive roles at the Australian Ballet, the Sydney Theatre Company and Chris O'Brien Lifehouse.



JUDITH DONNELLY

NON-EXECUTIVE MEMBER FROM 25 JULY 2021

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 QLD 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.



KIM LEDGER

NON-EXECUTIVE MEMBER

Mr Ledger is a Western Australian entrepreneur who has founded and successfully operated several businesses in Perth, Adelaide and New York. He has revisited his long-term passion for driver training and education with partner Alister McCrae to establish Driver Risk Management in Perth, WA. Mr Ledger has an enduring relationship with the film industry through his work as Patron of Australians in Film (Heath Ledger Scholarship) in Los Angeles.

Mr Ledger co-founded Scriptwise in Melbourne, a non-profit foundation set up to educate people about the dangers of abusing prescription drugs. He is also a member of the Management and Finance Committee of Cyrenian House (WA Council on Addictions).



STEPHEN PEACH

NON-EXECUTIVE MEMBER FROM 25 MARCH 2022

Bachelor of Arts/Bachelor of Laws (University of Sydney)

Mr Peach is currently the Director of Persica Consulting Pty Limited, a strategic and business advisory firm focusing on IP licensing and management. He has served, and continues to serve, as a non-executive director on a number of commercial and charitable boards including the Antony Kidman Foundation which supports The Kidman Centre UTS and its youth mental health programs.

Mr Peach was the CEO of the Australian Recording Industry Association (ARIA) and Phonographic Performance Company of Australia (PPCA) from 2002 to 2010. Prior to that time, he was an equity partner of Sydney law firm Gilbert + Tobin, heading up that firm's intellectual property practice. Following his departure from ARIA and PPCA in 2010, Mr Peach was instrumental in launching Pandora Internet Radio in Australia and subsequently took on the role of CEO of Moshcam which specialises in the filming and 'on demand' streaming of live concerts. He remains a director of that company.

Board meetings

The Board met 5 times during 2021–22. A senior officer from the Office for the Arts attends Board meetings as an observer.

Table 6: Board meeting attendance 2021–22

Member	9 August 2021	7 October 2021	11 November 2021	3 March 2022	16 June 2022
Caroline Elliott (Chair)	✓	✓	✓	✓	✓
Toni Cody (Deputy Chair)	✓	✓	✓	✓	✓
Richard Bell	✓	✓	✓	✓	✓
Lucinda Brogden				✓	✓
Alison Cameron	✓	✓	✗	✓	✓
Judith Donnelly	✓	✓	✓	✗	✗
Ewen Jones	✓	✓	✓	✗	✓
Kim Ledger	✗	✗	✓	✗	✓
Stephen Peach					✓

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

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

Audit and Risk Committee

The Audit and Risk Committee provides independent advice to the Board on the appropriateness of the NFSA's financial reporting, performance reporting, system of risk oversight and management and system of internal control. The Audit and Risk Committee Charter is available at <https://www.nfsa.gov.au/collection/curated/nfsa-audit-and-risk-committee-charter-2021>

Table 7: Audit and Risk Committee composition and remuneration 2021–22

Title	Member	Membership period	Remuneration (all figures inc GST)
Chair	Geoff Knuckey	External member from 1 November 2018, Chair from 1 January 2021	\$11,550
Deputy Chair	Toni Cody	Deputy Chair from 9 September 2021	N/A – Board member
Member	Alison Cameron	Board representative member from 9 September 2021	N/A – Board member
	Lee Walton	External member from 1 December 2015	\$13,325.01
	Don Cross	External member from 28 April 2021	\$14,522.75

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

External members

GEOFF KNUCKEY

Bachelor of Economics (ANU), Fellow of Chartered Accountants of Australia and New Zealand, 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. 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, Fellow Certified Practising Accountant, 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 2021–22

Member	22 July 2021	29 September 2021	15 November 2021	17 February 2022	26 May 2022
Geoff Knuckey (Chair)	✓	✓	✓	✓	✓
Toni Cody (Deputy Chair)	✓	✓	✓	✓	✓
Alison Cameron		✓	✓	✓	✓
Don Cross	✓	✓	✓	✓	✓
Lee Walton	✓	✓	✓	✓	✓

Key: ✓ Attended meeting ✗ Did not attend meeting ☐ Was not a committee 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.

Property, Presence and Place Committee

The Property, Presence and Place Committee was established in 2021 as an advisory subcommittee to the NFSA Board to oversee and guide progress of the NFSA physical footprint, in the context of its digital footprint, Australia-wide.

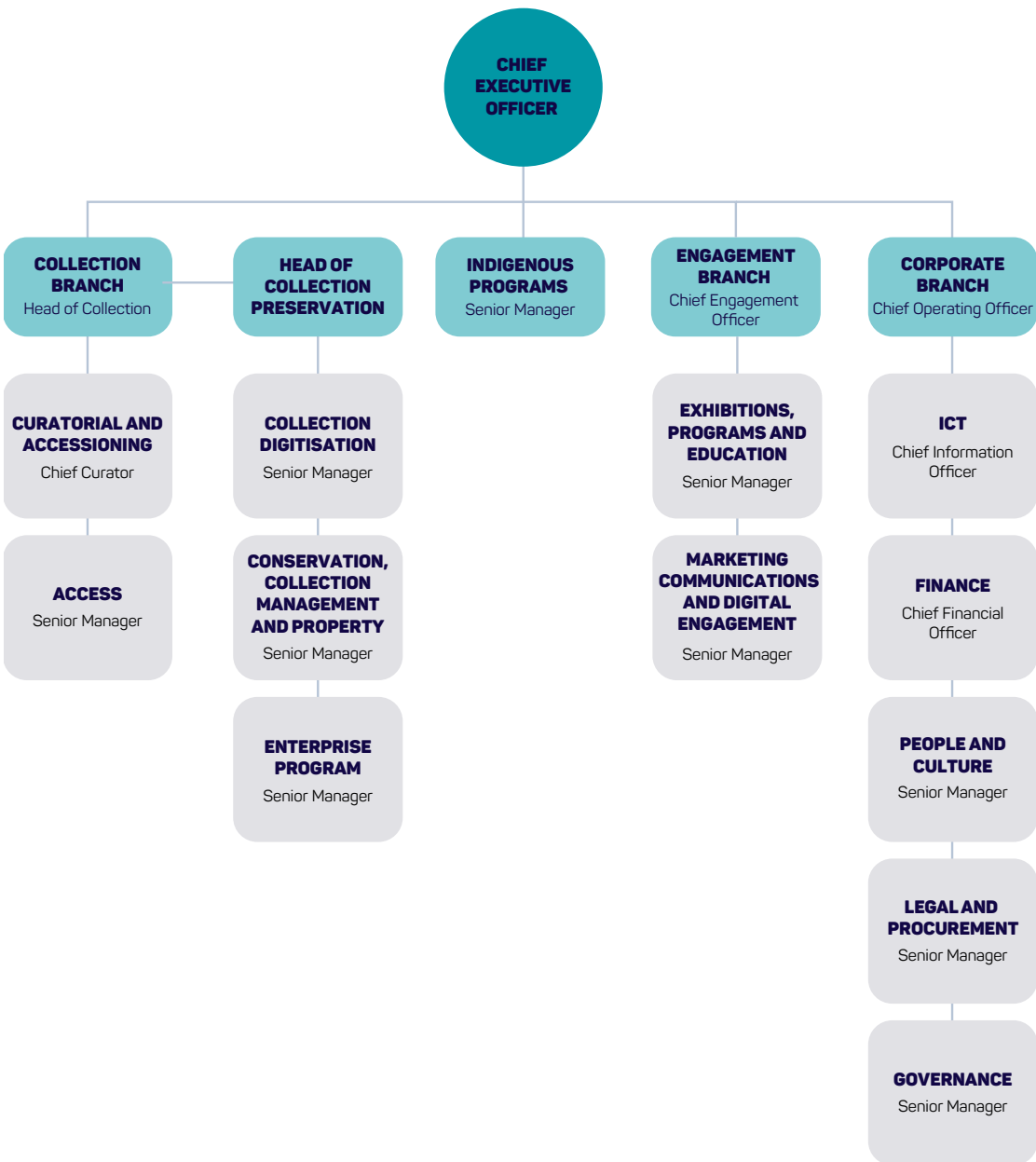
Our management structure

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.

Figure 1: NFSA Organisational structure as at 30 June 2022



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. In January 2022 the ASL (average staffing level) cap for senior executive service roles was lifted from 3 to 4, allowing for a new SES position, Head of Collection Preservation, for a period of 3 years to oversee the AudioVisual Australia project.

As at 30 June 2022, our Executive Team was:

- > Patrick McIntyre, Chief Executive Officer
- > Nancy Bennison, Chief Operating Officer
- > Rebecca Coronel, Head of Collection Preservation
- > 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% of total remuneration, which is agreed in consultation with the Minister for Employment and Workplace Relations and Minister for the Arts.

Senior Executive remuneration policy and practices

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

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

Bonuses are not paid to the Senior Executive.

Table 9: Information about remuneration for key management personnel

Name	Position Title	Term as KMP	Short-term benefits				Post-employment benefits			Total
			Base Salary	Bonuses	Other benefits and allowances	Superannuation	Long service leave	Termination Benefits	Remuneration	
Patrick McIntyre	CEO	18 October to 30 June	209,459			18,982	5,857			234,299
Nancy Bennison	CEO (Acting)	1 July to 17 October	87,554			7,153	3,897			98,604
Nancy Bennison	COO	18 October to 30 June	137,741			17,599	4,710	98,755		258,805
Jacqui Uhlmann	Head of Collection	full year	235,705			37,232	8,623			281,560
Rizpah Jarvis	COO (Acting)	1 July to 17 October & 17 December to 29 April	145,632			17,881	6,082			169,595
Matt Ravier	Chief Engagement Officer	full year	216,700			31,008	4,416			252,124
Rebecca Coronel	Head of Collection Preservation	21 February to 30 June	65,194			14,303	1,291			80,788
Caroline Elliott	Chairperson	full year	44,420			6,841	-			51,261
Alison Cameron	Board member	full year	22,724			3,435	-			26,159
Ewen Jones	Board member	full year	22,048			3,395	-			25,443
Judith Donnelly	Board member	24 July to 30 June	20,637			3,178	-			23,815
Kim Ledger	Board member	full year	22,078			3,400	-			25,478
Richard Bell	Board member	full year	22,307			3,945	-			26,252
Toni Cody	Board member	full year	22,057			3,397				25,454
Lucy Brogden	Board member	17 December to 30 June	12,085			1,790				13,875
Stephen Peach	Board member	25 March to 30 June	5,664			872				6,536
			1,292,005	-	-	174,412	34,876	98,755	1,600,048	

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 Priorities 2021
- > Corporate Plan 2021–22 to 2024–25
- > Collection Policy 2022
- > 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 2021–22. Internal audit activity for this financial year focused on reviews of:

- > employee entitlements and allowances
- > data governance
- > digitisation grant management
- > Acton building review.

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

External audit

Under section 43 of the PGPA Act, the Auditor-General is the external auditor of the NFSA. The Auditor-General, through the Australian National Audit Office, has audited the financial statements to ensure that they have been prepared in accordance with the Australian Accounting Standards and other requirements prescribed by the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*. The financial statements are included in section 5 of this Annual Report.

Risk management

Formalised risk management is a central element of our operations and promotes a culture that supports the identification, mitigation and review of all strategic, operational and financial risks.

Risk identification occurs at several levels:

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

Monitoring of risk management occurs through:

- > regular monitoring of outcomes by management
- > regular review of identified risks by the Executive Team and branch heads
- > audit and review of our activities by audit bodies
- > contract management by business owners.

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

Fraud control

Our Accountable Authority Instruction on Risk Management and Fraud Control is updated every 2 years, and our Audit and Risk Committee monitors internal controls and reporting on fraud incidents. In 2021–22, 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 48.96%; males 50.62%; and 0.42% identified as non-binary). At the EL2 and SES level we have a medium representation of females (65%). Staff identifying as Aboriginal and Torres Strait Islander represent 1.85% and those with an ongoing disability 0.50%.

Our employment conditions and policies 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 until September 2022.

During the year, 86% of NFSA staff completed online cultural competency training, and 96.5% of staff completed online security awareness training. The People and Culture team introduced our Indigenous Employment and Retention Strategy to increase Aboriginal and Torres Strait Islander representation among our staff. In addition, our agency commenced an Indigenous Traineeship program.

The Workplace Consultative Committee, which represents our APS and Executive Level staff, 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 structures.

Our Workforce Planning program continues to be rolled out and has developed over the past 12 months looking at skills and capabilities across the agency and aligning these with projects such as the AudioVisual Australia program of work.

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 utilise the 70:20:10 learning framework which identifies that learning occurs through on-the-job experience (70%), through peer relationships (20%) and through formal classroom learning (10%). Staff gain further learning

through networking, attendance at conferences and external forums, cross-agency projects and higher duties opportunities. The NFSA offers study assistance and scholarships and a range of formal training and education, such as attending courses or undertaking the Charles Sturt University Graduate Certificate in Audiovisual Archiving.

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, such as regular virtual check-in meetings, online social events, virtual meditation and resilience and nutrition programs, provided by our Employee Assistance Program. 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. The People and Culture team completed a Mental Health Baseline Assessment with the APSC and developed a forward-working plan to guide future programs supporting our staff's mental health across the agency.

We are committed to a safe and healthy work environment, ensuring all staff has 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, or
- > require the provision of a report or advice on a matter that relates to any of the NFSA's functions or powers.

No instruments were issued in 2021–22.

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

Public policy engagement

During the period the NFSA contributed a submission to the Department of Infrastructure, Transport, Regional Development, Communications and the Arts 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 Parliament, the Commonwealth Ombudsman or the Office of the Australian Information Commissioner.

Significant non-compliance

In 2021–22 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 2021–22 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 2 suppliers whose advertising and market research services cost over \$10,000 as shown in table 11.

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

Supplier	Type of services provided	2021-22 \$ incl. GST
Universal McCann	Advertising	\$88,120
The Press Society	Publicist	\$25,664

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.

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 work with other collecting institutions and government agencies to seek cost-effective pricing for our gas supply.

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.





04

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

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 and until 8:00 pm on Friday nights

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) and email us at collection@nfsa.gov.au.

ACCESS SERVICES 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/collection/using-collection) or email us at access@nfsa.gov.au.

ACCESS CENTRES

We offer facilities for clients to access items from the NFSA collection in their capital city. Contact details and locations for our Access Centres are listed below.

Adelaide

NFSA Adelaide Access Centre

State Library of South Australia
Corner North Terrace and Kintore Avenue
ADELAIDE SA 5000
Tel: +61 8 8207 7231

Brisbane

NFSA Brisbane Access Centre

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

Darwin

NFSA Darwin Access Centre

Northern Territory Library
4 Bennett Street
Parliament House
DARWIN NT 0800
Tel: + 61 8 8999 7177

Hobart

NFSA Hobart Access Centre

State Library of Tasmania
Level 2, 91 Murray Street
HOBART TAS 7000
Tel: +61 3 6165 5538

Perth

NFSA Perth Access Centre

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

SERVICE CHARTER

For information on our client service charter, our values and how to provide feedback to the NFSA please visit nfsa.gov.au/about/corporate-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 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) (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;
 - (d) but does not include providing guarantees.

Considerations governing the performance of functions

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

National Film and Sound Archive of Australia may charge fees

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

National Film and Sound Archive of Australia may cooperate with others

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

Severability

- (6) Without limiting its effect apart from this subsection, this Act also has the effect it would have if the powers and functions of the National Film and Sound Archive of Australia were confined to powers and functions that were to be exercised and performed:
- (a) in so far as it is appropriate for those powers and functions to be exercised and performed by the National Film and Sound Archive of Australia on behalf of the Government of the Commonwealth as the national Government of Australia; and
 - (b) for purposes for which it is appropriate for the Parliament, as the national Parliament of
 - (c) Australia, to authorise the National Film and Sound Archive of Australia to exercise powers and perform functions; and
 - (d) 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 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 2021–22

FEATURE FILMS

- > *Blueback* (Robert Connolly, 2022)
- > *Gold* (Anthony Hayes, 2022)
- > *Here Out West* (Fadia Abboud, Lucy Gaffy, Julie Kalceff, Ana Kokkinos and Leah Purcell, 2021)
- > *How to Please a Woman* (Renee Webster, 2022)
- > *Nitram* (Justin Kurzel, 2021)
- > *Nude Tuesday* (Armagan Ballantyne, 2022)
- > *The Power of the Dog* (Jane Campion, 2021)
- > *Seriously Red* (Gracie Otto, 2022)
- > *We Are Still Here* (Beck Cole, Danielle MacLean, Tracey Rigney, Miki Magasiva, Tim Worrall, Chantelle Burgoyne, Dena Curtis and Renae Maihi, 2022)

SHORT FILMS

- > *Blackfellas Who Can't Dance* (Enoch Mailangi, 2021)
- > *Finding Jedda* (Tanith Glynn-Maloney, 2021)
- > *Finding X* (Benjamin Zaugg, 2022)
- > *When the Sky Was Blue* (Rae Choi, 2021)

DOCUMENTARIES

- > *Ablaze* (Alec Morgan and Tiriki Onus, 2022)
- > *Alick and Albert* (Douglas Watkin, 2021)
- > *Carbon - The Unauthorised Biography* (Daniella Ortega and Niobe Thompson, 2022)
- > *The Department* (Sascha Ettinger-Epstein, 2021)
- > *Franklin* (Kasimir Burgess, 2021)
- > *General Hercules* (Brodie Poole, 2021)
- > *Incarceration Nation* (Dean Gibson, 2021)
- > *Solstice* (Helen Newman, 2022)
- > *Walking Man* (Luna Laure, 2022)
- > *Wash My Soul in the River's Flow* (Philippa Bateman, 2021)
- > *When the Camera Stopped Rolling* (Jane Castle, 2021)

WEB SERIES AND ONLINE MEDIA

- > *All My Friends Are Racist* (Bjorn Stewart, 2021)
- > *First Responders* (Ahmarnya Price, 2022)
- > *The Game Prototype That Had to Be Banned by Its Own Studio* (People Make Games, YouTube documentary, 2021)
- > *Homespun* (Socratis Otto, 2021)
- > *How a Lawyer Sacrificed his Career to Redevelop his Skyrim Mod | The Forgotten City Documentary* (Noclip, YouTube documentary, 2021)
- > Instagram reels by @melle.ngartist (Melissa Smith-Haimona, 2022)
- > *The Monster with Me* (Artin Rain, 2022), produced for TikTok
- > *Sunset Paradise, Series 1* (Luke Lerdwichagul, 2021)
- > Instagram reels by @taitmcgregor (Tait McGregor, 2022)

HISTORIC FILMS

- > *Angels of War – Tok Pisin version* (Andrew Pike, 1982) – 16mm A&B Roll film components
- > *Antarctica 1* documentary short (Geoff Merrill, 1963) – 16mm colour print made by the Australian National Antarctic Research Expeditions
- > *Brotherhood of St Laurence* – collection of films and videotapes detailing their work
- > *Down to Earth* ALP political advertisement, 1945 – 35mm nitrate print
- > Ken Garrahy 8mm home movies – a collection of 43 home movies from the 1960s to the 1980s, documenting Sydney camp (gay) social clubs and networks including the Karingals, as well as holidays around Australia and in the Pacific
- > *The Happy Tree* (Cecil Polglase, 1976) – 16mm picture master positive of the amateur dramatic feature produced in conjunction with the Norwood Theatre Company, South Australia

- > Libra Films comedic shorts – released on 8mm by the Sydney-based distributor c1955, including *The Officer and the Rating*, *The Officer and the Rating Meet Davey Crockett*, and *Ship Aground*
- > *The Man from Snowy River II* (Geoff Burrowes, 1988) – 35mm print
- > Dame Nellie Melba and friends at home in Melbourne, c1927 – 16mm silent black-and-white original reversal film
- > Pope refrigerators (with Chips Rafferty, c1965) and Simpson washing machines (with Jimmy Hannan, c1972) – 16mm prints of sponsored promotional films
- > Peter Tammer films on 16mm – including *And He Will Rise Again* (1964), *Journey to a Broken Heart* (1970), *Here's To You, Mr Robinson* (1976), *Mallacoota Stampede* (1981), *My Belle* (1983), *Hey Marcel...* (1984) and *Queen of the Night* (1985)
- > Valerie Taylor personal collection – including documentaries about sharks filmed with her husband Ron Taylor and a sequence for *Jaws* (Spielberg, 1975)
- > Tennis documentaries on 16mm – including *Dunlop International Final 1970*, *Wimbledon 1973* and *The Wimbledon Lawn Tennis Championships 1978: Year of The Exile*
- > Thylacine colourised footage – UHD digital file master supplied by Composite Films, Paris
- > Jim Wilson shorts and experimental films – 16mm components for films including *The Restless Hours* (1967) and *K-Tape 1* (1973)

SOUND

- > Ever-Ready Battery factory opening in 1938 – recordings of speeches by Prime Minister Lyons and Reginald P Walter
- > Ron Grainer's theme music for children's TV program *Five O'Clock Club* (Great Britain, 1963) – 10" 78rpm single-sided disc
- > Mushroom Group – new digital and physical releases (LPs, EPs, singles and music videos) featuring Jimmy Barnes, Bliss n Eso, DMA's, DZ Deathrays, Julia Jacklin, Archie Roach and Vika and Linda
- > PBS FM community radio live performances – featuring Eurogliders, The Go-Betweens, Men at Work, Mental As Anything, No Fixed Address and The Triffids
- > Jeff Phillips live performance of *Gloria* – ¼" audiotape recording, his composition won first prize at the 5th Olympiad of Song festival held in Athens, Greece in 1972

RADIO AND PODCASTS

- > Over 19,000 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 live coverage of the 2021 Eastern Australia floods and the 2022 federal election
- > Haydn Bunton at 6PR Perth, 1937 – 2 10" lacquer discs with the only known recording of the AFL Hall of Fame legend
- > *The Dulux Show*, *Pick a Box* and *The Youth Show* episodes – radio transcription discs from the 1940s to the 1960s
- > *From the Embers* – Community Broadcasting Association of Australia documentary series about the 2019–20 Australian bushfires
- > Podcasts – including *Bondi Badlands*, *Pilots of the Airwaves* and *The Sound of the Hound* (EMI Archive Trust)

TELEVISION

- > Australia Television International – VHS copies of 1993 news bulletins from the ABC-funded pay TV network broadcast from Darwin
- > The Easybeats performing *Friday on My Mind* on the BBC's *Top of the Pops*, November 1966 – 16mm telerecording
- > *Home & Away* and *All Saints* – over 1,000 episodes from the Seven Network, comprising video digital betacams and HD digital cassettes
- > *Neighbours* (1985–2022) – over 6,400 retrospective episodes from Fremantle Australia, comprising 1 inch, Betacam and HDCAM masters
- > South Australian National Football League (SANFL) – collection of films and videotapes featuring key games, archival compilations, specials and documentaries
- > *Two on the Aisle* (HSV7, 1973–75) – final edition and only known surviving episode of Australia's first film review TV program, hosted by Ivan Hutchinson and Jim Murphy
- > West Gate Bridge collapse, 1970 – 2 reels of unedited 16mm HSV7 news film
- > Regional TV archives – including 60 years of news and programs from NBN Television Newcastle; WIN Television material from Ballarat (BTV-6), Shepparton (GMV-6), Mildura (STV-8), Mount Gambier (SES-8), Albury (VTV), Loxton – Riverland (RTS-5A) and Lismore (RTN-8), from 1962 to early 2000s; news films from greater Western Victoria, 1960s to 1980s
- > Scripted TV series on free-to-air and streaming platforms including *Five Bedrooms* (series 3), *Fires*, *Frayed* (series 2), *Hardball* (series 2), *Little J & Big Cuz* (series 3), *Mr Inbetween* (series 2 and 3), *Mystery Road: Origin*, *The Newsreader* (series 1), *Rosehaven* (series 5), *The Strange Chores* (series 2) and *Total Control* (series 2)
- > Foxtel local productions - retrospective programs including *Great Australians with Alan Jones*, *Real Housewives of Melbourne*, *Coast Australia* and *The Sleeping Beauty*
- > Coverage of news and current affairs via the *Newscaf* program – including the 2022 federal election, COVID-19, Eastern Australia floods, Ash Barty's tennis achievements and retirement, 60th anniversary celebrations for Prime 7 Orange, WIN Television Ballarat and Wollongong

DOCUMENTS AND ARTEFACTS

- > *Age of Consent* (Michael Powell, Australia, 1969) – black-and-white contact proof sheets documenting behind-the-scenes and featuring Helen Mirren
- > Bruce Beresford – documentation and photographs from various of his films including *Ladies in Black* (2018)
- > Bill Collins OAM – unpublished list of films presented by the critic and historian across Australian TV networks from 1966 to 2018
- > Crawford Productions and HSV 7 Melbourne – assorted scripts, photographs and publicity memorabilia on productions received from Lois Simpson, assistant to Dorothy Crawford
- > Rosemary Eather – personal correspondence between the 1960s and 70s TV personality and Phillip Wilcher
- > GTV9, ADS7 and Grampian Television (Scotland) studio and outside broadcast – 78 colour slides capturing 1950s and 60s productions including *Royal Ballet* (1959), 1960 Moe Races and 1964 VFL Grand Final
- > *In Melbourne Tonight* – 161 run-sheets for episodes broadcast between April 1960 and June 1963
- > *Judy & Punch* (Mirrah Foulkes, 2019) – costumes worn by Mia Wasikowska
- > Vivien Mephram – personal collection of make-up artist and hair designer, including documentation and photographs
- > *My Brilliant Career* (Gillian Armstrong, 1979) – ball gown worn by Judy Davis has received conservation treatment and premium archival packaging
- > Bert Newton AM MBE – state funeral service booklet, 12 November 2021
- > *Petersen* (Tim Burstall, 1974) – clapperboard signed by cast
- > *Seven Little Australians* (ABC TV, 1973) – costumes, documentation and bespoke mannequins donated by the grandson of the author of the original novel, Ethel Turner
- > *Skippy* (1968–1970) – promotional mug and plate
- > *True History of the Kelly Gang* (Justin Kurzel, 2019) – props and armour
- > Vintage TV equipment – from NBN Television Newcastle and WIN Television Ballarat, including a Fairlight Series III MFX audio workstation and studio cameras
- > Voxophone machine – plus documentation relating to the design for this Australian invention
- > *The Women Who Made Australian Television* – documentation used by Dr Jeannine Baker in her article series for the NFSA website

ORAL HISTORY INTERVIEWS

- > Johnny Allen (Aquarius Festival event manager, Gay Film Festival founder)
- > Kelly Auty (singer-songwriter)
- > John Bowler (WA regional broadcaster)
- > Nell Campbell (actor, singer)
- > Charlie Cousins (actor)
- > Mark Scott (former Managing Director, ABC)
- > Mike Selwyn (Paramount Pictures Australia)
- > Jane Ulman (radio producer, environmental recordist, sound artist)

GAMES, IMMERSIVE AND INTERACTIVE MEDIA

- > *Beyond the Milky Way* VR (Briege Whitehead, 2021)
- > *Golf*, 2018 – a contemporary retro release programmed for an original 1980s Nintendo Entertainment System, based on the mini-game from the Brisbane-developed game *Golf Story*
- > *Lustration, Series 1* VR (Ryan Griffen, 2022)
- > *Tasmania Story*, 1991 – Japanese Game Boy game based on the 1990 Japanese film set and filmed in Australia
- > *Untitled Goose Game* (House House and VicScreen) – joint acquisition with ACMI and the Powerhouse

APPENDIX 4

PAPERS PRESENTED AT NATIONAL AND INTERNATIONAL FORUMS

Forum	Paper presented
Deakin Extended Realities Forum, 2 July 2021	Heather Gill presented <i>Collect Preserve Share: Archiving Extended Reality (XR) at the NFSA</i>
University of Technology Sydney Seminar Series, 19 July 2021	Jacqui Uhlmann presented as part of a panel <i>The future of cultural memory</i>
International Council of Museums: Collecting with Care, 23 July 2021	Vick Gwyn presented <i>Collect, preserve, share: the audiovisual in flux</i>
Australian Society of Archivists, NSW chapter, 18 August 2021	Matt Ravier presented <i>Building relevance through public engagement</i>
Australian Library and Information Association virtual conference, 16 September 2021	Nancy Bennison presented <i>Digital preservation, a matter of survival</i>
PAX Aus online, 1 October 2021	Chris Arneil presented at the <i>Gamifying Government: The Digital Revolution</i> session
AIATSIS Common Problems Shared Solutions Symposium, 3-4 November 2021	Patrick McIntyre participated in a panel discussion <i>Senior Executive outlook on Deadline 2025</i>
The Association of Registrars and Collection Specialists conference, 8-19 November 2021	Pippa Thorogood-McLennan presented a talk outlining the work of a registrar at the NFSA
The Trade Union Training Authority: Lessons From a Bold Experiment, 17 November 2021	Bronwyn Dowdall presented at the <i>Film in trade union education</i> session
Social and Citizenship Education Association of Australia (SCEAA) annual conference, 26 November 2021	Anita Beck presented <i>Empowering young people for the future: key messages for educators</i>
Australasian Registrars Committee Conference, 2-11 March 2022	Shannon Hutchinson presented <i>Stocktaking digital collections at the NFSA</i> Pippa Thorogood-McLennan chaired a panel discussion <i>Freight agents: how freight has changed for agents and clients</i>
Datathon: Understanding and Mapping Museum Audiences, 30 March 2022	Doug Newton-Walters presented <i>Digital tools, physical audiences</i>
Charles Sturt University Graduate Certificate in Audiovisual Archiving, 17 May 2022	Jacqui Uhlmann presented <i>National Film and Sound Archive and the national picture</i>
Australian Museums and Galleries Association conference, 17 June 2022	Rebecca Coronel presented <i>Culture workers and the Great Resignation – leaving the job you love</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/corporate-information/governance/information-publication-scheme.

We also publish our disclosure log of documents released in response to requests received under the *Freedom of Information Act 1982* (the FOI Act), at nfsa.gov.au/corporate-information/FOI/log.

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

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

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

You will find more information on our FOI web page at nfsa.gov.au/about/corporate-information/FOI/requests.

CONTACT DETAILS:

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

Alternatively, you may write to:

Senior Manager, Governance
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	56

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)	Section 5
Approval by accountable authority	PGPA Rule 17BB	Letter of transmittal, v
Enabling legislation	PGPA Rule 17BE reference (a)	Appendix 2, 62-63
Functions	PGPA Rule 17BE reference (b)(i)	Appendix 2, 62-63
Purposes	PGPA Rule 17BE reference (b)(ii)	Appendix 2, 62-63
Responsible minister	PGPA Rule 17BE reference (c)	44
Ministerial directions and other statutory requirements	PGPA Rule 17BE reference (d)	56
Government policy orders	PGPA Rule 17BE reference (e)	56
Non-compliance	PGPA Rule 17BE reference (f)	N/A
Annual performance statements	PGPA Act ss37, 39(1)(b) PGPA Rule 17BE reference (g)	Section 2
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)	Appendix 7, 74-75
Location of major activities and facilities	PGPA Rule 17BE reference (l)	Appendix 1, 60-61
Corporate governance	PGPA Rule 17BE reference (m)	54
Related entity transactions	PGPA Rule 17BE reference (n) and (o)	56
Key activities and changes affecting the authority	PGPA Rule 17BE reference (p)	N/A
Judicial decisions and reviews	PGPA Rule 17BE reference (q)	56

Requirement	Reference	Page
External reports on the entity	PGPA Rule 17BE paragraph (r)	56
Information from a subsidiary	PGPA Rule 17BE paragraph (s)	N/A
Indemnities and insurance premiums for officers	PGPA Rule 17BE paragraph (t)	56
Audit committee information	PGPA Rule 17BE paragraph (taa)	48-50
Executive remuneration	PGPA Rule 17BE paragraph (ta)	53
Index of Annual Report requirements	PGPA Rule 17BE paragraph (u)	Appendix 6, 70-71

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

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 (2021–22)

	Male			Female			Indeterminate			Total
	Full time	Part time	Total Male	Full time	Part time	Total Female	Full time	Part time	Total Indeterminate	
NSW	7	0	7	13	3	16				23
Qld										
SA										
Tas										
Vic	2	0	2	3	0	3				5
WA										
ACT	58	8	66	51	5	56	1		1	123
NT										
External Territories										
Overseas										
Total	67	8	75	67	8	75	1		1	151

Table 12: All non-ongoing employees in the current reporting period (2021–22)

	Male			Female			Indeterminate			Total
	Full time	Part time	Total Male	Full time	Part time	Total Female	Full time	Part time	Total Indeterminate	
NSW	0	0	0	6	1	7				7
Qld										
SA										
Tas										
VIC	0	2	2	0	0	0				2
WA										
ACT	29	16	45	17	19	36				81
NT										
External Territories										
Overseas										
Total	29	18	47	23	20	43				90

Table 13: All ongoing employees in the previous 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	11	0	11	17	3	20				31
Qld										
SA										
Tas										
Vic	0	2	2	4	1	5				7
WA										
ACT	51	9	60	42	7	49				109
NT										
External Territories										
Overseas										
Total	62	11	73	63	11	74				147

Table 14: All non-ongoing employees in the previous 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	6	5	5	10				16
Qld										
SA										
Tas										
Vic	0	2	2	0	1	1				3
WA										
ACT	16	16	32	18	24	42				74
NT										
External Territories										
Overseas										
Total	19	21	40	23	30	53				93

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
AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies
AICD	Australian Institute of Company Directors
ALP	Australian Labor Party
AM	Member of the Order of Australia
AMLA	Australian Media Literacy Alliance
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
AVA	AudioVisual Australia digitisation project
BA	Bachelor of Arts
BBC	British Broadcasting Corporation
CEO	Chief Executive Officer
COVID-19	coronavirus disease of 2019
CSIRO	Commonwealth Scientific and Industrial Research Organisation
DART	Distance and Rural Technology
DNA	deoxyribonucleic acid
DTA	Digital Transformation Agency
EL2	Executive Level 2
FMCG	Fast-moving consumer goods
FOI	freedom of information
FOI Act	Freedom of Information Act 1982
GLAM	galleries, libraries, archives and museums
GST	goods and services tax
ICIP	Indigenous Cultural and Intellectual Property
IPO	Initial Public Offering

IPS	Information Publication Scheme
KPI	Key Performance Indicator
LED	light emitting diode
MBA	Master of Business Administration
N/A	not applicable
NAIDOC	National Aboriginal and Islander Day Observance Committee
NFSA	National Film and Sound Archive of Australia
NFSA Act	National Film and Sound Archive of Australia Act 2008
NSW	New South Wales
OAM	Medal of the Order of Australia
PBS	Portfolio Budget Statements
PEO	Principal Executive Office
PGPA Act	Public Governance, Performance and Accountability Act 2013
PGPA Rule	Public Governance, Performance and Accountability Rule 2014
PLC	Public Limited Company
Q&A	question and answer
RAP	Reconciliation Action Plan
SBS	Special Broadcasting Service
SES	Senior Executive Service
SRC	Strehlow Research Centre
TV	television
TWPI	Time Weighted Preservation Index
UHD	Ultra High Definition
UK	United Kingdom
UNSW	University of New South Wales
USA	United States of America
UTS	University of Technology Sydney
VFL	Victorian Football League
VR	Virtual Reality
WA	Western Australia
WHS	Work Health and Safety
WHS Act	Work Health and Safety Act 2011



Materials Featuring Strictly Ballroom

- 1. Costume design for Strictly Ballroom (Shirley Johnson, 1992)
- 2. Photos from the premiere of Strictly Ballroom at Sydney's Convention, George Street, Sydney, 1992 (showing press and celebrities and guests) (George Street Press, Sydney)

Photos from Strictly Ballroom

- 1. Photos from the premiere of Strictly Ballroom at Sydney's Convention, George Street, Sydney, 1992 (showing press and celebrities and guests) (George Street Press, Sydney)

AUDITION

STRICTLY BALLROOM





05

FINANCIAL STATEMENTS

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INDEPENDENT AUDITOR'S REPORT

To the Minister for Employment and Workplace Relations

To the Minister for the Arts

Opinion

In my opinion, the financial statements of the National Film and Sound Archive of Australia (the Entity) for the year ended 30 June 2022:

- (a) comply with Australian Accounting Standards – Simplified Disclosures 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 2022 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 2022 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 2022 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.

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

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

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

Accountable Authority's responsibility for the financial statements

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



Racheal Kris
Senior Director

Delegate of the Auditor-General
Canberra
13 October 2022

National Film and Sound Archive of Australia
Statement by the Chairperson, Chief Executive Officer and Chief Financial Officer
for the period ended 30 June 2022

In our opinion, the attached financial statements for the year ended 30 June 2022 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
Chairperson
11 October 2022



Patrick McIntyre
Chief Executive Officer
11 October 2022



Andrea O'Keeffe CA
Chief Financial Officer
11 October 2022

Statement of Comprehensive Income
for the period ended 30 June 2022

	Notes	2022 \$'000	2021 \$'000	Original Budget ¹ \$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	1.1A	16,699	15,816	16,980
Suppliers	1.1B	9,012	7,178	8,627
Depreciation and amortisation	2.2A	5,869	6,082	6,115
Interest on lease liabilities		74	96	40
Write-down and impairment of assets		18	12	-
Total expenses		31,672	29,184	31,762
Own-source income				
Own-source revenue				
Sale of goods		98	26	15
Rendering of services		724	734	726
Interest on held to maturity investments		64	71	200
Royalties		141	151	195
Other revenue	1.2A	3,374	3,672	1,590
Total own-source revenue		4,401	4,654	2,726
Gains				
Donations of gifted collection	2.2A	2,942	4,914	2,770
Revaluation increments		96	92	-
Other gains		28	3	-
Total gains		3,066	5,009	2,770
Total own-source income		7,467	9,663	5,496
Net cost of services		24,205	19,521	26,266
Revenue from Government	1.2B	28,026	26,535	25,084
Surplus (Deficit) attributable to the Australian Government		3,821	7,014	(1,182)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation surplus		32,513	1,659	-
Total comprehensive surplus (loss)		36,334	8,673	(1,182)

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

1. Budget reported in the 2021-22 Portfolio Budget Statements published in May 2021.

Budget Variances Commentary for the Statement of Comprehensive Income

The surplus of \$36.3 million is \$37.5 million higher than the original budget deficit amount of \$1.2 million.

Asset revaluation reserves have increased by \$32.5 million as a result of a revaluation of property, plant and equipment and the heritage and cultural collection at 30 June 2022.

Employee benefits are \$0.3 million lower than the original budget due to staff vacancies during the year.

Supplier expenses are \$0.3 million higher than original budget due to additional spend in relation to the digitisation of at risk collection items.

Depreciation and amortisation is only slightly lower than the original budget (\$0.2 million).

Other revenue is \$1.8 million higher than the original budget due to proceeds from insurance claims for roof repairs following the hail storm in Acton in January 2020.

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 \$2.9 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 2022

	Notes	2022 \$'000	2021 \$'000	Original Budget ¹ \$'000
ASSETS				
Financial assets				
Cash and cash equivalents		1,482	920	2,487
Trade and other receivables	2.1A	1,839	93	204
Other investments	2.1B	14,500	9,500	3,000
Total financial assets		17,821	10,513	5,691
Non-financial assets				
Land	2.2A	8,355	7,375	7,375
Buildings ²	2.2A	51,680	46,580	45,478
Heritage and cultural	2.2A	337,089	309,316	306,544
Plant and equipment ²	2.2A	5,032	5,766	7,982
Computer software	2.2A	348	394	667
Licences	2.2A	32	31	31
Inventories	2.2B	615	623	680
Prepayments		817	1,080	715
Total non-financial assets		403,968	371,165	369,472
Total assets		421,789	381,678	375,163
LIABILITIES				
Payables				
Suppliers	2.3A	504	733	391
Other payables	2.3B	482	333	274
Total payables		986	1,066	665
Interest bearing liabilities				
Leases ²	2.4A	2,266	3,085	3,199
Total interest bearing liabilities		2,266	3,085	3,199
Provisions				
Employee provisions	4.1A	4,519	4,229	4,078
Other provisions	2.5A	593	534	534
Total provisions		5,112	4,763	4,612
Total liabilities		8,364	8,914	8,476
Net assets		413,425	372,764	366,687
EQUITY				
Contributed equity		229,293	224,966	226,985
Reserves		175,555	143,042	141,383
Retained surplus/(Accumulated deficit)		8,577	4,756	(1,681)
Total equity		413,425	372,764	366,687

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

1. Budget reported in the 2021-22 Portfolio Budget Statements published in May 2021.
2. Includes right-of-use assets

Budget Variances Commentary for the Statement of Financial Position

Total non-financial assets are \$34.5 million higher than the original budget, as a result of a revaluation of property, plant and equipment and the heritage and cultural collection at 30 June 2022.

Cash and investments are \$10.5 million higher than the original budget due to the funding for digitisation of at-risk collection items 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.

Reserves are higher than the original budget by \$34.2 million due to the revaluation of property, plant and equipment and the heritage and cultural collection at 30 June 2022.

Statement of Changes in Equity
for the period ended 30 June 2022

	Notes	2022 \$'000	2021 \$'000	Original Budget ¹ \$'000
CONTRIBUTED EQUITY				
Opening balance				
Balance carried forward from previous period		224,966	224,157	226,176
Adjusted opening balance		<u>224,966</u>	<u>224,157</u>	<u>226,176</u>
Contributions by owners				
Equity injection - Appropriation		4,327	809	809
Total transactions with owners		<u>4,327</u>	<u>809</u>	<u>809</u>
Closing balance as at 30 June		<u>229,293</u>	<u>224,966</u>	<u>226,985</u>
ASSET REVALUATION RESERVE				
Opening balance				
Balance carried forward from previous period		143,042	141,383	141,383
Adjusted opening balance		<u>143,042</u>	<u>141,383</u>	<u>141,383</u>
Comprehensive income				
Other comprehensive income - movements in property, plant and equipment	2.2A	32,608	1,751	-
Other comprehensive income - realisation of reserve amounts on disposal of assets		(95)	(92)	-
Total comprehensive income		<u>32,513</u>	<u>1,659</u>	<u>-</u>
Closing balance as at 30 June		<u>175,555</u>	<u>143,042</u>	<u>141,383</u>
RETAINED EARNINGS				
Opening balance				
Balance carried forward from previous period		4,756	(2,257)	(499)
Adjusted opening balance		<u>4,756</u>	<u>(2,257)</u>	<u>(499)</u>
Comprehensive income				
Surplus (Deficit) for the period		3,821	7,013	(1,182)
Total comprehensive income		<u>3,821</u>	<u>7,013</u>	<u>(1,182)</u>
Closing balance as at 30 June		<u>8,577</u>	<u>4,756</u>	<u>(1,681)</u>
TOTAL EQUITY		<u>413,425</u>	<u>372,764</u>	<u>366,687</u>

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

1. Budget reported in the 2021-22 Portfolio Budget Statements published in May 2021.

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 2022

	Notes	2022 \$'000	2021 \$'000	Original Budget ¹ \$'000
OPERATING ACTIVITIES				
Cash received				
Receipts from Government		28,026	26,535	26,084
Sales of goods and rendering of services		876	915	741
Royalties		141	151	200
Donations		27	25	-
GST received		902	1,055	1,356
Other		1,748	3,672	804
Total cash received		31,720	32,353	29,185
Cash used				
Employees		18,166	17,315	16,980
Suppliers		9,290	7,529	8,627
Interest payments on lease liabilities		74	96	40
GST paid		70	101	1,375
Total cash used		27,600	25,041	27,022
Net cash from operating activities		4,120	7,312	2,163
INVESTING ACTIVITIES				
Cash received				
Interest		51	74	-
Investments		19,600	20,100	1,000
Total cash received		19,651	20,174	1,000
Cash used				
Purchase of property, plant and equipment, software and heritage and cultural assets		2,117	3,332	2,973
Investments		24,600	24,600	-
Total cash used		26,717	27,932	2,973
Net cash used by investing activities		(7,066)	(7,758)	1,973
FINANCING ACTIVITIES				
Cash received				
Contributed equity		4,327	809	809
Total cash received		4,327	809	809
Cash used				
Principal payments of lease liabilities		819	767	626
Total cash used		819	767	626
Net cash from financing activities		3,508	42	183
Net increase (decrease) in cash held		562	(404)	373
Cash and cash equivalents at the beginning of the reporting period		920	1,324	2,114
Cash and cash equivalents at the end of the reporting period		1,482	920	2,487

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

1. Budget reported in the 2021-22 Portfolio Budget Statements published in May 2021.

Budget Variances Commentary for the Cash Flow Statement

During 2021-22 there was \$24.6 million cash used and \$19.6 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 Government is \$1.9 million higher than the original budget due to additional funding received for the digitisation of at-risk collection items.

The cash received from other revenue was higher than the original budget mainly due the \$1 million grant from the Portfolio Department to assist with the digitisation of the collection.

The cash paid to employees is \$1.3 million higher than budget. The difference is mainly the component of salary spend that is capitalised as part of the cost of internally generated collection items.

The cash used for suppliers was \$0.5 million higher than the original budget due to additional spend in relation to the digitisation of at-risk collection items.

The cash used for the purchase of property, plant and equipment was \$0.9 million lower than the original budget mainly due to a delay in capital procurement due to limited staffing resources and the continuing impact of COVID-19 on travel and the availability and timing of supply.

Overview

Basis of Preparation of the Financial Statements

The NFSA is an Australian Government Corporate Commonwealth Entity. The NFSA's mission is to collect and preserve Australian film, recorded sound, broadcast and new media, and their associated documents and artefacts, and to share the collection with audiences across Australia and overseas.

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 – including simplified disclosures for Tier 2 Entities under AASB 1060 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

Financial Performance

This section analyses the financial performance of the NFSA for the year ended 30 June 2022.

1.1. Expenses

	2022 \$'000	2021 \$'000
1.1A: Employee Benefits		
Wages and salaries	12,496	11,760
Superannuation:		
Defined contribution plans	1,500	1,423
Defined benefit plans	1,035	1,053
Leave and other entitlements	1,440	1,494
Separation and redundancies	224	82
Other employee benefits	4	4
Total employee benefits	16,699	15,816

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	476	520
Contractors	507	441
Travel	182	133
IT services	2,316	1,900
Advertising and marketing	235	177
Property operating expenses	3,948	2,837
Financial statement audit services	65	65
Other	1,122	946
Total goods and services supplied or rendered	8,851	7,019

Other suppliers

Low value lease rentals	89	89
Workers compensation expenses	72	70
Total other suppliers	161	159
Total suppliers	9,012	7,178

Accounting Policy

Short-term leases and leases of low-value assets

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

1.2: Own-Source Revenue and Gains		
	2022	2021
	\$'000	\$'000
Own-Source Revenue		
1.2A: Other Revenue		
Grant from Portfolio Department	1,000	2,900
Rental income	9	12
Other revenue from related entities	224	587
Grants from non-related entities	-	5
Parking fees	135	168
Proceeds from insurance claims	2,006	-
Total other Revenue	3,374	3,672
1.2B: Revenue from Government		
Department of Infrastructure, Transport, Regional Development and Communications		
Corporate Commonwealth entity payment	28,026	26,535
Total revenue from Government	28,026	26,535
Accounting Policy		
<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.		

Financial Position

This section analyses the NFSA's assets used to conduct its operations and the operating liabilities incurred as a result. Employee related information is disclosed in the People and Relationships section.

2.1 Financial Assets

	2022 \$'000	2021 \$'000
2.1A: Trade and Other Receivables		
Total goods and services receivables¹	1,839	93
Trade and other receivables		
No more than 12 months	1,839	93
More than 12 months	-	-
Total trade and other receivables	1,839	93
2.1B: Other Investments		
Total other investments²	14,500	9,500
Other investments expected to be recovered		
No more than 12 months	14,500	9,500
More than 12 months	-	-
Total other investments	14,500	9,500

1 Credit terms for goods and services were within 30 days (2021: 30 days).

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

Accounting Policy

Cash and cash equivalents

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

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

Financial assets

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

Financial assets at amortised cost

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

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

Effective interest method

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

Impairment of financial assets

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

2.2: Non-Financial Assets

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

	Land \$'000	Buildings and leasehold improvements \$'000	Heritage and cultural ¹ \$'000	Plant and equipment \$'000	Computer software ² \$'000	Licences \$'000	Total \$'000
As at 1 July 2021	7,375	51,199	313,199	8,444	5,122	149	385,488
Gross book value	-	(4,619)	(3,883)	(2,678)	(4,728)	(118)	(16,026)
Accumulated depreciation, amortisation and impairment	-	-	-	-	-	-	-
Total as at 1 July 2021	7,375	46,580	309,316	5,766	394	31	369,462
Additions:							
Purchase	-	192	223	525	769	11	1,720
Work in progress	-	27	-	87	-	-	114
Right-of-use assets	-	59	-	-	-	-	59
Donation/gift	-	-	2,942	-	-	-	2,942
Internally developed	-	-	2,320	-	-	-	2,320
Revaluations recognised in other comprehensive income ¹	980	7,130	24,312	186	-	-	32,608
Reclassifications (accumulated depreciation) ³	-	-	-	(207)	-	-	(207)
Depreciation and amortisation	-	(1,465)	(2,024)	(1,305)	(207)	(10)	(5,011)
Depreciation and amortisation for right-of-use assets	-	(843)	-	(15)	-	-	(858)
Disposals/write-downs	-	(307)	-	(593)	(790)	-	(1,690)
Disposals - accumulated depreciation	-	307	-	588	182	-	1,077
Total as at 30 June 2022	8,355	51,680	337,089	5,032	348	32	402,536
Total as at 30 June 2022 represented by:							
Gross book value	8,355	54,100	337,089	5,060	5,101	160	409,865
Accumulated depreciation, amortisation and impairment	-	(2,420)	-	(28)	(4,753)	(128)	(7,329)
Total as at 30 June 2022	8,355	51,680	337,089	5,032	348	32	402,536
Carrying amount of right-of-use assets	-	2,219	-	47	-	-	2,266

1. 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 1,401 collections items deaccessioned during the year, at a total value of \$668,657

2. The carrying amount of computer software included \$275,514 of purchased software and \$72,496 of internally generated software.

3. Depreciation on plant and equipment engaged in the digitisation of collection items has been reclassified into internally developed Heritage & Cultural items.

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 (excluding ROU assets) are carried at fair value (or an amount not materially different from fair value) less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets did not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depended upon the volatility of movements in market values for the relevant assets.

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 reversed a previous revaluation increment for that class.

2.2: Non-Financial Assets (continued)

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.

On 30 June 2022, an independent valuer, Jones Lang LaSalle Incorporated (JLL), conducted the revaluations and a revaluation adjustment was made to non-financial assets.

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	2022	2021
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	6 years to indefinite	7 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.

The depreciation rates for ROU assets are based on the commencement date to the earlier of the end of the useful life of the ROU asset or the end of the lease term.

Impairment

All assets were assessed for impairment at 30 June 2022 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.

2.2: Non-Financial Assets (continued)

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 (2021: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2022.

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.

2.2: Non-Financial Assets (continued)		
	2022	2021
	\$'000	\$'000
2.2B: Inventories		
Inventories held for distribution	615	623
Total inventories	615	623
During 2022 \$120,711 of inventory held for distribution was recognised as an expense (2021: \$147,125).		
Accounting Policy		
<u>Inventories</u>		
Inventories held for sale in the NFSA's online shop are valued at the lower of cost and net realisable value.		
Inventories held for distribution, for example raw materials, chemicals and tapes, are valued at cost, adjusted for any loss of service potential.		
Costs incurred in bringing each item of inventory to its present location and condition are assigned as follows:		
a) raw materials and stores – purchase cost on a first-in-first-out basis		
b) finished goods and work-in-progress – cost of direct materials and labour plus attributable costs that can be allocated on a reasonable basis.		
2.3: Payables		
2.3A: Suppliers		
Total trade creditors and accruals	504	733
Suppliers expected to be settled		
No more than 12 months	504	733
More than 12 months	-	-
Total Suppliers	504	733
2.3B: Other Payables		
Accrued salary	422	286
Accrued superannuation	60	46
Unearned revenue	-	-
Other liabilities	-	1
Total other payables	482	333
Other payables to be settled		
No more than 12 months	482	333
More than 12 months	-	-
Total other payables	482	333
Settlement of payables is usually made within 30 days.		
Accounting Policy		
<u>Financial Liabilities</u>		
Financial liabilities are recognised and derecognised upon 'trade date'.		
<u>Financial Liabilities at Amortised Cost</u>		
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	2,266	3,085
	<u>2,266</u>	<u>3,085</u>
Maturity analysis		
Within 1 year	294	819
Between 1 to 5 years	1,972	2,266
More than 5 years	-	-
Total leases	<u>2,266</u>	<u>3,085</u>

Total cash outflow for leases for the year ended 30 June 2022 was \$818,753 (2021: \$766,520)

The NFSA has a six long term property leases for storage facilities and office space in Canberra, Melbourne and Sydney, with ranging terms and options. There is a leased vehicle with fixed term of 5 years.

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.

2.5: Other Provisions		
	2022	2021
	\$'000	\$'000
<u>2.5A: Other Provisions</u>		
Provision for restoration obligations	593	534
Total other provisions	593	534
Carrying amount 1 July 2021	534	534
(Amounts used)/additional provisions made	59	-
Closing balance 30 June 2022	593	534
Other provisions to be settled		
No more than 12 months	-	-
More than 12 months	593	534
Total other provisions	593	534
Accounting Policy		
<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

	2022	2021
	\$'000	\$'000
Total comprehensive income- as per the Statement of Comprehensive Income	36,334	8,673
Plus: depreciation/amortisation expenses funded through the collection development acquisition budget funding ¹	2,024	1,947
Plus: depreciation of right-of-use assets ²	857	829
Less: principal repayments - leased assets	(819)	(767)
Net Cash Operating Surplus	38,396	10,682

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

	2022	2021
	\$'000	\$'000
4.1A: Employee Provisions		
Leave	4,295	4,148
Separations and redundancies	224	81
Total employee provisions	4,519	4,229

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, Head of Collection, Head of Collection Preservation, Chief Operating Officer and Chief Engagement Officer. Key management personnel remuneration is reported in the table below:

	2022	2021
	\$	\$
Short-term employee benefits:		
Salary	1,292,005	1,084,714
Bonuses	-	40,233
Motor vehicle and other allowances	-	17,517
Total short-term employee benefits	1,292,005	1,142,464
Post-employment benefits:		
Superannuation	174,412	133,465
Total post-employment benefits	174,412	133,465
Other long-term benefits:		
Long service leave	34,876	22,838
Total other long-term employee benefits	34,876	22,838
Termination benefits		
Termination payout	98,755	220,546
Total termination benefits	98,755	220,546
Total key management remuneration expenses¹	1,600,048	1,519,313

Notes:

The total number of key management personnel included in the table above are 5 NFSA Executives and 9 Non-Executive Board members (2021: 4 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 2022 (2021: nil).

5.2: Financial Instruments

	2022 \$'000	2021 \$'000
5.2A: Categories of Financial Instruments		
Financial asset at amortised cost		
Cash and cash equivalents	1,482	920
Trade and other receivables	1,839	93
Other investments	14,500	9,500
Total financial assets at amortised cost	17,821	10,513
Total financial assets	17,821	10,513
Financial Liabilities		
Financial liabilities measured at amortised cost		
Suppliers	504	733
Unearned revenue	-	-
Total financial liabilities measured at amortised cost	504	733
Total financial liabilities	504	733

Other Information		
6.1: Current/non-current distinction for assets and liabilities		
	2022	2021
	\$'000	\$'000
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	1,482	920
Trade and other receivables	1,839	93
Other investments	14,500	9,500
Prepayments	782	1,020
Total no more than 12 months	18,603	11,533
More than 12 months		
Land and buildings	60,035	53,955
Heritage and cultural	337,088	309,316
Plant and equipment	5,032	5,766
Computer software	348	394
Other intangibles	32	31
Inventories	615	623
Prepayments	35	60
Total more than 12 months	403,185	370,145
Total Assets	421,788	381,678
Liabilities expected to be recovered in:		
No more than 12 months		
Suppliers	504	733
Other payables	482	333
Leases	294	819
Employee provisions	2,581	2,038
Total no more than 12 months	3,861	3,923
More than 12 months		
Leases	1,972	2,266
Employee provisions	1,938	2,191
Other provisions	593	534
Total more than 12 months	4,503	4,991
Total Liabilities	8,364	8,914

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