



NATIONAL FILM  
AND SOUND ARCHIVE  
OF AUSTRALIA

2022-23

# Annual Report

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Front Cover	Southern Arrernte Country, captured in a 1955 film from the Strehlow Collection. Image courtesy of the Strehlow Research Centre
Section 1	Stephen Page's directorial debut feature, <i>Spear</i> (2015), tells a contemporary Aboriginal story through movement and dance. The film was included in the Buwindja collection for NFSA Player, curated by Gillian Moody. Image courtesy of Arenamedia and Bangarra.
Section 2	Tait McGregor (2021). Image courtesy of Tait McGregor.
Section 3	<i>Salma's Season</i> (2022), directed by Kauthar Abdulalim. Image courtesy of Blacksand Pictures.
Section 4	<i>Resonance</i> (1991), directed by Stephen Cummins. Image courtesy of Frameline Distribution.
Section 5	Jacket worn by David Wenham in <i>ELVIS</i> (2022), directed by Baz Luhrmann

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## ACKNOWLEDGEMENT OF COUNTRY

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





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Floriade 2022 at the NFSA

## Chair's letter of transmittal

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The Hon Tony Burke MP  
Minister for Employment and Workplace Relations  
Minister for the Arts

Parliament House  
Canberra ACT 2600

Dear Minister

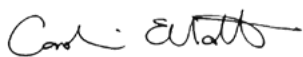
On behalf of the Board of the National Film and Sound Archive of Australia (NFSA), it gives me great pleasure to submit to you, for presentation to each House of Parliament, the Annual Report for the NFSA covering the period 1 July 2022 to 30 June 2023.

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 6 October 2023, we accept this report as being a fair and accurate representation of the organisation's performance during the 2022–23 financial year.

Yours sincerely



**Caroline Elliott**  
Chair, NFSA Board  
6 October 2023





SECTION ONE

# Executive Summary



## Chair's report

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In January 2023, following a period of consultation, the Australian Government released its National Cultural Policy *Revive: a place for every story, a story for every place*. This was followed shortly after by the release of our own Strategic Direction 2022–25, which sets out our ambitions to provide more value for more Australians in the coming years, and which clearly articulates our strong alignment to the five pillars of Revive.

I am particularly proud to present the Annual Report for 2022–2023 – a year which clearly demonstrates the NFSA's growing value and relevance.

This report sets out our achievements against the Key Performance Indicators listed in our Corporate Plan, and also features six case studies which put the spotlight on the progress we are making towards reaching our strategic goals. These include the launch of NFSA Player with the *Buwindja* Collection, 17 titles exploring Indigenous experience curated by Gillian Moody, our Senior Manager of Indigenous Programs; a summary of our Acton 3.0 strategy which reimagines our precious, Deco headquarters in Canberra as a cultural hub for the local community as well as visitors to the National Capital; a progress report on the AudioVisual Australia program which is scaling up to digitise at-risk media held by eight National Collecting Institutions, and is funded by a \$42M investment made by the Australian Government in 2022; our innovative and rapidly growing collection of Australian video games and associated materials; and the completion of the Central Australian Aboriginal Digitisation Project.

This last item truly represents a substantial achievement by the institution. The culmination of years of work, the project has digitised the contents of the extensive Strehlow audiovisual collection. Working with Aboriginal communities across Central Australia, Professor TGH Strehlow recorded traditional life and language, as well as secret and sacred Men's Business, from 1932 to the mid 1970s. It is one of the most significant and extensive collections of its type in the world, and, like many other heritage collections created

## SECTION ONE: EXECUTIVE SUMMARY

using now obsolete technologies, the content was at risk of being lost forever. The digitisation was achieved following the co-development of culturally appropriate protocols led by Senior Men from the communities and with a specially assembled Men's Working Group. It was truly a coming together of ancient and traditional knowledge with 21st century technology. The launch in April 2023 of the Digital Access Studio at the Strehlow Research Centre in Mparntwe (Alice Springs) has given Central Australian Traditional Owners unprecedented access to recently digitised recordings of their cultural heritage on country. It has been incredibly rewarding to receive feedback from the communities noting the difference that having access to the material has been, both for impacting on cultural learning and encouraging inter-generational learning.

The NFSA continues to build strong relationships across the galleries, libraries, archives, and museums and education sectors, demonstrated by our partnerships with the National Gallery of Australia, National Museum of Australia, Australian National University, with Charles Sturt University to deliver a Graduate Certificate in Audiovisual Archiving, and with the University of NSW and University of New England, as well as consultation with the University of Queensland and University of Canberra during discovery for our Media Literacy programming, to name just a few.

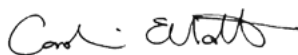
All of this work cannot be done without the help of others.

To our friends in the audiovisual industries, from gaming and screen to music and broadcast, you are the content creators and our relationships with you feed the national audiovisual collection – I thank

you for your work. To my fellow Board members, thank you for sharing your experience and wisdom in the service of the NFSA. To the members of the Indigenous Connections, Audit and Risk, Finance and Property Committees, thank you for your diligence and insight, your advice helps the NFSA to be the best it can be. And to the management and staff of the National Film and Sound Archive of Australia, it is your passion, skill and hard work that makes the NFSA what it is, and I thank you for it.

Finally, I would like to thank Prime Minister Albanese for his demonstrable support for the National Collecting Institutions, Minister Burke for his support of the NFSA, and our colleagues at the Office for the Arts for their expertise and guidance. In April 2023, the Australian Government announced an investment of \$535M over four years into eight National Collecting Institutions, including \$31M over the same period for NFSA. This funding has been granted to stabilise the institutions and to prevent further retraction of activities and services that had been anticipated owing to insufficient resourcing over time.

It allows us and our peer institutions to confidently plan for the coming period, and to ensure that the breadth of Australian culture and its wealth of stories are created, shared and enjoyed as widely as possible, for generations to come.



**Caroline Elliott**  
Chair, NFSA Board

## CEO report

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NFSA is simultaneously one of the country's youngest national cultural institutions, and one of the world's oldest audiovisual archives.

The collection was begun in 1935 as the National Historical Film and Speaking Record Library, part of the then Commonwealth National Library. This was around the time as other venerable archives, such as the Reichsfilmarchiv in Berlin in 1934, the Film Library at the Museum of Modern Art in New York in 1935, and the Cinémathèque Française in 1936, were being founded.

But it wasn't until April 1984 that the pre-eminence of the audiovisual form was recognised with the foundation of the National Film and Sound Archive of Australia as an independent cultural institution. Our headquarters, at the former Institute of Anatomy building in Acton, Canberra, were formally opened with a gala in October of that year which featured – as the video documentation confirms – all the taffeta and sparkles one would expect of a major cultural event held at the height of the 80s.

The building was opened by Prime Minister of the day, Bob Hawke, who stated that 'Australians have expressed their national identity most directly and most potently through the screen and sound media'.

NFSA, he went on to say, would be 'a new kind of national institution, an institution devoted to the popular cultural expression of our age'.

Bold claims for a brand-new organisation, and ones which proved prescient as wave after wave of technological and cultural innovation in audiovisual culture proceeded to transform Australia. Audiovisual media created, distributed and experienced on digital platforms are all-pervasive in the 21st century, and Australians have proved as forward-thinking and enthusiastic about embracing new forms now as back in 1935.

The rate of change in the digital age has enormously impacted our work. The collection and preservation of the major forms of our time – video games, podcast, audiovisual-heavy social media – all call for clean-sheet approaches even as the changes gleefully continue to accelerate. And we are



## SECTION ONE: EXECUTIVE SUMMARY

absolutely determined to be at the forefront, conceptually, technologically and practically, while also maintaining our high standards of conservation and preservation of the more familiar audiovisual artefacts in our collection. These date back to the 1890s and span everything from nitrate film and wax cylinder recordings to magnetic tape, costumes and props, still photographs and ephemera. We are indeed delivering on the promise of being 'a new kind of national institution' in challenging, surprising and exciting ways.

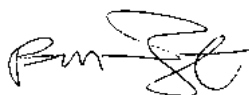
The incredible staff and management of NFSA are more than up to this task, at all times demonstrating the talent, care, curiosity and professionalism required to tend to history while grappling with the future. As this Annual Report attests, 2022–2023 was a year of breakthrough achievements as well as careful stewardship. It was a year in which we discussed widely, and thought deeply, about our dynamic role in the digital age, and about our obligations to the Australian people. The results of these conversations led to our new Strategic Directions 2022–25, released in January 2023.

The Board of NFSA, led by chair Caroline Elliott and deputy chair Toni Cody, has provided expert and enthusiastic advice and support during an eventful year, and I and the senior executive team thank them for it. Board committees including the Audit and Risk, Finance, Indigenous Connections, and Property, Place and Presence committees, also contributed to the success of the organisation over the course of the year. We look forward to continuing with the same commitment, pace and creativity into the coming years.

The degree to which the Australian Government's recently increased financial commitment to the National Collecting Institutions has changed the game cannot be overstated. When we launched our Strategic Directions 2022–25 we were confident that we had landed on the right course of action to maximise public value within a realistic resourcing envelope, and yet knew that these resources were not yet secure. With the operating uplift provided – \$31M over four years, and an ongoing increase to our annual funding – we can now plan with confidence to ensure that we deliver on our goal of providing greater access to the collection for creative re-use and enjoyment across the country.

This kind of stability is an essential prerequisite to developing greater sources of earned and contributed revenue, including philanthropic giving, which will make sure we deliver with the innovation and quality expected by the Australian public. As Arts Minister Tony Burke said at the announcement of the new funding, 'This gets our institutions back to where they should be – where the Government delivers strong core funding and philanthropists take them to the next level.'

As it enters its fourth decade as an independent cultural institution, the National Film and Sound Archive of Australia is in a strong, and very exciting, position.



**Patrick McIntyre**  
Chief Executive Officer

# About us

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## OUR PURPOSE

The National Film and Sound Archive of Australia (NFSA) tells the national story by collecting, preserving and sharing audiovisual media, the cultural experience platforms of our time.

The Australian public entrusts these responsibilities to us through the *National Film and Sound Archive of Australia Act 2008* (NFSA Act).

## OUR GOAL

In the digital age, the NFSA should be Australia's most dynamic and valued cultural organisation.

This goal is supported by our theory of change:

- Interest in the past is perennially high for learning, entertainment and communal identity.
- Audiovisual materials delivered and created via digital platforms are all-pervasive in the 21<sup>st</sup> century.

We can deliver significantly increased social and cultural value to Australians wherever they are as we complete our current cycle of transformation as set out in Strategic Direction 2022–25. The key activities outlined in the Corporate Plan 2023–24 will define our performance metrics for the 2023–24 Annual Performance Statements.

**During the reporting period we have worked towards the five strategic priorities outlined in our 2022–2023 Corporate Plan.**

### • 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.

## SECTION ONE: EXECUTIVE SUMMARY

### • 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.

## WHO WE ARE

The NFSA is the national audiovisual cultural institution. Australians were early adopters of film and sound technologies, and the appetite to make, enjoy and discuss audiovisual culture remains strong. From our earliest recordings in the 1890s to the latest games and immersive digital productions, the collection captures not only our technical and artistic achievements, but also our stories, obsessions and myths; our triumphs and sorrows; who we were, are, and want to be. Our memories preserved with the uncanny immediacy of recorded sound and motion pictures.

## OUR COLLECTION

Our collection dates back to 1935, making it one of the first audiovisual archives in the world. Originally known as the National Historical Film and Speaking Record Library and operating under the auspices of the Commonwealth National Library, we became an independent cultural organisation in 1984.

Today, our collection includes more than 4 million items, and not only video and audio recordings, but also contextual materials such as costumes, scripts, props, photographs and promotional materials. It is a diverse, dynamic and often surprising repository, ranging from items inducted into the UNESCO Memory of the World register to sporting matches, game shows and advertising jingles. As well as preserving these items for future generations, our curators continue to grow the collection ensuring it provides an unbroken record of life in Australia, and of Australian creativity.

Increasingly, items in the collection are created, received and preserved in digital forms. This includes video games, one of the preeminent cultural forms of our time. In November 2022 the Federal Government announced a Digital Games Tax Offset, in which digital game producers, subsidised by government, will need to provide us with a copy of the game produced. This is one of the ways in which we keep a record of this evolving audiovisual medium.

In 2021, items from the collection were viewed more than 121 million times around the country, making it one of the country's most vital and utilised cultural resources. In the digital age, our wealth of stories captured in sounds and moving images will be increasingly available on demand across the country.

## CURRENT CONTEXT

Audiovisual media are all-pervasive in the 21st century, dominating the various screens, speakers and devices that inform and enhance our engagement with the world and each other. While audio and video recording technologies have been in use for more than a century, it is in the 21st century that digital distribution has turbocharged both consumption and creation.

Audiovisual delivers news and information as well as entertainment and art. Audiovisual is how we communicate with each other – a phenomenon accelerated during the COVID-19 pandemic. Education, health and wellbeing initiatives are increasingly delivered via audiovisual media. For more than 85 years, the NFSA collection has captured Australia's audiovisual history in all its forms. As we approach our 40th anniversary as an independent cultural organisation in 2024, we are proud custodians of a unique and extremely valuable public cultural asset.

## 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. New technologies and digital platforms have empowered new generations of content creators, reducing barriers and opening up cultural spaces.

We have restructured our leadership team to ensure that use of, and responsiveness to, digital technologies shape and support all our activities encompassing collecting, preservation and discoverability as well as providing enhanced efficiencies in communications, connectivity and corporate services.

## SECTION ONE: EXECUTIVE SUMMARY

### AUDIOVISUAL AUSTRALIA

The recent history of our organisation has been dominated by the urgent need to digitise our collections for long-term preservation, particularly those items on unstable and obsolete carriers such as magnetic tape. The Australian Government's 2021 investment of \$42m over four years has enabled us to fast-track this preservation activity, and to digitise at-risk items in the collections of seven other national institutions. To support this work, we have built a dedicated AudioVisual Australia (AVA) program team.

### AUDIENCES

The way that Australian and international audiences engage with screen and audio content has changed dramatically during the life of the NFSA. Australians today are accustomed to receiving audiovisual content in digital format, instantly. Audiences 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. Our national audiovisual collection is rich. We want audiences to use it for learning, for inspiration and for entertainment.

### EXPECTATIONS OF GOVERNMENT

We welcome the National Cultural Policy, *Revive: a place for every story, a story for every place* as a clear and inspiring statement of expectations of government.

Our program of activities for 2023–24 is closely aligned with the five pillars of *Revive*. This is set out in our Strategic Direction 2023–25 document and is reflected in our key activities in our Corporate Plan for 2023–24.

We are always aware of our responsibilities to the Australian public as a National Collecting Institution. As a Commonwealth cultural institution, we are accountable to government and to the Australian public, and held to the highest standards of governance, compliance and accountability. We must operate in accordance with the NFSA Act and PGPA Act.

We are grateful for the new funding for the NFSA and the National Collecting Institutions announced in the 2023–24 Budget, which will be critical in stabilising our operations over the coming period, addressing critical infrastructure issues and confidently planning for the future.



## **RIGHTS AND INTELLECTUAL PROPERTY**

When using the collection, including through our own sharing platforms and when facilitating access for third parties, we must work within the Australian intellectual property framework. Copyright remains a key issue for us as most 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 the need for cultural institutions to share content with the Australian public. We work actively with Government to provide an audiovisual archive and exhibiting institution's perspective to shape current and future reforms in this space.

## **OUR PEOPLE**

NFSA staff have a deep understanding of the collection and possess specialised skills and knowledge that help to support and achieve the agency's objectives and strategic vision.

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

We continue to grow our employees' skills and knowledge as we utilise the 70:20:10 model of learning. This recognises that most learning is through on-the-job experience and mentoring, in-house seminars, all-staff meetings and higher duties. Other targeted developmental programs include the Charles Sturt University AV Graduate Certificate, cultural awareness training, staff scholarships and international exchange opportunities, as well as a wide range of targeted training courses.

We work to attract talent and develop staff who have skills and expertise with all audiovisual formats, project management, digital transformation, AV digitisation, preservation, online and onsite experience in design, programming, media literacy and marketing and communications. This will enhance and build our workforce for the future.

We have implemented and will continue to develop entry-level traineeships for Aboriginal and Torres Strait Islander people, as well as research fellowships and internships partnering with universities and other learning institutions such as ArtsReady.

We support flexible work as a core part of the way we do business. This strengthens our ability to deliver strong outcomes, improves our workforce's resilience and helps us to be an employer of choice.

## **SECTION ONE: EXECUTIVE SUMMARY**

### **OUR DIGITAL INFRASTRUCTURE**

Our digital infrastructure reflects our vision and ambition to be an employer of choice within the public and cultural sectors. Our core technologies support the collection, safe processing, documentation, preservation and sharing of audiovisual material. Technologies range from decades-old tape handling machinery to modern machine learning software, with the common purpose of supporting staff activities while caring for, and communicating, the collection. Beyond the collection itself, we heavily invest in modern networking and ICT infrastructure for information and media management, especially to support teams working with very large media files. Lastly, we select and adopt modern, virtualised productivity and communication tools to support collaboration across all sites and installations.

Building on strong foundations, in 2023–24 we will be investing in a digital asset management system, custom software to streamline media acquisitions, improved reporting interfaces, new public-facing collection interfaces and fit-for-purpose systems. These new infrastructure projects will enable us to better serve the Australian people and to collaborate with partner organisations.

### **OUR PHYSICAL INFRASTRUCTURE - OUR PLACES**

Our Acton headquarters is built on Ngunnawal Country and is a symbol of our institution. The building is a unique and distinctive piece of Canberra's architectural heritage, having opened in 1931 and served a number of purposes until becoming our headquarters in 1984. We acknowledge the complex and sometimes difficult history of our building prior to our tenure. We are working to address this. Our building at Acton is a site of learning and engagement, as well as the hub of our digitisation activity, and a workplace for the majority of our staff.

We aim for effective, efficient, safe and secure collection storage for our extensive and varied physical collection. We manage five storage sites, owned and leased, that enable the collection to be held in suitable environmental conditions and that support long-term preservation of media formats. We hold our own collection of nitrate materials as well as the nitrate collections of four other collecting institutions in a purpose-built facility. Improvements to this ageing and over-capacity storage facility are a priority, to both ensure the collection materials held are preserved and to mitigate safety issues inherent in storage of nitrate-containing materials. We will work collaboratively with National Collecting Institutions to develop and deliver long-term solutions for the storage and conservation of audiovisual items of national significance.

We also have offices based in Sydney and Melbourne, and our Access team provides research access to collection materials at these premises as well as in Canberra and all other state and territory capitals through our Access Centre partners.

# Snapshot: the year at a glance

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Senior Curatorial Officer Jillian Mackenzie takes NFSA staff through The Marvellous Corricks exhibition as part of the 2022 All Staff Conference. Mackenzie, who led the exhibition project, has worked with Corrick family materials for over a decade.



Video games are an immersive audiovisual medium that play a major role in contemporary popular culture. The NFSA is developing and preserving a growing collection of games and source materials, including source code, prototypes, artwork, documentation, publicity materials and representations of fan culture.

## JULY 2022

- NFSA's Innovate Reconciliation Action Plan (RAP) 2022–24 is launched ahead of NAIDOC Week.
- *The Marvellous Corricks* exhibition opens at the NFSA. The Corricks family entertained audiences across Australia with music, comedy and film in the early 20th century. Elements of the exhibition also go on display at the Queen Victoria Museum and Art Gallery in Launceston.
- We acquire more than 6,400 episodes of *Neighbours* (1985–2022) from producers Fremantle.
- The Yothu Yindi Foundation screens four NFSA collection films from the Yirrkala Film Project, made with the Yolngu People of northeast Arnhem Land, at the 2022 Garma Festival.

## AUGUST 2022

- NFSA launches a new approach to collecting video games, with the appointment of a dedicated games curator and a focus on retrospectively collecting Australian video games.
- We publish an online curated collection devoted to actor Deborah Mailman. Guest First Nations writers Sara Khan and Tasha James both pen tributes to the star.
- On the 85th anniversary of its original 6PR radio broadcast in Perth on 12 August 1937, we release the only known audio recording of revered AFL player Haydn Bunton, 'the Bradman of football'.

## SECTION ONE: EXECUTIVE SUMMARY



Strictly Ballroom stars Tara Morice and Paul Mercurio (left) take part in a Q&A with NFSA Public Programs Manager Karina Libbey (right), following a screening of the NFSA restoration to mark the film's 30th anniversary.



Australian band Regurgitator joined the NFSA for a Music Month deep dive into their 1997 album *Unit*, celebrating the 25th anniversary of its release.

### SEPTEMBER 2022

- We celebrate the 30<sup>th</sup> anniversary of *Strictly Ballroom* (Baz Luhrmann, 1992) with a screening of the NFSA restoration of the film and a Q&A with stars Tara Morice and Paul Mercurio.
- NFSA audio of Her Majesty Queen Elizabeth II speaking in Australia features widely in news reports of her death on 8 September.
- Ask-a-Museum Day on 14 September prompts stimulating conversations with our followers on Twitter.

### OCTOBER 2022

- Dr Jeannine Baker's series of articles for the NFSA on *The Women Who Made Television* win the 2022 Oral History Australia Book Award.
- October is Music Month at the NFSA. We host an in-depth conversation with Australian band Regurgitator, who delve into the creation of their Classic Australian Album *Unit*, on the 25th anniversary of its release. We also release newly digitised and extremely rare footage of jazz legend Louis Armstrong in Australia in 1965.
- We host our first Dementia Friendly Screening – of *The Sapphires* (Wayne Blair, 2012), in partnership with the University of New South Wales and University of New England, supported by the ACT Government Office of Seniors and Veterans, Carers ACT and Dementia Australia.
- For Media Literacy Week, we deliver a live virtual excursion to schools nationally, promoted through the Distance and Remote Learning (DART) program.



John Farnham in the recording studio (c. 1970) with Jeff Phillips, host of Saturday morning pop music show *Happening* in 1971–72. Image courtesy of Jeff Phillips.



Australian Catholic nun Sister Janet Mead's 1973 recording of 'The Lord's Prayer' was inducted into the Sounds of Australia register in 2022. Featuring music by Arnold Strals, this pop-rock setting of the Christian prayer was the first Australian recording to sell 1 million records in the USA.

## NOVEMBER 2022

- We share rare footage – long thought lost – from the final moments of pop music TV show *Happening 72* (1972), featuring John Farnham, Ian 'Molly' Meldrum and a who's who of the year's pop stars.
- The *NFSA Films* YouTube channel reaches 90,000 subscribers while our Facebook page passes 80,000 followers.
- We launch an internal collection search pilot for staff, using machine-learning tools including speech-to-text, facial recognition and optical character recognition to increasing collection discoverability.
- Kim Williams AM delivers the inaugural Rod Wallace Lecture, *Why we bother: reflections on the duty of care to Australians' creativity*, presented by the Friends of the NFSA.

## DECEMBER 2022

- We add 10 sound recordings to Sounds of Australia for its 16<sup>th</sup> edition. New additions include *The Misogyny Speech* (2012) delivered by Julia Gillard, the *Neighbours* (1987) theme song recorded by Barry Crocker, *Stayin' Alive* (1977) by The Bee Gees and *The Lord's Prayer* (1973) by Sister Janet Mead.
- *Still We Rise* (John Harvey, 2022), about the origins of the Aboriginal Tent Embassy in Canberra, premieres on the ABC on 8 December, featuring NFSA collection footage provided under our Zero Fee Licence initiative.
- *Abakanowicz in Australia* (Christopher McGill, 1976), from the NFSA's Film Australia Collection, screens in London as part of the Tate Modern exhibition, 'Magdalena Abakanowicz: Every Tangle of Thread and Rope'.



## SECTION ONE: EXECUTIVE SUMMARY



Costumes from Baz Luhrmann's *ELVIS* (2022), designed by Catherine Martin and featured in the NFSA's *Australians & Hollywood* exhibition (from left): the Frog Pond Nudie Suit worn by David Wenham (Hank Snow) and the Pink Louisiana Hayride Suit worn by Austin Butler (Elvis).



The animated short and virtual reality project *Roborovski*, directed by Tilda Cobham-Hervey and Dev Patel, is among the thousands of new acquisitions in 2022–23.

### JANUARY 2023

- We lend costumes, props and accessories preserved in our collection from the film *ELVIS* (Baz Luhrmann, 2022) to Graceland in Memphis, Tennessee for a new exhibition *The Making of ELVIS*.
- We publish a guest contribution by Simon Hunt about the 1980s and 90s short films of Stephen Cummins, newly remastered by the NFSA, and their impact on queer cinema. The remastered films premiere at the Mardi Gras Film Festival during Sydney WorldPride in February.
- Our Senior Manager Indigenous Connections, Gillian Moody, welcomes Aboriginal artist and activist Richard Bell and academic, author, film-maker and Indigenous rights advocate Larissa Behrendt to the NFSA for a preview screening of the documentary *You Can Go Now* (Larissa Behrendt, 2022).

### FEBRUARY 2023

- The NFSA collection now numbers more than four million items, including 10,000 items newly acquired during 2022–23 – video games, television, online media, costumes and more.
- We release the NFSA Strategic Direction 2022–25, which outlines our new priorities.
- We share moving images from the infamous 'Bodyline' Test Cricket series of summer 1932–33, digitally preserved from our source 35mm nitrate film components. The rare footage of Don Bradman at bat is broadcast by networks all over Australia.
- On the eve of Sydney WorldPride, we publish a guest contribution on our website from Di Minnis, a co-chair of First Mardi Gras Inc., who recalls her involvement in the 1978 protests that paved the way for the Sydney Gay and Lesbian Mardi Gras.



In partnership with ACMI, we screen a curated selection of the groundbreaking cinema of Clara Law, with Law and her creative partner Eddie L.C Fong in attendance at select screenings. Floating Life image courtesy of Hibiscus Films.



Aboriginal Heritage Officer Franky Gorey in the new digital access studio at the Strehlow Research Centre. Image by David Heffernan.

## MARCH 2023

- We publish an in-depth series of articles about the Oscar-winning designer Catherine Martin, sharing highlights of her career from our collection.
- In partnership with ACMI, we screen a curated selection of the groundbreaking cinema of Clara Law, with Law and her creative partner Eddie L.C Fong in attendance at select screenings.
- Footage sourced from more than 25 collection titles features in the popular ABC series *Back in Time for the Corner Shop*.

## APRIL 2023

- Minister for the Arts Tony Burke announces new funding for the National Collecting Institutions, including the NFSA. CEO Patrick McIntyre responds, 'The new funds will turbocharge our ability to increase discoverability and access to the national collection for all Australians.'
- In collaboration with Traditional Owners and the Strehlow Research Centre we launch a digital access studio in Mparntwe (Alice Springs), providing on-Country access to digitised recordings from the Strehlow Collection.
- In association with the Sydney Film Festival and ACMI, we announce *Her Way*, a retrospective season devoted to director Jane Campion and screening all nine of her feature films plus a selection of her short films and the Australian premiere of a new documentary about her life and career.

## SECTION ONE: EXECUTIVE SUMMARY



Ivan Hutchinson and Jim Murphy, pictured here with producer Geoff Owen-Taylor, pioneered film appreciation in Australia with their 1970s HSV7 television program *Two on the Aisle*. Image courtesy of Seven Network.



The NFSA launches its streaming platform, NFSA Player, with the *Buwindja* collection: a 17-title showcase of feature films, documentaries, TV series, performances and animation. The collection is curated by Gillian Moody, Wodi Wodi woman, award-winning filmmaker and the NFSA's Senior Manager, Indigenous Connections.

### MAY 2023

- Ahead of National Reconciliation Week, we publish an article from Wiradjuri writer Nathan Sentance about how historical collecting institutions can provide access to racist collection material without causing harm. It follows the publication of our Statement of Reflection in April.
- Our Melbourne office is relocated to the ABC's Southbank Melbourne site.
- We welcome colleagues from the National Film Institute (NFI) of Papua New Guinea, to facilitate preservation of films from the NFI collection and to complete training. This activity is part of a four-year project funded through the International Cultural Diplomacy and Arts Fund.
- On 5 May, we share rare surviving footage of Australian TV's first movie review duo and their program, *Two on the Aisle*, which debuted 50 years ago in May 1973.

### JUNE 2023

- We launch our streaming platform NFSA Player. The *Buwindja* ('Remember' in Dharawal language) collection on NFSA Player features 17 titles curated to reflect the 2023 NAIDOC Week theme 'For Our Elders'.
- Our NAIDOC Week offering is curated by Gillian Moody and also includes *Ngara* ('listen'), a season of screenings at Arc Cinema, and *Nangamai* ('dream'), a selection of articles, clips and excerpts from our collection made available online.





SECTION TWO

# Our Performance

# An integrated approach

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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 2022–23 to 2025–26 included five 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 *Public Governance, Performance and Accountability Act 2013*.

In the plan there is a comprehensive range of performance measures to enable a holistic assessment of our outcomes and impact.

Our Corporate Plan 2022–23 to 2025–26 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.

## SECTION TWO: OUR PERFORMANCE

# Annual performance statements

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As part of the Commonwealth performance framework established by the PGPA Act, each year we publicly report our performance measures in the Corporate Plan and the Portfolio Budget Statement (PBS). In the 2022–23 financial year, taking into consideration environmental factors and a shift in strategic objectives, some performance measures and targets published in the PBS were altered or removed in the Corporate Plan 2022–23. As a result, we will be only acquitting our performance against the performance measures and targets articulated in the Corporate Plan 2022–23.

Our results against each of our Corporate Plan performance criteria for 2022–23, 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 four levels of achievement for our performance in 2022–23: 'achieved', 'substantially achieved', 'partially achieved' and 'not achieved'.

We have used '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 80–99% of the chosen measure. For non-statistical measures, we have used 'substantially achieved' where we can provide evidence of almost complete work or progress against the intent of the measure.

We have 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 will use 'partially achieved' where the result is 50–79% of the chosen measure. For non-statistical measures, we will use partially achieved where we can provide evidence of significant work or progress against the intent of the measure.

We have used 'Not Achieved' when we have rated between 0–49% of our chosen measure.







# Case study: AVA at-risk digitisation project underway

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This reporting year marks the first full year of funding for the landmark AudioVisual Australia program (AVA), an investment of \$41.9 million in the NFSA by the Australian Government. Delivered over four years, the AVA program enables the digitisation of at-risk audiovisual heritage held across eight National Collecting Institutions (NCIs). The AVA program is now a core operational activity of the NFSA. Staff across multiple sections are working on the digitisation of audiovisual formats and to deliver the network, data centres and digital file preservation infrastructure necessary to support hundreds of thousands of audiovisual files.

The program has progressed throughout the year, with pilot activities completed with the Australian National Maritime Museum, Australian Institute of Aboriginal and Torres Strait Islander Studies and the National Museum of Australia. Final acceptance testing by the NCIs ensures the files we provide to them work within their storage systems. After the pilot activity is complete, the NCIs deliver larger batches, with the focus initially on magnetic media. Our Collection Management team ensures adequate care of the National Collecting Institutions' collections.

The AVA program coordinates selection, acquisition and implementation of digitisation and data management equipment, tools, processes and infrastructure to support increased digitisation capacity. The Digitisation team employs international best practice audiovisual digitisation standards, and this technical expertise has heavily informed the design of a new Film Services area in the NFSA building in Acton.

The team continues to search for rare or useful digitisation equipment from organisations that are closing (such as regional broadcasters) or other sources. With much audiovisual equipment now obsolete and no longer in production it is vital to the digitisation program to have replacement machines and spare parts available. The AVA program has also enabled the employment of an additional engineer, who is developing essential skills to keep digitisation equipment operational.

The offsite data centre fit-out was completed in January 2023. Between March and June, NFSA staff and contractors installed the Linear Tape-Open infrastructure (for collection storage) and the server and back-up infrastructure. The Acton data centre underwent a refit and is ready for installation of new equipment. In future the offsite data centre will hold the master version of the NFSA digitised collection. The combination of an offsite data centre and a primary data centre in Acton will support full disaster recovery and secure redundancy services.

Photo caption: Acton Data Centre. Image courtesy of JJP Demarais



NFSA staff install an Eric Bana wax figure for the Australians & Hollywood exhibition, courtesy of Madame Tussauds Sydney. Image by Samuel Phelps.

# 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

PERFORMANCE MEASURE	TARGET 2022–23	RESULT 2022–23
1.1 We will publish and implement a Collection Policy, dynamic Collection Development Strategy and Collection Development Plan	Collection development work is aligned with Collection Policy Collection Development Strategy and Plan published December 2022	Partially achieved
1.2 We will implement a digital acquisition portal to achieve efficiencies in collection acquisition and accessioning and enhanced collection of data quality	Digital acquisition portal available for use	Partially achieved
1.3 We will maintain optimum environmental conditions for the preservation of the physical collection in line with environmental standards	Environmental conditions measured monthly are within the target range set by international standards	Partially achieved
1.4 We will increase our digital storage capacity in line with business requirements without committing to storage not required	Digital storage increased in line with business requirements	Partially achieved
1.5 We will increase our digitisation capacity and capability	A maximum of 35,000 items to be digitised in this period	Partially achieved 26,156 items digitised

Criterion source: Corporate Plan 2022–23 to 2024–25 pages 8–9

## 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	Collection development work is aligned with Collection Policy Collection Development Strategy and Plan published in December 2022	Partially achieved

## WHAT WE ACHIEVED

In June 2022, we published an updated Collection Policy, which is the NFSA's primary document governing our remit to collect, preserve and share the national collection of audiovisual material. The Collection Policy reflects a renewed focus on First Nations partnerships and collection items, and on games and interactive media, with our collecting taking place within three guiding pillars – identity, form, and curiosity.

Throughout the year we have consistently applied the principles of the new policy to our collection development work, and we have achieved the first target for performance measure 1.1. First Nations 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)

## SECTION TWO: OUR PERFORMANCE

Our video games collection has grown significantly throughout the year, with the appointment of a dedicated video games curator. Highlights of our video games acquisition include:

- *Checkpoint Ltyentye* – videos from the gaming YouTube channel by Catholic Care NT featuring young First Nations gamers from Central Australia
- Russel Comte – original design and concept artwork by the pioneer video games artist who worked at Melbourne's Beam Software through the 1980s
- *Dros* (emergeWorlds, 2023) and *Gubbins* (Studio Folly, 2023) – contemporary Australian video games acquired through our Deliverables program
- Vintage video game hardware and equipment – including a Nintendo Game Boy Color handheld console and a Sega SC-3000H microcomputer.

A more detailed list of acquisitions highlights for 2022–23 across all collecting formats is provided at Appendix 3.

Following publication of the Collection Policy, we are now developing a Collection Development Strategy (setting out the steps we will take to implement the Policy) and a Collection Development Plan (describing content and formats we will focus on for acquisitions and deselection). Delivery of the strategy and plan have been delayed during 2022–23, due to a range of factors, including competing priorities and the need to develop a new framework to extract and report on collection data at scale. We will deliver the Collection Development Strategy and the Collection Development Plan during 2023–24. We have partially achieved the 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	Digital acquisition portal available for use	Partially achieved

### WHAT WE ACHIEVED

We are developing a Digital Acquisition Portal that comprises four modules that will replace current manual processes in the management of our collection acquisitions. The portal will assist curators in managing their activities and communications with clients on a day-to-day basis. The portal pilot was completed in the reporting period, while the full portal was made available to staff in August 2023.

The implementation of the first internal module, *Newscaf*, launched in July 2023 and relates to our *Newscaf* news and current affairs program in which we acquire television news and current affairs bulletins from around Australia daily, building our extensive and unique collection of broadcast-quality news and current affairs content. This internal module assists curators with internal roster scheduling, management and tracking of *Newscaf* acquisitions and client communications, whilst also facilitating reporting.

The remaining three modules will see completion in 2024. The Collection Offers and Collection Development modules are earmarked for completion in early 2024, with a pilot of Deliverables module projected to be available in mid-2024. The Collection Offers module replaces a process that is currently manual and enables our donors to offer items through a public facing portal and form. In turn this enables our curators to assess and track the progress of a collection offer within one place. The Collection Development module will assist our curators internally in tracking other proactive or reactive client approaches, including VIP donors, ongoing relationships and more.

The Deliverables module is intended to replace the current manual process for Producers and or Production Companies who have successfully been funded and are required to submit their production materials to the NFSA.

SECTION TWO: OUR PERFORMANCE

ACTIVITY

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

PERFORMANCE MEASURE	TARGET	RESULT
1.3 We will maintain optimum environmental conditions for the preservation of the physical collection in line with international standards	Environmental conditions measured monthly are within the target range set by international standards	Partially Achieved

WHAT WE ACHIEVED

The NFSA has partially achieved its target to maintain environmental conditions for collection storage within the target range set by international standards. We monitor data across all our storage sites, constantly recording temperature and humidity information through our Building Management System and data loggers. We partially achieved preservation of our collection in line with standards throughout 2022–23.

Data for the year indicated that 73% of our storage sites maintained excellent conditions throughout the year. All our sites maintained temperature within correct parameters, but variations to humidity meant our overall target was not met. Equipment maintenance and replacement activities also caused variations in environmental conditions. In cases where maintenance substantially affected conditions, we monitored or moved collection items to other locations to prevent deterioration. A program of capital works has been funded to improve or replace ageing environmental control plant, equipment and systems, and it is anticipated these will assist in delivering optimum conditions in future years.

PERFORMANCE MEASURE	TARGET	RESULT
1.4 We will increase our digital storage capacity in line with business requirements without committing to storage not required	Digital storage increased in line with business requirements	Partially achieved

We have assessed our performance against this target as partially achieved because 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 have procured the hardware, software, licences and professional services to upgrade the existing tape library at Acton and commenced the procurement of new LTO-8 infrastructure at the NFSA’s AVA-funded Hume Data Centre in June 2023.

We continue the implementation of the integrated LTO-8 infrastructure across the Acton and Hume Data Centres. This was affected by ICON fibre procurement delays beyond our control. We are scheduled to complete the final LTO-8 infrastructure implementation and integration works by September 2023.



SECTION TWO: OUR PERFORMANCE

ACTIVITY

**We will digitise at-risk collection items at the NFSA and other NCIs to ensure their preservation. Digitisation of magnetic tape remains a priority.**

PERFORMANCE	TARGET	RESULT
1.5 We will increase our digitisation capacity and capability	A maximum of 35,000 items to be digitised in this period	Partially achieved 26,156 items digitised

WHAT WE ACHIEVED

In 2022–23 we digitised 26,156 audiovisual collection items, demonstrating strong results for our Audio and Video teams. Digitisation outputs in the Digital Imaging and Film areas were constrained by work to refit our film digitisation spaces, to increase our digitisation capacity in future years.

We commenced the digitisation of at-risk material from other National Collecting Institutions under the AudioVisual Australia (AVA) program with pilot activities. Digitisation output at the beginning of this process was less than expected due to the complexities of coordinating and receiving batches of material from other organisations.

Highlights for our digitisation activity include:

- Purchasing and installing a new Sondor Film Sound Capture system and appointing additional staff members to significantly increase and target the at-risk magnetic sound collection.
- Designing, purchasing and installing an audio-video edit suite for the Strehlow Research Centre in Alice Springs, including the delivery of the digitised Strehlow Collection for future ‘on-country’ access. This completes a project spanning years of digitisation, the return of original content to communities, the creation of digital preservation files and the provision of significant ongoing training.
- We have been actively seeking obsolete playback equipment to ensure the analogue collection can continue to be digitised. As equipment reaches end-of-life without available service, support or spare parts, we are utilising the remaining inventory of equipment to keep the essential capture equipment operational.
- Hosting staff members from the National Film Institute of Papua New Guinea and offering collection analysis and extensive training in preservation and digitisation procedures. We will continue to expand our operational support and assist with other at-risk audiovisual collections in the Pacific Region.



# Case study: expanding our video games collection

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In 2022–23, we embarked on an ambitious program to expand our collection of video games with an ongoing acquisition program, a new dedicated games curator and 374 video games titles added to the NFSA collection.

Over the past 50 years, video games have become a leading audiovisual medium and are significant creative expressions of contemporary Australian culture. With two-thirds of Australians playing video games, they have shaped how millions of people interact with the world.

With our collecting efforts covering the beginning of Australia's involvement with video game development in the late 1970s through to contemporary games, our collection captures how games have evolved with changing technology, fashions, political climates and market conditions. In 2022–23, our acquisitions ranged from a 1983 Australian-developed version of Pac-Man, *Macman*, to the 2022 indie hit *Cult of the Lamb*. We have been developing industry relationships to locate materials and collate a history of games with the creation of primary sources like oral histories.

Through an agreement with Screen Australia, we will preserve titles funded through the Games: Expansion Pack program for Australian games with a total budget of up to \$500,000. We are negotiating similar arrangements with state funding bodies. We will digitally preserve these games alongside their production and publicity material. The first games added through this program are *Dros* (emergeWorlds, 2023) and *Gubbins* (Studio Folly, 2023).

Video games present unique preservation challenges as they rely on complex hardware and software systems that have relatively short lifespans. They are also variable and interactive experiences. To address these challenges, we collect source materials like design documentation and online media to represent the gaming industry and its communities more fully. Examples of what we collected in 2022–23 include art sketches by Russel Comte, who designed some of Australia's most recognisable games of the 1980s, and the YouTube series *Checkpoint Ltyentye*, which features game reviews by First Nations youth on Arrernte country.

Our games program has required new and innovative approaches from across the NFSA: the Collection Digital Services team has digitally imaged games stored on optical discs, cartridges and magnetic media; the Collection Management team has developed safe archival storage for uncommon formats like 5.25-inch floppy disks; and the Collection Systems team has supported the cataloguing of complex digital objects.

By collecting video games in the fullest form available today, we are ensuring a comprehensive account of Australia's contemporary audiovisual culture into the future.

Image Caption: Video games are an immersive audiovisual medium that play a major role in contemporary popular culture. The NFSA is developing and preserving a growing collection of games and source materials, including source code, prototypes, artwork, documentation, publicity materials and representations of fan culture. Image by Johanna McMahon



Micky Gura (The Bandicoot Ingkarte). Image courtesy of the Strehlow Research Centre.

# Case study: First Nations knowledge and 21<sup>st</sup> century technology

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On 27 April 2023, in collaboration with Traditional Owners and the Strehlow Research Centre (part of the Museum and Art Gallery of the Northern Territory), we launched a digital access studio in Mparntwe (Alice Springs). The studio will provide unprecedented on-Country access to films and audio recordings from the Strehlow Collection, digitised by the NFSA over four years as part of the Central Australian Aboriginal Digitisation Project.

This Traditional Owner-led project saw the NFSA work in partnership with the Strehlow Research Centre to digitally preserve the film and audio recordings from the Strehlow Collection – one of the most important collections relating to Indigenous ceremonial life found anywhere in the world. The project represents a unique intersection of First Nations knowledge and 21st century technology.

Professor TGH Strehlow worked with Aboriginal communities across Central Australia from 1932 to the mid-1970s, recording their ceremonies, languages and songs. The Strehlow Research Centre Board deposited the films and audio recordings with the NFSA in 1990 for safekeeping in our environmentally controlled vaults.

A significant part of this collection relates to 'men's-only' sacred and secret ceremonies. We established an NFSA Men's Group and, under the guidance of the Senior Men from the communities, developed cultural protocols that we applied strictly throughout the preservation process. We also provided digitisation and digital access training to the Aboriginal Heritage Officers from the Strehlow Research Centre with a commitment to offering further opportunities to expand their professional skills.

Much of the collection material was at risk due to deterioration and format obsolescence. We successfully digitised more than 400 reels of 16mm film and 1,000 audio recordings, representing 800 ceremonial acts and 150 hours of traditional language, stories and song.

Digitisation and on-Country access to the Strehlow Collection are vital for the cultural maintenance and revitalisation of traditional language and intergenerational knowledge sharing within Central Australian Aboriginal Communities. 'We have been working with Senior Men and the NFSA to give access to this living collection and bridge knowledge with future generations,' said Winston Green, Pintupi Luritja Man and Aboriginal Heritage Officer, Strehlow Research Centre.



**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

PERFORMANCE MEASURE	TARGET 2022-23	RESULT 2022-23
2.1 We will generate increased coverage and reach of the national audiovisual collection via the media	21 million people view NFSA stories via media coverage	Achieved, 52.7 million people reached via media coverage
2.2 We will improve our search interface to achieve efficiencies in identifying items for use and sharing	Internal collection search platform in use by staff New external search collection platform made available to the public	Partially achieved
2.3 We will provide collection footage for creative re-use, viewing and display	14,000 collection items provided in this period	Achieved, 18,187 items made available
2.4 We will use our Community Engagement Guidelines to inform projects delivered in partnership with Aboriginal and Torres Strait Islander Communities	2 projects enabled through community engagement	Achieved
2.5 We will attract in-person visitors to experience Australian audiovisual culture and history	92,990 in-person visitors.	Substantially achieved, 82,456 in-person visitors

SECTION TWO: OUR PERFORMANCE

PERFORMANCE MEASURE	TARGET 2022-23	RESULT 2022-23
2.6 We will provide high-quality experiences for visitors	85% positive responses to the visitor survey	Achieved, 93% satisfaction rate among onsite visitors
2.7 We will attract online audiences to experience Australian audiovisual culture and history	1.5 million visits to the NFSA website	Achieved, 2 million visits to NFSA websites
2.8 We will share collection material through YouTube	4 million views across the NFSA's YouTube channels	Achieved, 4.3 million views across the two NFSA YouTube channels
2.9 We will connect with audiences through social media (Facebook, Twitter, Instagram)	12 million users reached by the NFSA's social media channels	Achieved, 39 million users reached via Facebook, Twitter, Instagram, Soundcloud and Flickr

Criterion source: Corporate Plan 2022-23 to 2024-25 pages 9-10

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	21 million people view NFSA stories via media coverage	Achieved, 52.7 million people reached via media coverage

WHAT WE ACHIEVED

Media stories about the NFSA and the collection achieved over 52 million views in 2022–23, more than doubling the target set for KPI 2.1. Peak activity occurred from December 2022 to February 2023, with Sounds of Australia reaching more than 12 million Australians in December and a further 6.2 million in January. Our 2022 acquisition highlights in February reached 4.7 million. In April, the Strehlow project and NCI funding announcement reached more than 7.4 million. The *Australians & Hollywood* exhibition extension and refresh to include items from Baz Luhrmann's *ELVIS* (2022) drove reach in August and November.



SECTION TWO: OUR PERFORMANCE

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	Internal collection search platform in use by staff New external search collection platform made available to the public	Partially achieved

WHAT WE ACHIEVED

We have continued to increase the discoverability of the collection with the piloting of a new internal collection search platform which uses artificial intelligence and machine learning to improve our capacity to search the breadth of content in our collection. By using speech, character, object and face recognition technology, the platform enhances data held in the collection catalogue, enabling quick forensic searching across large volumes of material in the collection, and searching the audiovisual content in our collection in completely new ways. The platform also automates the previously manual process of creating transcriptions of dialogue or audio activity within content.

The design and the development work was completed during the reporting period and the redeveloped external Search the Collection website was launched in July 2023. We will gauge user satisfaction with the redeveloped Search the Collection website after its launch.

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	14,000 collection items provided in this period	Achieved, 18,187 items made available

WHAT WE ACHIEVED

The NFSA's Access team provides collection material for creative re-use, viewing and display in a wide variety of productions and projects. This includes providing archival 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 the reporting period we provided access to more than 7,800 titles for research purposes and for re-use.

Some popular documentaries and documentary series that we supplied collection material for included

- *The Angels: Kickin' Down the Door* (Madeleine Parry, 2022)
- *Back in Time for the Corner Shop* (Various, 2023)
- *Ego: The Michael Gudinski Story* (Paul Goldman and Daniel E Catullo, 2023)
- *Great Australian Stuff* (Various, 2023)
- *John Farnham: Finding The Voice* (Poppy Stockell, 2023)
- *Queerstralia* (Zoe Coombs Marr, 2023)
- *Still We Rise* (John Harvey, 2022).

We also provided collection content for several high-profile exhibitions including 'Magdalena Abakanowicz: Every Tangle of Thread and Rope' at the Tate Modern in the UK, 'Zampatti Powerhouse' at the Powerhouse Museum and the Australian War Memorial's travelling exhibition 'ACTION! Film & War'. NFSA collection titles on Kanopy were streamed more than 9,800 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 (46%) of the top 10 titles sold.

SECTION TWO: OUR PERFORMANCE

ACTIVITY

We will collaborate with Aboriginal and Torres Strait Islander communities.

PERFORMANCE MEASURE	TARGET	RESULT
2.4 We will use our Community Engagement Guidelines to inform projects delivered in partnership with Aboriginal and Torres Strait Islander communities	2 projects enabled through community engagement	Achieved

WHAT WE ACHIEVED

We achieved our target of enabling two projects through engagement with Aboriginal and Torres Strait Islander communities. We achieved this result as a result of our work on the Central Australian Aboriginal Men's Collection project, undertaken in partnership with the Strehlow Research Centre and Senior Men from Central Australia communities, and a feasibility study to look at the future of our Acton building.

CENTRAL AUSTRALIAN ABORIGINAL MEN'S COLLECTION PROJECT

Our work on the Central Australian Aboriginal Men's Collection project saw us work collaboratively with Traditional Custodians, in partnership with the Strehlow Research Centre in Alice Springs, to digitally preserve the film and audio recordings from the Strehlow Collection – one of the most important collections relating to Indigenous ceremonial life found anywhere in the world. We delivered the final stage of the project on 27 April 2023 – a digital access studio in Mparntwe (Alice Springs). This studio provides unprecedented on-Country access to the 400 reels of film and 1,000 audio recordings from the Strehlow Collection, digitised by the NFSA over four years as part of the project. As a significant part of the collection relates to 'men's-only' sacred and secret ceremonies, we established an NFSA Men's Group and, under the guidance of the Senior Men from the communities, developed cultural protocols that we applied strictly throughout the preservation process. This project was supported through the Australian Government Indigenous Languages and Arts program.

NFSA ACTON BUILDING FEASIBILITY STUDY

The NFSA engaged a design team to explore opportunities to renew and revitalise the NFSA's Acton building. The design team included First Nations design and consultancy firm Yerrabingin which interweaves design thinking and Indigenous knowledge. A core design principle for the study is Reconnecting to Country in which we celebrate the landscape, culture and history of the site by developing an architectural and urban response that is directly shaped by First Nations voices. As part of this work to consider the NFSA's physical presence at Acton, we have engaged with representatives of the Ngunnawal Elders Council on a long-term project to acknowledge the Acton building's history as part of a cultural healing process.

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	92,990 in-person visitors	Substantially achieved, 82,456 in-person visitors

WHAT WE ACHIEVED

We have substantially achieved our 2022–23 target with 82,456 in-person visitors.

*Australians & Hollywood* exhibition had a refresh of content in November 2022, with an accompanying promotion to drive further visitation. Visitors also attended NFSA programming at locations across Australia including a NSW Regional tour of the NFSA Restores *The Sentimental Bloke* accompanied by a live score by Ian Munro in partnership with Musica Viva and the provision of thirty titles in partnership with Melbourne International Film Festival for in person and online screenings. The inclusion of NFSA titles in film festivals also contributed to visitor numbers with the addition of two NFSA Restores titles in the Panorama Australia program at Cambodia International Film Festival and the Stephen Cummins retrospective in partnership with the Mardi Gras Film Festival in February 2023.

SECTION TWO: OUR PERFORMANCE

The NFSA also saw visitation through its Access Centre Service. NFSA's Access Centre service provides research access to collection items on NFSA's premises in Canberra, Sydney and Melbourne, and through our partnerships with state/territory libraries in Brisbane, Adelaide, Perth, Hobart and Darwin. A total of 279 clients used the Access Centre service in 2022–23. Clients auditioning collection material in either Sydney, Canberra, or Melbourne accounted for 82% of all clients who used the service.

PERFORMANCE MEASURE	TARGET	RESULT
2.6 We will provide high-quality experiences for visitors	85% positive responses to the visitor survey	Achieved, 93% satisfaction rate among onsite visitors

WHAT WE ACHIEVED

The NFSA has achieved its target to provide high quality experiences for visitors.

- Audience research for *Australians & Hollywood* revealed an ‘excellent’ Net Promoter Score and very high satisfaction scores (IER Research):
  - 58.4 NPS (9 promoters for every 1 detractor) – above 50 is categorised as ‘excellent’
  - 96.5% of the audience reported the exhibition ‘met or exceeded expectations’
  - 60% of the audience spent more than one hour in the exhibition (40 minutes is considered excellent)
  - 93% were ‘satisfied or very satisfied’ with their visit to the NFSA.

ACTIVITY

We will engage audiences online.

PERFORMANCE MEASURE	TARGET	RESULT
2.7 We will attract online audiences to experience Australian audiovisual culture and history	1.5 million visits to the NFSA website	Achieved, 2 million visits to NFSA websites
2.8 We will share collection material through YouTube	4 million views across the NFSA's YouTube channels	Achieved, 4.3 million views across the two NFSA YouTube channels
2.9 We will connect with audiences through social media (Facebook, Twitter, Instagram)	12 million users reached through the NFSA's social media channels	Achieved, 39 million users reached via Facebook, Twitter, Instagram, Soundcloud and Flickr

WHAT WE ACHIEVED

We achieved each of our targets for performance measures 2.7, 2.8 and 2.9.

Our two YouTube channels continued to share the collection with large audiences in 2022–23. Combined, the channels achieved over 4.3 million views. The NFSA Films channel has over 96,000 subscribers and had over 3.7m views. It saw peaks in August when news of the Tasmanian Tiger led people to view the colour footage, and in November with Remembrance Day activity. The NFSA channel peaked in February 2023 with the release of rare Bodyline test cricket footage from 1933.

Facebook’s total reach of over 36.7 million was almost double the 2021–22 result, peaking in October with the NFSA’s Music Month campaign reaching over 7 million people. Instagram followers grew to more than 11,000 and a reach of 1.4 million. Our reach on Twitter dropped during the year, in response to us posting less frequently on that channel.



The last Tasmanian Tiger (thylacine) in Beaumaris Zoo, Hobart, 1933.  
Footage colourised by Composite Films, 2021



a happy refr  
singin', singin' in t





## SECTION TWO: OUR PERFORMANCE

### Case study: Acton 3.0

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We have been developing our place strategy that re-imagines the NFSA's headquarters in Canberra as a local cultural and creative hub for experiencing the collection and for conversation. The development of the strategy interweaves a revitalised programming strategy, reconciliation action plan, emerging environmental sustainability strategy and a disability and inclusion action plan with a re-imagining of the building. These threads are mutually informing and tested against data that provides insights on our audiences, programs and building performance.

We have evaluated and redesigned our public programming strategy and created new partnerships across Canberra's arts and culture landscape, and with distributors across Australia and the world. The emerging strategy has led to month-on-month audience growth from February 2023.

We have engaged a design team to undertake a feasibility study to explore opportunities to renew and revitalise the Acton building. The study developed five key design principles: Reconnecting to Country, Celebrating unique heritage, Sharing the Australian story, A welcoming and inclusive NFSA, Ensuring life around the clock and seasons. These five principles underpin a series of renewal works and form key threads in the development of the place strategy.

The intersection of First Nations knowledge, microclimate, wind and radiation analysis support several design explorations. A review of audience data and audience research is informing programming strategies. Identifying our high environmental impact areas and measuring our building and operations carbon footprint is informing our operation and asset management strategies.

The development of our Disability Inclusion and Action Plan seeks to ensure we create a safe, accessible and inclusive environment for staff and visitors to engage in the national story through audiovisual media, the cultural experience platforms of our time.

The emerging Acton 3.0 strategy is founded at the intersection of these threads and centres on telling the Australian story through a suite of place-based experiences that activate and celebrate our spaces, surfaces and collection with programs that inspire, connect and engage with audiovisual culture, media technology, creativity and the arts. We are a place for all Australians and their visitors to feel safe, feel seen, feel heard.

Photo Caption: The Deaf Butterflies perform 'Singing in the Rain' at I Dance II, presented at the NFSA for the ACT's inaugural Uncharted Territory festival. Image by Grace Costa.

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: Priority 3: Educate and Empower

PERFORMANCE MEASURE	TARGET 2022-23	RESULT 2021-22
3.1 We will partner with relevant organisations to develop media literacy resources	Use the NFSA collection and expertise to further media literacy in Australia Media literacy education and teacher training plan developed and piloted Dementia screenings project pilot delivered	Achieved

Criterion source: Corporate Plan 2022-23 to 2024-25 page 11

ACTIVITY

We will contribute to the development of media literacy education in Australia and generate positive social impact through sharing the collection.

PERFORMANCE MEASURE	TARGET	RESULT
3.1 We will partner with relevant organisations to develop media literacy resources	Use the NFSA collection and expertise to further media literacy in Australia Media literacy education and teacher training plan developed and piloted Dementia screenings project pilot delivered	Achieved

The NFSA Learning and Media Literacy team substantially contributed to media literacy education in

## SECTION TWO: OUR PERFORMANCE

Australia through the design and delivery of the following programs:

- *Media and Me Primary Program* updated and delivered
- *Media and Me Secondary Program* developed and delivered
- National media literacy initiatives supported as a member of AMLA (Australian Media Literacy Alliance)
- Media Literacy Week virtual excursion developed and delivered through DART Learning in October 2022.

The Learning team has published work in *Agora*, the History Teachers' Association of Victoria journal, and presented at the following conferences:

- Australian Media Literacy Symposium
- *Screen Horizons*: Australian Teachers of Media National Conference
- Australian Association for the Teaching of English National Conference
- Connected Learning in *Focus @ Digital Child AU*.

In addition, the Learning team developed and ran a school holiday program in April 2023, delivered in partnership with the Canberra and Region Heritage Festival, ACT Government.

With our resources directed towards program and content development, we did not pilot a media literacy teacher training program in 2022–23. We will develop a media literacy classroom program for students and teachers after the appointment of a tertiary partner in 2023–24.

The Public Programs and Visitor Experience team delivered the Dementia Friendly screening pilot program in October 2023, with a screening of *The Sapphires* (Wayne Blair, 2012) in collaboration with the University of New South Wales and the University of New England, supported by the ACT Government's Office for Seniors and Veterans. This program was developed in consultation with local community and service providers, and offered a welcome, safe and engaging experience for people living with dementia, their carers and companions. This project has now received further funding to move the project into the second phase.



Wilga Williams in *Buried Country* (2000), directed by Andy Nehl

# Snapshot: First Nations country music documentary available again

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The documentary *Buried Country* (2000) has been made available to national and international audiences again through a process to re-clear rights in original audiovisual content used in the work. As a result, in June 2023, the documentary was able to be included in the *Buwindja* Collection and was released for streaming on the NFSA Player for NAIDOC Week. It also screened in Arc Cinema in July, marking the film's first public exhibition in over 10 years.

*Buried Country*, based on the book by Clinton Walker, offers insight into the rich tradition of Aboriginal country music and represents an important record of First Nations history in Australia. By tracing six decades of Indigenous country music in Australia, the film reveals how artists have used their music to tell their stories – of everyday life, connection to Country, the fight for land rights and the struggle for justice and equality.

The film is narrated by Kev Carmody, with cinematography by Warwick Thornton. It includes rare historical images and recordings and interviews with musicians such as Jimmy Little, Harry and Wilga Williams, Bob Randall, Lionel Rose and Troy Cassar-Daley.

*Buried Country* was produced under the former Film Australia National Interest Program and is one of more than 3,000 films that were transferred from the Film Australia Library to the NFSA under the *Screen Australia (Transfer of Assets) Act* in 2011. As the custodian of the Film Australia Collection, we are responsible for ensuring that titles like *Buried Country* are preserved and remain accessible to the public.

The NFSA's Licensing and Rights team worked for over a year to re-license materials used in the iconic Film Australia Collection (FAC) documentary. This involved months of negotiations with multiple music publishers, master recording owners, broadcasters and numerous rights holders in Australia and overseas.

The new licences cover all media, worldwide, in perpetuity, ensuring that we can make this culturally significant film available to Australian and global audiences for years to come.

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

PERFORMANCE MEASURE	TARGET 2022-23	RESULT 2022-23
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	Achieved
4.2 We will build and maintain strong relationships with peers in the galleries, libraries, archives and museums sector	4 active collaborative projects maintained each year	Achieved

Criterion source: Corporate Plan 2022-23 to 2024-25 page 11

SECTION TWO: OUR PERFORMANCE

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	Achieved

WHAT WE ACHIEVED

We continue to share our audiovisual archiving expertise with our colleagues at conferences, with presentations delivered at more than three conferences or forums (see appendix 4 for a full list).

Two notable presentations by NFSA staff at forums in 2022–2023 were:

- Gillian Moody and Victoria Ramshaw presented *Collaboration and digitisation – two-way learning and sharing, creating a culturally led design*, AIATSIS Summit
- Tamara Osicka, Curatorial Operations Assistant Manager, Collections presented *Uncovered: Opening the archive with AI*, AMAGA 2023.

We also successfully delivered the Central Australian Aboriginal Men's Collection project, which has been outlined under performance measure 2.4 above.

We continued to deliver programs that support audiovisual archives in the region, including our ongoing work with the National Film Institute (NFI), Papua New Guinea, through the NFSA's Pacific Engagement Project. We are working in partnership with the NFI to develop and deliver a capacity building program that addresses its agreed audiovisual archiving priorities and needs. This includes training and skills development, practical advice and support, and the digitisation of a selection of the NFI's highest priority at-risk audiovisual materials. We spent several months virtually assessing its film collection to determine suitability for conservation and digitisation and we received a selection of at-risk NFI films in March. Michelle Toro, NFI Director, and film archivist Zoe Baru visited the NFSA from 1 to 12 May and undertook a detailed training program. This four-year project is due for completion in 2024 and is supported through the Australian Government International Cultural Diplomacy Arts Fund.

ACTIVITY

We will collaborate and partner with creatives, and educational 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 and education sector	4 active collaborative projects maintained each year	Achieved

WHAT WE ACHIEVED

We have achieved this performance measure through a range of ongoing and one-off partnerships with our peers across the galleries, libraries, archives and museums sector, as well as with educational institutions. Highlights of our collaborative partnerships include:

- We built partnerships with six National Institutions (Australian Institute of Aboriginal and Torres Strait Islander Studies, Australian National Maritime Museum, Australian War Memorial, National Library of Australia, National Museum of Australia, and the Museum of Australian Democracy) to digitise their at risk audiovisual material.
- In 2022–23 the NFSA finalised a Memorandum of Understanding with the Australian Film, Radio and Television School which outlines ongoing collaboration between the two institutions in relation to education activities, oral histories, collection access and public programs.
- NFSA continued to partner with Charles Sturt University on delivery of the Graduate Certificate in Audiovisual Archiving as part of a long-standing collaboration.

NFSA also undertook a number of short-term partnerships through our sharing activities, including:

- developing and delivering a screening program in partnership with the National Gallery of Australia
- partnering with the School of Music at the Australian National University to deliver new sound compositions for a range of silent home movies in the collection
- partnering with the Sydney Film Festival and ACMI to deliver a screening retrospective of the works of Jane Campion (first presented at the Sydney Film Festival in June 2023).





The Australian premiere of *Jane Campion: The Cinema Woman* (Julie Bertuccelli, 2022) was screened as part of *Jane Campion – Her Way*, a retrospective presented by the NFSA in association with the Sydney Film Festival and ACMI



Genres 

## 17 items

Rent \$19.99



A woman stands in the center of a vast, flat, reddish-brown landscape, possibly a dry lake bed or a desert. She is wearing a long, flowing, red dress with a white floral pattern. Her arms are slightly out to her sides, and she is looking directly at the camera. The background is a flat expanse of the same reddish-brown ground stretching to a distant, low horizon under a clear, pale blue sky. The lighting is soft, suggesting late afternoon or early morning.



# Case study: the Buwindja collection and launch of NFSA player

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In June 2023, we launched NFSA Player – a new on-demand streaming platform – with the *Buwindja* Collection: 17 titles celebrating Aboriginal and Torres Strait Islander trailblazers, icons and dreamers. Curated by Gillian Moody, NFSA Senior Manager, Indigenous Connections, *Buwindja* spans feature films, documentaries, TV series, performance and animation.

We are uniquely placed to connect Australians, and their enduring fascination with the past, with mobile screen culture: the pre-eminent media platform of the age. NFSA Player facilitates access to longer-form content from the national collection and reflects our vision to become Australia's most dynamic and valued cultural organisation: forward-thinking, readily discoverable and adapting to reflect new technologies.

*Buwindja*, the first content collection on NFSA Player, explores NAIDOC Week as a moment of national significance and reflection. Aligned to the 2023 NAIDOC theme of 'For Our Elders', *Buwindja* highlights our unique ability to surface thoughtful, curated content that offers perspective over time.

NFSA Player launched as an online streaming service with an iOS app. We subsequently launched apps for Android, Apple TV, Google Play and Amazon Fire in early July. Lessons from the pilot will inform future content opportunities, drawing on our collection's potential to tell rich and diverse stories to audiences all over Australia.

Image caption: The NFSA launches its streaming platform, NFSA Player, with the Buwindja collection: a 17 title showcase of feature films, documentaries, TV series, performances and animation. The collection is curated by Gillian Moody, Wodi Wodi woman, award-winning filmmaker and the NFSA's Senior Manager, Indigenous Connections

**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 2022-23	RESULT 2022-23
We will promote a positive workplace culture at the NFSA	5.1 We will consistently improve our employee engagement score in the APS Employee Census	Exceed 2021-22 employee engagement score in the APS Employee Census	Not 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 who identify as Aboriginal and Torres Strait Islander	One senior level Aboriginal and Torres Strait Islander employee and two supported trainees commence at NFSA	Substantially achieved
We will make time for 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	Reporting RAP submitted to Reconciliation Australia. Positive engagement with the RAP evidenced through staff survey responses	Achieved

Criterion source: Corporate Plan 2022-23 to 2024-25 page 14

SECTION TWO: OUR PERFORMANCE

ACTIVITY

We will promote a positive workplace culture at the NFSA.

PERFORMANCE MEASURE	TARGET	RESULT
5.1 We will consistently improve our employee engagement score in the APS Employee Census	Exceed 2021-22 employee engagement score in the APS Employee Census	Not achieved

WHAT WE ACHIEVED

In 2022–23, we continued our program of activities for maintaining employee engagement and connection and promoting a positive workplace culture at the NFSA. This included offering mental health awareness sessions via our EAP provider Converge and providing disability awareness training for all staff.

We also focused on investing in professional development and expanding our workforce. We engaged two Indigenous trainees through ArtsReady, issued staff with Charles Sturt University placements, internally promoted 29 staff members and provided two staff scholarships to the L Jeffrey Selznick School of Film Preservation at the George Eastman Museum in Rochester, New York.

The 2023 APS Census results demonstrated strong results overall, however the NFSA specific target of increased engagement was not met. The NFSA’s engagement score fell by 1%from 75% to 74%. This may be a partial result of an increase in staff numbers overall. However, the survey response rate increased by 4% and we saw improvements in many areas of engagement across the census, including:

- ‘I am proud to work in my agency’ – up 2 points
- ‘I would recommend my agency as a good place to work’ – up 2 points
- ‘I feel a strong personal attachment to the agency’ – up 1 point
- ‘My agency really inspires me to do my best work’ – up 2 points

Despite not meeting the specific target of exceeding the 2021–22 APS Census engagement score, the NFSA has continued to work hard towards the underlying activity of promoting a positive workplace culture.

**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 who identify as Aboriginal and Torres Strait Islander	One senior level Aboriginal and Torres Strait Islander employee and two supported trainees commence at NFSA	Substantially achieved

**WHAT WE ACHIEVED**

In January 2022 the Indigenous Connections Committee endorsed the Indigenous Employment and Retention Strategy. As part of the strategy, our People and Culture team has been working with ArtsReady, a program to create cadetships for Aboriginal and Torres Strait Islander people.

We have engaged one senior-level Aboriginal and Torres Strait Islander employee – the Senior Manager, Indigenous Programs. We have also run two recruitment rounds for an additional Aboriginal or Torres Strait Islander employee without successfully filling the role, despite making an offer on both occasions. At the commencement of 2023, we also employed two Indigenous trainees. One trainee left the program in April 2023 because of family responsibilities but we have commenced recruiting for a new Indigenous trainee.

Given the significant activity undertaken to fulfil this target we consider it to be substantially achieved.

SECTION TWO: OUR PERFORMANCE

ACTIVITY

We will make time for 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	Reporting RAP submitted to Reconciliation Australia. Positive engagement with the RAP evidenced through staff survey responses	Achieved

WHAT WE ACHIEVED

In August 2022, Reconciliation Australia endorsed our second Innovate Reconciliation Action Plan (RAP) 2022–24. CEO and RAP Champion Patrick McIntyre launched the RAP, and we held a morning tea to celebrate across all our sites. In addition to the RAP Champion, Senior Executive representation helps to drive NFSA engagement with the RAP.

We participated in Reconciliation Australia’s impact survey in September 2022, and the responses demonstrated a positive engagement with the RAP.

There are 17 active members of the RAP working group who collaborated to develop the RAP and ensure its success by fostering participation and contributions from around the organisation. 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.





SECTION THREE

# Management and Accountability

# Governance and legislation

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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 three pieces of legislation:

- the *National Film and Sound Archive of Australia Act 2008* (the NFSA Act), which sets out our broad functions and activities (see appendix 2 for our functions and powers)
- the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act), which sets out the use and management of public resources by the Commonwealth and Commonwealth entities, and the accountability of Commonwealth companies
- the *Public Service Act 1999*, which sets out the CEO's powers in relation to staffing.

## OUR BOARD

The Board and our Senior Executive work together to develop, implement and monitor key strategies that enable us to meet the 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.



## SECTION THREE: MANAGEMENT AND ACCOUNTABILITY

### 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.



#### 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.

Mr Bell was the introducing substantial 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, recently obtaining a pre-IPO valuation of \$1.5 billion. He was also exclusive importer of George Clooney's Casamigos tequila, which subsequently sold to Diageo Plc in 2017. He was also Chair of non-profit medical research foundation, Androfin.org.



### **LUCINDA BROGDEN AM**

Non-Executive Member  
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. 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, Director of Australian Unity and a Director of Be Kind Sydney. Lucinda is proud to be a great-niece of the late Ken G Hall AO. As a child she used to play with Ken's Oscar and Logie; both are now in the care of the National Film and Sound Archive.



### **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 30 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 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 ARN Media Limited as well as a member of the company's Audit and Risk Committee.

## SECTION THREE: MANAGEMENT AND ACCOUNTABILITY



### 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 FMCG, retail and small-to-medium sized start-up businesses.

Ms Cody's consulting practice assists in generating, innovating, scaling and creating sustainable business practices.

Ms Cody is currently also Chair of Rocket Seeder Limited, a Non-Executive Director of the Academy of Music and Performing Arts and Chair of Forkful and Circular Farms advisory boards. She held previous non-executive director roles at the Australian Ballet, Sydney Theatre Company and Chris O'Brien Lifehouse.



### JUDITH DONNELLY

Non-Executive Member

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.



### **EWEN JONES**

Non-Executive Member

Mr Jones was an NFSA Board member from 28 March 2019 until his death in July 2023.

Mr Jones brought extensive business and government relations experience and was the Member for Herbert from 2010 to 2016, serving on several House of Representatives Standing Committees and the Joint Standing Committee on Foreign Affairs, Defence and Trade. Since parliament, he 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 Alistair McCrae to establish Driver Risk Management in Perth. 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. After seven years, Mr Ledger recently resigned from the Board of Cyrenian House, Perth (WA Council on Addictions).

## SECTION THREE: MANAGEMENT AND ACCOUNTABILITY



### STEPHEN PEACH

Non-Executive Member

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 as Chair of 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 2022–23. A senior officer from the Office for the Arts attends Board meetings as an observer.

**Table 6:** Board meeting attendance 2022–23

MEMBER	29 SEPTEMBER 2022	6 OCTOBER 2022	16 NOVEMBER 2022	9 MARCH 2023	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

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.

**SECTION THREE: MANAGEMENT AND ACCOUNTABILITY**

**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 2022–23

TITLE	MEMBER	MEMBERSHIP PERIOD	REMUNERATION (ALL FIGURES INC GST)
Chair	Geoff Knuckey	External member from 1 November 2018, Chair from 1 January 2021	\$6,050.00
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	\$16,483.23
	Don Cross	External member from 28 April 2021	\$13,186.25

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 has a background in financial audit, internal audit, management assurance and performance and program management. He leverages his background, skills and experience as the chair or as a member of audit and risk committees for Australian Government departments and corporate Commonwealth entities delivering policy, regulatory and service delivery functions.

SECTION THREE: MANAGEMENT AND ACCOUNTABILITY

Table 8: Audit and Risk Committee meeting attendance 2022–23

MEMBER	21 JULY 2022	29 SEPTEMBER 2022	3 NOVEMBER 2022	16 FEBRUARY 2023	23 MAY 2023
Geoff Knuckey (Chair)	✓	✓	✓	✓	✓
Toni Cody (Deputy Chair)	✓	✓	✓	✓	✓
Alison Cameron	✓	✓	✗	✓	✓
Don Cross	✓	✓	✓	✓	✓
Lee Walton	✓	✓	✓	✓	✓

Key:

- ✓    Attended meeting
- ✗    Did not attend meeting



Board group shot 2022

## 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.

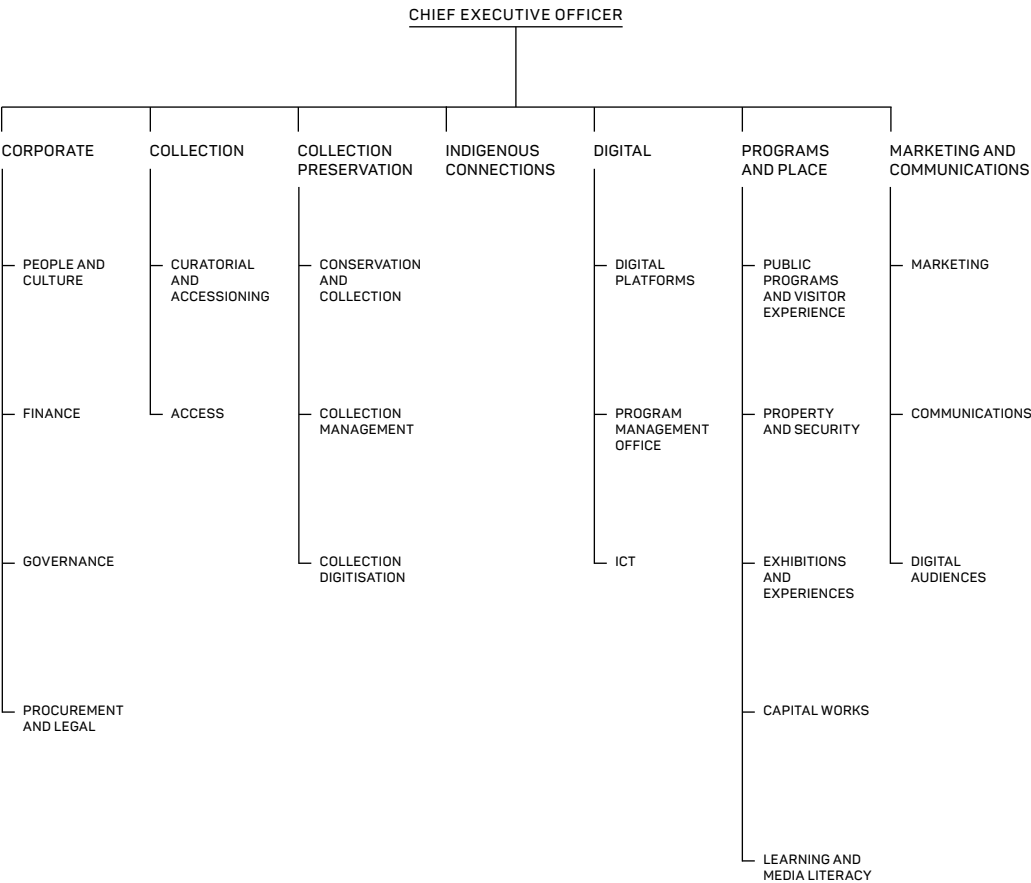
## OUR MANAGEMENT STRUCTURE

The NFSA is structured into seven branches, overseen by the NFSA CEO:

1. Corporate
2. Collection
3. Collection Preservation
4. Indigenous Connections
5. Digital
6. Programs and Place
7. Marketing and Communications

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

# NFSA functional organisation chart



## OUR EXECUTIVE TEAM

The Executive team is responsible for high-level corporate strategy, senior staffing arrangements, resourcing decisions, planning priorities and leadership. It achieves this with input from, and the support of, senior managers and internal NFSA committees.

As at 30 June 2023, our Executive team was:

- Patrick McIntyre, Chief Executive Officer
- Jacqui Uhlmann, Head of Collection
- Rebecca Coronel, Head of Collection Preservation
- Dr Keir Winesmith, Chief Digital Officer
- Nicole McPeake, Chief Marketing Officer
- Chris Mercer, Head of Programs and Place

## 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 (No.1) 2023
- Remuneration Tribunal (Official Travel) Determination 2022.

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

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



The helmet worn by Heath Ledger in the 2003 film *Ned Kelly*, directed by Gregor Jordan. The replica armour was produced by costume designer Anna Borghesi and her team, as well as armourer John Fox. Image by Darren Weinert



**Table 9:** Information about remuneration for key management personnel  
**Key Management Personnel Remuneration 2022-23**

NAME	POSITION TITLE	TERM AS KMP	SHORT-TERM BENEFITS			POST-EMPLOYMENT BENEFITS	OTHER LONG-TERM BENEFITS	TERMINATION BENEFITS	TOTAL REMUNERATION
			BASE SALARY	BONUSES	OTHER BENEFITS AND ALLOWANCES				
Patrick McIntyre	CEO	full year	278,607	46,648	-	27138	5,990	-	358,383
Caroline Elliott	Chairperson	full year	45,783	-	-	6,614	-	-	52,397
Alison Cameron	Board member	full year	22,892	-	-	3,526	-	-	26,418
Ewen Jones	Board member	full year	22,897	-	-	3,526	-	-	26,423
Judith Donnelly	Board member	full year	22,910	-	-	3,310	-	-	26,220
Kim Ledger	Board member	full year	22,897	-	-	3,308	-	-	26,205

NAME	POSITION TITLE	TERM AS KMP	SHORT-TERM BENEFITS			POST- EMPLOYMENT BENEFITS	OTHER LONG- TERM BENEFITS	TERMINATION BENEFITS	TOTAL REMUNERATION
			BASE SALARY	BONUSES	OTHER BENEFITS AND ALLOWANCES				
Richard Bell	Board member	full year	22,897	-	-	3,302	-	-	26,199
Toni Cody	Board member	full year	22,897	-	-	3,308	-	-	26,205
Lucy Brogden	Board member	full year	22,898	-	-	3,309	-	-	26,207
Stephen Peach	Board member	full year	22,917	-	-	3,311	-	-	26,228
			507,595	46,648	-	60,654	5,990	-	620,887

**Table 10:** Information about remuneration for senior executives  
**Senior Executive Remuneration 2022-23**

TOTAL REMUNERATION BANDS	NUMBER OF SENIOR EXECUTIVES	SHORT-TERM BENEFITS			POST-EMPLOYMENT BENEFITS	OTHER LONG-TERM BENEFITS	TERMINATION BENEFITS	TOTAL REMUNERATION
		AVERAGE BASE SALARY	AVERAGE BONUS	AVERAGE OTHER BENEFITS AND ALLOWANCES				
\$220,000 or less <sup>1</sup>	4	78,967	-	47	9,766	2,900	13,625	105,304
More than \$220,000 <sup>2</sup>	3	182,047	-	399	35,011	3,091	35,224	255,772

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

1. Consists of the following senior executive and their terms	
Chief Digital Officer	16 January to 30 June
Head of Programs and Place	27 February to 30 June
Chief Marketing Officer	21 November to 30 June
Chief Operating Officer	1 July to 11 August
2. Consists of the following Senior Executive and their terms	
Head of Collections	full year
Chief Engagement Officer	1 July to 18 January
Head of Collection Preservation	full year

## **SECTION THREE: MANAGEMENT AND ACCOUNTABILITY**

### **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:

- Strategic Direction 2022–25
- Corporate Plan 2022–23 to 2025–26
- 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 2022–23. Internal audit activity for this financial year focused on reviews of:

- digitisation grant review
- PGPA Act review
- essential 8 (cyber)
- payroll

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 Instructions on Risk Management and Fraud Control is updated every two years, and our Audit and Risk Committee monitors internal controls and reporting on fraud incidents. In 2023 the NFSA also introduced a Fraud Control Plan which is monitored by the Audit and Risk Committee. In 2022–23, the NFSA had no fraud incident reports.

## MANAGEMENT OF OUR PEOPLE AND CULTURE

### OUR PEOPLE

We are committed to maintaining a diverse workforce. In 2022–23, we formed a Diversity and Inclusion network to provide support and guidance to staff and to deliver a Diversity and Inclusion Plan. The plan will set out our objectives in improving workplace diversity and valuing and embracing our diversity to inform what we do. During the year we had balanced gender representation in our staff (females 48.4%; males 50.7%; 0.9% identified as non-binary). At the EL2 and SES level we have a median representation of females (71.6%). Staff identifying as Aboriginal and Torres Strait Islander represent 0.4% and those with an ongoing disability 1.7%.

Our employment conditions and policies comply with government policy and meet Australian legal requirements. 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 August 2023. We will commence bargaining for a new Enterprise Agreement in 2023.

The People and Culture team commenced an Indigenous Traineeship program in 2023 engaging two trainees over the 12-month period. This program will remain in place, engaging a minimum of two trainees every year.

## **SECTION THREE: MANAGEMENT AND ACCOUNTABILITY**

The Workplace Consultative Committee covered a range of workplace issues, including the updating and implementation of new policies that impact all staff and establishment structures. The committee will play a part in the bargaining process for the new Enterprise Agreement 2023–2026.

We continue to develop our Workforce Planning activities, including planning for an uplift of resources in the next three years. We will review workforce attraction and retention methods, and skills and capabilities across the agency, aligning them with specific projects and business needs.

### **DEVELOPING OUR PEOPLE**

Our people have a deep understanding of the collection and its formats, and they possess a range of skills and knowledge that they share with other staff members and the public. Staff gain further learning through networking, attendance at conferences and external forums, cross-agency projects and higher duties opportunities. We also offer study assistance, scholarships, conference attendance, research fellowships 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 staff through our Employee Assistance Program. We have also invested in additional mental health awareness training for our Workplace Contact Officers and provided resources about maintaining a sustainable work-life balance. Over the past 12 months we have increased the number of Workplace Contact Officers, Health and Safety Representatives and First Aid Officers. The People and Culture team commenced a risk assessment relating to psychosocial hazards including supporting staff who may be viewing distressing content in our collection.

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

We provide ongoing education and training in work health and safety throughout the year, ensuring our compliance with the *Work Health and Safety Act 2011* (WHS Act) and other relevant legislation. We are committed to providing return-to-work opportunities for staff who are ill or injured, consistent with the legislative obligations of the WHS Act and the *Safety, Rehabilitation and Compensation Act 1988*. We continue to manage and monitor all hazards, incidents and accidents in a timely manner, reporting to the NFSA Board, Audit and Risk Committee, WHS Committee and management.

## **LEGISLATIVE COMPLIANCE REPORTS**

### ***NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA ACT 2008***

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

### **MINISTERIAL DIRECTIONS AND GOVERNMENT POLICY ORDERS**

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

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

No instruments were issued in 2022–23.

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

### **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 2022–23 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 2022–23 there were no related entity transactions, as defined under section 17BE of the PGPA Rule.

**SECTION THREE: MANAGEMENT AND ACCOUNTABILITY**

**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 seven suppliers whose advertising and market research services cost over \$10,000 as shown in table 11.

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

SUPPLIER	TYPE OF SERVICES PROVIDED	2022–23 \$ INCL. GST
Universal McCann	Advertising	25,172
Facebook	Advertising	15,016
Hardie Grant Media	Advertising	11,000
National Capital Education Tourism Project	Advertising	11,993
National Museum of Australia	Advertising	15,000
The Press Society	Publicist	16,630
Cutthru Pty Ltd t/a Pollinate	Market Research	20,460
Hardie Grant Media	Advertising	11,000
National Capital Education Tourism Project	Advertising	11,993
National Museum of Australia	Advertising	15,000
The Press Society	Publicist	16,630
Cutthru Pty Ltd t/a Pollinate	Market Research	20,460



## **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.

**SECTION THREE: MANAGEMENT AND ACCOUNTABILITY**

**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.

**AUSTRALIAN PUBLIC SERVICE NET ZERO 2030**

The NFSA participated in the APS Net Zero Trial with 35 non-corporate and corporate Commonwealth entities. The NFSA provided feedback on the emissions reporting tool and data collection process.

As part of the reporting requirements under section 516A of the *Environment Protection and Biodiversity Conservation Act 1999*, and in line with the Government’s APS Net Zero 2030 policy, the emissions from the operations of the NFSA are outlined below.

- CO<sub>2</sub>-e = Carbon Dioxide Equivalent
- Greenhouse gas emissions reporting has been developed with methodology that is consistent with the whole-of-government approach as part of the APS Net Zero 2030 policy.

EMISSION SOURCE	SCOPE 1 KG CO2-E	SCOPE 2 KG CO2-E	SCOPE 3 KG CO2-E	TOTAL KG CO2-E
Electricity (location-based approach)	N/A	2,197,571	180,625	2,378,196
Natural gas	267,280	N/A	67,948	335,229
Fleet vehicles	10,760	N/A	2,664	13,424
Domestic flights	N/A	N/A	49,248	49,248
Other energy	-	N/A	-	-
Total kg CO2-e	278,041	2,197,571	300,485	2,776,096

The electricity emissions reported above are calculated using the location-based approach. When applying the marked-based method, which accounts for activities such as Greenpower, purchased LGCs and/or ACT location, the total emissions for electricity are:

SECTION THREE: MANAGEMENT AND ACCOUNTABILITY

EMISSION SOURCE	SCOPE 1 KG CO2-E	SCOPE 2 KG CO2-E	SCOPE 3 KG CO2-E	TOTAL KG CO2-E
Electricity (market-based approach)	N/A	213,727	28,287	242,014
Natural gas	267,280	N/A	67,948	335,229
Fleet vehicles	10,760	N/A	2,664	13,424
Domestic flights	N/A	N/A	49,248	49,248
Other energy	-	N/A	-	-
Total kg CO2-e	278,041	213,727	148,147	639,915



SECTION FOUR

# Appendices

# Appendix 1: our contact details and locations

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## **GENERAL ENQUIRIES**

General correspondence should be directed to:

Tel: +61 2 6248 2000

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

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

## **NFSA OFFICE LOCATIONS**

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

### **CANBERRA HEADQUARTERS**

#### **Street address:**

McCoy Circuit  
Acton ACT 2601

#### **Postal address:**

GPO Box 2002  
Canberra ACT 2601

#### **Visitor information (Acton, Canberra)**

Open daily: 10:00 am – 4:00 pm 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, 120 Southbank Boulevard  
Southbank VIC 3006

#### **Postal address:**

GPO Box 4317  
Melbourne VIC 3001

#### **Contact:**

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

## **COLLECTION DONATION ENQUIRIES**

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

## **SECTION FOUR: APPENDICES**

### **ACCESS TEAM**

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



## Appendix 2: our functions and powers

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

### 6 FUNCTIONS

#### FUNCTIONS

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

#### WAYS IN WHICH SUPPORT MAY BE PROVIDED

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

#### CONSIDERATIONS GOVERNING THE PERFORMANCE OF FUNCTIONS

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

## **SECTION FOUR: APPENDICES**

### **NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA MAY CHARGE FEES**

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

### **NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA MAY COOPERATE WITH OTHERS**

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

### **SEVERABILITY**

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

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

## **7 POWERS**

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

## SECTION FOUR: APPENDICES

# Appendix 3: acquisition highlights for 2022–23

### FEATURE FILMS

- *Carmen* (Benjamin Millepied, 2022)
- *Kid Snow* (Paul Goldman, 2023)
- *Late Night with the Devil* (Cameron Cairnes and Colin Cairnes, 2023)
- *The New Boy* (Warwick Thornton, 2023)
- *The Rooster* (Mark Leonard Winter, 2023)
- *Run Rabbit Run* (Daina Reed, 2022)
- *A Savage Christmas* (Madeleine Dyer, 2023)
- *Shayda* (Noora Niasari, 2023)
- *Talk to Me* (Danny Philippou and Michael Philippou, 2022)
- *Voices in Deep* (Jason Raftopoulos, 2022)

### DOCUMENTARIES

- *The Australian Wars* – series (Rachel Perkins, 2022)
- *Casualties of War* – short (Jennifer Lee, 2008)
- *The Dreamlife of Georgie Stone* (Maya Newell, 2022)
- *Ego: The Michael Gudinski Story* (Paul Goldman and Daniel E Catullo, 2023)
- *First Weapons* – series (Dean Gibson, 2023)
- *Kumarangk 5214* – short (Jessica Wallace, 2001)
- *The Lake of Scars* (Bill Code, 2022)

### SHORT FILMS, WEB SERIES AND ONLINE MEDIA

- *Black As Rebooted (series 4)* (David Batty, 2023)
- Instagram First Nations Creators Program – including Instagram Reels interviews by Tait McGregor and *On Country* Instagram Reel by Melissa (Melle) Smith-Haimona
- *Katele (Mudskipper)* (John Harvey, 2023) – short film
- Meta First Nations Creator Initiative for Instagram – series of five video master files each supplied by 10 emerging creatives including Jade Goodwin, Jahvis Loveday, Tobiasz Millar and Jalen Sutcliffe
- *Salma's Season* (Kauthar Abdulalim, 2022) – 6 x 9 mins documentary web series
- *The Moogai* (Jon Bell, 2020) – short film
- *Touch the Sky* (Stephen Limkin, 2022) – 8 x 15 mins documentary web series
- *A Very Street Racer Christmas* (Nathan Earl, 2023) – 2 x 10 mins
- *Who's ya mob, where ya from?* (Nathan Lyons, 2022) – interview with Ngunnawal artist Melle Smith-Haimona

## HISTORIC FILMS

- Terry Bourke film trailers – 35mm trailers for *Sampa* (1968), *Noon Sunday* (1970), *Night of Fear* (1973) and *Plugg* (1975)
- Cinema advertisements – 35mm cinema advertisements for Holden cars and ‘Marvellous Milk’
- *Dead End Drive-In* (Brian Trenchard-Smith, 1986) – 35mm interpositive
- Alan Gill – Super8 home movies of former journalist, includes footage taken in Papua New Guinea, Fiji and Tonga, c1972
- *A Life in the Sun* (Paul Witzig, 1966) – 16mm print of surfing film
- *Mad Dog Morgan* (Philippe Mora, 1976) – 35mm workprint of offcuts
- Murray Matthews – collection of 41 reels of early Australian and international 35mm nitrate films (c1909–1940)
- NSW Rugby League – over 50 videotapes including coaching tapes and seminars, grand finals, promos, sports injuries, nutrition and assorted games featuring the Kangaroos
- Radio 3AW – three 16mm advertisements from c1967 promoting on-air identities Peter James, Lois Lathlean and Don Rainsford
- Mark Worth – videotapes from the Estate of Mark Worth (1958–2004), an Australian documentary filmmaker and journalist based in Papua New Guinea, including likely last interview with West Papuan independence activist Theys Eluay

## TELEVISION (CONTEMPORARY)

- *A Christmas Ransom* (Every Cloud Productions, 2022)
- *Colin From Accounts* (Easy Tiger Productions/CBS Studios, 2022)
- Daily news and current affairs coverage – over 700 hours collected from 8 networks and 21 stations through the *Newscaf* program, capturing ongoing national and local reporting of many significant events throughout the year
- First Nations news and current affairs – specific collecting of select First Nations news and current affairs reporting
- Foxtel – local productions including episodes of *RockWiz* (series 15), 2023

## TELEVISION (RETROSPECTIVE)

- 1950s–60s Australian television shows – 16mm kinescope black-and-white prints of *BP Super Show* (ATN7, 1960), *Club Seven* (HSV7, 1960), *It Could Be You* (NLT Productions, 1965), *Quiz Kids* (HSV7, 1957) and *The Unloved* (NLT Productions, 1968)
- Australian Football League (AFL) – over 8,000 videotapes of broadcast masters of complete VFL and AFL games from 1970s–2000s, plus assorted specials, documentaries, football-based TV shows and highlights compilations

## SECTION FOUR: APPENDICES

- *Earth Patrol* (John Leah, 1977) – 16mm workprint of unaired Australian children's TV pilot starring Spike Milligan and Frank Thring
- Fremantle Australia collection – over 1,300 films and tapes (c1964–2000) including episodes of *Ampol Stamp Quiz*, *Bert's Family Feud*, *Blankety Blanks*, *Blind Date*, *Ford Superquiz*, *Great/Temptation*, *Hot Streak*, *It's A Knockout*, *Match Mates*, *The New/Price Is Right*, *Perfect Match* and *Pot Luck*
- John Lennon – U-matic videotape of ATV-10 *Eyewitness News* segment announcing his death, December 1980
- Southern Cross Austereo (SCA) network – tape libraries from several SCA regional television stations including New South Wales (Broken Hill), South Australia (Port Augusta, Port Lincoln, Port Pirie, Whyalla) and Tasmania (Hobart and Launceston)
- Ten Network – retrospective episodes of *The Bachelor*, *Have You Been Paying Attention?*, *I'm a Celebrity...Get Me Out of Here!* and *Master Chef Australia*
- *Travelcade* (Anderton Enterprises, 1990–93) – over 100 episodes of the travel documentary series produced in Townsville

## DOCUMENTS AND ARTEFACTS

- *Blue Heelers* – leather jacket worn by Martin Sacks' character
- Gerry Humphrys – collection of photographs, cards, letters and assorted papers of former singer-songwriter of The Loved Ones, donated by Claire Humphrys-Hunt
- Annette Kellerman poster – for short film *Miss Annette Kellerman* (1909)
- King Stingray – t-shirts, limited edition vinyl and CD for self-titled album
- Murrumbeena Video World – 41 x one-sheet posters of Australian and Australia-related film and television series obtained after the closure of one of the last remaining DVD and Blu-ray rental stores operating in Australia
- Radio 3DB – 'Smile Away' metal pin in the shape of Australia, c1940
- Southern Cross Television – Logies Awards and regional television mascot costumes including 'Howie the Yowie' and 'Bakana Bilby'
- Vintage equipment – from television stations, including studio cameras and pedestal

## SOUND

- 1980-83 live recordings – audio cassette recordings of Melbourne concerts in 1980-83, including The Birthday Party, The Go-Betweens, Laughing Clowns, Mental As Anything, The Moodists, The Models, The Swingers and UK band The Fall
- Mushroom Group – digital masters of recent releases by artists including Adalita, Confidence Man, Kylie Minogue, The Teskey Brothers, Vance Joy and Vika & Linda; file masters of specially recorded cover versions in celebration of the Mushroom Group's 50th anniversary in 2023
- *New Sounds, Old Films: The Corrick Collection* – music soundtracks created by ANU School of Music composition students to accompany a selection of silent films from the Corrick Collection
- Jeff Phillips – 8 x 1/4" tapes of various masters of the singer-songwriter's 1980s recordings
- Unreleased demos – 1/4" audiotapes of assorted unreleased demos of Melbourne alternative music artists, c1978-1980, including Dead Can Dance, Little Bands, Whirlywirld, Two Way Garden and The Editions
- *The Vamps: Australia's First All-Female Rock Band* – audio documentary

## RADIO AND PODCASTS

- Over 18,000 hours of contemporary radio broadcasts collected from metropolitan and regional stations with the support of Australian Radio Network, Nine Radio, Southern Cross Austereo, ACE Radio and Grant Broadcasters – including coverage of Her Majesty Queen Elizabeth's funeral
- *Community radio* – over 100 1/4" audiotapes of assorted interviews and radio shows from stations including 6NR (Curtin University, Perth) and 2XX (Canberra), circa 1980 to 1991
- Major Charles Cousens – a 1945 home-recorded disc with a message from the 2GB broadcaster and Australian prisoner of war, as broadcast on Japanese radio
- *Listen to Older Voices* – a comprehensive collection of episodes from 2004 to 2022 sharing the stories of Australians aged 65 and older, broadcast on the Community Radio Network
- Podcasts – including *From the Embers 2: Phoenix* (Community Broadcasting Association of Australia, 2022), *Missing Richard Mercer* (Tom Hogan and Bonnie Leigh-Dodds, 2018) and *Lightmap – Conversations with video game creators* (SIFTER, 2015-2023)
- Radio 3ZZZ – we added Australia's largest multilingual community radio station to our off-air capture program

## SECTION FOUR: APPENDICES

- Radio 4K1G – the Indigenous community radio station from Townsville donated film, video, audiotapes, voice recordings and equipment
- *Raising a Husband* – ¼” audiotape of a surviving 1947 episode of the long-running Melbourne radio series made by Crawford Productions, hosted by Alwyn Kurts and broadcast on 3XY

### GAMES, IMMERSIVE AND INTERACTIVE MEDIA

- *Checkpoint Ltyentye* – videos from the gaming YouTube channel by Catholic Care NT featuring young First Nations gamers from Central Australia
- Russel Comte – original design and concept artwork by the pioneer video games artist who worked at Melbourne’s Beam Software through the 1980s
- *Dros* (emergeWorlds, 2023) and *Gubbins* (Studio Folly, 2023) – contemporary Australian video games acquired through our Deliverables program
- *Gondwana* (Ben Joseph Andrews, 2022) – a world-first durational VR installation placing viewers in the heart of the Daintree
- Darryll Reynolds – software and documentation collection from the 1980s illustrated text adventure game developer and creator of titles including *The Secret of Bastow Manor* (SoftGold, 1983) and *Thermonuclear Wargames* (Gameworx, 1984)

- *Ty the Tasmanian Tiger* (Krome Studios, 2002), *Arnie Armchair’s Cricket Game* (Armchair Entertainment, 1984), *Puzzle Quest: Challenge of the Warlords* (Infinite Interactive, 2007) – retrospective Australian video games from the 1980s to 2000s
- Vintage video game hardware and equipment – including a Nintendo Game Boy Color handheld console and a Sega SC-3000H microcomputer

### ORAL HISTORY

- Sue Healey (choreographer and filmmaker)
- Jacqueline McKenzie (actor)
- Troy John Russell (composer and radio broadcaster)
- Jim Sharman (director)
- Annette Shun-Wah (presenter, broadcaster and producer)
- Antoinette Starkiewicz (animator)
- Brian Thompson (stage and film designer)
- Bruce Watson (singer)



## Appendix 4: Papers Presented at National and International Forums

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FORUM	PAPER PRESENTED
Fédération Internationale des Archives de Télévision / International Federation of Television Archives world conference, 3-6 October 2022	Patrick McIntyre presented <i>Let's play: Designing the preservation of interactive games</i>
ACMI Future of Arts, Culture and Technology Symposium, 14-15 February 2023	Keir Winesmith presented <i>Process change: Transforming practice</i>
International Federation of Library Associations and Institutions mid-term meeting, 2-3 March 2023	Jacqui Uhlmann presented <i>AI and audiovisual collections: Lessons from Australia</i>
Australian Media Literacy Alliance Media Literacy Summit, 24 March 2023	Alyssa Coursey presented <i>What do we do at the NFSA?</i>
Southeast Asia-Pacific Audiovisual Archiving Association conference, 8-13 May 2023	Rebecca Coronel presented <i>Artificial Intelligence and audiovisual collections</i>
Southeast Asia-Pacific Audiovisual Archiving Association conference, 8-13 May 2023	Bronwyn Dowdall presented <i>Copyright in practice at the National Film and Sound Archive of Australia – a case study</i>
Australian Museum and Galleries Association national conference, 16-19 May 2023	Tamara Osicka presented <i>Uncovered: Opening the archive with AI</i>
Australian Institute of Aboriginal and Torres Strait Islander Studies summit, 5-9 June 2023	Gillian Moody and Victoria Ramshaw presented <i>Two-way learning and sharing, creating a culturally led design</i>

# Appendix 5: Access to Information

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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](https://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](https://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](mailto:privacy@nfsa.gov.au).
- request access to documents in accordance with the FOI Act by writing to our FOI Contact Officer at [foi@nfsa.gov.au](mailto:foi@nfsa.gov.au).

Find more information our Australian Privacy Principles Privacy Policy at [nfsa.gov.au/privacy/nfsa-privacy-policy](https://nfsa.gov.au/privacy/nfsa-privacy-policy).

You will find more information on our FOI web page at [nfsa.gov.au/about/corporate-information/FOI/requests](https://nfsa.gov.au/about/corporate-information/FOI/requests).

### CONTACT DETAILS:

Administrative access email:  
[governance@nfsa.gov.au](mailto:governance@nfsa.gov.au)

Privacy Contact Officer email:  
[privacy@nfsa.gov.au](mailto:privacy@nfsa.gov.au)

FOI email: [foi@nfsa.gov.au](mailto:foi@nfsa.gov.au)

Alternatively, you may write to:

Senior Manager, Governance  
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	84

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 vii
Enabling legislation	PGPA Rule 17BE reference (a)	64
Functions	PGPA Rule 17BE reference (b)(i)	Appendix 2 - 94–96
Purposes	PGPA Rule 17BE reference (b)(ii)	Appendix 2 - 94–96
Responsible minister	PGPA Rule 17BE reference (c)	64
Ministerial directions and other statutory requirements	PGPA Rule 17BE reference (d)	84
Government policy orders	PGPA Rule 17BE reference (e)	84
Non-compliance	PGPA Rule 17BE reference (f)	N/A

**SECTION FOUR: APPENDICES**

REQUIREMENT	REFERENCE	PAGE
Annual performance statements	PGPA Act ss37, 39(1)(b) PGPA Rule 17BE reference (g)	Section Two
Non-compliance – finance law	PGPA Rule 17BE reference (h) and (i)	84
Members of the accountable authority	PGPA Rule 17BE reference (j)	64
Outline of organisational structure	PGPA Rule 17BE reference (k)	75
Human resources statistics	PGPA Rule 17BE reference (ka)	Appendix 7 - 107-110
Location of major activities and facilities	PGPA Rule 17BE reference (l)	92
Corporate governance	PGPA Rule 17BE reference (m)	81-82
Related entity transactions	PGPA Rule 17BE reference (n) and (o)	84
Key activities and changes affecting the authority	PGPA Rule 17BE reference (p)	N/A
Judicial decisions and reviews	PGPA Rule 17BE reference (q)	84
External reports on the entity	PGPA Rule 17BE paragraph (r)	84
Information from a subsidiary	PGPA Rule 17BE paragraph (s)	N/A

REQUIREMENT	REFERENCE	PAGE
Indemnities and insurance premiums for officers	PGPA Rule 17BE paragraph (t)	84
Audit committee information	PGPA Rule 17BE paragraph (taa)	71–73
Executive remuneration	PGPA Rule 17BE paragraph (ta)	78
Index of Annual Report requirements	PGPA Rule 17BE paragraph (u)	104

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>	83
Environmental performance and environmentally sustainable development	Section 516A of the <i>Environment Protection and Biodiversity Conservation Act 1999</i>	86–89
Advertising and market research expenditure	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	85



**Table 13:** All non-ongoing employees in the current reporting period (2022–23)

**Table 14:** All ongoing employees in the previous reporting period (2021–22)

	MALE		TOTAL MALE	FEMALE		TOTAL FEMALE	NON-BINARY		TOTAL NON-BINARY	PREFER NOT TO ANSWER		TOTAL PREFER NOT TO ANSWER	USES A DIFFERENT TERM		TOTAL USES DIFFERENT TERM	TOTAL
	FULL-TIME	PART-TIME		FULL-TIME	PART-TIME		FULL-TIME	PART-TIME		FULL-TIME	PART-TIME					
STATE																
NSW	5	0	5	13	2	15			0			0			0	20
Qld			0			0			0			0			0	0
SA			0			0			0			0			0	0
Tas			0			0			0			0			0	0
Vic	2		2	3		3			0			0			0	5
WA			0			0			0			0			0	0
ACT	53	8	61	44	5	49			0			0			0	110
NT			0			0			0			0			0	0
External territories			0			0			0			0			0	0
Overseas			0			0			0			0			0	0
Total	60	8	68	60	7	67	0	0	0	0	0	0	0	0	0	135



**Table 15:** All non-ongoing employees in the previous reporting period (2021–22)

SECTION FOUR: APPENDICES

# Abbreviations

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ABC	Australian Broadcasting Corporation
ACE	Associated Communication Enterprises
ACMI	Australian Centre for the Moving Image
ACT	Australian Capital Territory
AFL	Australian Football League
AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies
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 program
BA	Bachelor of Arts
CD	compact disc
CEO	Chief Executive Officer
COVID-19	coronavirus disease of 2019
DART	Distance and Rural Technology
DVD	digital versatile disc
EAP	Employee Assistance Program
EL	Executive Level

FAC	Film Australia Collection
FMCG	fast-moving consumer goods
FOI	freedom of information
FOI Act	<i>Freedom of Information Act 1982</i>
GLAM	galleries, libraries, archives and museums
GST	goods and services tax
ICT	Information and Communications Technology
IP	Intellectual Property
IPO	Initial Public Offering
IPS	Information Publication Scheme
LED	light emitting diode
LTO	Linear-Tape Open
MBA	Master of Business Administration
N/A	not applicable
NAIDOC	National Aboriginal and Islander Day Observance Committee
NCIs	National Cultural Institutions
NFI	National Film Institute, Papua New Guinea
NFSA	National Film and Sound Archive of Australia
NFSA Act	<i>National Film and Sound Archive of Australia Act 2008</i>
NGA	National Gallery of Australia
NPS	Net Promoter Score
NSW	New South Wales
NT	Northern Territory
OCR	optical character recognition

## SECTION FOUR: APPENDICES

PBS	Portfolio Budget Statements
PEO	Principal Executive Office
PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
PGPA Rule	<i>Public Governance, Performance and Accountability Rule 2014</i>
PLC	Public Limited Company
PNG	Papua New Guinea
PPCA	Phonographic Performance Company of Australia
Q&A	question and answer
RAP	Reconciliation Action Plan
RMIT	Royal Melbourne Institute of Technology
SA	South Australia
SCA	Southern Cross Austereo
SES	Senior Executive Service
TV	television
UK	United Kingdom
UNESCO	United Nations Educational, Scientific and Cultural Organisation
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	<i>Work Health and Safety Act 2011</i>



SECTION FIVE

# Financial Statements

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Statement of Financial Position  
Statement of Changes in Equity  
Cash Flow Statement

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  - 1.2 Own-Source Revenue and Gains
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  - 2.1 Financial Assets
  - 2.2 Non-Financial Assets
  - 2.3 Payables
  - 2.4 Interest Bearing Liabilities
  - 2.5 Other Provisions
3. Funding
  - 3.1 Net Cash Appropriation Arrangements
4. People and Relationships
  - 4.1 Employee Provisions
  - 4.2 Key Management Personnel Remuneration
  - 4.3 Related Party Disclosures
5. Managing Uncertainties
  - 5.1 Contingent Assets and Liabilities
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6. Other Information
  - 6.1 Current/non-current distinction for assets and liabilities





## INDEPENDENT AUDITOR'S REPORT

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 2023:

- (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 2023 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 2023 and for the year then ended:

- Statement by the Chairperson of the Board, 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 and forming part of the financial statements, comprising a summary of significant accounting policies and other explanatory information.

### Basis for opinion

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

### 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

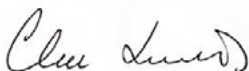
My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that 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



Clea Lewis  
Executive Director

Delegate of the Auditor-General

Canberra  
6 October 2023

**National Film and Sound Archive of Australia**  
**Statement by the Chairperson, Chief Executive Officer and Chief Financial Officer**  
*for the period ended 30 June 2023*

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In our opinion, the attached financial statements for the year ended 30 June 2023 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.

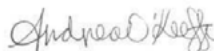
This statement is made in accordance with a resolution of the NFSA Board.



Caroline Elliott  
Chairperson  
6 October 2023



Patrick McIntyre  
Chief Executive Officer  
6 October 2023



Andrea O'Keeffe CA  
Chief Financial Officer  
6 October 2023

**Statement of Comprehensive Income**  
for the period ended 30 June 2023

		2023	2022	Original Budget <sup>1</sup>
	Notes	\$'000	\$'000	\$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	17,755	16,699	18,618
Suppliers	1.1B	9,210	9,012	11,887
Depreciation and amortisation	2.2A	6,181	5,869	5,296
Interest on lease liabilities		65	74	40
Write-down and impairment of assets		61	18	-
<b>Total expenses</b>		<b>33,272</b>	<b>31,672</b>	<b>36,841</b>
<b>Own-source income</b>				
<b>Own-source revenue</b>				
Sale of goods		12	98	15
Rendering of services		869	724	726
Interest on held to maturity investments		945	64	200
Royalties		131	141	195
Other revenue	1.2A	2,127	3,374	1,690
<b>Total own-source revenue</b>		<b>4,084</b>	<b>4,401</b>	<b>2,826</b>
<b>Gains</b>				
Donations of gifted collection	2.2A	3,847	2,942	2,770
Revaluation increments		11	96	-
Other gains		191	28	-
<b>Total gains</b>		<b>4,049</b>	<b>3,066</b>	<b>2,770</b>
<b>Total own-source income</b>		<b>8,133</b>	<b>7,467</b>	<b>5,596</b>
<b>Net cost of services</b>		<b>25,139</b>	<b>24,205</b>	<b>31,245</b>
Revenue from Government	1.2B	29,702	28,026	29,702
<b>Surplus (Deficit) attributable to the Australian Government</b>		<b>4,563</b>	<b>3,821</b>	<b>(1,543)</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Items not subject to subsequent reclassification to net cost of services</b>				
Changes in asset revaluation reserves		(1,627)	32,513	-
<b>Total comprehensive surplus (loss)</b>		<b>2,936</b>	<b>36,334</b>	<b>(1,543)</b>

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

1. Budget reported in the 2022-23 Portfolio Budget Statements published in October 2022.

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

The surplus of \$2.9 million is \$4.4 million higher than the original budget deficit amount of \$1.5 million.

Employee benefits are \$0.9 million lower than the original budget due to staff vacancies during the year.

Supplier expenses are \$2.7 million lower than original budget due to a delay in the operating spend in relation to the digitisation of at risk collection items, while the capital infrastructure is still being built.

Interest revenue is \$0.7 million higher than the original budget due to more favourable interest rates than anticipated and a higher level of cash reserves being moved to short term deposits due to the delay in the supplier spend.

Other revenue is \$0.4 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 \$3.8 million, in accordance with the valuation policy, was determined as the items were accessioned into the collection.

Asset revaluation reserves have decreased by \$1.6 million as a result of deaccessioning magnetic tape from Non-Theatrical Loans Collection.

**Statement of Financial Position**  
**as at 30 June 2023**

		<b>2023</b>	<b>2022</b>	<b>Original Budget<sup>1</sup></b>
	<b>Notes</b>	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents		<b>1,745</b>	1,482	2,808
Trade and other receivables	2.1A	<b>448</b>	1,839	1,823
Other investments	2.1B	<b>17,000</b>	14,500	13,500
Other financial assets		<b>-</b>	-	16
<b>Total financial assets</b>		<b>19,193</b>	<b>17,821</b>	<b>18,147</b>
<b>Non-financial assets</b>				
Land	2.2A	<b>8,355</b>	8,355	8,355
Buildings <sup>2</sup>	2.2A	<b>52,136</b>	51,880	50,243
Heritage and cultural	2.2A	<b>340,395</b>	337,089	338,743
Plant and equipment <sup>2</sup>	2.2A	<b>11,234</b>	5,032	11,282
Computer software	2.2A	<b>223</b>	348	332
Licences	2.2A	<b>63</b>	32	31
Inventories	2.2B	<b>614</b>	615	615
Prepayments		<b>974</b>	817	932
<b>Total non-financial assets</b>		<b>413,994</b>	<b>403,968</b>	<b>410,513</b>
<b>Total assets</b>		<b>433,187</b>	<b>421,789</b>	<b>428,660</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	<b>821</b>	504	482
Other payables	2.3B	<b>581</b>	482	363
<b>Total payables</b>		<b>1,402</b>	<b>986</b>	<b>825</b>
<b>Interest bearing liabilities</b>				
Leases	2.4A	<b>2,085</b>	2,266	2,276
<b>Total interest bearing liabilities</b>		<b>2,085</b>	<b>2,266</b>	<b>2,278</b>
<b>Provisions</b>				
Employee provisions	4.1A	<b>4,341</b>	4,519	4,519
Other provisions	2.5A	<b>593</b>	593	593
<b>Total provisions</b>		<b>4,934</b>	<b>5,112</b>	<b>5,112</b>
<b>Total liabilities</b>		<b>8,421</b>	<b>8,364</b>	<b>8,213</b>
<b>Net assets</b>		<b>424,766</b>	<b>413,425</b>	<b>420,447</b>
<b>EQUITY</b>				
Contributed equity		<b>237,698</b>	229,293	237,698
Reserves		<b>173,928</b>	175,555	175,654
Retained surplus/(Accumulated deficit)		<b>13,140</b>	8,577	7,195
<b>Total equity</b>		<b>424,766</b>	<b>413,425</b>	<b>420,447</b>

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

1. Budget reported in the 2022-23 Portfolio Budget Statements published in October 2022.
2. Includes right-of-use assets

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

Total non-financial assets are just 0.85% (\$3.5 million) higher than the original budget. Buildings are \$1.9m higher (following a spend on film services and audio suites refits for the digitisation program) and the heritage and cultural collection \$1.7m higher than original budget due to internally generated assets (the capitalisation of employee and supplier costs directly related to the digitisation of collection items).

Cash and investments are \$2.4 million higher than the original budget due to the funding for digitisation of at-risk collection items being received but the capital component not entirely spent at year end.

Reserves are lower than the original budget by \$1.6 million as a result of deaccessioning magnetic tape from Non-Theatrical Loans Collection.

**Statement of Changes in Equity**  
for the period ended 30 June 2023

	Notes	2023 \$'000	2022 \$'000	Original Budget <sup>1</sup> \$'000
<b>CONTRIBUTED EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		229,293	224,966	229,293
<b>Contributions by owners</b>				
Equity injection - Appropriation		8,405	4,327	8,405
<b>Closing balance as at 30 June</b>		<u>237,698</u>	<u>229,293</u>	<u>237,698</u>
<b>ASSET REVALUATION RESERVE</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		175,555	143,042	175,554
<b>Comprehensive income</b>				
Other comprehensive income - movements in property, plant and equipment	2.2A	(1,616)	32,608	-
Other comprehensive income - realisation of reserve amounts on disposal of assets		(11)	(95)	-
<b>Total comprehensive income</b>		<u>(1,627)</u>	<u>32,513</u>	<u>-</u>
<b>Closing balance as at 30 June</b>		<u>173,928</u>	<u>175,555</u>	<u>175,554</u>
<b>RETAINED EARNINGS</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		8,577	4,756	8,738
<b>Comprehensive income</b>				
Surplus (Deficit) for the period		4,563	3,821	(1,543)
<b>Closing balance as at 30 June</b>		<u>13,140</u>	<u>8,577</u>	<u>7,195</u>
<b>TOTAL EQUITY</b>		<u>424,766</u>	<u>413,425</u>	<u>420,447</u>

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

1. Budget reported in the 2022-23 Portfolio Budget Statements published in October 2022.

**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 2023

	Notes	2023 \$'000	2022 \$'000	Original Budget <sup>1</sup> \$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Receipts from Government		30,802	28,026	30,802
Sales of goods and rendering of services		926	876	15
Royalties		131	141	726
Donations		156	27	-
GST received		1,857	902	2,391
Other		2,653	1,748	785
<b>Total cash received</b>		<b>36,525</b>	<b>31,720</b>	<b>34,719</b>
<b>Cash used</b>				
Employees		20,411	18,186	18,618
Suppliers		10,316	9,290	11,887
Interest payments on lease liabilities		65	74	40
GST paid		109	70	2,391
<b>Total cash used</b>		<b>30,901</b>	<b>27,600</b>	<b>32,935</b>
<b>Net cash from operating activities</b>		<b>5,624</b>	<b>4,120</b>	<b>1,783</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash received</b>				
Interest		869	51	200
Investments		32,300	19,600	1,000
<b>Total cash received</b>		<b>33,169</b>	<b>19,651</b>	<b>1,200</b>
<b>Cash used</b>				
Purchase of property, plant and equipment, software and heritage and cultural assets		11,318	2,117	9,415
Investments		34,800	24,600	-
<b>Total cash used</b>		<b>46,118</b>	<b>26,717</b>	<b>9,415</b>
<b>Net cash used by investing activities</b>		<b>(12,949)</b>	<b>(7,066)</b>	<b>(8,215)</b>
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Contributed equity		8,405	4,327	8,405
<b>Total cash received</b>		<b>8,405</b>	<b>4,327</b>	<b>8,405</b>
<b>Cash used</b>				
Principal payments of lease liabilities		817	819	647
<b>Total cash used</b>		<b>817</b>	<b>819</b>	<b>647</b>
<b>Net cash from financing activities</b>		<b>7,588</b>	<b>3,508</b>	<b>7,758</b>
<b>Net increase (decrease) in cash held</b>		<b>263</b>	<b>562</b>	<b>1,326</b>
Cash and cash equivalents at the beginning of the reporting period		1,482	920	1,482
<b>Cash and cash equivalents at the end of the reporting period</b>		<b>1,745</b>	<b>1,482</b>	<b>2,808</b>

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

1. Budget reported in the 2022-23 Portfolio Budget Statements published in October 2022.

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

During 2022-23 there was \$34.8 million cash used and \$32.3 million cash received from other investments. This is the revenue from Government from the Portfolio Department which is invested by the NFSA in term deposits until required for employee or supplier payments.

The cash received from other revenue was \$1.9 million higher than the original budget due to proceeds from insurance claims for roof repairs following the hail storm in Acton in January 2020.

The actual cash paid to employees is \$1.2 million higher than budget. The difference is the component of salary spend that is capitalised as part of the cost of internally generated collection items. The actual amount has been grossed up to include this spend, while the budget is net (with this spend in cash used for the purchase of property, plant & equipment, software and heritage and cultural assets).

The cash used for suppliers was \$1.6 million lower than the original budget due to a delay in the operating spend in relation to the digitisation of at risk collection items, while the capital infrastructure is still being built.

The cash from interest revenue is \$0.7 million higher than the original budget due to more favourable interest rates than anticipated and a higher level of cash reserves being moved to short term deposits due to the delay in the supplier spend.

The cash used for the purchase of property, plant and equipment was \$2.4 million higher than the original budget due to carried over procurements from the prior year. There was a delay in the capital procurement in 2021-22 in relation to the infrastructure for the digitisation of at risk collection items, due to limited staffing resources and the continuing impact of COVID-19 on travel and the availability and timing of supply.

The significant increase in the purchase of property plant and equipment in 2022-23 when compared to 2021-22, relates to the film services and audio suites refits, new digitisation equipment and the build of the new data centre infrastructure. This capital spend is funded from the \$42m announced in the 2021-22 Budget for the upgrading of digital capacity (for the digitisation of at-risk collection items).

## 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).

Revenues, expenses, assets and liabilities are recognised net of GST except where the amount of GST incurred is not recoverable from the Australian Taxation Office and for receivables and payables

### Events After the Reporting Period

There were no subsequent events after the reporting date 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 2023.

### 1.1. Expenses

	2023	2022
	\$'000	\$'000
<b>1.1A: Employee Benefits</b>		
Wages and salaries	13,072	12,496
Superannuation:		
Defined contribution plans	1,760	1,500
Defined benefit plans	1,214	1,035
Leave and other entitlements	1,705	1,440
Separation and redundancies	-	224
Other employee benefits	4	4
<b>Total employee benefits</b>	<b>17,755</b>	<b>16,699</b>

#### Accounting policy

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

### 1.1B: Suppliers

#### Goods and services supplied or rendered

Consultants	588	476
Contractors	800	507
Travel	381	182
IT services	2,927	2,316
Advertising and marketing	153	235
Property operating expenses	3,142	3,948
Financial statement audit services	76	65
Other	899	1,122
<b>Total goods and services supplied or rendered</b>	<b>8,966</b>	<b>8,851</b>

#### Other suppliers

Low value lease rentals	118	89
Workers compensation expenses	126	72
<b>Total other suppliers</b>	<b>244</b>	<b>161</b>
<b>Total suppliers</b>	<b>9,210</b>	<b>9,012</b>

Goods supplied	502	524
Services rendered	8,708	8,488
<b>Total goods and services supplied or rendered</b>	<b>9,210</b>	<b>9,012</b>

#### Accounting Policy

##### Short-term leases and leases of low-value assets

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

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

	2023 \$'000	2022 \$'000
<b>Own-Source Revenue</b>		
<b>1.2A: Other Revenue</b>		
Grant from Portfolio Department	1,100	1,000
Rental income	20	9
Other revenue from related entities	71	224
Parking fees	189	135
Proceeds from insurance claims	747	2,008
<b>Total other Revenue</b>	<b>2,127</b>	<b>3,374</b>
<b>1.2B: Revenue from Government</b>		
Department of Infrastructure, Transport, Regional Development and Communications		
Corporate Commonwealth entity payment	29,702	28,028
<b>Total revenue from Government</b>	<b>29,702</b>	<b>28,028</b>

**Accounting Policy**Revenue from sale of goods

Revenue from the sale of goods is recognised when:

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

Revenue from rendering of services

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

The revenue is recognised when:

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

Interest revenue

Interest revenue is recognised using the effective interest method.

Revenue from Government

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

**Financial Position**

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

**2.1 Financial Assets**

	2023 \$'000	2022 \$'000
<b>2.1A: Trade and Other Receivables</b>		
Total goods and services receivables <sup>1</sup>	448	1,839
Trade and other receivables		
No more than 12 months	448	1,839
Total trade and other receivables	448	1,839
<b>2.1B: Other Investments</b>		
Total other investments <sup>2</sup>	17,000	14,500
Other investments expected to be recovered		
No more than 12 months	17,000	14,500
Total other investments	17,000	14,500

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

<sup>2</sup> 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:

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

**Financial assets**

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

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.

## 2.1 Financial Assets (continued)

### 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 <sup>1</sup> \$'000	Plant and equipment \$'000	Computer software <sup>2</sup> \$'000	Licences \$'000	Total \$'000
As at 1 July 2022							
Gross book value	8,355	54,100	337,089	5,060	5,101	180	409,865
Accumulated depreciation, amortisation and impairment	-	(2,420)	-	(28)	(4,753)	(128)	(7,328)
<b>Total as at 1 July 2022</b>	<b>8,355</b>	<b>51,680</b>	<b>337,089</b>	<b>5,032</b>	<b>348</b>	<b>32</b>	<b>402,536</b>
Additions:							
Purchase	-	673	179	3,167	-	42	4,061
Work in progress	-	1,955	-	4,438	-	-	6,394
Right-of-use assets	-	926	-	-	-	-	926
Donation/gift	-	-	3,847	-	-	-	3,847
Internally developed	-	-	2,727	-	-	-	2,727
Revaluations recognised in other comprehensive income	-	-	(1,616)	-	-	-	(1,616)
Reclassifications (accumulated depreciation) <sup>3</sup>	-	(2,049)	(1,831)	(17)	-	-	(17)
Depreciation and amortisation	-	(803)	-	(1,348)	(125)	(11)	(5,364)
Depreciation and amortisation for right-of-use assets	-	(949)	-	(14)	-	-	(963)
Disposals/write-downs	-	741	-	(26)	-	-	(975)
Disposals - accumulated depreciation	-	-	-	2	-	-	743
Other	-	(39)	-	-	-	-	(39)
<b>Total as at 30 June 2023</b>	<b>8,355</b>	<b>52,136</b>	<b>340,395</b>	<b>11,234</b>	<b>223</b>	<b>63</b>	<b>412,406</b>
Total as at 30 June 2023 represented by:							
Gross book value	8,355	56,619	342,226	12,639	5,101	202	425,142
Accumulated depreciation, amortisation and impairment	-	(4,483)	(1,831)	(1,405)	(4,878)	(138)	(12,736)
<b>Total as at 30 June 2023</b>	<b>8,355</b>	<b>52,136</b>	<b>340,395</b>	<b>11,234</b>	<b>223</b>	<b>63</b>	<b>412,406</b>
Carrying amount of right-of-use assets	-	1,989	-	31	-	-	2,020

1. Property, plant and equipment that met the definition of a heritage and cultural item were disclosed in the heritage and cultural asset class.

2. The carrying amount of computer software included \$184,947 of purchased software and \$37,721 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. JLL reviewed the 30 June 2022 values of heritage and cultural assets as at 30 June 2023. It was determined that no adjustments to the values was necessary.

### 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	2023	2022
Buildings	33 to 112 years	33 to 112 years
Leasehold improvements	Lease term	Lease term
Property, plant and equipment	1 to 14 years	1 to 14 years
Heritage and cultural	4 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. Magnetic tape continues to be depreciated in line with the 2025 deadline for the digitisation of magnetic tape. It is expected that it would be increasingly difficult beyond this time to digitise magnetic tape on mass due to the decreasing availability of required equipment and skills.

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 2023. 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 2022 sets out the guiding principles for the development, preservation and sharing of the collection. The Collection Policy 2022 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 (2022: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2023.

### 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)**

	2023 \$'000	2022 \$'000
<b>2.2B: Inventories</b>		
Inventories held for distribution	614	615
<b>Total Inventories</b>	<b>614</b>	<b>615</b>

During 2023 \$162,707 of inventory held for distribution was recognised as an expense (2022: \$120,711).

**Accounting Policy**Inventories

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:

- raw materials and stores – purchase cost on a first-in-first-out basis
- 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	821	504
Suppliers expected to be settled		
No more than 12 months	821	504
<b>Total Suppliers</b>	<b>821</b>	<b>504</b>

**2.3B: Other Payables**

Accrued salary	487	422
Accrued superannuation	77	60
Other liabilities	17	-
<b>Total other payables</b>	<b>581</b>	<b>482</b>
Other payables to be settled		
No more than 12 months	581	482
<b>Total other payables</b>	<b>581</b>	<b>482</b>

Settlement of payables is usually made within 30 days.

**Accounting Policy**Financial Liabilities

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

Financial Liabilities at Amortised Cost

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

## 2.4 Interest Bearing Liabilities

### 2.4A Leases

Leases - right-of-use assets	2,085	2,266
	<u>2,085</u>	<u>2,266</u>
<b>Maturity analysis - contractual undiscounted cash flows</b>		
Within 1 year	836	294
Between 1 to 5 years	1,304	1,972
More than 5 years	95	-
<b>Total leases</b>	<u>2,235</u>	<u>2,266</u>

Total cash outflow for leases for the year ended 30 June 2023 was \$818,657 (2022: \$818,753)

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**

	2023	2022
	\$'000	\$'000
<b>2.5A: Other Provisions</b>		
Provision for restoration obligations	593	593
<b>Total other provisions</b>	<b>593</b>	<b>593</b>
<b>Carrying amount 1 July 2022</b>	<b>593</b>	<b>534</b>
(Amounts used)/additional provisions made	-	59
<b>Closing balance 30 June 2023</b>	<b>593</b>	<b>593</b>
<b>Other provisions to be settled</b>		
More than 12 months	593	593
<b>Total other provisions</b>	<b>593</b>	<b>593</b>

**Accounting Policy****Provision for restoration obligations**

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		
	2023 \$'000	2022 \$'000
Total comprehensive income- as per the Statement of Comprehensive Income	2,936	36,334
Plus: depreciation/amortisation expenses funded through the collection development acquisition budget funding <sup>1</sup>	1,831	2,024
Plus: depreciation of right-of-use assets <sup>2</sup>	817	857
Less: principal repayments - leased assets	(817)	(819)
<b>Net Cash Operating Surplus</b>	<b>4,767</b>	<b>38,396</b>

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

	2023 \$'000	2022 \$'000
<b>4.1A: Employee Provisions</b>		
Leave	4,341	4,295
Separations and redundancies	-	224
<b>Total employee provisions</b>	<b>4,341</b>	<b>4,519</b>

#### Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within twelve months of the end of reporting period are measured at their nominal amounts.

Other long-term employee benefits are measured as net total of the present value of the defined benefit obligation at the end of the reporting period minus the fair value at the end of the reporting period of plan assets (if any) out of which the obligations are to be settled directly.

#### Leave

The liability for employee benefits includes provision for annual leave and long service leave.

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including the entity's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined by reference to the Department of Finance shorthand method as prescribed in the FRR. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

#### Separation and Redundancy

Provision is made for separation and redundancy benefit payments. The NFSA recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

#### Superannuation

Staff of the NFSA are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or other superannuation funds held outside the Australian Government.

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

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

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



## 4.2: Key Management Personnel Remuneration

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the NFSA, directly or indirectly, including any NFSA Board member (whether executive or otherwise). The NFSA has determined the key management personnel to be the Chairperson of the NFSA Board, all other non-executive members of the NFSA Board and the Chief Executive Officer. Key management personnel remuneration is reported in the table below:

	2023	2022
	\$	\$
<b>Short-term employee benefits:</b>		
Salary	507,595	1,292,005
Bonuses	46,648	
<b>Total short-term employee benefits</b>	<b>554,243</b>	<b>1,292,005</b>
<b>Post-employment benefits:</b>		
Superannuation	60,654	174,412
<b>Total post-employment benefits</b>	<b>60,654</b>	<b>174,412</b>
<b>Other long-term benefits:</b>		
Long service leave	5,990	34,876
<b>Total other long-term employee benefits</b>	<b>5,990</b>	<b>34,876</b>
<b>Termination benefits</b>		
Termination payout	-	98,755
<b>Total termination benefits</b>	<b>-</b>	<b>98,755</b>
<b>Total key management remuneration expenses<sup>1</sup></b>	<b>620,887</b>	<b>1,600,048</b>

### Notes:

The total number of key management personnel included in the table above are 1 NFSA Executives and 9 Non-Executive Board members (2022: 5 Executives and 9 Non-Executive Board members).

1. There was a reconsideration of the key management personnel during the year due a change and expansion of the senior executive team. In 2022 total remuneration expenses included the Chief Operating Officer, Head of Collection, Chief Engagement Officer and the Head of Collection Preservation as these were considered key management personnel. There is no longer a Chief Operating Officer or Chief Engagement Officer and the senior executive team has been expanded to include a Chief Digital Officer, a Chief Marketing Officer and a Head of Program and Place. This change has impacted the level of responsibility that members of the senior executive team have in relation to planning, directing and controlling activities of the organisation. Key management personnel has now been redefined to include just the Chief Executive Officer and members of the NFSA Board. The remuneration for senior executives is still disclosed in Section 3 of the annual report. 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 2023 (2022: nil).

### 5.2: Financial Instruments

	2023 \$'000	2022 \$'000
<b>5.2A: Categories of Financial Instruments</b>		
<b>Financial asset at amortised cost</b>		
Cash and cash equivalents	1,745	1,482
Trade and other receivables	448	1,839
Other investments	7,000	14,500
<b>Total financial assets at amortised cost</b>	<b>9,193</b>	<b>17,821</b>
<b>Total financial assets</b>	<b>9,193</b>	<b>17,821</b>
<b>Financial Liabilities</b>		
<b>Financial liabilities measured at amortised cost</b>		
Suppliers	838	504
<b>Total financial liabilities measured at amortised cost</b>	<b>838</b>	<b>504</b>
<b>Total financial liabilities</b>	<b>838</b>	<b>504</b>
<b>5.2B: Net gains or losses on financial assets</b>		
<b>Financial assets at amortised cost</b>		
Interest revenue	945	64
<b>Net gains on financial assets</b>	<b>945</b>	<b>64</b>

## Other Information

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

	2023 \$'000	2022 \$'000
<b>Assets expected to be recovered in:</b>		
<b>No more than 12 months</b>		
Cash and cash equivalents	1,745	1,482
Trade and other receivables	448	1,839
Other investments	17,000	14,500
Prepayments	942	782
<b>Total no more than 12 months</b>	<b>20,135</b>	<b>18,603</b>
<b>More than 12 months</b>		
Land and buildings	60,481	60,035
Heritage and cultural	340,395	337,088
Plant and equipment	11,234	5,032
Computer software	223	348
Other intangibles	63	32
Inventories	614	615
Prepayments	32	35
<b>Total more than 12 months</b>	<b>413,052</b>	<b>403,185</b>
<b>Total Assets</b>	<b>433,187</b>	<b>421,788</b>
<b>Liabilities expected to be recovered in:</b>		
<b>No more than 12 months</b>		
Suppliers	821	504
Other payables	581	482
Leases	775	294
Employee provisions	2,336	2,581
<b>Total no more than 12 months</b>	<b>4,513</b>	<b>3,861</b>
<b>More than 12 months</b>		
Leases	1,310	1,972
Employee provisions	2,005	1,938
Other provisions	593	593
<b>Total more than 12 months</b>	<b>3,908</b>	<b>4,503</b>
<b>Total Liabilities</b>	<b>8,421</b>	<b>8,364</b>

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