



NATIONAL FILM  
AND SOUND ARCHIVE  
OF AUSTRALIA

2023-24

# Annual Report

ISSN 1837-2660

NFSA -1011/2022



All material presented in this publication is provided under a Creative Commons Attribution 3.0 Australia licence. For the avoidance of doubt, this means this licence only applies to material as set out in this document. The details of the relevant licence conditions are available on the Creative Commons website at <https://creativecommons.org/>.

**© National Film and Sound Archive of Australia 2024**

The report is also accessible from the NFSA's website at [nfsa.gov.au/about/corporate-information/publications/annual-reports](https://nfsa.gov.au/about/corporate-information/publications/annual-reports)

Requests and enquiries concerning the contents of the report should be addressed to:

**Chief Executive Officer**

National Film and Sound Archive of Australia  
GPO Box 2002  
Canberra ACT 2601  
Email: [enquiries@nfsa.gov.au](mailto:enquiries@nfsa.gov.au)

**Produced by**

The National Film and Sound Archive of Australia

**Design and editing by**

The National Film and Sound Archive of Australia

**Proofreading by**

Black Coffee Communication

**Additional design, typesetting and print management by**

Giraffe Visual Communication Management

**Indexing by**

Libraries Alive

**Images**

Front Cover	Detail from the artwork for <i>Who Listens to the Radio?</i> (2024), an NFSA podcast marking the centenary of radio in Australia
Section 1	Nancy Denis in <i>Krystal Clairvoyant</i> (2022), directed by Erin Good. Image by Kate Cornish
Section 2	The NFSA foyer in Acton
Section 3	Dan Sultan (2023). Image by Clint Peloso
Section 4	<i>Gaywaves</i> presenters Vicki Dunne and Prue Borthwick (1985). Image courtesy of the estate of Dietmar Hollman
Section 5	Assessing early cinematic equipment in the small objects vault at the NFSA

**Printed by**

Printed by Giraffe Studio Canberra

This Annual Report is printed on Sovereign Offset which is FSC-certified and one of the most environmentally adapted products on the market with carbon-neutral certification to KW Doggett warehouses nationally. Containing fibre sourced only from responsible forestry practices, this sheet is ISO 14001 EMS-accredited and made with elemental chlorine-free pulps.



## 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.





**CONTENTS**

**SECTION ONE**

2 Chair’s report

5 CEO’s report

8 About us

8 Our purpose

8 Our goal

8 Who we are

9 Our collection

9 Current context

10 Technological advancements

10 Audiovisual Australia

11 Expectations of Government

11 Rights and intellectual property

12 Our people

12 Our digital infrastructure

13 Our physical infrastructure –our places

15 Snapshot: AVA builds digital foundations

17 Snapshot: WINHANGANHA’s lyrical journey

19 Snapshot: Building a cultural and creative hub in Acton

21 Snapshot: Enabling remote digital access through the Pacific Engagement Project

23 Snapshot: Captain Thunderbolt returns as Kapitan Blesk

24 The year at a glance 2023–24

**SECTION TWO**

32 An integrated approach

33 Annual performance statements

33 How we measured our performance

35 Key activity 1: Celebrate and promote First Nations viewpoints through the national audiovisual collection

39 Key activity 2: Increase discoverability of, and access to, the national audiovisual collection for all Australians

44 Key activity 3: Enhance services for makers and industry to support the creation of new artworks

45 Key activity 4: Be a responsible and innovative cultural business that generates sufficient resources to deliver our purpose and goals

48 Key activity 5: Be responsive to the needs of the community as a corporate entity and deliver value to Australians through and beyond the collection

50 Results against our Corporate Plan

### **SECTION THREE**

56	Governance and legislation
56	Our Board
57	Members
66	Our committees
71	NFSA Organisational structure as of 30 June 2024
77	Corporate governance
78	Management of our people and culture
80	Legislative compliance reports
84	Protecting the environment

### **SECTION FOUR**

90	Appendix 1: our contact details and locations
90	General enquiries
90	Nfsa office locations
91	Access team
91	Access centres
92	Appendix 2: our functions and powers
92	6 Functions
94	7 Powers
95	Appendix 3: acquisition highlights for 2023–24

95	feature films
95	Documentaries
95	Short films, web series and online media
95	Historic films
96	Television (contemporary)
96	Television (retrospective)
97	Documents and artefacts
97	Sound
98	Radio and podcasts
98	Games, immersive and interactive media
99	Oral history
100	Appendix 4: papers presented at national and international forums
103	Appendix 5: access to information
103	Contact details:
104	Appendix 6: compliance index
108	Appendix 7: management of human resources
112	Abbreviations

### **SECTION FIVE**

118	Financial statements
147	Index

CONTENTS

TABLES

**64   Table 6:** Board meeting attendance 2023–24

**67   Table 7:** Audit and Risk Committee composition and remuneration 2023–24

**69   Table 8:** Audit and Risk Committee meeting attendance 2023–24

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

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

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

**108   Table 12:** All ongoing employees in the current reporting period (2023–24)

**109   Table 13:** All non-ongoing employees in the current reporting period (2023–24)

**110   Table 14:** All ongoing employees in the previous reporting period (2022–23)

**111   Table 15:** All non-ongoing employees in the previous reporting period (2022–23)



The NFSA building in Acton.

## Chair's letter of transmittal

---

The Hon Tony Burke MP  
Minister for Home Affairs  
Minister for Immigration and Multicultural Affairs  
Minister for Cyber Security  
Minister for the Arts  
Leader of the House

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 2023 to 30 June 2024.

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 financial statements and 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 3 October 2024, we accept this report as being a fair and accurate representation of the organisation's performance during the 2023–24 financial year. The results and activities described in this report are a testament to the hard work of the management, staff and volunteers of the archive.

Yours sincerely



**Caroline Elliott**  
Chair, NFSA Board  
8 October 2024



SECTION ONE

# Executive Summary



## Chair's report

---



2023–24 was a year of significant change and achievement for the NFSA as we progressed an ambitious agenda of digital transformation, physical infrastructure upgrades and engagement with the national audiovisual collection in new and impactful ways. The NFSA Annual Report 2023/24 outlines our accomplishments against the Key Performance Indicators defined in our Corporate

Plan, which align with the priorities of the National Cultural Policy: *Revive – A place for every story, a story for every place*. Our ambition is to be Australia's most dynamic and valued cultural organisation, and we are actively leveraging the five pillars of Revive to fulfill our mission.

A highlight for 2023–24 was the premiere of WINHANGANHA by poet and artist Jazz Money. The NFSA commissioned Jazz Money to create a feature length work using material by and about First Nations from the Collection. The result is a deeply moving examination of archival representations of First Nations people and how this inheritance shapes our present reality. Following its premiere in Sydney, WINHANGANHA has screened to audiences around the country, and the project has generated strong interest from leading international archives and cultural organisations.

2023/24 also yielded the surprise discovery of a full 35mm print of *Captain Thunderbolt* (1953) in the Czech Film Archive after years of searching. The long thought lost bushranger feature is one of the few all-Australian produced films of the period. The NFSA is proud to remaster *Captain Thunderbolt* so that this remarkable piece of Australia's film history can be seen once again by audiences, including in cinemas.

In 2023–24 the NFSA continued to champion Australian film history and creative achievement with the premiere of two NFSA Restores titles: *The Coolbaroo Club* (1996), an inspiring documentary celebrating the community and activism



## SECTION ONE: EXECUTIVE SUMMARY

centred around a dance club run by the Noongar community between 1946 and 1960, and *Cars That Ate Paris* (1974), the debut feature film by one of world's greatest storytellers, Peter Weir. I take this opportunity to thank our outgoing Chief Curator Gayle Lake, whose lasting contribution to the NFSA and audiovisual culture includes establishing the NFSA Restores program.

Enhancing the NFSA's digital infrastructure is essential to increase access to the collection and to deliver greater value to the Australian public. In 2023/24 NFSA launched a refreshed website, with improved search and discovery functions, and integration with backend systems, and developed the next iteration of NFSA Player, our curated on-demand streaming platform. There will be further improvements to the website in 2024/25 to increase visibility of curated content and allow users to create their own journeys through the collection.

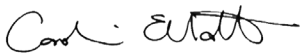
The NFSA also made significant upgrades to physical infrastructure in 2023/24, including refurbishing our heritage building in Acton, Canberra to facilitate a greater range of in person experiences. In December 2023/24, we opened two new spaces to the public, the Library, which now houses over 280 items from the collection, and the Mediatheque, a lounge space that screens a changing selection of highlights from the Collection. The Gallery was also refurbished ahead of the launch of *Temple*, an immersive, audiovisual installation that pays homage to the native cockatoo.

The Board is extremely grateful for the uplift in the NFSA's appropriation, which has enhanced our capacity to fulfil our obligations under the Act, and to carry out much needed upgrades to physical and digital infrastructure. In total, the NFSA has received \$86M of new funding. In 2021–22, we received \$42M over four years to carry out mass digitisation of not only the collection's at-risk items (this is the *AudioVisual Australia Program* or AVA) but also the at-risk items of the other National Collecting Institutions; in 2023–24 we received \$31M over 4 years in appropriation uplift to stabilise operations and a further \$3M for urgent capital works; in 2024–25 we received \$9M to expand and enhance our specialised nitrate storage facility; and in 2023–24 we received an Australian Government grant of \$1M over four years to partner with the Torres Strait Islander Media Association (TSIMA) to preserve, digitise and digitally return content from the TSIMA collection. The Board is tightly focused on ensuring high quality outcomes across all these areas to deliver value for the Australian public.

As we reflect on the achievements of 2023–2024, we recognise the hard work and dedication of our staff, partners, and stakeholders and thank them for their ongoing commitment to the organisation. On behalf of the Board, I would like to thank our CEO Patrick McIntyre for his highly commendable stewardship of the NFSA again this year. Patrick's outstanding leadership, together with that of his executive team, has fostered an environment of innovation and collaboration, resulting in the remarkable achievements of the organisation in 2023–2024.

I thank my Board colleagues for their support, ongoing dedication and contribution during the year. I would also like to extend my gratitude to Board members whose terms finished during the year for their commitment, valuable insights and support over many years, as well as welcome new Board members who bring fresh viewpoints as we embark on the next chapter of the NFSA's journey. We are excited to benefit from their diverse expertise and creativity.

Our strategic alignment with national policy priorities and commitment to engaging audiences, industry and cultural partners have positioned the NFSA as a leader in Australia's cultural landscape. I look forward to building on these foundations in the year ahead, continuing our mission to build, preserve and share Australia's rich audiovisual history for future generations. Thank you for your ongoing support and commitment to our vision.

A handwritten signature in black ink, appearing to read 'Caroline Elliott', with a stylized flourish at the end.

**Caroline Elliott**  
Chair, NFSA Board

# CEO's report

---



The NFSA Collection is the product of almost 90 years of continuous collecting and preservation of audiovisual and sound materials. From the beginning, the Collection has encompassed new and emerging audiovisual formats and it has evolved along with audiovisual technology to provide an unbroken record of Australian creativity and diversity. It is our priority that the Collection speaks to all Australians and is used as widely as possible for education, research, the creation of new works, and for enjoyment. This requires the NFSA to develop reciprocal relationships with stakeholders and communities around the country, as well as staying at the forefront of technical advances in audiovisual archiving.

In 2023-24, we achieved significant progress in building the infrastructure and workforce necessary to realise our ambition to be Australia's most dynamic and valued cultural organisation. This has been made possible by new Australian Government funding commencing from 2023-24 and already we are delivering enhanced value to the Australian public.

The NFSA's digitisation capacity expanded dramatically as new film scanners, data centres and network capability built under the *AudioVisual Australia* program became operational in 2023/24. While this new capability allows us to digitise audio, video and film items at scale, the NFSA is also determined to be at the forefront of preservation of born-digital material, which is similarly at-risk as older digital formats become obsolete. This includes video games, a form that has undergone constant creative and technological innovation over the past 50 years and is now one of the most significant forms of contemporary cultural expression.

I am particularly proud of the NFSA's work in spearheading international thought on video game preservation, partnering with the British Film Institute and The Strong's International Center for the History of Electronic Games in the United States to develop a landmark survey on the state of game preservation globally. From 2023-24, producers of games supported via the Australian Government's Digital Games Tax Offset must offer a copy of their game to the NFSA as a condition of Government support. This means that all games developed in Australia receiving public subsidy will be added to the NFSA Collection, building on the NFSA's retrospective collecting of Australian video games produced since the 1980s.

The ubiquity and sheer volume of audiovisual content available via digital platforms makes the NFSA's work of curation, interpretation and media literacy education more important than ever. In 2023–24, the NFSA looked back at 100 years since the first licenced radio broadcast in Australia with an online exhibition and podcast, *Who listens to the Radio?*, exploring the resilience, adaptability, and influence of the radio medium. We also initiated a project to collect material relating to the Voice Referendum, providing a record of debates leading up to and following the Voice Referendum to encourage reflection and help future generations understand this moment in Australia's history. In addition to capturing an audiovisual record of nationally important events, the NFSA sees media literacy education as vital to underpinning active participation in social and democratic processes. The Collection is a rich resource for our flagship media literacy education program *Media & Me*, and we continue to expand the reach of our learning programs through new iterations and learning experiences.

Beyond our stewardship of the Collection, our impact extends from collaborating with local partners to shape the arts and cultural precinct surrounding our headquarters in Canberra, to partnerships with national and international organisations to promote audiovisual archiving and culture.

In 2023–24, building on our commitment to Indigenous-led initiatives and our experience in project co-design, the NFSA established an exciting new partnership with the Torres Strait Islander Media Association (TSIMA) to digitise material from TSIMA's archive and media organisations

across the Torres Strait. Importantly, partnership includes delivering training to enable communities to care for and actively use the digitised material. This project forms part of the NFSA's ongoing commitment to ensuring that First Nations material is available to communities of origin for use in cultural practice and language revitalization. We were fortunate to receive Australian Government support through the Indigenous Languages and the Arts (ILA) program, to extend the impact of this project.

In June 2024, the NFSA completed a four-year project with Papua New Guinea's National Film Institute (NFI) to conserve and digitise priority at-risk NFI films and build NFI capacity. The project was enabled with support from the Australian Government International Cultural Diplomacy Arts Fund, and culminated in the NFSA installing a purpose-built Remote Digital Access Studio so that the newly digitised films can be accessed on site in Goroka, Papua New Guinea. We will build on the experience gained through this project to continue to support audiovisual archives in our region.

Across our sites in Canberra, Melbourne and Sydney, our vision for our physical infrastructure is guided by our new Sustainability and Climate Action Strategy, which is informed by First Nations perspectives and a holistic commitment to the collections, stories and buildings in our care, within their natural environments. We have also committed to make our physical and digital environments and workplaces accessible for all as part of our Disability Inclusion Action Plan.

## SECTION ONE: EXECUTIVE SUMMARY

In 2023–24 we refreshed our public spaces, restoring distinctive features of our heritage-listed building in Acton and opening new spaces to increase access to objects and stories from the Collection. The opening of new public spaces, combined with inspiring and engaging public programs, screenings and events, has seen a significant increase in visitor numbers. We have also delivered critical infrastructure upgrades to ensure the safety of the Collection and maintain fit for purpose workspaces.

As always, it is our highly skilled workforce, and its collective commitment, talent, curiosity and passion, that enables the NFSA to achieve transformational change and maximise our value to the Australian public. In 2023–24 we farewelled our Chief Curator, Gayle Lake, who guided national audiovisual collection through a period of immense growth, and we welcomed incoming Chief Curator Meagan Loader, who leads an expanded curatorial workforce.

I thank the NFSA Board, led so ably by Chair Caroline Elliott, for their invaluable advice and support during this period of significant change, as well as our Board subcommittees for their specialised expertise. We welcome our five new Board members, including the new Deputy Chair, Annette Shun Wah, and the new perspectives, and depth and diversity of experience they bring to the NFSA.

A handwritten signature in black ink, appearing to read 'Pm' followed by a stylized surname.

**Patrick McIntyre**  
Chief Executive Officer

# About us

---

## 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 our 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 priorities outlined in our Strategic Direction 2022–25

- **Relevance:** A national audiovisual collection that tells Australia's stories in all their diversity, evolving with industry and audiences and adapting to reflect new technologies and content.
- **Reach:** A widely used collection readily discoverable by all Australians.
- **Revenue:** A forward-thinking and original institutional brand trusted and loved by its growing audience.

## 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.

## SECTION ONE: EXECUTIVE SUMMARY

### 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, not only film, 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.

Our approach to collecting is continually evolving to keep pace with changing modes of audiovisual creation and consumption. This is reflected in the vast array of audiovisual formats contained in our collection alongside the growing suite of born-digital material. This includes video games, one of the preeminent cultural forms of our time. Since the start of 2023–24, video-game producers have provided a copy of digital games supported by the Digital Games Tax Offset for inclusion in the NFSA collection as a condition of receiving the tax offset.

In 2023–24, items from the collection were viewed more than 137.5 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

The NFSA collection provides unique insights into our culture and our history as well as the development of audiovisual and sound technologies and cultures.

In the 21<sup>st</sup> century, audiovisual media are all-pervasive, dominating the various screens, speakers and devices that inform and enhance our engagement with the world and each other. This means that the NFSA's work of curating and interpreting is more important than ever. As well as reviving personal and collective memories, our vast collection holds potential to reshape how we view our history and to uncover previously overlooked or undervalued stories.

In addition to deliverables and donations to the collection, the NFSA is actively selecting and curating content that provides an important record of significant events and contemporary culture.

As we approach the 90<sup>th</sup> anniversary of the collection in 2025, we are proud custodians of a unique, extremely valuable and continually evolving 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 continues 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 continue to invest in digital infrastructure and technologies to shape and support all our activities encompassing collecting, preservation and discoverability as well as providing enhanced efficiencies in communications, connectivity and corporate services.

## **AUDIOVISUAL AUSTRALIA**

The landmark AudioVisual Australia program (AVA), an investment of \$41.9 million by the Australian Government, has allowed the NFSA to build the infrastructure required to support mass digitisation and complex preservation. With new data centres, film scanners and enhanced network capacity now operational, we are fast-tracking digitisation of our collection for long-term preservation as well as at-risk items in the collections of 7 other national institutions.

AVA supports the NFSA to deliver on the potential of an increasingly digital collection. A digitised collection will be more discoverable by more people, including through search tools enabled by artificial intelligence (AI). A digital collection will also be more readily available for users of all kinds: industry partners, cultural owners, researchers, educators and – increasingly – all Australians seeking information, inspiration and entertainment.



## SECTION ONE: EXECUTIVE SUMMARY

### EXPECTATIONS OF GOVERNMENT

The NFSA is always aware of its responsibilities to the Australian public as a National Collecting Institution. We are accountable to government and to the Australian public, and held to the highest standards of governance, compliance and accountability. The NFSA must operate in accordance with the NFSA Act and Public Governance, Performance and Accountability Act 2013 (PGPA Act).

We are custodians of an immensely valuable public asset that provides unique insight into our past and contemporary Australia. In the 2023–24 Budget the NFSA welcomed an essential uplift in funding from the Australian Government of \$34 million over 4 years, and then \$9.7 million per annum ongoing, to provide long-term financial sustainability and to address urgent capital works. We are committed to the responsible use of this funding which will enable us to better fulfil our remit to collect, preserve and share Australia's audiovisual history.

The NFSA has continued to embed the 5 pillars of the Australian Government's National Cultural Policy – *Revive: a place for every story, a story for every place* – into our strategic and corporate planning process to deliver on the key objectives of the policy. We have continued to prioritise work to foster appreciation and understanding of First Nations arts, culture and knowledge systems under *Revive's* first pillar. With the leadership and participation of Aboriginal and Torres Strait Islander people, communities and institutions, we have undertaken work to understand the artefacts in our care, the cultural knowledge they contain, and how they can inform and enrich national culture for all Australians.

### RIGHTS AND INTELLECTUAL PROPERTY

When using the collection, including through our own platforms and when facilitating access for third parties, we must work within the Australian intellectual property framework. Copyright remains a key issue for the NFSA as the copyright in most collection content is controlled by third parties. While we can rely on a range of legal exceptions for certain uses of collection material like onsite display, online collections and some social media use, for many uses (such as marketing and communications, or even providing public access to content not otherwise available) we must obtain a licence from the copyright holder (whose identity is often unknown). Our clients must obtain licences from rights owners for any use they wish to make of the collection.

We work actively with government to provide an audiovisual archive and exhibiting institution's perspective to shape current and future reforms in this space. We also work with key groups like the Australian Digital Alliance on copyright issues that significantly affect the cultural sector. This includes advocating for extended copyright exceptions for quotation, orphan works and online access.

## OUR PEOPLE

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

Throughout 2023–24 we continued to grow our employees' skills and knowledge using the 70:20:10 model of learning. This involved on-the-job learning and mentoring, and opportunities to act at a higher classification (where appropriate) to expand the skills and experiences of our employees. Other targeted development programs include in-house learning seminars, the Charles Sturt University Graduate Certificate in Audiovisual Archiving, 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 to deliver on our strategic priorities, ensuring our workforce is future-proof and sustainable. We employ individuals with expertise in audiovisual history, curation and formats, audiovisual archiving, digitisation and preservation project management, digital transformation, , online and onsite experience in design, programming, media literacy and marketing and communications. We continue to look for ways to attract and maintain a diverse and inclusive workforce. The introduction of an entry-level traineeship for Aboriginal and Torres Strait Islander people with ArtsReady is one such example. We support flexible work as a core part of the way we do business. This strengthens our ability to deliver strong outcomes, improve the resilience of our workforce and assist us to be an employer of choice.

## OUR DIGITAL INFRASTRUCTURE

Our digital infrastructure enables the NFSA to collect, preserve and share Australia's audiovisual collection, providing the critical tools, systems, network and data storage that our staff use to perform their daily work, and a set of technologies that bring the collection to the public. Through 2022–23 and 2023–24, we invested heavily in digital infrastructure including the commissioning of an entirely new data centre, an upgrade of our existing data centre, new network connections, additional fast storage, new film scanners, a new flat-bed scanner, additional network automation and monitoring capability, and an expanded tape library for long-term storage of our digitised and born-digital collection assets.

Our efforts in 2024–25 will focus on new systems and technologies that build upon these strong foundations. This will include the rollout of a new digital asset management system, the selection and implementation of a customer relationship management system, and the development of new collection search and content discovery tools powered by inhouse mass transcription services that use cutting-edge machine learning technologies. Taking a flexible and modular approach to our technical architecture allows us to create modern tools and web applications that suit our collection, our stories and our audiences.

## SECTION ONE: EXECUTIVE SUMMARY

### OUR PHYSICAL INFRASTRUCTURE – OUR PLACES

Additional funding received in 2023–24 has enabled us to refresh our public spaces – in particular, improving access to objects and stories from the collection, reimagining our headquarters in Canberra as a local cultural and creative hub for experiencing the collection and for conversation. The funding commitment from the Australian Government has also enabled us to undertake a feasibility study for the Acton site that is directly shaped by First Nations voices, places sustainability at the forefront of design and amplifies the community experience at the NFSA.

We welcome the new funding announced in the 2024–25 Budget of \$9.3 million over 4 years to upgrade and extend the existing facilities for the storage and preservation of nitrate film and images. The funding will allow us to ensure the safety and security of nitrate cellulose collection materials and double our nitrate storage capacity. The storage of nitrate containing materials requires specialist solutions to manage fire risk and to provide effective climate control to preserve precious collection materials. The expanded facility in Canberra will meet international best practice for collection storage and will ensure the preservation of nitrate film and photographs for future generations of Australians to view and access.



# Snapshot: AVA builds digital foundations

---

This has been a pivotal year in the NFSA's digital transformation journey. In 2021, we received \$41.9 million funding over 4 years to digitise the nation's at-risk audiovisual heritage, held within the NFSA collection and in 7 other National Collecting Institutions. This funding set us on an ambitious path, laying the foundations to digitise hundreds of thousands of items before they deteriorate irretrievably and safeguarding this shared history for future generations. The program, known as AudioVisual Australia (AVA), is now at its halfway point. The initial phase focused on planning to increase our digitisation capacity, and we are now deeply immersed in the delivery phase.

In 2023–24, we procured, installed and configured 2 new film scanners and a new document scanner to expand our ability to digitise at-risk material. These scanners, along with significant upgrades to the digital infrastructure at the NFSA's buildings in Acton and Mitchell – and the newly commissioned offsite data centre – enable us to undertake concurrent large-scale, data-intensive archival digitisation activities. The NFSA can now run multiple large- and small-gauge film scanners simultaneously, delivering high-resolution digital outputs directly to new superfast data storage, while other staff process previously captured audio, video and film, and the digital preservation team works on complex born-digital objects.

Mass digitisation capability creates immense public value when digitised collections become accessible to audiences and can be licensed for reuse to create new works. To amplify these benefits, the NFSA has developed new methods for searching and sharing collection material through a revamped Search the Collection (STC) web portal, new transcription and optical character recognition tools, and through the procurement of a new digital asset management system. These initiatives are fundamental to our goals to reach more Australians, in more places, with stories from our collection.

Photo caption: A staff member working on a digitisation project at the NFSA.



A bold re-envisioning of archival collections

# WINHANGA

A new work by award-winning poet  
and artist Jazz Money

Original Music by DOBBY

Produced by the National Film and Sound Archive of Australia.

This film was made on the lands of the Gadigal people and the Ngambri  
and Ngunnawal peoples. Always was, always will be, Aboriginal land.



NATIONAL FILM  
AND SOUND ARCHIVE  
OF AUSTRALIA



Australian Government  
Department of Infrastructure, Transport,  
Regional Development, Communications and the Arts  
Office for the Arts

Project proudly supported by the Australian Government through the Office for the Arts

## SECTION ONE: EXECUTIVE SUMMARY

# Snapshot: WINHANGANHA's lyrical journey

*WINHANGANHA* (Wiradjuri language: remember, know, think) is a lyrical journey of archival footage and sound, poetry and original composition. The film, created by acclaimed Wiradjuri artist, Jazz Money, explores how archives and the legacies of collections affect First Nations people and broader Australia.

*WINHANGANHA* was supported by the Australian Government through the Office for the Arts. Driven by a desire to make sense of the archival inheritances that shape our present realities, we commissioned Jazz to develop a new creative work, using entirely archival material from the NFSA collection. Over 2 years, Jazz worked closely with the NFSA collection, reflecting on our extensive works made by and about First Nations Australian people to create a new story – a unique perspective on the nature of an archive as it relates to First Nations narratives.

The film premiered in November 2023 to a sold-out audience at the Art Gallery of New South Wales. The screening received a standing ovation and was followed by a Q&A with Jazz and composer Rhyen Clapham (AKA Dobby), moderated by Erin Vink, AGNSW Curator, First Nations Art.

The film has since screened across the country at various festivals and events, from capital cities to remote regions such as Broome, Western Australia. Jazz has presented the film and participated in post-screening discussions with First Nations academics, artists and curators in the Northern Territory, New South Wales, Victoria, South Australia and the ACT. *WINHANGANHA* made its international debut at a private screening at the FIAF Congress in Thailand in April 2024 and was shown at the 2<sup>nd</sup> Global Archiving Conference in Toronto in July 2024. In August, it was part of the opening night event for the 2024 Garma festival.

Audiences will have further chances to see *WINHANGANHA* throughout 2024–25 as we continue to share Jazz's powerful work across Australia and internationally.

Image caption: Film poster for *WINHANGANHA* (2023), directed by Jazz Money.





The Library at the NFSA (2023).



# Snapshot: Building a cultural and creative hub in Acton

---

The NFSA, headquartered in a unique Commonwealth heritage building in Acton, Canberra, has embarked on a program to maximise the site's potential as a cultural and creative hub for both locals and visitors to the national capital. This complements our digital transformation, which is designed to make the collection more accessible and compelling to online audiences.

The restoration of the ground floor in 2023–24 has reimagined the public spaces to tell the building's story and facilitate new ways of engaging with the collection and audiovisual culture. The restored foyer presents a captivating entrance with its stained-glass skylight of a stylised platypus suspended over black marble floors. The Library displays more than 280 items from the collection and has been meticulously restored to its original splendour, from the soaring skylight to its historic cabinetry. Adjacent to The Library is Mediatheque, a welcoming lounge for gathering, relaxing between

events and enjoying highlights from the collection. The first phase of the Gallery renewal is complete, with the restoration of the ceiling and heritage lighting. The NFSA has revitalised its public programs, commercial venue hire strategy and media literacy education programs to make the most of the new and revitalised spaces. These initiatives have significantly increased the number of people visiting the Acton site to engage with stories from the collection and contemporary audiovisual culture, attend conferences and private events, learn about local history, and appreciate the building's distinctive Art Deco features.

A second phase of building works is currently underway to deliver the final space of the ground floor renewal program and upgrades to the courtyard. These will create a cohesive experience on the ground floor and allow further expansion of our public programs and commercial activity.



# Snapshot: Enabling remote digital access through the Pacific Engagement Project

---

The NFSA has partnered with the National Film Institute (NFI) in Papua New Guinea (PNG) for the past 4 years to preserve and make available PNG's film history, as part of the Pacific Engagement Project, supported by the Australian Government's International Cultural Diplomacy Arts Fund.

In 2021–22, NFSA staff spent several months virtually assessing the NFI film collection to determine suitability for conservation and digitisation. A selection of high-priority, at-risk NFI films were transported to the NFSA in Canberra for conservation treatment. These severely decomposing or damaged films were digitised using our specialised equipment. We are the custodian of significant audiovisual material related to PNG and, in many cases, we hold higher quality copies of these films, so those versions were used during the process to achieve the best possible digitisation outcome.

One of the films digitised with preservation material from the NFSA collection was *Tukana* (1984), considered one of PNG's most significant feature films. We will continue to work with the NFI to identify important material, and the communities to whom it belongs, and to digitally repatriate the content.

A vital component of this partnership has been capacity building for the NFI through training and

skills development. NFI staff visited the NFSA in 2023 and undertook a detailed training program. As a follow-up, we produced training videos for the NFI to use onsite for training its staff. These videos will underpin a new resource that can be repurposed for use by other Pacific audiovisual archives and potentially remote First Nations media and cultural organisations. We also delivered a range of archival packaging and supplies to the NFI so it could test, treat and store its films in more suitable preventative preservation conditions. NFI staff returned in 2024 to undertake more training and research into the NFSA collection. In the process, they have built valuable additional networks through participation in national and international conferences.

A crucial component of this co-designed partnership was developing a way for the NFI to access its newly digitised films from PNG. We designed and built a remote onsite digital access (RODA) system that will be transported and installed in Goroka at the NFI. This type of system has the potential to be used by other Pacific audiovisual archives and remote First Nations communities to access audiovisual collection material.

Photo caption: Zoe Baru, Film Archivist from the National Film Institute of PNG, undertakes training at the NFSA with Ashley Manning, Audiovisual Conservation Specialist. Image by George Studios.



Scanning the rediscovered film print of *Captain Thunderbolt* (1953), directed by Cecil Holmes.

## Snapshot: Captain Thunderbolt returns as Kapitan Blesk

---

Most film archives worldwide have a list of ‘lost’ or rare films – treasures from the past that have disappeared or are sitting quietly in a room waiting to be discovered. For the NFSA, the feature-length version of *Captain Thunderbolt* (1953) was one of those treasures.

The first feature film by New Zealand-born director Cecil Holmes stars Grant Taylor as bushranger Captain Thunderbolt and Charles ‘Bud’ Tingwell as his mate Alan Blake. Mainly shot in and around the New England area where Thunderbolt was known to have hidden out, the film tells the story of Fred Ward who escaped from Cockatoo Island after being imprisoned for horse stealing. His transformation into a bushranger leads him to romance, gunfights and tragedy.

*Captain Thunderbolt* was uncovered in late 2023 in Národní filmový archiv, Prague under the title *Kapitan Blesk*, by Australian archivist and cinephile

Michael Organ. The 35mm feature film print – complete with Czech subtitles – arrived in Canberra in early 2024 on loan to the NFSA. It is the first time the entire feature film has been on Australian soil since it was lost, with the NFSA previously holding only the shorter television version in the collection.

After consulting with Cecil Holmes’ daughter, Amanda Holmes-Tzafrir, we examined the film and found it to be in very good condition. *Captain Thunderbolt* has since been processed by our state-of-the-art film scanner and audio digitisation systems and we will now begin the careful restoration of the digital scan.

The NFSA acknowledges the continued support and goodwill of all our partners to date, and we look forward to announcing further plans for the film.

# The year at a glance 2023–24

---



The NFSA took part in Canberra's inaugural Uncharted Territory Festival, celebrating arts and innovation.



NFSA Restores: *The Coolbaroo Club* (1996), directed by Roger Scholes. Image by David Dare Parker.

## JULY 2023

### **NAIDOC Week and *Buwindja* on NFSA Player:**

NFSA Player launches on 22 June, just before NAIDOC Week, offering audiences a new way to access select items from the national collection. The *Buwindja* (Remember) Collection, curated by First Nations Engagement Senior Manager Gillian Moody, features 17 titles celebrating iconic Aboriginal and Torres Strait Islander Elders.

### **NFSA at Uncharted Territory Festival:**

The NFSA takes part in Canberra's new Uncharted Territory Festival, celebrating arts and innovation. Highlights include Chief Digital Officer Dr Keir Winesmith's workshop on designing vibrant spaces and Chief Experience Officer Chris Mercer's discussion on the intersection of art, beer and cultural institutions in fostering a regenerative future.

## AUGUST 2023

**Film services refit completed:** The NFSA completes a refit of the Film Services area, enhancing film digitisation capacity with 4 new post-production suites and improved workflows. The first of 2 capture suites are installed ahead of the relocation of the preservation film scanner.

### **Chief Curator Gayle Lake announces**

**retirement:** Chief Curator Gayle Lake announces her retirement for mid-2024. Since joining the NFSA in 2012 and becoming Chief Curator in 2018, Lake significantly grew the collection and workforce, delivering programs like *NFSA Restores*.

**NFSA restores *The Coolbaroo Club*:** The NFSA's restoration of *The Coolbaroo Club* (1996) premieres at the Melbourne International Film Festival, attracting extensive media coverage and reaching over 65,000 people through radio, online press and social media.



SECTION ONE: EXECUTIVE SUMMARY



The courtyard at the NFSA in Canberra.



In 2023, the NFSA conducted a survey to gather data on the current global video game preservation landscape.

SEPTEMBER 2023

**International presentations:** First Nations Engagement Senior Manager Gillian Moody, Senior Audio Digitisation Specialist Cameron Rees and Senior Manager Collection Partnerships Victoria Ramshaw present at the 54<sup>th</sup> International Association of Sound and Audiovisual Archives Conference in Istanbul. Senior Manager Program Management Ingrid Mason speaks at the EPFL Symposium in Lausanne, showcasing the NFSA’s innovative approaches to audiovisual archives.

**AVA Collection Discovery pilot completed:** The NFSA pilots the AVA Collection Discovery program, which enhances digital search functions to better allow audiences to explore the national collection.

**Environmental Sustainability Strategy:** In collaboration with Atelier Ten, the NFSA begins developing an Environmental Sustainability Strategy, ensuring a First Nations worldview is embedded in our environmental initiatives.

OCTOBER 2023

**Voice Referendum collecting:** We begin a comprehensive collecting initiative around the Voice Referendum, capturing diverse perspectives across platforms and continuing related programming through established acquisition programs.

**International video game collecting survey:** We launch an international survey in collaboration with the British Film Institute and The Strong National Museum of Play, assessing global video game preservation efforts and presenting findings at the Association for Moving Image Archivists Conference.

**New cafe at Acton:** Church Neighbourhood Goods provide a cafe and bar service at the NFSA in Acton from 31 October.



Director Jazz Money introduces a screening of *WINHANGANHA* at the NFSA's Arc Cinema.



Mediatheque at the NFSA offers public access to a wide range of audiovisual highlights from the NFSA collection.

## NOVEMBER 2023

### **All-staff conference and WINHANGANHA**

**launch:** The NFSA holds its all-staff conference and launches Jazz Money's film *WINHANGANHA*, which premieres to acclaim in Sydney and Canberra and begins a national screening schedule.

### **Website refresh and Radio 100 digital**

**exhibition:** The NFSA refreshes its website and launches the *Radio 100* digital exhibition, a 5-part digital showcase celebrating the centenary of Australian radio.

**Sounds of Australia registry:** Eleven iconic sounds, including the *Slip Slap Slap* jingle and *I Am Australian*, are added to the NFSA's Sounds of Australia registry, reaching over 25 million people through media coverage.

### **International presentations:**

NFSA CEO Patrick McIntyre speaks at the Association for Moving Image Archivists Conference in Tulsa Oklahoma, USA, on *Let's play: The pleasure and pain of videogames*. Gill Moody, Cameron Rees and Gerard O'Neill speak at the National Digital Conference in New Zealand about First Nations Knowledge and 21st century technology.

## DECEMBER 2023

### **AVA data centres and network upgrades:**

New offsite data centres and network upgrades increase our digital storage and improve cyber security, supporting the digitisation of 240,000 at-risk items.

**NFSA public spaces refurbishment:** The NFSA opens its refurbished foyer, as well as new spaces The Library and Mediatheque, offering public access to a wide range of collections and audiovisual highlights and celebrating our building's unique heritage features – supporting the vision of NFSA Acton as a vibrant cultural hub in Canberra.



## SECTION ONE: EXECUTIVE SUMMARY



The *Australians & Hollywood* exhibition at the NFSA closed in January 2024.



Colour-tinted image from *Travelogue of Eastern States* (c.1929).

### JANUARY 2024

**Book Club launch:** In partnership with Canberra Writers Festival, we launch a yearlong Book Club series, exploring the adaptation of significant books into films.

***Australians & Hollywood* exhibition ends:**

The blockbuster *Australians & Hollywood* exhibition closes on 28 January after a successful 2-year run.

### FEBRUARY 2024

**2023 acquisition highlights campaign:**

We celebrate our 2023 collection acquisitions, launching a content hub on the NFSA website to showcase the diversity and significance of the 61,000 recent additions.



The NFSA's first podcast, *Who Listens to the Radio?*, marked the centenary of radio in Australia.

## MARCH 2024

### **Podcast launch: *Who Listens to the Radio?*:**

The NFSA launches a 6-episode podcast, exploring Australia's rich audio culture with notable broadcasters and industry figures, distributed on all major podcast platforms and supported by a major marketing and media campaign.

**Nai Palm performance:** Grammy-nominated artist Nai Palm performs at the NFSA, drawing a sell-out crowd in collaboration with our cafe providers, The Church Neighbourhood Goods.

### **International and national presentations:**

Chief Digital Officer Dr Keir Winesmith presents at South by Southwest (SXSW), Austin, Texas, USA, and Stanford Libraries, Redwood City, California, USA, highlighting the NFSA's innovative work in archival preservation.



The immersive audiovisual installation *Temple* featured larger-than-life Red-tailed Black Cockatoos and Sulphur-crested Cockatoos.

## APRIL 2024

**Temple exhibition launch:** The immersive *Temple* exhibition launches on 4 April, celebrating the awe-inspiring beauty of native cockatoos and attracting 12,000 visitors.

**New Chief Curator:** Meagan Loader is announced as the new Chief Curator, bringing her extensive broadcasting experience to the NFSA, ahead of the retirement of outgoing Chief Curator Gayle Lake in June 2024.

**Disability Inclusion Action Plan:** The NFSA launches its Disability Inclusion Action Plan, promoting inclusivity and accessibility across its physical and digital environments.

**FIAF Congress presentation:** First Nations Engagement Senior Manager Gillian Moody, Chief Curator Gayle Lake and Senior Curator Elena Guest present at the International Federation of Film Archives Congress in Thailand, discussing the reinterpretation of First Nations material in the NFSA collection.

SECTION ONE: EXECUTIVE SUMMARY



The NSFA received funding to upgrade and extend its nitrate storage facilities.



Presenting a disaster recovery workshop at the SEAPAVAA Conference in Java, Indonesia.

MAY 2024

**Nitrate funding:** The Australian Government announces funding of \$9.3 million over 4 years for the NFSA to upgrade and extend existing facilities for the storage and preservation of nitrate film and images.

**Cultural Leaders Forum:** Deputy CEO Jacqui Uhlmann represents the NFSA at the Cultural Leaders Forum in Singapore, alongside senior representatives of arts and cultural institutions from across Australia. The forum is a collaborative initiative of the governments of Australia and Singapore.

**National Film Institute staff visit:** Staff from the National Film Institute of Papua New Guinea visit the NFSA for training supported by the International Cultural Diplomacy Arts Fund.

**Eurovision Grand Final telecast:** The NFSA hosts a lively telecast of the Eurovision Grand Final at Arc Cinema.

JUNE 2024

**Disaster recovery workshop:** The Conservation team, led by Senior Manager Conservation and Collection Management Dr Sophie Lewincamp, present a disaster recovery workshop at the South East Asia Pacific Audiovisual Archiving Association Conference in Java, Indonesia.





SECTION TWO

# Our Performance

## An integrated approach

---

Our annual Corporate Plan outlines how we are going to achieve our purpose and work towards our vision to have maximum impact and relevance to society.

Our Corporate Plan is the NFSA's primary planning and reporting document. Each year, it is developed and published in accordance with the requirements of section 35 of the PGPA Act.

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

Our Corporate Plan 2023–24 to 2026–27 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.

# Annual performance statements

---

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 Statements (PBS). In the 2023–24 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 2023–24 Corporate Plan. As a result, we will be only acquitting our performance against the performance measures and targets articulated in the Corporate Plan 2023–24.

Our results against each of our Corporate Plan performance criteria for 2023–24, and analysis of their contribution to the achievement of our purpose, are reported in the annual performance statements below. For each strategic priority, the performance criteria, annual target, achievements and discussion of results have been included.

This performance statement is for the purpose of paragraph 39(1)(a) of the PGPA Act and accurately presents the entity’s performance in accordance with subsection 39(2) of the PGPA Act.

## **HOW WE MEASURED OUR PERFORMANCE**

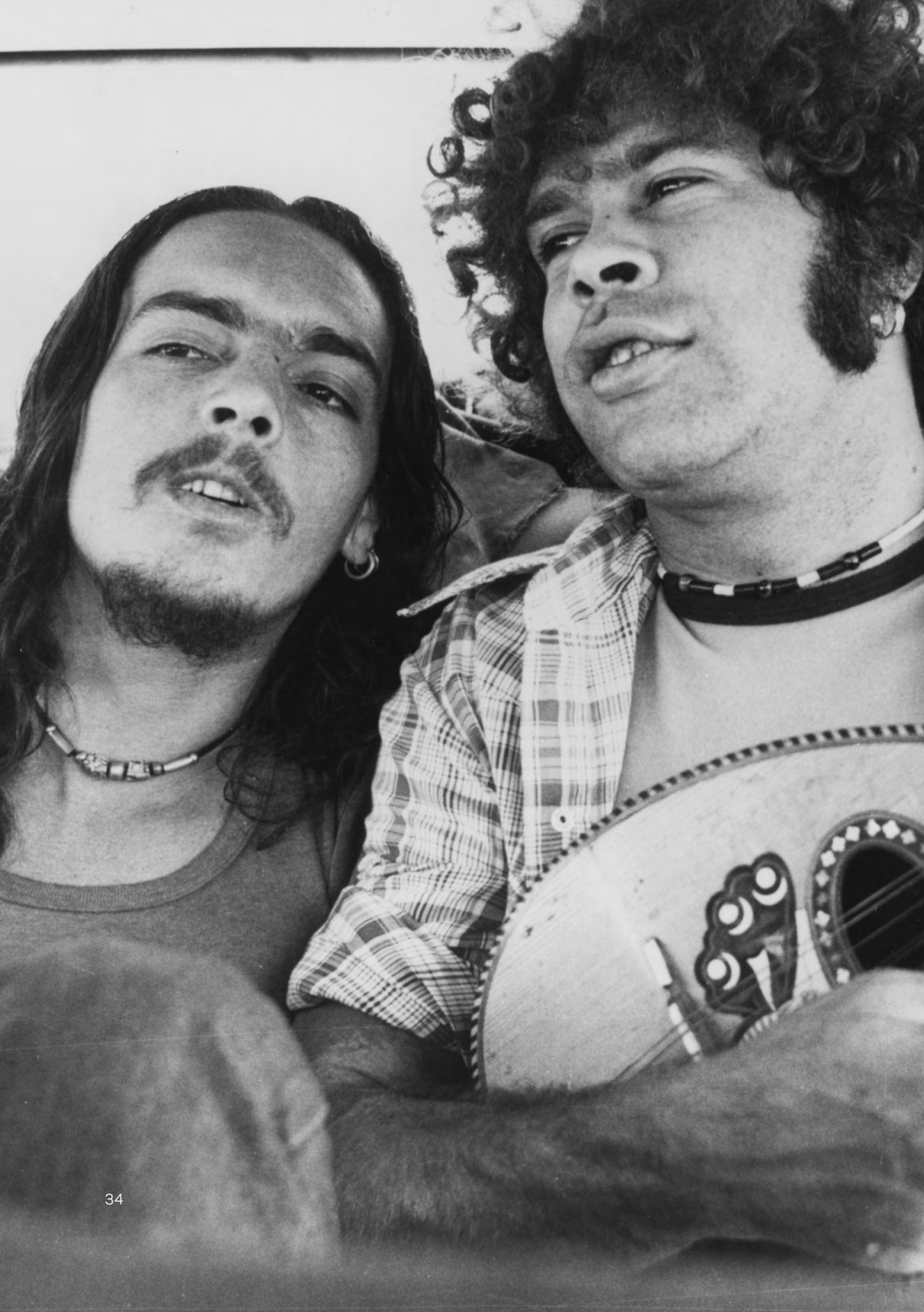
The NFSA has articulated 4 levels of achievement for our performance in 2023–24: ‘achieved’, ‘substantially achieved’, ‘partially achieved’ and ‘not achieved’.

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

We have used ‘not achieved’ when we have rated between 0–49% of our chosen measure.







SECTION TWO: OUR PERFORMANCE

# Key activity 1: Celebrate and promote First Nations viewpoints through the national audiovisual collection

This activity recognises and respects the crucial place of First Nations stories at the centre of Australia’s arts and culture. It aligns with National Cultural Policy *Pillar 1: First Nations First*.

PERFORMANCE MEASURE	TARGET 2023–24	RESULT
1.1 We will return First Nations content in the national audiovisual collection to Traditional Owners	Audit the national audiovisual collection to better identify and understand the First Nations materials it contains	Partially achieved

WHAT WE ACHIEVED

During 2023–24 the NFSA has been focused on building our understanding of, and our ability to describe, the national audiovisual collection. This has begun with the development of a new collection data model (CDM), that will help us to deliver a clear picture of the collection across its full scope and scale, and to build a better profile of particular focus areas – including First Nations collection material – in a replicable and repeatable way. Without this model, the process of auditing the collection continues to be heavily manual and limited in capability. The CDM will allow us to search and describe large data sets, to benchmark and to report at macro and micro levels – leading to higher quality outcomes and greater efficiencies for future audits.

We will be able to fully audit the collection once the CDM is complete in the first half of 2024–25, and we will continue to conduct audits at regular intervals in future. The initial planning stages of the collection audit have been conducted as part of the CDM project. Complex interpretive work will take place during 2024–25, informed by the collection profile that the CDM will enable.

In 2023–24 the NFSA has also focused on building the First Nations Engagement team to ensure that we have the expertise and capacity to return First Nations collection content to Traditional Owners. We recruited 2 new permanent First Nations staff members into the team. One role focuses specifically on building our understanding of First Nations collection material and building relationships with First Nations individuals and communities so that we can return material in future. Our progress against this measure will increase as the First Nations Engagement team develops its program of work over 2024–25.

Photo caption: Pedro Butler and Ronnie Ansell in *Wrong Side of the Road* (1981). Image by Carol Ruff.

PERFORMANCE MEASURE	TARGET 2023–24	RESULT
1.1 We will return First Nations content in the national audiovisual collection to Traditional Owners	Case study: Deliver pilot streaming project for NAIDOC Week July 2023	Achieved

## WHAT WE ACHIEVED

In 2023–24 our second target for Performance measure 1.1 focused on our sharing activities through the NFSA's streaming project. In future, our target will focus on our work to develop projects co-designed with First Nations individuals and communities, to identify, preserve and provide access to First Nations collection material.

We achieved our 2023–24 target. NFSA Player launched as a pilot on 22 June 2023, offering audiences a new way to stream select items on-demand from the national collection. Our first release was a collection of material entitled *Buwindja*, launched in time for NAIDOC Week and closely aligned to the 2023 NAIDOC theme 'For Our Elders'. Curated by NFSA's Senior Manager, Indigenous Connections, Gillian Moody, this collection of 17 titles invited audiences to learn about and reflect on trailblazing and iconic Aboriginal and Torres Strait Islander Elders. *Buwindja* highlighted the NFSA's unique ability to surface thoughtful, curated content that offers perspective over time.

In 2023–24 we also began a collaborative project with the Torres Strait Islander Media Authority (TSIMA) to preserve, digitise, catalogue and digitally return TSIMA's at-risk audiovisual collection, and to make it accessible to communities on Country in the Torres Strait. This co-designed, multi-year project will support intergenerational knowledge transfer and assist in revitalising and maintaining languages and cultural practices for Torres Strait Islander peoples.

## SECTION TWO: OUR PERFORMANCE

The TSIMA audiovisual collection spans the period since TSIMA's inception in 1985. It includes unique cultural and historical recordings featuring language, song, dance, ceremony, news and interviews with significant Torres Strait Islander peoples. Following a visit to TSIMA on Thursday Island by NFSA staff, TSIMA material has been assessed, packaged and transported to the NFSA in Canberra for preservation work to commence. Over the next 3 years, the NFSA will work with TSIMA to ensure that this material is digitised and repatriated, with digital access provided on Country.

In June 2024 the NFSA was successful in receiving support for the TSIMA project of \$1m over 4 years through the Australian Government's Indigenous Languages and Arts (ILA) program. This funding will extend the NFSA's planned work by building capacity for TSIMA staff and supporting ongoing access outcomes.

This project builds on our learnings developed through the Central Australian Aboriginal Digitisation Project which NFSA undertook in collaboration with the Strehlow Research Centre and Traditional Owners, to digitise at-risk films and audio recordings from the Strehlow Collection, with support from the ILA program. That project was completed in 2023, with the opening of a dedicated access studio at the Strehlow Research Centre in Alice Springs (Mparntwe).



Justin Grant and Jaxon De Santis in *Our Voice, Our Heart* (2023).  
Image courtesy of Trade Creative Media.

SECTION TWO: OUR PERFORMANCE

# Key activity 2: Increase discoverability of, and access to, the national audiovisual collection for all Australians

This activity describes our performance against our core mandate of collecting, preserving and sharing audiovisual material. It aligns with National Cultural Policy *Pillar 2: A Place for Every Story*.

PERFORMANCE MEASURE	TARGET 2023–24	RESULT
2.1 Build the national audiovisual collection in all its diversity	Accession 16,500 items into the national audiovisual collection	Achieved

WHAT WE ACHIEVED

NFSA staff accessioned 23,283 items into the national audiovisual collection in 2023–24, against a target of 16,500. Accessioning is a critical part of archival practice, involving the creation of a catalogue entry for material entering the collection. During 2023–24 we have also refined our reporting methodology for this target, meaning that we have reported a higher-than-expected result. Future year targets in the NFSA Corporate Plan have been revised to reflect this more accurate methodology.

NFSA collecting programs were the priorities of our accessioning during this period. These programs include Newscaf, Deliverables, Off-air Radio Capture, Games and contracted acquisitions from organisations including Foxtel and the Mushroom Group. During 2023–24, we packaged and labelled for accessioning a variety of analogue formats including videotapes, 1/4" audiotapes, vinyl discs, CDs, nitrate/8mm/16mm/35mm films, scripts, still images and transparencies, personal papers and objects. We also accessioned complex digital objects, from large files containing feature films to small files containing podcasts and audio.

We also accessioned large analogue collections from television networks and production companies, including iconic series such as *Home and Away*, *All Saints*, *Blankety Blanks* and *Perfect Match*, as well as regional local productions from BTV-6, now WIN Television, Ballarat. Significant interviews, station jingles, rock'n'roll programs and still images from the 2SM collection accessioned this year feature national and international recording artists and announcers, reporters and program managers.

PERFORMANCE MEASURE	TARGET 2023–24	RESULT
2.1 Build the national audiovisual collection in all its diversity	Case study: Collection diversity – Capture the public debate around the Voice Referendum	Achieved

WHAT WE ACHIEVED

Over 2023–24, the NFSA has continued to collect around the Voice Referendum, including balanced content relating to both the announcement of the referendum, the vote and the public response after the outcome. This has primarily been through our established collection acquisition programs of television news and current affairs and radio broadcasts captured through the funded Deliverables program, as well as targeted acquisitions. In addition to our established programs, our curators have collected material to capture reflections and conversations since the vote outcome.

The NFSA's ability to proactively collect social video commentary on the referendum was limited by the technical complexity of social media platforms. We are working to address this issue through a targeted and tailored approach to social video. For the Voice Referendum during 2023–24, NFSA curators collected select social video content covering a multitude of perspectives, relating to both the 'Yes' and 'No' arguments, and from a range of backgrounds. We anticipate continuing to collect social video and other Voice Referendum audiovisual content, including oral history interviews, in the first half of 2024–25.

SECTION TWO: OUR PERFORMANCE

Brief collection highlights relating to the Voice Referendum:

- Coverage of the announcement on 30 August and the vote on 14 October 2023 from Nine Radio stations 2GB, 3AW, 4BC and 6PR.
- Television news specials from ABC, Nine News and Ten News.
- Current affairs specials including episodes of *Living Black* (NITV) and *The Point* (NITV).

PERFORMANCE MEASURE	TARGET 2023–24	RESULT
2.2 Increase our digitisation capacity to ensure the preservation of ‘at-risk’ audiovisual material	Procurement of new preservation film scanners to target 35mm, 16mm and small gauge film	Achieved

WHAT WE ACHIEVED

Two new film scanners were installed and fully operational by the end of May 2024 following a detailed procurement process to identify suitable preservation grade scanning systems.

We selected the 2 scanners to ensure the NFSA has appropriate systems for a range of film gauges and formats. With the new scanners, we can digitally preserve 8mm, 9.5mm, 17.5mm and 28mm gauge films. The increased scanning capacity has been supported by the upgraded network and fast storage infrastructure funded by the AVA program, as well as additional staff training and recruitment to optimise scanning workflows.

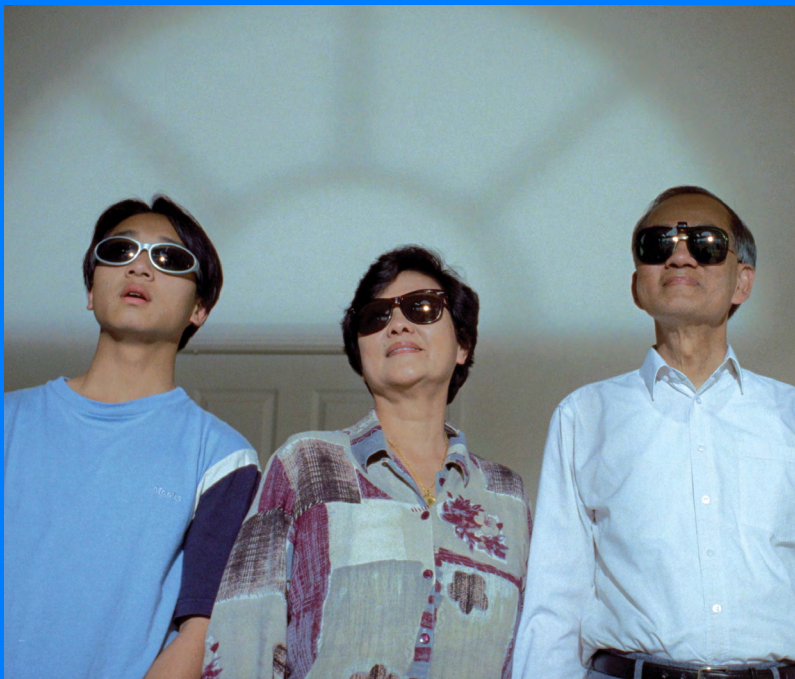
In addition to installing new film scanners, we completed a refit of the film digitisation workspaces including new, fit-for-purpose scanning capture and postproduction rooms.

PERFORMANCE MEASURE	TARGET 2023–24	RESULT
2.3 Increase access to the national audiovisual collection	Main NFSA website interim design refresh delivered	Achieved

### WHAT WE ACHIEVED

We delivered an interim design refresh of the NFSA website in November 2023. The updated website includes new navigation, menu, footer and homepage in our refreshed brand. The introduction of flexible page design components has allowed us to display more engaging stories about the collection, as well as digital exhibitions such as *Radio 100*. Audiences are now exposed to collection items and content no matter where they enter the website, through content items surfaced in the footer and menu. There were further improvements to the website in early 2024 including the addition of an Acknowledgement of Country entry message.





NFSA Restores: *Floating Life* (1996), directed by Clara Law. Image courtesy of Felix Media.

# Key activity 3: Enhance services for makers and industry to support the creation of new artworks

---

This activity supports the artist as worker and celebrates artists as creators. It aligns with National Cultural Policy *Pillar 3: Centrality of the Artist*.

PERFORMANCE MEASURE	TARGET 2023–24	RESULT
3.1 Provide services to audiovisual creatives that ease and encourage engagement with the institution	Replace the current collection web catalogue with Search the Collection website that is integrated with NFSA service systems	Achieved

## WHAT WE ACHIEVED

Our new STC website, launched in July 2023, replaced an older search system that was increasingly unstable and inflexible. The new STC is integrated with our collection databases, providing a public-facing interface that can quickly respond to complex search queries. We also made improvements to the Access enquiry form to aid the quality data capture and tracking of requests. We updated the visual design of STC in November 2023 to provide a better user experience and align it with other NFSA digital offerings.

We piloted an Artist in Residence program and invited audiovisual artist Robin Fox to spend 2 weeks with NFSA curators to engage with the collection through the new STC interface. Highlights of the residency included Fox’s restoration of the Fairlight CMI synthesiser. The pilot program also identified opportunities to engage in further research using STC and to develop potential future public audiovisual experiences.

SECTION TWO: OUR PERFORMANCE

# Key activity 4: Be a responsible and innovative cultural business that generates sufficient resources to deliver our purpose and goals

This activity reflects the NFSA's aim of increasing own source revenue over the coming period to support resilience and innovation. It aligns with National Cultural Policy *Pillar 4: Strong Cultural Infrastructure*.

PERFORMANCE MEASURE	TARGET 2023–24	RESULT
4.1 Increase earned and contributed revenue	Target increase of 15% earned and contributed revenue	Achieved

WHAT WE ACHIEVED

Earned and contributed revenue increased 17% across venue hire, philanthropy, licensing programs (including royalties), public program and event revenue and access revenue combined, driven by a renewed focus on our public spaces, public programs and online collection sharing activity.

We invested in dedicated resources to successfully develop and deliver an updated venue hire strategy, resulting in a 95% increase in revenue. The new strategy has been supported by the renewal of the heritage building, which has enhanced the appeal and versatility of the site.

There was a small increase in ticket sales as we refreshed our public programming to deliver a broader range of ticketed and non-ticketed experiences. We also delivered a new iteration of our *Media & Me* media literacy education program in 2023–24, with increased numbers of participating teachers and students leading to a doubling in revenue compared to 2022–23.

Despite an increase in royalties, revenue from access and licensing programs fell overall due to a review of access fees, which resulted in some fees being decreased during the year. Longer-term, we expect the new fee structure to facilitate increased use of the collection, leading to higher access fee revenue. To support this, we have added new roles to the Access team to assist in identifying and marketing new products and services.

We significantly exceeded our target for philanthropic revenue primarily due to a large donation from a single donor whose life and work has intersected numerous times with the NFSA across the last 60 years. Excluding this substantial donation, there was a slight increase in philanthropic support.

Our capability to explore and expand philanthropic revenue has so far been delivered through existing resources with no staff members dedicated to developing philanthropy. From 2024–25, we will have increased resourcing dedicated to philanthropy as well as an enhanced customer relationship management platform.

PERFORMANCE MEASURE	TARGET 2023–24	RESULT
4.2 Fit-for-purpose infrastructure	Safety and collection management improvements to nitrate storage facility	Achieved

WHAT WE ACHIEVED

The NFSA has identified safety and collection management improvements needed to ensure a fit-for-purpose nitrate storage facility. The current facility, now 40 years old, is at storage capacity and requires improvements to access, safe work areas and environmental control systems. During 2023–24 we developed a funding proposal to facilitate the construction of an extension to the existing nitrate storage facility and to refit it to reach best practice standards for the long-term storage of nitrate film and photographic materials. The Australian Government has supported the funding proposal, and we will commence procurement of design services for the extension and refit in 2024–25.

To support the planned improvements to the storage facility Conservation and Collection Management staff commenced a visual inspection of over 14,000 cellulose nitrate motion picture film items held in the NFSA collection. The aim of the survey is to document the current condition of each film, and to understand the long-term collection care and storage needs for implementation in the new facility. Teams worked in the nitrate film vaults to identify film showing visible decomposition. With the support of the Curatorial team, they have identified at-risk films to be prioritised for preservation and digitisation.

SECTION TWO: OUR PERFORMANCE

PERFORMANCE MEASURE	TARGET 2023–24	RESULT
4.2 Fit-for-purpose infrastructure	Refurbish ground floor spaces at Acton Annex to create 2 new flexible programming spaces: The Library and Mediatheque	Achieved

WHAT WE ACHIEVED

The Library and Mediatheque opened to the public on 16 December 2023, coinciding with the restoration of the Foyer to create a renewed experience of our Acton building’s entrance and ground floor. We hosted an event in the refreshed public spaces on 6 February 2024, which was attended by representatives from local partner institutions and other key stakeholders. The works included restoration of heritage fabric and upgrades to HVAC and electrical systems. The 2 new spaces offer distinct experiences and programming to display the depth and breadth of the collection.

The opening of new spaces at Acton has strengthened relationships between our Executive team and key media through a series of informal, personalised walkthroughs, supported by messaging that positions the NFSA as a creative cultural partner and the building as a treasured space.

# Key activity 5: Be responsive to the needs of the community as a corporate entity and deliver value to Australians through and beyond the collection

This activity makes sure our stories connect with people at home and abroad. It aligns with National Cultural Policy *Pillar 5: Engaging the Audience*.

PERFORMANCE MEASURE	TARGET 2023–24	RESULT
5.1 Increase total engagement with the collection to promote its wide use and enjoyment	Statistics for online and in-person engagement with the collection increase on the previous year	Achieved

## WHAT WE ACHIEVED

There were 137.5 million instances of engagement with the collection in 2023–24, an increase of 18% on the prior year. This target tracks engagement and reach across several metrics including views of collection items featured in programs aired on Australian metro television, website sessions, social media reach, media mentions, screenings in Australia and internationally, Acton experiences and NFSA learning programs.

The Access team works closely with producers to license material for television programs and during 2023–24 this represented 31.8 million views (23% of total engagement). Social media accounted for 40 million views (29% of total engagement) and media mentions represented 63 million views (46% of total engagement).

SECTION TWO: OUR PERFORMANCE

PERFORMANCE MEASURE	TARGET 2023–24	RESULT
5.2 Deliver tools that enable Australians to safely and critically navigate online media formats	Increase delivery of <i>Media &amp; Me</i> by 15% to students in years 4–6 and 7–9	Achieved

WHAT WE ACHIEVED

A total of 11,962 students and teachers from both primary and secondary schools undertook *Media & Me* in 2023–2024, developing skills in media literacy and connecting with the collection. This represents a 44% increase in attendance from 2022–23. Feedback has been overwhelmingly positive, with 96% of survey respondents affirming the content is highly relevant both to the curriculum and students’ lives.

*Media & Me* includes a version for small school groups of under 30 students, which is delivered in the newly opened Mediatheque, allowing rural, remote and smaller schools to participate in a more interactive space. We continue to accommodate larger school groups in our Theatre. We will develop future iterations of *Media & Me* in the latter part of 2024, for delivery in February 2025.

In 2023–24 the NFSA made ongoing contributions to media literacy education and advocacy in Australia and internationally as a member of the Australian Media Literacy Alliance and through our participation in conferences and research projects. NFSA staff delivered a presentation at the *Media Literacy Matters* conference in Brussels, Belgium, attended by 400 media literacy professionals from 43 different countries. We continued as a partner organisation on *Addressing Misinformation with Media Literacy Through Cultural Institutions*, a 3-year Australian Research Council project that commenced in October 2023.

# Results against our Corporate Plan

## KEY ACTIVITY 1

Celebrate and promote First Nations viewpoints through the national audiovisual collection

PERFORMANCE MEASURE	2023–24 TARGET	RESULT
1.1 We will return First Nations content in the national audiovisual collection to Traditional Owners	Audit the national audiovisual collection to better identify and understand the First Nations materials it contains	Partially achieved
	Case study: Deliver pilot streaming project for NAIDOC Week July 2023	Achieved

## KEY ACTIVITY 2

Increase discoverability of, and access to, the national audiovisual collection for all Australians

PERFORMANCE MEASURE	2023–24 TARGET	RESULT
2.1 Build the national audiovisual collection in all its diversity	Accession 16,500 items into the national audiovisual collection	Achieved
	Case study: Collection diversity – Capture the public debate around the Voice Referendum	Achieved
2.2 Increase our digitisation capacity to ensure the preservation of at-risk audiovisual material	Procurement of new preservation film scanners to target 35mm, 16mm and small gauge film	Achieved
2.3 Increase access to the national audiovisual collection	Main NFSA website interim design refresh delivered	Achieved



SECTION TWO: OUR PERFORMANCE

KEY ACTIVITY 3

Enhance services for makers and industry to support the creation of new artworks

PERFORMANCE MEASURE	2023–24 TARGET	RESULT
3.1 Provide services to audiovisual creatives that ease and encourage engagement with the institution	Replace the current collection web catalogue with Search the Collection website that is integrated with NFSA service systems	Achieved

KEY ACTIVITY 4

Be a responsible and innovative cultural business that generates sufficient resources to deliver our purpose and goals

PERFORMANCE MEASURE	2023–24 TARGET	RESULT
4.1 Increase earned and contributed revenue	Target increase of 15% earned and contributed revenue	Achieved
4.2 Fit-for-purpose infrastructure	Safety and collection management improvements to nitrate storage facility	Achieved
	Refurbish ground floor spaces at Acton Annex to create 2 new flexible programming spaces: The Library and Mediatheque	Achieved

KEY ACTIVITY 5

Be responsive to the needs of the community as a corporate entity and deliver value to Australians through and beyond the collection

PERFORMANCE MEASURE	2023-24 TARGET	RESULT
5.1 Increase total engagement with the collection to promote its wide use and enjoyment	Statistics for online and in-person engagement with the collection increase on the previous year	Achieved
5.2 Deliver tools that enable Australians to safely and critically navigate online media formats	Increase delivery of <i>Media &amp; Me</i> by 15% to students in years 4-6 and 7-9	Achieved



Deborah Mailman in *NFSA Restores: Radiance* (1998), directed by Rachel Perkins.  
Image courtesy of Eclipse Films.



SECTION THREE

# Management and Accountability

# Governance and legislation

---

The NFSA is accountable to the Australian Parliament through the Minister for Home Affairs, Minister for Immigration and Multicultural Affairs, Minister for Cyber Security, Minister for the Arts and Leader of the House, the Hon Tony Burke MP.

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

We are governed by 3 pieces of legislation:

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

## OUR BOARD

The Board and our Senior Executive work together to develop, implement and monitor key strategies that enable us to meet the Australian Government's objectives, as outlined in the NFSA Act, the Portfolio Budget Statements and our Corporate Plan.

The Board provides policy leadership to the NFSA, oversees our performance and sets our strategic direction. The Board also plays a key role in ensuring good corporate governance by making sure that we have effective and appropriate systems of control, reporting and accountability in place.

Board members are appointed by the Minister for Home Affairs, Minister for Immigration and Multicultural Affairs, Minister for Cyber Security, Minister for the Arts and Leader of the House, 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.



#### ANNETTE SHUN WAH

Non-executive deputy chair  
Hon. Master of Fine Arts  
(National Institute of Dramatic Art)

Ms Shun Wah is a writer, actor, producer and artistic director whose career ranges across radio, television, film, publishing and the performing arts. She has championed cultural diversity on stage and screen as Executive Producer and Artistic Director of Contemporary Asian Australian Performance 2012–2022 and as Artistic Director of Adelaide Festival Centre's OzAsia Festival 2020–2023. She currently serves on the board of the Sydney Theatre Company and is a member of the Asian Producers' Platform.



## **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 before 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 \$1.6 billion. He was exclusive importer of George Clooney's Casamigos tequila, which subsequently sold to Diageo Plc in 2017 and the Chair of non-profit medical research foundation, Androfin.org.



## **KYLIE BRACKNELL**

Non-executive member

Mrs Kylie Bracknell is an accomplished Noongar writer, director and actor and brings a variety of experience across the theatre, film and television industries.

Recent acting credits include Amiya in the award-winning Australian feature film *I Met a Girl*, and Piper in the television miniseries *Irreverent* for Peacock TV (US) and Netflix (AUS/NZ).

Mrs Bracknell is a strong advocate for the preservation and celebration of Indigenous languages and frequently consults on Indigenous arts projects in Australia. She is highly respected for her award-winning stage adaptation, co-translation and direction of *Hecate* – a reimagining of Shakespeare's *Macbeth* in the Noongar language.

Mrs Bracknell has previously held the position of Program Manager, Indigenous at the Australian Film Television and Radio School.



## SECTION THREE: MANAGEMENT AND ACCOUNTABILITY



### 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. She 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.



### **KARINA CARVALHO**

Non-executive member  
Bachelor of Arts (Broadcasting),  
University of Western Australia

Ms Carvalho is an Australian television news anchor with 20 years' experience in journalism. She is a presenter with Seven News Melbourne. Previously, she spent 17 years at the ABC, presenting the news from Perth, Melbourne, Brisbane and Sydney. Karina has also worked at the BBC in London.

Born in Sri Lanka, businesses owned by Karina's family were burned down during the 1983 Colombo riots, prompting her family to begin a new life in Perth. These experiences have profoundly shaped Karina as a journalist.



### **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.

## SECTION THREE: MANAGEMENT AND ACCOUNTABILITY



### 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.



### SACHIN JOB

Non-executive member

Mr Sachin Job (professional screen and stage name: Sachin Joab) has 20 years of Australian and international professional experience as a film and television actor.

His career includes roles in landmark Australian television programs such as *Safe Home*, *Irreverent*, *Jack Irish* and *Neighbours* as well as films of international acclaim including *Lion* and the Australia-India-US co-production *Hotel Mumbai*.



### **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 7 years, Mr Ledger resigned from the Board of Cyrenian House, Perth (WA Council on Addictions).



### **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 2002–2010. 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.

### SECTION THREE: MANAGEMENT AND ACCOUNTABILITY



#### MARGARET POMERANZ AM

Non-executive member

Ms Pomeranz was co-presenter of *The Movie Show* on SBS and *At the Movies* on the ABC for 28 years, and subsequently co-presented *Screen* on Foxtel. She was executive producer of the AFI Awards, the IF Awards, and of *Subsonics* and *Front Up* on SBS Television. She is past President of the Film Critics Circle of Australia, past member of the Advertising Standards Board and has also served on the Board of the Australian Film Institute.



#### 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.

BOARD MEETINGS

The Board met 4 times during 2023–24. A senior officer from the Office for the Arts attends Board meetings as an observer.

**Table 6:** Board meeting attendance 2023–24

MEMBER	5 OCTOBER 2023	7 DECEMBER 2023	7 MARCH 2024	6 JUNE 2024
Caroline Elliott (Chair)	✓	✓	✓	✓
Annette Shun Wah (Deputy Chair)	-	✓	✓	✓
Richard Bell	✓	×	✓	-
Kylie Bracknell	-	-	✓	×
Lucinda Brogden	✓	✓	✓	✓
Alison Cameron	✓	✓	*	-
Toni Cody	-	-	-	-

SECTION THREE: MANAGEMENT AND ACCOUNTABILITY

MEMBER	5 OCTOBER 2023	7 DECEMBER 2023	7 MARCH 2024	6 JUNE 2024
Karina Carvalho	-	-	-	-
Judith Donnelly	✓	✓	×	×
Sachin Job	-	✓	✓	✓
Kim Ledger	✓	-	-	-
Stephen Peach	✓	✓	✓	✓
Margaret Pomeranz	-	-	-	-

Key:

- ✓ Attended meeting
- ×
- Did not attend meeting
- Was not a Board member at the time
- \*
- Leave of absence

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

The PGPA Act requires members to notify other members of any material personal interest when a real or perceived conflict arises. The NFSA maintains a conflict register and asks Board members to declare any new conflicts of interest at each Board meeting.

## **OUR COMMITTEES**

Our committee structure accommodates changes to our operating environment. Committees are formed where necessary or ceased when no longer required, except for the Audit and Risk Committee, which is required by the PGPA Act.

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

### **AUDIT AND RISK COMMITTEE**

The Audit and Risk Committee provides independent advice to the Board on the appropriateness of the NFSA's financial reporting, performance reporting, system of risk oversight and management and system of internal control. The Audit and Risk Committee Charter is available at [www.nfsa.gov.au](http://www.nfsa.gov.au)



SECTION THREE: MANAGEMENT AND ACCOUNTABILITY

**Table 7:** Audit and Risk Committee composition and remuneration 2023–24

TITLE	MEMBER	MEMBERSHIP PERIOD	REMUNERATION (ALL FIGURES INC. GST)
Chair	Geoff Knuckey	External member from 1 November 2018, Chair from 1 January 2021, term ends 31 October 2024	19,250
Deputy Chair	Stephen Peach	Board representative member and Deputy Chair from 11 August 2023, term ends 25 March 2025	N/A – Board member
Deputy Chair	Toni Cody	Deputy Chair from 9 September 2021–10 August 2023	N/A – Board member
Member	Alison Cameron	Board representative member from 9 September 2021–2 May 2024	N/A – Board member
	Lee Walton	External member from 1 December 2015, term ends 31 October 2024	16,496
	Don Cross	External member from 28 April 2021, term ends 2 May 2027	12,801

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

Bachelor of Accounting (University of Canberra), Master of Business Administration, Fellow Institute of Chartered Accountants in Australia and New Zealand, Certified Practising Accountant, 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 2023–24

MEMBER	20 JULY 2023	28 SEPTEMBER 2023	2 NOVEMBER 2023	16 FEBRUARY 2024	23 MAY 2024
Geoff Knuckey (Chair)	✓	✓	✓	✓	✓
Stephen Peach (Deputy Chair)	-	✓	✓	✓	✓
Toni Cody (Deputy Chair)	✓	-	-	-	-
Alison Cameron	✓	✓	*	*	-
Don Cross	✓	✓	✓	✓	✓
Lee Walton	✓	✓	✓	✓	✓

Key:

- ✓ Attended meeting
- ✗ Did not attend meeting
- Was not a Board member at the time
- \* Leave of absence

## **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**

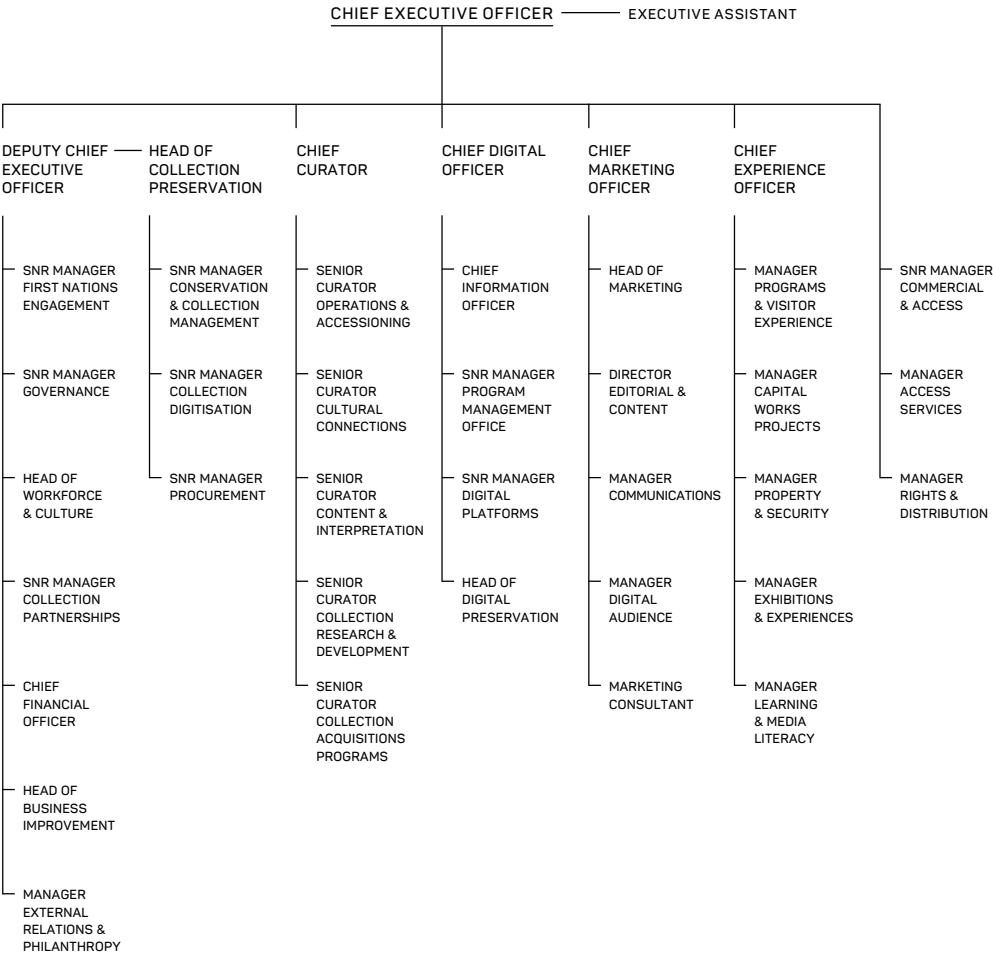
The NFSA is structured into 5 branches, overseen by the NFSA CEO:

1. Corporate
2. Collection
3. Digital
4. Programs and Place
5. Marketing and Communications

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

# NFSA Organisational structure

## as of 30 June 2024



## OUR EXECUTIVE TEAM

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

As at 30 June 2024, our Executive team was:

- Patrick McIntyre, Chief Executive Officer
- Jacqui Uhlmann, Deputy Chief Executive Officer
- Rebecca Coronel, Head of Collection Preservation
- Meagan Loader, Chief Curator
- Dr Keir Winesmith, Chief Digital Officer
- Nicole McPeake, Chief Marketing Officer
- Chris Mercer, Chief Experience Officer

## 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 2023.

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 may recommend a performance payment of up to 15% per style guide of total remuneration, which is agreed in consultation with the Minister for the Arts.

## SENIOR EXECUTIVE REMUNERATION POLICY AND PRACTICES

The remuneration for our Senior Executive is determined by:

- 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.



Marie Lorraine (AKA Isabel McDonagh) in *NFSA Restores: The Cheaters* (1929), directed by Paulette McDonagh.

**Table 9:** Information about remuneration for key management personnel  
**Key Management Personnel Remuneration 2023–24**

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	356,599	54,955	-	27,409	7,839	-	446,802
Caroline Elliott	Chair	Full year	47,234	-	-	5,208	-	-	52,442
Annette Shun Wah	Deputy Chair	17 October 2023 – 30 June 2024	11,855	-	-	-	-	-	11,855
Alison Cameron	Board Member	1 July 2023 – 2 May 2024	20,570	-	-	3,198	-	-	23,768
Ewen Jones	Board Member	1 July 2023 – 13 July 2023	1,346	-	-	237	-	-	1,583
Judith Donnelly	Board Member	Full year	23,627	-	-	2,549	-	-	26,176
Kim Ledger	Board Member	1 July 2023 – 10 November 2023	8,990	-	-	953	-	-	9,943
Richard Bell	Board Member	1 July 2023 – 2 May 2024	23,628	-	-	2,163	-	-	25,791



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				
Toni Cody	Board Member	1 July 2023 – 10 August 2023	2,875	-	-	327	-	-	3,202
Lucy Brogden	Board Member	Full year	23,627	-	-	2,491	-	-	26,118
Sachin Job	Board Member	11 November 2023 – 30 June 2024	14,362	-	-	2,254	-	-	16,616
Kylie Bracknell*	Board Member	16 October 2023 – 30 June 2024	-	-	-	-	-	-	-
Stephen Peach	Board Member	Full year	23,627	-	-	2,493	-	-	26,120
Karina Carvalho*	Board Member	19 June 2024 to 30 June 2024	-	-	-	-	-	-	-
Margaret Pomeranz*	Board Member	19 June 2024 to 30 June 2024	-	-	-	-	-	-	-

\*The remuneration of the Board member did not occur in 2023-24 and will be made and reported in 2024-25.

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

TOTAL REMUNERATION BANDS	NUMBER OF SENIOR EXECUTIVES	SHORT-TERM BENEFITS			POST- EMPLOYMENT BENEFITS	OTHER LONG-TERM BENEFITS		TERMINATION BENEFITS	TOTAL REMUNERATION
		AVERAGE BASE SALARY	AVERAGE BONUSES	AVERAGE OTHER BENEFITS AND ALLOWANCES		AVERAGE LONG- SERVICE LEAVE	AVERAGE OTHER LONG- TERM BENEFITS		
\$220,001– \$245,000	2	201,348		-	34,304				235,652
\$245,001– \$270,000	2	225,585		553	39,465				265,603
\$270,001– \$295,000	1	243,645		741	33,942				278,328
\$270,001– \$295,000									
\$295,001– >\$495,000									

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.

## **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 2023–24 to 2026–27
- 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 2023–24. Internal audit activity for this financial year focused on reviews of:

- ICT vendor risk management
- credit card processes
- leasing arrangements for storage
- business continuity plan

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

## EXTERNAL AUDIT

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

## RISK MANAGEMENT

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

Risk identification occurs at several levels:

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

Monitoring of risk management occurs through:

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

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

## FRAUD CONTROL

Our Accountable Authority Instruction on Risk Management and Fraud Control is updated every 2 years, and our Audit and Risk Committee monitors internal controls and reporting on fraud incidents. In 2023–24, the NFSA had no fraud incident reports.

## MANAGEMENT OF OUR PEOPLE AND CULTURE

We are committed to fostering a diverse workforce through our Diversity and Inclusion network, where staff are empowered to raise issues and are valued for their contribution. We established a significant events calendar for 2023–24 and celebrated the National Multicultural Festival and Pride Month. In mid-2024, the Disability Inclusion Action Plan 2024–27 was launched to all staff and various teams across the NFSA are engaged in supporting the implementation of the plan's objectives.

For 2023–24 we had balanced gender representation in our staff (females 49.8%; males 49.0%; 1.2% identified as non-binary). The NFSA has high-level representation of females at the EL 2 and SES levels (76.2%). Staff identifying as Aboriginal and Torres Strait Islander represent 2% of the agency. Individuals living with a disability represent 2.4% of our workforce.

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

Our employment conditions and policies comply with government policy and align to relevant legislative requirements. We negotiated a new Enterprise Agreement during 2023–24 and implementation commenced in March 2024. Our SES staff are employed under individual employment contracts, while APS and Executive Level staff are employed under the new NFSA Enterprise Agreement 2024–27.

The People and Culture team commenced an Indigenous traineeship program in 2023 engaging 2 trainees over the year. This program remained in place in 2024 with a further 2 trainees being engaged. We will review the traineeship program later in 2024.

The Workplace Consultative Committee covered a range of workplace issues, including the updating and the implementation of new policies that impact all staff and establishment structures. We are currently developing a NFSA People Strategy and a 3-year Strategic Workforce Plan to build an integrated strategic approach to workforce management as per APS Reform and to meet our needs for the future. 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 audiovisual archiving practice, the collection and its technical requirements, and they share this knowledge with staff and the public. Throughout 2023–24 we continued to grow our employees' skills and knowledge using the 70:20:10 model of learning. This involved on-the-job learning and mentoring, and opportunities to act at a higher classification (where appropriate) to expand skills and experiences. Other targeted developmental programs include in-house learning seminars, the Charles Sturt University Graduate Certificate in Audiovisual Archiving, staff scholarships and international exchange opportunities, and a wide range of tailored training courses.

### **KEEPING OUR PEOPLE SAFE AND HEALTHY**

During the past 12 months, the People and Culture team has delivered a range of wellbeing programs including the implementation of the NFSA wellbeing calendar. We promote the availability and benefits of the Employee Assistance Program to staff. People and Culture continues to identify and manage psychosocial hazards in the workplace and is currently developing a 'Working Well' framework to support managers and staff to create a safe environment and a Distressing Content Policy for staff that have to view distressing material from the collection as part of their role.

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 assessments and equipment, 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 senior 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 2023–24.

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.

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

### **SIGNIFICANT NON-COMPLIANCE**

In 2023–24 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 2023–24 there were no related entity transactions, as defined under section 17BE of the PGPA Rule.



John Meillon (centre) in NFSA Restores: *The Cars That Ate Paris* (1974), directed by Peter Weir. Image courtesy of Salt-Pan Films.



**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 10 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	2023–24 \$ INCL. GST
Australian Radio Network Pty Ltd	Advertising	16,382
Facebook	Advertising	58,934
National Museum of Australia	Advertising	16,500
Radio Canberra Pty Ltd	Advertising	13,607
Region Group Pty Ltd	Advertising	19,140
Rural Press Pty Ltd	Advertising	11,880
Spotify	Advertising	10,341
The Solid State	Advertising	21,945
Universal McCann Australia	Advertising	44,468
KPMG	Market Research	140,951

## **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**

APS Net Zero 2030 is the Government's policy for the Australian Public Service to reduce its greenhouse gas emissions to net zero by 2030, and to transparently report on its emissions. As part of the Net Zero in Government Operations Strategy, non-corporate Commonwealth entities, corporate Commonwealth entities and Commonwealth companies are required to report on their operational greenhouse gas emissions.

The Greenhouse Gas Emissions Inventory presents greenhouse gas emissions over 2023–24. Results are presented based on Carbon Dioxide Equivalent (CO<sub>2</sub>-e) emissions.

We have calculated greenhouse gas emissions in line with the APS Net Zero Emissions Reporting Framework, consistent with the whole-of-government approach as part of the APS Net Zero 2030 policy. Not all data sources were available at the time of the report and we may be required to amend data in future reports.

EMISSION SOURCE	SCOPE 1 CO2-E	SCOPE 2 CO2-E	SCOPE 3 CO2-E	TOTAL CO2-E
Electricity (Location Based Approach)	N/A	2,107.670	168.165	2,275.835
Natural Gas	236.198	N/A	60.046	296.244
Solid Waste*	N/A	N/A	313.804	313.804
Refrigerants*†	21.060	N/A	N/A	21.060
Fleet and Other Vehicles	12.058	N/A	2.988	15.046
Domestic Commercial Flights	N/A	N/A	56.869	56.869
Domestic Hire Car*	N/A	N/A	0.159	0.159
Domestic Travel Accommodation*	N/A	N/A	32.032	32.032
Other Energy	0.000	N/A	0.000	0.000
TOTAL CO2-e	269.316	2,107.670	634.063	3,011.049

The table above presents emissions related to electricity usage using the location-based accounting method. CO2-e = Carbon Dioxide Equivalent.

\* indicates emission sources collected for the first time in 2023-24. The quality of data is expected to improve over time as emissions reporting matures.

† indicates optional emission source for 2023-24 emissions reporting.

**SECTION THREE: MANAGEMENT AND ACCOUNTABILITY**

EMISSION SOURCE	SCOPE 3 CO2-E	SCOPE 3 CO2-E	TOTAL CO2-E	PERCENTAGE OF ELECTRICITY USE
Electricity (Location Based Approach)	2,107.670	168.165	2,275.835	100%
Market-based electricity emissions	214.757	26.513	241.270	8.51%
Total renewable electricity	-	-	-	91.49%
Mandatory renewables <sup>1</sup>	-	-	-	18.72%
Voluntary renewables <sup>2</sup>	-	-	-	72.77%

The table above presents emissions related to electricity usage using both the location-based and the market-based accounting methods. CO2-e = Carbon Dioxide Equivalent.

1 Mandatory renewables are the portion of electricity consumed from the grid that is generated by renewable sources. This includes the renewable power percentage.

2 Voluntary renewables reflect the eligible carbon credit units surrendered by the entity. This may include purchased large-scale generation certificates, power purchasing agreements, GreenPower and the jurisdictional renewable power percentage (ACT only).



SECTION FOUR

# Appendices

# Appendix 1: our contact details and locations

---

## **GENERAL ENQUIRIES**

General correspondence should be directed to:

Tel: +61 2 6248 2000

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

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

## **NFSA OFFICE LOCATIONS**

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

### **CANBERRA HEADQUARTERS**

#### **Street address:**

McCoy Circuit  
ACTON ACT 2601

#### **Postal address:**

GPO Box 2002  
CANBERRA ACT 2601

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

Open daily: 10:00 am – 4:00 pm

Closed 1 January and 25 December

Open out-of-hours for advertised events

### **SYDNEY OFFICE**

#### **Street address:**

Level 5, Building B, 33-35 Saunders Street  
PYRMONT NSW 2009

#### **Postal address:**

PO Box 397  
PYRMONT NSW 2009

#### **Contact:**

Tel: +61 2 8202 0100

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

### **MELBOURNE OFFICE**

#### **Street address:**

Level 4, 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 (<https://collection-offers.nfsa.gov.au/co>).



## **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/accessenquiry](https://nfsa.gov.au/accessenquiry)) 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

---

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 2023–24

### FEATURE FILMS

- *Audrey* (Natalie Bailey, 2024)
- *Combat Wombat: Back 2 Back* (Ricard Cussó and Tania Vincent, 2023)
- *The Devil's Work* (Ursula Dabrowsky, 2023)
- *Fast Charlie* (Phillip Noyce, 2023)
- *Foe* (Garth Davis, 2023)
- *He Ain't Heavy* (David Vincent Smith, 2024)
- *The Moogai* (Jon Bell, 2024)
- *Ricky Stanicky* (Peter Farrelly, 2024)
- *The Royal Hotel* (Kitty Green, 2023)
- *Sting* (Kiah Roache-Turner, 2024)
- *Windcatcher* (Tanith Glynn-Maloney, 2024)
- *WINHANGANHA* (Jazz Money, 2023)

### DOCUMENTARIES

- *Babanil* (Marlikka Perdrisat, 2023)
- *The Blind Sea* (Daniel Fenech, 2024)
- *Dhuway* (Lew Griffiths, 1996)
- *Our Voice, Our Heart* (Justin Grant and Laurens Goud, 2023)
- *Rebel With a Cause* – series (Jill Robinson, Douglas Watkin, SF Tusa and EJ Garrett, 2023)
- *SA v Vic: A Game to Remember* – short (SANFL History Centre, 2023)
- *Trailblazers* – short (Maggie Eudes and Maggie Miles, 2024)

### SHORT FILMS, WEB SERIES AND ONLINE MEDIA

- *Inside the Frame* (Australian Cinematographers Society, 2015–2024) – 15-part web series
- *Meet the Mob* (series 1) (Kristal Kinsela, 2022) – 7-part web series
- *Shut Up* (Tony Martin, 2022) – 6-episode web series
- *Spectrum Storytime* (Brooke Scobie, 2023) – Instagram Reel series

### HISTORIC FILMS

- AMF Hurstville Bowl – silent 16mm colour footage of the October 1960 opening of the first automated tenpin bowling facility in Australia
- *Captain Thunderbolt* (Cecil Holmes, 1953) – the only known surviving print of the complete feature-length version of the film, running 72 minutes
- Cinema advertisements – 35mm cinema advertisements for Cadbury chocolates, Holden Torana cars, Kodak Instamatic cameras and The Box (Paul Eddey, 1975) film trailer
- *The History of Australian Surfing* (Nat Young, 1985) – original 16mm picture negative A+B rolls
- *Homes For the People* (Roy A Driver, 1956) – 16mm print
- Lord Howe Island home movies – 8mm colour home movies filmed in 1967

- Malleys TV commercials and training films – 16mm films produced for Malleys Ltd, makers of Simpson, Whirlpool and Westinghouse whitegoods and appliances
- *Mount Kosciuszko* (Jim Davis, 1985) – un-aired skiing documentary plus the original 16mm films shot by Reg and Mons Perrier in the 1920s that feature in the documentary
- *Playground of the Pacific* (1938) – nitrate 35mm print produced using the rare Solarchrome colour film process
- *She Whoops to Conquer* (Phil Whitman, USA, 1933) – 35mm fine grain print of film starring Australian-born vaudeville actor Billy Bevan (1887–1957)
- *Sons of Matthew* (Charles Chauvel, 1949) – nitrate 35mm print of promotional trailer
- Kriv Stenders – donation of original negatives for *Motherland* (1994) and 35mm prints of *Red Dog* (2011) and *The Illustrated Family Doctor* (2005)

## TELEVISION (CONTEMPORARY)

- Daily news and current affairs coverage – more than 635 hours collected from 8 networks and 21 stations through the *Newscaf* program, capturing national and local reporting of significant events throughout the year

## TELEVISION (RETROSPECTIVE)

- *The Bert Newton Show* (Jim McCay Productions, 1989) – over 100 episodes of the daily daytime television show produced for the Seven Network
- *Do It* (HSV7, 1974) – 16mm black-and-white film of an interview with Rod Stewart and the Faces by Ian 'Molly' Meldrum and the only surviving footage of the children's musical variety show
- *It's Country Today* (1994–96) – video masters of all 3 series (39 episodes) of the country music show hosted by Frank Ifield and later David Reyne and featuring performers including Kasey Chambers, John Williamson and Jimmy Little
- Seven Network donation – more than 1,200 digital betacam masters of back catalogue productions including *A Country Practice* (1981–1993), *Sons and Daughters* (1982–87), *Home and Away* (1988–) and *Better Homes and Gardens* (1995–); assorted 16mm kinescope black-and-white prints of Australian TV productions including the 1956 HSV7 coverage of the Melbourne Olympic Games; *On Camera*, a making-of special about TV play *Shadow of the Vine* (Peter Cotes, 1962); and *Champion Kick* (1967), a World of Sport special

## SECTION FOUR: APPENDICES

### DOCUMENTS AND ARTEFACTS

- Astor portable television set (1965) – kindly donated by Bernard Hides and believed to have come from the parliamentary office of Sir Robert Menzies and used as set dressing for the TV mini-series *Sword of Honour* (1986)
- Contemporary Australian music acts – commercial cassette tapes, vinyl records, artwork and merchandise representing artists including Amyl and the Sniffers, Baker Boy, Nick Cave, Tkay Maidza, Ngaiire, Pnau, the Presets, Sia, Troye Sivan, and Tones and I
- Melinda Doring – documentation collection of the designer including art department, script and costume papers from productions including *Somersault* (2004), *Little Fish* (2005), *Oranges and Sunshine* (2010), *The Sapphires* (2012), *Tracks* (2013), *Wake in Fright* (2017) and *Storm Boy* (2019)
- Greg Evans – documentation collection of the radio and TV presenter comprising photographs, publicity, ephemera, stickers, press kits and souvenir programs (c.1970–2010)
- Ken G Hall – documentation collection of the director including autographed portraits of Ann Richards, recorded television and radio interviews, publicity stills and ephemera from Cinesound Studios (1930s–1950s) and the original annotated shooting script of *Orphan in the Wilderness* (1936)
- Doug Mulray – ‘Mullos’ cereal box and contents from 1990 featuring radio personality Doug Mulray
- Sega World – materials from the former indoor

high-tech Sydney amusement park (1997–2000) including gaming tokens, a knitted hooded jumper and collector's mug

- *Tokyo Hit Beat* – 1981 poster promoting the 2SER community radio program, screen printed by Michael Callaghan at Redback Graphix

### SOUND

- Mushroom Group – digital masters of contemporary album releases and music videos from artists including King Ivy, Alex Lahey, Mark Seymour & The Undertow, Kylie Minogue and Dan Sultan
- Johnny O’Keefe – a 1972 multi-track audiotape of 8 songs recorded at Armstrong Studios for inclusion on the *Johnny B Goode* album and featuring unreleased material
- *Record Golf* (c.1969) – 3 discs featuring Bruce Devlin, Frank Phillips and Billy Dunk providing step-by-step instructions on how to play golf
- *War Correspondent* (Australian Army Public Relations, 1950s) – vinyl discs containing 10 episodes
- Zenith Records – donation of more than 1,000 new records (7” and 12”) produced by the Melbourne vinyl-pressing facility between 2020 and 2023

## RADIO AND PODCASTS

- More than 21,000 hours of radio broadcasts collected from metropolitan, regional and community stations with the support of Australian Radio Network, Nine Radio, Southern Cross Austereo, ACE Radio, Grant Broadcasters, 3ZZZ, 3CR, 3RRR and PBS FM
- 1932 Melbourne Cup – radio historian and collector Jamie Kelly supplied a broadcast recording of the 1932 Melbourne Cup, originally recorded direct to disc by Columbia Records in Sydney via landline from Melbourne in November 1932, and now acknowledged as the earliest known surviving live radio broadcast in Australia
- *Beyond Bourke Street* – podcast by Daniel Bacchieri featuring interviews with, and music performed by, Melbourne buskers
- *Indie Game International* – a selection of podcasts from Su Madre Podcasts featuring interviews with Australian game developers
- *The Kyle & Jackie O Show* – the first edition of the program broadcast into Melbourne on KIIS FM on 29 April 2024
- *The Lion's Roar* – radio transcription discs of the 1940s radio program *The Lion's Roar* about MGM attractions and stars, donated in memory of Nerelle and Bob McIntyre
- Neil Mitchell – the long-running breakfast presenter's final program on 3AW in December 2023

## GAMES, IMMERSIVE AND INTERACTIVE MEDIA

- Contemporary Australian video games – including *The Master's Pupil* (Pat Naoum, 2023), *Moonlight in Garland* (Winters Group Estate, 2023) and *CONSCRIPT* (Catchweight Studio, 2024)
- Retrospective Australian video games from the 1980s to 2000s – including *Warlords II* (Strategic Studies Group, 1993), *Dark Reign: The Future of War* (Auran Games, 1997) and *Powerslide* (Ratbag Games, 1998)
- Microbee – games produced for the Australian-designed Microbee computer including *Microspace Invaders* (1983), *Sydney Approach* (1985) and *Shipwreck Island* (1980s)
- Multipath Movie interactive titles (1990s–2000s) from Brilliant Digital Entertainment, including *Choose Your Own Nightmare*, *Cyberswine*, *Popeye* and *Xena: Warrior Princess*, and related original storyboards and scripts from animator Cam Ford
- John Passfield – documentation collection from the *TY the Tasmanian Tiger* co-creator and Krome Studios co-founder including scripts, business records, design documentation and promotional material
- Vintage video game hardware and equipment – including a Nintendo Entertainment System home console, an original Tamagotchi electronic pet toy and a Dick Smith VZ300 microcomputer



## SECTION FOUR: APPENDICES

### ORAL HISTORY

- Video interviews featuring contemporary independent Australian game developers Grace Bruxner, Terry Burdak, Olivia Haines, Trent Kusters, Julian Wilton, and the staff of Ghost Pattern, interviewed by presenter and technology journalist Angharad 'Rad' Yeo
- Screen practitioners including Erika Addis (cinematographer), Guy Gross (composer), Bill Harding (writer), Ferdinand Hoang (actor), Ian McCann (regional cinema manager), Margaret Murphy (producer) and Aviva Ziegler (filmmaker)

## Appendix 4: papers presented at national and international forums

---

FORUM	DATE	PAPER PRESENTED
Australian Teachers of Media national conference, Queensland	8 July 2023	Alyssa Coursey presented <i>Framing Australian media</i>
Dispatches from the Future: Uncharted Territory, Canberra	11 July 2023	Keir Winesmith presented First speaker's address
Australian Library and Information Association, Library and Information Week, Melbourne	31 July – 6 August 2023	Ingrid Mason presented <i>AI: Where's the source?</i>
Australian Society of Archivists conference, Melbourne	4–7 September 2023	Gillian Moody and Cameron Rees presented <i>Collaboration and digitalisation: Two-way learning and sharing, creating a culturally led design</i>
International Association of Sound and Audiovisual Archives conference, Istanbul, Turkey	11–15 September 2023	Gillian Moody, Cameron Rees and Victoria Ramshaw presented <i>Collaboration and digitalisation: Two-way learning and sharing, creating a culturally led design</i>
MuseumNext Digital Collections Summit virtual conference	25–26 September 2023	Tamara Osicka and Jacqui Uhlmann presented <i>Once seen, cannot be unseen: Lessons in using AI to increase discovery of AV collections</i>

SECTION FOUR: APPENDICES

FORUM	DATE	PAPER PRESENTED
École Polytechnique Fédérale de Lausanne (EPFL) PhD workshop, Lausanne, Switzerland	25–26 September 2023	Ingrid Mason presented <i>Unpacking audiovisual archives as cultural data for humanities research</i>
EPFL symposium, Lausanne, Switzerland	28–29 September 2023	Ingrid Mason presented <i>Audiovisual archives for the 21st century: Digitisation, datafication, computation</i>
Australasian Sound Recordings Association conference, Canberra	2–3 November 2023	Johanna McMahon presented <i>Don't forget to save! An introduction to podcasts and their preservation</i>
		Crispian Winsor presented <i>How a community radio announcer merged into an archivist</i>
		Heather Gill presented <i>Max Afford</i>
Pacific Regional Branch of the International Council on Archives conference, online	7–9 November 2023	Richard Vorobieff presented <i>Making connections</i>
Association of Moving Image Archivists AMIA 2023 conference, Tulsa, USA	15–17 November 2023	Patrick McIntyre presented <i>Let's play: The pleasure and pain of videogames</i>

FORUM	DATE	PAPER PRESENTED
National Digital Forum NDF23 conference, Wellington, New Zealand	20–22 November 2023	Cameron Rees and Gerard O'Neill presented <i>First Nations Knowledge and 21st century technology</i>
		Rebecca Coronel and Keir Winesmith presented <i>AI, machine learning and audiovisual collections at NFSA</i>
ACMI Future of Arts, Culture and Technology symposium (FACT 2024), Melbourne	14–15 February 2024	Keir Winesmith presented <i>The machine looking back at us</i>
Yass Rotary Club 70th Anniversary, Yass, NSW	20 February 2024	Jacqui Uhlmann presented <i>Yass Rotary Club 70th Anniversary</i>
South by Southwest (SXSW) 2024, Austin, USA	8–16 March 2024	Keir Winesmith presented <i>The brave new future of the recent past</i>
Stanford Libraries, Redwood City, USA	15 March 2024	Keir Winesmith presented <i>Building a conversational archive at the NFSA</i>
International Federation of Film Archives FIAF Congress, Bangkok, Thailand	21–26 April 2024	Gayle Lake, Elena Guest, Gillian Moody and Paul Duschene presented <i>Re-interpretation of First Nations material in the NFSA collection</i>
SouthEast Asia Pacific Audiovisual Archiving Association conference, Surakarta, Indonesia	10 June 2024	Sophie Lewincamp, Lux Hinch and Selene Kenady presented <i>Disaster recovery workshop</i>
REMIX Summit, Sydney	13–14 June 2024	Keir Winesmith presented <i>The machines won't save us</i>

# Appendix 5: access to information

---

The NFSA publishes information, including a plan of the information we make available, in compliance with the Information Publication Scheme (IPS), at [nfsa.gov.au/about/corporate-information/governance/information-publication-scheme](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 in our NFSA Privacy Policy - Australian Privacy Principles 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	88

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 ix
Enabling legislation	PGPA Rule 17BE reference (a)	64
Functions	PGPA Rule 17BE reference (b)(i)	Appendix 2 100-102
Purposes	PGPA Rule 17BE reference (b)(ii)	Appendix 2 100-102
Responsible minister	PGPA Rule 17BE reference (c)	64
Ministerial directions and other statutory requirements	PGPA Rule 17BE reference (d)	88

**SECTION FOUR: APPENDICES**

REQUIREMENT	REFERENCE	PAGE
Government policy orders	PGPA Rule 17BE reference (e)	88
Non-compliance	PGPA Rule 17BE reference (f)	N/A
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)	89
Members of the accountable authority	PGPA Rule 17BE reference (j)	64-71
Outline of organisational structure	PGPA Rule 17BE reference (k)	78
Human resources statistics	PGPA Rule 17BE reference (ka)	Appendix 7
Location of major activities and facilities	PGPA Rule 17BE reference (l)	98
Corporate governance	PGPA Rule 17BE reference (m)	85-86
Related entity transactions	PGPA Rule 17BE reference (n) and (o)	89
Key activities and changes affecting the authority	PGPA Rule 17BE reference (p)	N/A
Judicial decisions and reviews	PGPA Rule 17BE reference (q)	88
External reports on the entity	PGPA Rule 17BE paragraph (r)	88
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)	89
Audit committee information	PGPA Rule 17BE paragraph (taa)	74-78
Executive remuneration	PGPA Rule 17BE paragraph (ta)	82-84
Index of Annual Report requirements	PGPA Rule 17BE paragraph (u)	Appendix 6

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 Work Health and Safety Act 2011	87
Environmental performance and environmentally sustainable development	Section 516A of the Environment Protection and Biodiversity Conservation Act 1999	92-94
Advertising and market research expenditure	Section 311A of the Commonwealth Electoral Act 1918	91





Lottie Lyell in *NFSA Restores: The Sentimental Bloke* (1919),  
directed by Raymond Longford

# Appendix 7: management of human resources

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

**Table 12:** All ongoing employees in the current reporting period (2023–24)

STATE	MALE			TOTAL MALE			FEMALE			TOTAL FEMALE			NON-BINARY			PREFER NOT TO ANSWER		TOTAL PREFER NOT TO ANSWER	USES A DIFFERENT TERM		TOTAL USES A DIFFERENT TERM	TOTAL
	FULL-TIME	PART-TIME		FULL-TIME	PART-TIME		FULL-TIME	PART-TIME		FULL-TIME	PART-TIME		FULL-TIME	PART-TIME		FULL-TIME	PART-TIME		FULL-TIME	PART-TIME		
NSW	5			5	18	4				22								0			0	27
QLD				0						0								0			0	0
SA				0						0								0			0	0
TAS				0						0								0			0	0
VIC	3	2		5	2					2								0			0	7
WA				0						0								0			0	0
ACT	75	10		85	57	4			3	61								0			0	149
NT				0						0								0			0	0
External Territories				0						0								0			0	0
Overseas				0						0								0			0	0
TOTAL	83	12		95	77	8			3	85								0			0	183

**Table 13:** All non-ongoing employees in the current reporting period (2023–24)

**Table 14:** All ongoing employees in the previous reporting period (2022–23)

STATE	MALE		TOTAL MALE		FEMALE		TOTAL FEMALE		NON-BINARY		TOTAL NON-BINARY		PREFER NOT TO ANSWER		TOTAL PREFER NOT TO ANSWER		USESA DIFFERENT TERM		TOTAL USES A DIFFERENT TERM		TOTAL
	FULL-TIME	PART-TIME	FULL-TIME	PART-TIME	FULL-TIME	PART-TIME	FULL-TIME	PART-TIME	FULL-TIME	PART-TIME	FULL-TIME	PART-TIME	FULL-TIME	PART-TIME	FULL-TIME	PART-TIME	FULL-TIME	PART-TIME	FULL-TIME	PART-TIME	
NSW	4	0	4	14	3		17				0				0				0		21
QLD			0				0				0				0				0		0
SA			0				0				0				0				0		0
TAS			0	1			1				0				0				0		1
VIC	2	1	3	2			2				0				0				0		5
WA			0				0				0				0				0		0
ACT	54	7	61	36	5		41	2			2				0				0		104
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	53	8		61	2	0		2		0	0	0		0	0	0		131



# Abbreviations

---

ABC	Australian Broadcasting Corporation
ACE	Associated Communication Enterprises
ACMI	Australian Centre for the Moving Image
ACT	Australian Capital Territory
AFI	Australian Film Institute
AFL	Australian Football League
AGNSW	Art Gallery of New South Wales
AI	Artificial Intelligence
AM	Member of the Order of Australia
AMIA	Association of Moving Image Archivists
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
AV	Audiovisual
AVA	AudioVisual Australia digitisation project
BA	Bachelor of Arts

## SECTION FOUR: APPENDICES

BBC	British Broadcasting Corporation
CD	compact disc
CDM	Collection Data Model
CEO	Chief Executive Officer
EAP	Employee Assistance Program
EL	Executive Level
EPFL	École Polytechnique Fédérale de Lausanne
FACT	Future of Arts, Culture and Technology symposium
FIAF	International Federation of Film Archives
FMCG	fast-moving consumer goods
FOI	freedom of information
FOI Act	Freedom of Information Act 1982
GLAM	galleries, libraries, archives and museums
GST	goods and services tax
HVAC	heating, ventilation and air conditioning
IASA	International Association of Sound and Audiovisual Archives
ICT	Information and Communications Technology
IF	Inside Film
ILA	Indigenous Languages and Arts
IP	Intellectual Property
IPO	Initial Public Offering

IPS	Information Publication Scheme
KMP	Key Management Personnel
LED	light emitting diode
MBA	Master of Business Administration
MP	Member of Parliament
N/A	not applicable
NAIDOC	National Aboriginal and Islander Day Observance Committee
NFA	National Film Archive, Czech Republic
NFI	National Film Institute, Papua New Guinea
NFSA	National Film and Sound Archive of Australia
NFSA Act	National Film and Sound Archive of Australia Act 2008
NITV	National Indigenous Television
NSW	New South Wales
NT	Northern Territory
PBS	Portfolio Budget Statements
PEO	Principal Executive Office
PGPA Act	Public Governance, Performance and Accountability Act 2013
PGPA Rule	Public Governance, Performance and Accountability Rule 2014
PLC	Public Limited Company
PNG	Papua New Guinea



## SECTION FOUR: APPENDICES

PPCA	Phonographic Performance Company of Australia
Q&A	question and answer
RODA	remote onsite digital access system
SA	South Australia
SANFL	South Australian National Football League
SBS	Special Broadcasting Service
SEAPAVAA	South East Asia Pacific Audiovisual Archiving Association
SES	Senior Executive Service
STC	Search the Collection
TSIMA	Torres Strait Islander Media Authority
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
WA	Western Australia
WHS	work health and safety
WHS Act	Work Health and Safety Act 2011



SECTION FIVE

# Financial Statements

## Contents

### Certification

### Primary financial statement

- Statement of Comprehensive Income
- Statement of Financial Position
- Statement of Changes in Equity
- Cash Flow Statement

### Overview

### Notes to the financial statements

1. Financial Performance
  - 1.1 Expenses
  - 1.2 Own-Source Revenue and Gains
2. Financial Position
  - 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
  - 5.2 Financial Instruments
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 2024:

- (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 2024 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 2024 and for the year then ended:

- Statement by the Chairperson, Chief Executive Officer and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising material accounting policy information 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 their 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



Shane Svoboda  
Audit Principal

Delegate of the Auditor-General

Canberra  
8 October 2024

**National Film and Sound Archive of Australia**  
**Statement by the Chairperson, Chief Executive Officer and Chief Financial Officer**  
*for the period ended 30 June 2024*

---

In our opinion, the attached financial statements for the year ended 30 June 2024 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  
4 October 2024



Patrick McIntyre  
Chief Executive Officer  
4 October 2024



Andrea O'Keeffe CA  
Chief Financial Officer  
4 October 2024

**Statement of Comprehensive Income**  
for the period ended 30 June 2024

		2024	2023	Original Budget <sup>1</sup>
	Notes	\$'000	\$'000	\$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	24,399	17,755	20,268
Suppliers	1.1B	13,470	9,210	17,901
Depreciation and amortisation	2.2A	7,775	6,181	6,873
Interest on lease liabilities		61	65	40
Write-down and impairment of assets		136	61	-
<b>Total expenses</b>		<b>45,841</b>	<b>33,272</b>	<b>45,082</b>
<b>Own-source income</b>				
<b>Own-source revenue</b>				
Sale of goods		11	12	15
Rendering of services		891	869	726
Interest on held to maturity investments		2,344	945	200
Royalties		137	131	195
Other revenue	1.2A	1,381	2,127	1,390
<b>Total own-source revenue</b>		<b>4,764</b>	<b>4,084</b>	<b>2,526</b>
<b>Gains</b>				
Donations of gifted collection	2.2A	12,322	3,847	2,770
Revaluation increments		7	11	-
Other gains		185	191	-
<b>Total gains</b>		<b>12,514</b>	<b>4,049</b>	<b>2,770</b>
<b>Total own-source income</b>		<b>17,278</b>	<b>8,133</b>	<b>5,296</b>
<b>Net cost of services</b>		<b>28,563</b>	<b>25,139</b>	<b>39,786</b>
Revenue from Government	1.2B	37,270	29,702	37,270
<b>Surplus (Deficit) attributable to the Australian Government</b>		<b>8,707</b>	<b>4,563</b>	<b>(2,516)</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Items not subject to subsequent reclassification to net cost of services</b>				
Changes in asset revaluation reserves		15,270	(1,627)	-
<b>Total comprehensive surplus (loss)</b>		<b>23,977</b>	<b>2,936</b>	<b>(2,516)</b>

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

1. Budget reported in the 2023-24 Portfolio Budget Statements published in May 2023.



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

The surplus of \$8.7 million is \$11.2 million higher than the original budget deficit amount of \$2.5 million.

Employee benefits are \$4.1 million higher than the original budget as the NFSA rebuilds its workforce to required levels to perform its vital functions of collecting, preserving and sharing the audio visual collection.

Supplier expenses are \$4.4 million lower than original budget as the increased funding received for sustainability is to be used for both capital related spend and operating supplier spend. On receipt of the new measure, all spend had been classified as operating supplier spend.

Interest revenue is \$2.1 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.

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 \$12.3 million, in accordance with the valuation policy, was determined as the items were accessioned into the collection.

Asset revaluation reserves have increased by \$15.3 million as a result of a \$16 million upwards revaluation of the audio-visual items in the collection. These items are valued on a cost to replicate basis and supplier and salary costs have increased over the period. This was offset by a \$0.7 million adjustment due to the deaccessioning of non-digital preservation copies of collection items (made items) no longer required.

**Statement of Financial Position**  
as at 30 June 2024

		2024	2023	Original Budget <sup>1</sup>
	Notes	\$'000	\$'000	\$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents		2,413	1,745	3,538
Trade and other receivables	2.1A	1,003	448	1,823
Other investments	2.1B	20,500	17,000	13,000
Other financial assets		-	-	16
<b>Total financial assets</b>		<b>23,916</b>	<b>19,193</b>	<b>18,377</b>
<b>Non-financial assets</b>				
Land	2.2A	8,355	8,355	8,355
Buildings <sup>2</sup>	2.2A	50,677	52,136	49,523
Heritage and cultural	2.2A	369,073	340,395	340,434
Plant and equipment <sup>2</sup>	2.2A	13,033	11,234	17,459
Computer software	2.2A	302	223	346
Licences	2.2A	80	63	31
Inventories	2.2B	526	614	615
Prepayments		2,551	974	817
<b>Total non-financial assets</b>		<b>444,597</b>	<b>413,994</b>	<b>417,580</b>
<b>Total assets</b>		<b>468,513</b>	<b>433,187</b>	<b>435,957</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	1,342	821	462
Other payables	2.3B	774	581	363
<b>Total payables</b>		<b>2,116</b>	<b>1,402</b>	<b>825</b>
<b>Interest bearing liabilities</b>				
Leases	2.4A	1,310	2,085	2,276
<b>Total interest bearing liabilities</b>		<b>1,310</b>	<b>2,085</b>	<b>2,276</b>
<b>Provisions</b>				
Employee provisions	4.1A	5,692	4,341	4,519
Other provisions	2.5A	839	593	593
<b>Total provisions</b>		<b>6,531</b>	<b>4,934</b>	<b>5,112</b>
<b>Total liabilities</b>		<b>9,957</b>	<b>8,421</b>	<b>8,213</b>
<b>Net assets</b>		<b>458,556</b>	<b>424,766</b>	<b>427,744</b>
<b>EQUITY</b>				
Contributed equity		247,511	237,698	247,511
Reserves		189,198	173,928	175,554
Retained surplus/(Accumulated deficit)		21,847	13,140	4,679
<b>Total equity</b>		<b>458,556</b>	<b>424,766</b>	<b>427,744</b>

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

1. Budget reported in the 2023-24 Portfolio Budget Statements published in May 2023.

2. Includes right-of-use assets

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

Total non-financial assets are \$27.0 million higher than the original budget. Buildings are \$1.1 million higher following a spend on urgent capital works and other upgrades at the head office and storage facilities. The Heritage and Cultural collection was \$28.7 million higher than original budget as a result of a \$16.0 million upward revaluation of the audio-visual items in the collection. These items are valued on a cost to replicate basis and supplier and salary costs have increased over the period. There was also \$9.5 million of unexpected donations to the collection and \$2.9 million of internally generated assets (the capitalisation of employee and supplier costs directly related to the digitisation of collection items). Plant and equipment spend is \$4.4 million less than budget, as the completion of the procurement for the 4 year digitisation of at-risk collection program is expected to now occur in 2024-25.

Cash and investments are \$6.4 million higher than the original budget due to the funding for digitisation of at-risk collection items being received but \$4.4 million capital component not spent at year end, and \$2.1 million of unexpected interest revenue.

Reserves are \$13.6 million higher than the original budget as a result of upward revaluation of the audio-visual items in the collection.

**Statement of Changes in Equity**  
for the period ended 30 June 2024

		2024	2023	Original Budget <sup>1</sup>
	Notes	\$'000	\$'000	\$'000
<b>CONTRIBUTED EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		237,698	229,293	237,698
<b>Contributions by owners</b>				
Equity injection - Appropriation		9,813	8,405	9,813
<b>Closing balance as at 30 June</b>		<u>247,511</u>	<u>237,698</u>	<u>247,511</u>
<b>ASSET REVALUATION RESERVE</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		173,928	175,555	175,554
<b>Comprehensive income</b>				
Other comprehensive income - movements in property, plant and equipment	2.2A	15,277	(1,616)	-
Other comprehensive income - realisation of reserve amounts on disposal of assets		(7)	(11)	-
<b>Total comprehensive income</b>		<u>15,270</u>	<u>(1,627)</u>	<u>-</u>
<b>Closing balance as at 30 June</b>		<u>189,198</u>	<u>173,928</u>	<u>175,554</u>
<b>RETAINED EARNINGS</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		13,140	8,577	7,195
<b>Comprehensive income</b>				
Surplus (Deficit) for the period		8,707	4,563	(2,516)
<b>Closing balance as at 30 June</b>		<u>21,847</u>	<u>13,140</u>	<u>4,679</u>
<b>TOTAL EQUITY</b>		<u>458,556</u>	<u>424,766</u>	<u>427,744</u>

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

1. Budget reported in the 2023-24 Portfolio Budget Statements published in May 2023.

**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 2024

		2024	2023	Original Budget <sup>1</sup>
	Notes	\$'000	\$'000	\$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Receipts from Government		38,070	30,802	38,070
Sales of goods and rendering of services		795	926	741
Royalties		137	131	-
Donations		185	156	-
GST received		1,761	1,857	2,334
Other		581	2,653	785
<b>Total cash received</b>		<b>41,529</b>	<b>36,525</b>	<b>41,930</b>
<b>Cash used</b>				
Employees		25,248	20,411	20,268
Suppliers		15,493	10,316	17,901
Interest payments on lease liabilities		61	65	40
GST paid		99	109	2,334
<b>Total cash used</b>		<b>40,901</b>	<b>30,901</b>	<b>40,543</b>
<b>Net cash from operating activities</b>		<b>628</b>	<b>5,624</b>	<b>1,387</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash received</b>				
Interest		2,268	869	200
Investments		42,700	32,300	500
<b>Total cash received</b>		<b>44,968</b>	<b>33,169</b>	<b>700</b>
<b>Cash used</b>				
Purchase of property, plant and equipment, software and heritage and cultural assets		7,766	11,318	10,523
Investments		46,200	34,800	-
<b>Total cash used</b>		<b>53,966</b>	<b>46,118</b>	<b>10,523</b>
<b>Net cash used by investing activities</b>		<b>(8,998)</b>	<b>(12,949)</b>	<b>(9,823)</b>
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Contributed equity		9,813	8,405	9,813
<b>Total cash received</b>		<b>9,813</b>	<b>8,405</b>	<b>9,813</b>
<b>Cash used</b>				
Principal payments of lease liabilities		775	817	647
<b>Total cash used</b>		<b>775</b>	<b>817</b>	<b>647</b>
<b>Net cash from financing activities</b>		<b>9,038</b>	<b>7,588</b>	<b>9,166</b>
<b>Net increase (decrease) in cash held</b>		<b>668</b>	<b>263</b>	<b>730</b>
Cash and cash equivalents at the beginning of the reporting period		1,745	1,482	2,808
<b>Cash and cash equivalents at the end of the reporting period</b>		<b>2,413</b>	<b>1,745</b>	<b>3,538</b>

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

1. Budget reported in the 2023-24 Portfolio Budget Statements published in May 2023.

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

During 2023-24 there was \$46.2 million cash used and \$47.2 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 actual cash paid to employees is \$5 million higher than budget. The difference is due to the larger workforce and a 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 \$2.4 million lower than the original budget due to a reclassification of some sustainability spend from operating to capital.

The cash from interest revenue is \$2.1 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 \$2.47 million lower than the original budget due to a delay in the completion of capital procurement in relation to the infrastructure for the digitisation of at-risk collection items, due to limited staffing resources. This has been offset in part by a reclassification of some of the sustainability spend from operating supplier spend to capital spend.

## 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 2024.

### 1.1. Expenses

	2024	2023
	\$'000	\$'000
<b>1.1A: Employee Benefits</b>		
Wages and salaries	18,069	13,072
Superannuation:		
Defined contribution plans	2,467	1,760
Defined benefit plans	1,233	1,214
Leave and other entitlements	2,614	1,705
Separation and redundancies		-
Other employee benefits	16	4
<b>Total employee benefits</b>	<b>24,399</b>	<b>17,755</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	1,804	588
Contractors	1,114	800
Travel	639	381
IT services	4,199	2,927
Advertising and marketing	309	153
Property operating expenses	3,325	3,142
Financial statement audit services	76	76
Other	1,730	899
<b>Total goods and services supplied or rendered</b>	<b>13,196</b>	<b>8,966</b>

#### Other suppliers

Low value leases	130	118
Workers compensation expenses	144	126
<b>Total other suppliers</b>	<b>274</b>	<b>244</b>
<b>Total suppliers</b>	<b>13,470</b>	<b>9,210</b>

Goods supplied	948	502
Services rendered	12,522	8,708
<b>Total goods and services supplied or rendered</b>	<b>13,470</b>	<b>9,210</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

	2024	2023
Own-Source Revenue	\$'000	\$'000
<b>1.2A: Other Revenue</b>		
Grant from Portfolio Department	800	1,100
Rental income	10	20
Other revenue from related entities	350	71
Parking fees	200	189
Proceeds from insurance claims	-	747
Other	21	-
<b>Total other Revenue</b>	<b>1,381</b>	<b>2,127</b>
<b>1.2B: Revenue from Government</b>		
Department of Infrastructure, Transport, Regional Development and Communications		
Corporate Commonwealth entity payment	37,270	29,702
<b>Total revenue from Government</b>	<b>37,270</b>	<b>29,702</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

	2024 \$'000	2023 \$'000
<b>2.1A: Trade and Other Receivables</b>		
<b>Total goods and services receivables<sup>1</sup></b>	<b>1,003</b>	<b>448</b>
<b>Trade and other receivables</b>		
No more than 12 months	<u>1,003</u>	<u>448</u>
<b>Total trade and other receivables</b>	<u><b>1,003</b></u>	<u><b>448</b></u>
<b>2.1B: Other Investments</b>		
<b>Total other investments<sup>2</sup></b>	<b>20,500</b>	<b>17,000</b>
<b>Other investments expected to be recovered</b>		
No more than 12 months	<u>20,500</u>	<u>17,000</u>
<b>Total other investments</b>	<u><b>20,500</b></u>	<u><b>17,000</b></u>

<sup>1</sup> Credit terms for goods and services were within 30 days (2023: 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
<b>As at 1 July 2023</b>							
Gross book value	8,355	56,619 (4,483)	342,226 (1,831)	12,639 (1,405)	4,610 (4,387)	202 (139)	425,142 (12,736)
Accumulated depreciation, amortisation and impairment	-						
<b>Total as at 1 July 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>
Additions:							
Purchase	-	777	350	4,469	235	34	5,865
Work in progress	-	861	-	154	-	-	1,015
Right-of-use assets	-	-	-	-	-	-	-
Donation/gift	-	-	-	-	-	-	-
Internally developed	-	-	12,322	-	-	-	12,322
Revaluations recognised in other comprehensive income	-	-	2,668	-	-	-	2,668
Reclassifications (accumulated depreciation) <sup>3</sup>	-	-	15,277	-	-	-	15,277
Depreciation and amortisation	-	(2,340)	(1,939)	(233)	-	-	(233)
Depreciation and amortisation for right-of-use assets	-	(757)	-	(15)	(156)	(17)	(7,003)
Disposals/write-downs	-	-	-	(31)	(22)	73	(772)
Disposals - accumulated depreciation	-	-	-	6	22	(73)	(45)
Other	-	-	-	-	-	-	-
<b>Total as at 30 June 2024</b>	<b>8,355</b>	<b>50,677</b>	<b>369,073</b>	<b>13,033</b>	<b>302</b>	<b>80</b>	<b>441,520</b>
<b>Total as at 30 June 2024 represented by:</b>							
Gross book value	8,355	58,257	372,843	17,231	4,823	163	461,672
Accumulated depreciation, amortisation and impairment	-	(7,580)	(3,770)	(4,198)	(4,521)	(83)	(20,152)
<b>Total as at 30 June 2024</b>	<b>8,355</b>	<b>50,677</b>	<b>369,073</b>	<b>13,033</b>	<b>302</b>	<b>80</b>	<b>441,520</b>
Carrying amount of right-of-use assets	-	<b>1,232</b>	-	<b>16</b>	-	-	<b>1,248</b>

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

2. The carrying amount of computer software included \$124,913 of purchased software and \$176,775 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 2024. An upward adjustment of \$16 million, in relation to audio-visual items was made.

### 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	2024	2023
Buildings	10 to 112 years	10 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	4 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 2024. 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 (2023: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2024.

### 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)**

	2024 \$'000	2023 \$'000
<b><u>2.2B: Inventories</u></b>		
Inventories held for distribution	526	614
<b>Total inventories</b>	<b>526</b>	<b>614</b>

During 2024 \$156,813 of inventory held for distribution was recognised as an expense (2023: \$162,707).

**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:

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

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

<b>Total trade creditors and accruals</b>	<b>1,342</b>	<b>821</b>
<b>Suppliers expected to be settled</b>		
No more than 12 months	1,342	821
<b>Total Suppliers</b>	<b>1,342</b>	<b>821</b>

**2.3B: Other Payables**

Accrued salary	670	487
Accrued superannuation	104	77
Other liabilities	-	17
<b>Total other payables</b>	<b>774</b>	<b>581</b>
<b>Other payables to be settled</b>		
No more than 12 months	774	581
<b>Total other payables</b>	<b>774</b>	<b>581</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

	2024 \$'000	2023 \$'000
<b>2.4A Leases</b>		
Leases - right-of-use assets	<u>1,310</u>	<u>2,085</u>
	<u>1,310</u>	<u>2,085</u>
<b>Maturity analysis - contractual undiscounted cash flows</b>		
Within 1 year	578	836
Between 1 to 5 years	732	1,304
More than 5 years	-	95
<b>Total leases</b>	<u>1,310</u>	<u>2,235</u>

Total cash outflow for leases for the year ended 30 June 2024 was \$774,952 (2023: \$816,657)

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.

<b>2.5: Other Provisions</b>		
	<b>2024</b>	<b>2023</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>2.5A: Other Provisions</b>		
Provision for restoration obligations	<u>839</u>	<u>593</u>
<b>Total other provisions</b>	<u>839</u>	<u>593</u>
<b>Carrying amount 1 July 2023</b>	<b>593</b>	<b>593</b>
(Amounts used)/additional provisions made	<u>246</u>	<u>-</u>
<b>Closing balance 30 June 2024</b>	<u>839</u>	<u>593</u>
<b>Other provisions to be settled</b>		
<b>Less than 12 months</b>	<b>246</b>	<b>-</b>
More than 12 months	<u>593</u>	<u>593</u>
<b>Total other provisions</b>	<u>839</u>	<u>593</u>
<b>Accounting Policy</b>		
<u>Provision for restoration obligations</u>		
The NFSA currently has lease agreements for the leasing of premises which have provisions requiring the NFSA to restore the premises to their original condition at the conclusion of the lease. The NFSA has made a provision to reflect the present value of this obligation.		

Funding		This section identifies the NFSA's funding structure.	
3.1. Net Cash Appropriation Arrangements			
	2024	2023	
	\$'000	\$'000	
Total comprehensive income- as per the Statement of Comprehensive Income	23,977	2,936	
Plus: depreciation/amortisation expenses funded through the collection development acquisition budget funding <sup>1</sup>	1,939	1,831	
Plus: depreciation of right-of-use assets <sup>2</sup>	772	817	
Less: principal repayments - leased assets	(775)	(817)	
Net Cash Operating Surplus	25,913	4,767	
<p>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.</p> <p>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.</p>			

## People and Relationships

### 4.1: Employee Provisions

	2024 \$'000	2023 \$'000
<b>4.1A: Employee Provisions</b>		
Leave	5,692	4,341
<b>Total employee provisions</b>	<b>5,692</b>	<b>4,341</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:

	2024	2023
	\$	\$
<b>Short-term employee benefits:</b>		
Salary	558,340	507,595
Bonuses	54,955	46,648
<b>Total short-term employee benefits</b>	<b>613,295</b>	<b>554,243</b>
<b>Post-employment benefits:</b>		
Superannuation	49,281	60,654
<b>Total post-employment benefits</b>	<b>49,281</b>	<b>60,654</b>
<b>Other long-term benefits:</b>		
Long service leave	7,839	5,990
<b>Total other long-term employee benefits</b>	<b>7,839</b>	<b>5,990</b>
<b>Total key management remuneration expenses</b>	<b>670,415</b>	<b>620,887</b>

### Notes:

The total number of key management personnel included in the table above are 1 NFSA Executive and 14 Non-Executive Board members (2023: 1 Executive and 9 Non-Executive Board members).

## 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 2024 (2023: nil).

### 5.2: Financial Instruments

	2024	2023
	\$'000	\$'000
<b><u>5.2A: Categories of Financial Instruments</u></b>		
<b>Financial asset at amortised cost</b>		
Cash and cash equivalents	2,413	1,745
Trade and other receivables	1,003	448
Other investments	20,500	17,000
<b>Total financial assets at amortised cost</b>	<b>23,916</b>	<b>19,193</b>
<b>Total financial assets</b>	<b>23,916</b>	<b>19,193</b>
<b>Financial Liabilities</b>		
<b>Financial liabilities measured at amortised cost</b>		
Suppliers	1,342	821
<b>Total financial liabilities measured at amortised cost</b>	<b>1,342</b>	<b>821</b>
<b>Total financial liabilities</b>	<b>1,342</b>	<b>821</b>
<b><u>5.2B: Net gains or losses on financial assets</u></b>		
<b>Financial assets at amortised cost</b>		
Interest revenue	2,344	945
<b>Net gains on financial assets</b>	<b>2,344</b>	<b>945</b>

## Other Information

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

	2024	2023
	\$'000	\$'000
<b>Assets expected to be recovered in:</b>		
<b>No more than 12 months</b>		
Cash and cash equivalents	2,413	1,745
Trade and other receivables	1,003	448
Other investments	20,500	17,000
Prepayments	1,648	942
<b>Total no more than 12 months</b>	<b>25,564</b>	<b>20,135</b>
<b>More than 12 months</b>		
Land and buildings	59,032	60,491
Heritage and cultural	369,073	340,395
Plant and equipment	13,033	11,234
Computer software	302	223
Other intangibles	80	63
Inventories	525	614
Prepayments	903	32
<b>Total more than 12 months</b>	<b>442,948</b>	<b>413,052</b>
<b>Total Assets</b>	<b>468,512</b>	<b>433,187</b>
<b>Liabilities expected to be recovered in:</b>		
<b>No more than 12 months</b>		
Suppliers	1,342	821
Other payables	774	581
Leases	578	775
Employee provisions	4,441	2,336
Other provisions	246	
<b>Total no more than 12 months</b>	<b>7,381</b>	<b>4,513</b>
<b>More than 12 months</b>		
Leases	732	1,310
Employee provisions	1,251	2,005
Other provisions	593	593
<b>Total more than 12 months</b>	<b>2,576</b>	<b>3,908</b>
<b>Total Liabilities</b>	<b>9,957</b>	<b>8,421</b>



# Index

---

## A

abbreviations, 112–15

Aboriginal and Torres Strait Islanders *see* First Nations people

Access Centres, 91

Access team, 45, 48, 91

accessioning, 39–40, 50

accountability and management *see* Board; corporate governance

accountable authority, 72, *see also* Board

Accountable Authority Instructions, 78

acknowledgement of Country, i

acquisitions, 27, 95–9, *see also* collection

Acton headquarters, 90

as cultural hub, 13, 19, 26, 47

public spaces, 3, 7, 13, 19, 26, 47, 51

*see also* buildings and facilities management

addresses and contact details, 90–1

FOI and Privacy, 103

*Addressing Misinformation with Media Literacy Through Cultural Institutions* (Australian Research Council project), 49

Adelaide Access Centre, 91

administrative tribunal decisions, 80

advertising and market research, 83

air conditioning, heating and ventilation, 84

Alice Springs (Mparntwe) digital access studio, 37

annual performance statements *see* performance results

appropriation *see* funding

apps *see* NFSA Player

APS *see* Australian Public Service

archives *see* National Collecting Institutions (NCIs)

artefact acquisitions, 97

artificial intelligence (AI), 10, *see also* machine learning technologies

Artist in Residence program, 44

ArtsReady, 12

Atelier Ten, 25

audiences and visitors, 19, 48–9, 52

international screenings, 17, 48

items viewed, 9, 48

audiovisual archiving performance results  
*see* digitisation

*AudioVisual Australia* (AVA) program, 3, 5, 10, 15, 25, 26, 41

Audit and Risk Committee, 66–9, 77, 78

Auditor-General, 78

audits

external, 78

- internal, 77
- Australian Digital Alliance, 11
- Australian Government
  - APS Net Zero 2030 policy, 85
  - expectations of government, 11
  - Government Policy Orders, 80
  - International Cultural Diplomacy Arts Fund, 6, 21, 29
- Australian Information Commissioner, 80
- Australian Media Literacy Alliance, 49
- Australian National Audit Office, 78
- Australian Public Service
  - APS Net Zero 2030, 85
  - Public Service Act 1999*, 56, 72
- Australian Research Council, 49
- Australians & Hollywood* exhibition, 27

## B

- Bell, Richard, 58, 64
- Board
  - accountable authority, 72
  - appointment process, 56
  - Chair's report, 2–4
  - committees, 66–70
  - conflict of interest declarations, 65

- indemnity, 81
- meetings, 64–5
- members, 7, 57–63
- related entity transactions, 81
- remuneration, 65, 74–5
- role and functions, 56
- bonuses, 72
- Book Club, 27
- Bracknell, Kylie, 58, 64
- Brisbane Access Centre, 91
- British Film Institute, 5, 25
- Brogden, Lucinda, 59, 64
- buildings and facilities management, 6–7
  - Acton headquarters, 3, 7, 13, 19, 26, 47, 51, 90
  - cafe, 25, 28
  - environmental protection compliance, 84–7
  - office locations, 90–1
  - public spaces, 3, 7, 13, 19, 26, 47, 51
  - venue hire strategy and revenue, 45
- Burke, Hon Tony, 56
- business planning, 77
- Buwindja* (Remember) Collection, 24, 36

## INDEX

### C

- Cameron, Alison, 59, 64, 67, 69
- Canberra headquarters *see* Acton headquarters
- Canberra Writers Festival, 27
- capital works, 3, 11, *see also* buildings and facilities management
- Captain Thunderbolt* (film), 2, 23
- Cars That Ate Paris* (film), 3
- Carvalho, Karina, 60, 65
- case studies *see* Snapshots
- Central Australian Aboriginal Digitisation project, 37
- Chair, 57
- letter of transmittal, vii
  - report by, 2–4
- Charles Sturt University, Graduate Certificate in Audiovisual Archiving, 12, 79
- Chief Executive Officer
- remuneration, 72
  - report by, 5–7
- Church Neighbourhood Goods, 25, 28
- Clapham, Rhyen (Dobby), 16–17
- cleaning products, 85
- Cody, Toni, 60, 64, 67, 69
- collaboration *see* partnerships
- collection, 5–6, 9
- accessioning, 39–40, 50
  - acquisitions, 27, 95–9
  - audit, 35
  - collecting programs, 39
  - content types and formats, 39–41
  - disposal of significant items, 80
  - donations, 90
  - engagement with, 9, 48
  - First Nations content, 17, 28, 35–7, 50
  - games receiving public subsidy, 5, 9
  - search facilities, 3, 10, 12, 15, 25, 44, 51
  - statistics, 9, 39
  - storage, 84
  - see also* digitisation
- collection access *see* audiences and visitors
- collection data model (CDM), 35
- Collection Management team, 46
- Collection Policy, 77, 90
- Comcover, 81
- common law contracts, 72
- Commonwealth Electoral Act 1918*, 83
- Commonwealth Ombudsman, 80
- conference presentations, 25, 26, 28, 49, 100–2
- conflicts of interest, 65, 81
- conservation, 3, 5, 46, *see also* digitisation

Conservation team, 29, 46  
 contact details, 90–1  
     FOI and Privacy, 103  
*The Coolbaroo Club* (documentary), 2–3, 24  
 cooperative relationships *see* partnerships  
 copyright *see* rights and intellectual property  
 Coronel, Rebecca, 72  
 corporate governance, 77–8, *see also* Board;  
     senior executives  
 Corporate Plan, 2, 32, 33, 56, 77  
     results against *see* performance results  
 Cross, Don, 67, 68, 69  
 cultural hub, 13, 19, 26  
 Cultural Leaders Forum, 29  
 Curatorial team, 46  
 cyber security, 26

## D

Darwin Access Centre, 91  
 data centres, 12, 15, 26, *see also* digital infrastructure  
 Deputy Chair, 57  
 Digital Games Tax Offset, 5, 9  
 digital infrastructure, 3, 10, 12, 15, 24, 26, 41, 50  
 digitisation, 3, 5, 10  
     AVA program, 3, 5, 10, 15, 25, 26, 41

Central Australian Aboriginal Digitisation  
     Project, 37  
     equipment, 12, 15, 41, 50  
     nitrate material prioritisation, 46  
     Papua New Guinea NFI films, 6, 21  
     TSIMA archive, 3, 6, 36–7  
 Disability Inclusion Action Plan, 6, 28, 78  
 disaster recovery workshop, 29  
 diversity in the workplace, 78  
 Dobby (Rhyen Clapham), 16–17  
 document acquisitions, 97  
 documentary acquisitions, 95  
 documents released by NFSA, disclosure log, 103  
 donation enquiries, 90  
 donations, 46  
 Donnelly, Judith, 61, 65

## E

earned and contributed revenue, 45–6  
 electricity, 84  
 Elliott, Caroline, 57, 64, *see also* Chair  
 employment conditions and policy *see* staff  
 enterprise agreement, 72, 79  
 environment protection, 84–7  
*Environment Protection and Biodiversity Conservation  
 Act 1999*, 84

## INDEX

Environmental Sustainability Strategy, 25  
Eurovision Grand Final telecast, 29  
Executive team, 47, 72, *see also* Chief Executive Officer; senior executives  
exhibitions, 6, 26, 27, 28  
expectations of government, 11  
external scrutiny, 80

## **F**

facilities *see* buildings and facilities management  
feature film acquisitions, 95  
fees, 45, 93  
FIAF *see* International Federation of Film Archives (FIAF) Congress, Thailand  
film festivals, 17, 24  
Finance Committee, 70  
finance law compliance, 81  
Finance Minister, 80  
financial statements, vii, 118–146  
    ANAO audit, 78  
First Nations collection content, 17, 28, 35–7, 50  
First Nations Engagement team, 35  
First Nations people  
    engagement with, 3, 6, 35–7  
    NAIDOC Week, 24, 36, 50  
    staff members, 35, 78

    traineeship program, 12, 79  
    *see also* Strehlow Research Centre  
forums, papers presented at, 25, 26, 28, 49, 100–2  
Fox, Robin, 44  
fraud control, 78  
*Freedom of Information Act 1982*, 103  
functions and powers of NFSA, 92–4  
funding, 3, 5, 11, 13, 15, 37, 46, *see also* earned and contributed revenue

## **G**

galleries *see* National Collecting Institutions (NCIs)  
games (video games) *see* video games  
Garma Festival 2024, 17  
gas consumption, 84  
gender representation in staff, 78  
general enquiries, 90, *see also* Access Centres  
goal of NFSA, 8  
governance, 56–70, *see also* senior executives  
Government Policy Orders, 80  
greenhouse gas emissions, 85  
Guest, Elena, 28

## H

headquarters *see* Acton headquarters  
heating, ventilation and air conditioning, 84  
highlights of the year  
    acquisition highlights, 95–9  
    year at a glance 2023–24, 24–9  
historic film acquisitions, 2, 23, 95–6  
Hobart Access Centre, 91  
Holmes, Cecil, 23  
Holmes-Tzafrir, Amanda, 23  
human resources *see* staff

## I

immersive media acquisitions, 98, *see also* video  
    games  
indemnities, 81  
Indigenous Connections Committee, 70  
Indigenous Languages and the Arts (ILA) program,  
    6, 37  
information and communications technology *see*  
    digital infrastructure; technology  
Information Publication Scheme, 103  
intellectual property *see* rights and intellectual  
    property  
interactive media acquisitions, 98, *see also* video  
    games

internal audit, 77

International Cultural Diplomacy Arts Fund, 6, 21,  
    29

international engagement, 23, 25, 29, *see also*  
    conference presentations

International Federation of Film Archives (FIAP)  
    Congress, Thailand, 17, 28

international screenings, 17, 48

internet address, inside front cover

## J

Job, Sachin (Sachin Joab), 61, 65

Jones, Ewen, 63

judicial decisions, 80

## K

*Kapitan Blesk see Captain Thunderbolt* (film)

key activities *see* performance results

Key Management Personnel, 74–5

Knuckey, Geoff, 67, 68, 69

KPMG, 77

## L

Lake, Gayle, 3, 7, 24, 28

learning and development, 12, 79

## INDEX

Ledger, Kim, 62, 65  
legislative compliance, 80, 83, 84  
legislative framework, 11, 56, *see also* *National Film and Sound Archive Act 2008* (NFSA Act); *Public Governance, Performance and Accountability Act 2013*; *Public Service Act 1999*  
letter of transmittal, vii  
Lewincamp, Sophie, 29  
libraries, Access Centres located in, 91, *see also* National Collecting Institutions (NCIs)  
Library, 3, 19, 26, 47  
lighting, 85  
Loader, Meagan, 7, 28, 72

## **M**

machine learning technologies, 12, *see also* artificial intelligence (AI)  
management and accountability *see* Board; corporate governance; organisational structure; senior executives  
management structure, 70–1  
market research and advertising, 83  
McIntyre, Patrick, 26, 72  
    CEO's report, 5–7  
    *see also* Chief Executive Officer  
McPeake, Nicole, 72  
*Media & Me* program, 6, 45, 49, 52

media coverage, 47, 48  
media literacy education, 6, 49, 52  
Mediatheque, 3, 19, 26, 47  
Melbourne office, 90  
Mercer, Chris, 24, 72  
minister responsible, 56  
ministerial directions, 80  
misinformation, Australian Research Council project, 49  
Money, Jazz, 2, 16–17, 26  
Moody, Gillian, 24, 25, 26, 28, 36  
Mparntwe (Alice Springs) digital access studio, 37  
museums *see* National Collecting Institutions (NCIs)

## **N**

NAIDOC Week, 24, 36, 50  
National Collecting Institutions (NCIs), 3, 11, 15  
National Cultural Policy, *Revive: a place for every story, a story for every place*, 2, 11, 35, 39, 44, 45, 48  
National Film and Sound Archive (NFSA)  
    collection *see* collection  
    functions and powers, 92–4  
    goal, 8  
    governance *see* Board  
    management *see* corporate governance; senior executives

- office locations, 90–1, *see also* Acton headquarters
- performance *see* performance results
- purpose, 8
- service charter and values, 91
  - strategic priorities, 8
- National Film and Sound Archive Act 2008* (NFSA Act), vii, 11, 56
  - compliance report, 104–5
  - NFSA functions and powers, 92–4
- NFSA Digitisation Strategy 2018–2025, 77
- NFSA People Strategy, 79
- NFSA Player, 3, 24, 36
- NFSA Restores, 2–3, 24
- nitrate materials, 3, 13, 29, 46, 51

## O

- Office for the Arts, 17, 64
- office locations, 90–1
- Office of the Australian Information Commissioner, 80
- Ombudsman, 80
- O'Neill, Gerard, 26
- online media acquisitions, 95
- oral histories, 99
- Organ, Michael, 23
- organisational structure, 71

## P

- Pacific Engagement Project, 21
- Palm, Nai, 28
- Papua New Guinea National Film Institute, 6, 21, 29
- parliamentary committees, 80
- partnerships
  - ARC project, 49
  - cooperation with others, 93
  - with First Nations communities, 6, 11, 37
  - Pacific Engagement Project, 6, 21
- Peach, Stephen, 62, 65, 67, 69
- People and Culture team, 79
- performance measures, 32, 33
- performance results
  - Key activity 1: Celebrate and promote First Nations viewpoints through the national audiovisual collection, 35–7, 50
  - Key activity 2: Increase discoverability of, and access to, the national audiovisual collection for all Australians, 39–42, 50
  - Key activity 3: Enhance services for makers and industry to support the creation of new artworks, 44, 51
  - Key activity 4: Be a responsible and innovative cultural business that generates sufficient resources to deliver our purpose and goals, 45–7, 51



## INDEX

Key activity 5: Be responsive to the needs of the community as a corporate entity and deliver value to Australians through and beyond the collection, 48–9, 52

Perth Access Centre, 91

philanthropic support, 46

physical infrastructure *see* buildings and facilities management

podcast acquisitions, 98

policies and procedures, 77, *see also* Collection Policy; Corporate Plan; Strategic Direction 2022-25

Pomeranz, Margaret, 63, 65

Portfolio Budget Statements (PBS), 33, 56

portfolio membership, 56

powers and functions of NFSA, 92–4

preservation, 3, 5, 46, *see also* digitisation

priorities, 8

privacy policy, 103

Property, Presence and Place Committee, 70

*Public Governance, Performance and Accountability Act 2013*, vii, 11, 32, 33, 56, 65, 66, 78, 80

Public Governance, Performance and Accountability (Financial Reporting) Rule 2015, 78

Public Governance, Performance and Accountability Rule 2014, vii, 67, 72, 76, 81, 106

public programs, 45, *see also* audiences and visitors

*Public Service Act 1999*, 56, 72

public spaces, 3, 7, 13, 19, 26, 47, 51

purpose of NFSA, 8

functions and powers, 92–4

## **R**

radio (exhibition and podcast), 6, 26, 28

radio acquisitions, 98

Ramshaw, Victoria, 25

recycling, 84

Rees, Cameron, 25, 26

related entity transactions, 81

remuneration

- Audit and Risk Committee, 67
- Board members, 65, 74–5
- CEO, 72
- Key Management Personnel, 74–5
- senior executives, 72, 76

revenue, earned and contributed, 45–6, *see also* funding

*Revive: a place for every story, a story for every place* (National Cultural Policy), 2, 11, 35, 39, 44, 45, 48

rights and intellectual property, 11

risk management, 78

role and functions

- Board, 56
- NFSA, 8, 92–4

## S

*Safety, Rehabilitation and Compensation Act 1988*, 80

scholarships, 12, 79

school groups, 49, 52

screenings *see* audiences and visitors

search facilities, 3, 10, 12, 15, 25, 44, 51

Search the Collection (STC) web portal, 15, 44, 51

senior executives, 72

    employment arrangements, 79

    remuneration, 72, 76

*see also* Chief Executive Officer; corporate governance

service charter, 91

short film acquisitions, 95

Shun Wah, Annette, 7, 57, 64

Snapshots

    AVA builds digital foundations, 15

    Building a cultural and creative hub in Acton, 19

    Captain Thunderbolt returns as Kapitan Blesk, 23

    Enabling remote digital access through the Pacific Engagement Project, 21

    WINHANGANHA's lyrical journey, 16–17

social media, 40, 48

sound acquisitions, 97

sound recordings, 98

staff

    all-staff conference, 26

    diversity, 78

    employment conditions and policy, 79

    expertise, 12, 79

    First Nations staff, 35, 78

    health and wellbeing, 79–80

    learning and development, 12, 79

    statistics, 108–11

    workforce planning, 79

*see also* senior executives

storage (collection storage), 84

Strategic Direction 2022–25, 8, 77

strategic priorities, 8

streaming platform *see* NFSA Player

Strehlow Research Centre, 37

Strong International Center for the History of Electronic Games, 5

Strong National Museum of Play, 25

students and teachers *see* school groups

Sustainability and Climate Action Strategy, 6

Sydney office, 90

## T

tape libraries *see* digitisation

Taylor, Grant, 23

technology

## INDEX

advancements, 10, 12  
data centres, 12, 15, 26  
search facilities, 3, 10, 12, 15, 25, 44, 51  
*see also* digital infrastructure  
television acquisitions, 96  
*Temple* (audiovisual installation), 3, 28  
Tingwell, Charles 'Bud', 23  
Torres Strait Islander Media Association (TSIMA), 3, 6, 36–7  
Torres Strait Islanders *see* First Nations people  
training programs  
    external, 21, 29  
    staff, 12, 79  
*Tukana* (film), 21

## **U**

Uhlmann, Jacqui, 29, 72  
Uncharted Territory Festival, Canberra, 24  
UNESCO Memory of the World register, 9

## **V**

values, 91  
ventilation, 84  
venue hire, 45  
video games, 5, 9, 25, 98  
views *see* audiences and visitors

Vink, Erin, 17  
visitors *see* audiences and visitors  
Voice Referendum, 6, 25, 40–1, 50

## **W**

Walton, Lee, 67, 68, 69  
Ward, Fred (Captain Thunderbolt), 23  
waste management, 84  
water usage, 85  
web series acquisitions, 95  
websites, 3, 26, 27, 42, 50  
    Search the Collection (STC) web portal, 15, 44, 51  
    website address, 90, 91  
Weir, Peter, 3  
*Who listens to the Radio?* (exhibition and podcast), 6, 28  
Winesmith, Keir, 24, 28, 72  
WINHANGANHA, 2, 16–17, 26  
work health and safety, 79–80  
*Work Health and Safety Act 2011*, 80  
workforce planning, 79, *see also* staff  
Workplace Consultative Committee, 79

## **Y**

year at a glance 2023–24, 24–9

McCoy Circuit, Acton ACT 2601

P: +61 2 6248 2000

F: +61 2 6248 2222

Freecall: 1800 067 274

The NFSA has offices in Sydney and Melbourne  
and Access Centres available in state libraries in  
Hobart, Brisbane, Adelaide, Darwin and Perth.

[NFSA.GOV.AU](http://NFSA.GOV.AU)