



NATIONAL FILM
AND SOUND ARCHIVE
OF AUSTRALIA

2024-25

Annual Report

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Front Cover	SMPTE colour bars. In 2025, The NFSA celebrated the 50 th anniversary of the arrival of colour television in Australia.
Section 1	Peter Pan gramophone miniature, (c1924). Photographer: Sian Fay Kerr.
Section 2	Vic Simms in <i>Buried Country</i> (2000), directed by Andy Nehl. Image ©NFSA.
Section 3	Intermission glass slide theatre announcement, (c1950).
Section 4	Red spiked mask worn by TISM band members, 1998. Costume designed by Strange Days.
Section 5	Two-inch video carriers, used by broadcasters from the 1960s to the 1980s, are an at-risk magnetic media format. Photographer: Rohan Thomson.

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ACKNOWLEDGEMENT OF COUNTRY

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

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The NFSA in Acton, ACT

Chair's letter of transmittal

The Hon Tony Burke MP
Minister for Home Affairs
Minister for the Arts
Minister for Cyber Security
Minister for Immigration and Citizenship
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 2024 to 30 June 2025.

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 2 October 2025, we present this report as being a fair and accurate representation of the organisation's performance during the 2024–25 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



Annette Shun Wah
Chair, NFSA Board
7 October 2025



SECTION ONE

Executive Summary

Chair's report



I am pleased to present the NFSA Annual Report 2024–25 outlining our activities this year towards collecting, preserving and sharing our audiovisual legacy as prescribed in our Corporate Plan. As part of our goal to be Australia's most dynamic and valued cultural organisation in this digital age, our ambitions align with the 5 pillars of the National Cultural Policy, *Revive – A place for every story, a story for every place*.

In 2024–25 the NFSA continued its ambitious transformation, building world-leading digitisation infrastructure, and broadening and deepening public connection with the national audiovisual collection. This is a major evolution for the NFSA which will ensure that we provide maximum value to Australians, wherever they live.

The national audiovisual collection is a powerful resource to illuminate our past and build shared experiences and understanding. I am honoured to have been appointed as Chair to guide the organisation through the next 3 years with the support of the Board, CEO Patrick McIntyre and the Executive team.

This critical transformation has been made possible by additional government funding that recognises the growing complexity of NFSA's role as Australia's national audiovisual archive. To maintain our relevance the NFSA must be at the forefront of audiovisual production and experience, which is increasingly digital. At the same time, we must ensure we appropriately preserve the physical collection materials in our care, which span the past century and every imaginable audiovisual format. This is no small task.

SECTION ONE: EXECUTIVE SUMMARY

Funding announced in previous years allowed the NFSA to dramatically expand our digitisation infrastructure, to digitise at-risk material, address urgent capital works and ensure the NFSA's long-term sustainability. In 2024–25 the NFSA received further funding of \$9.3 million over 4 years to guarantee our long-term capacity to safely store nitrate film and images, the earliest film stock used from the 19th century to the 1950s. We thank the Australian Government and the Minister for the Arts, the Hon Tony Burke MP, for their ongoing support and vision for the NFSA and the broader arts and culture sector, for the benefit of all Australians.

Through our activities, we strive to ensure that the collection is used as widely as possible for education, research, the creation of new works and enjoyment by the public. Highlights in 2024–25 included the broadcast of documentary series *Australia: An Unofficial History* on SBS, which used material from the collection to explore social and political changes in the 1970s. In collaboration with Stranger Than Fiction Films, NFSA staff combed through hundreds of hours of 1970s footage to help shape the 3-part series. The series resonated with viewers, attracting an audience of over 1.7 million across broadcast and SBS On Demand this year.

Our flagship *Sounds of Australia* program reached its largest ever audience through an online hub, social media and media interviews with NFSA curators. *Sounds* is our annual collection of culturally and historically significant Australian sound recordings. This year the programs included the last call of the Christmas Island Pipistrelle Microbat, the birth of multicultural radio in Australia on SBS and the recordings of Murawari man Jimmie Barker (1900–1972), the first Aboriginal or Torres Strait Islander Australian to use recorded sound to document Aboriginal culture.

Through its NFSA Restores program, the NFSA digitises, restores and preserves significant Australian films to the highest archival standards, and enables them to be seen on the big screen in today's digital cinemas. In 2024–25, the NFSA completed the 4K restoration of *Muriel's Wedding* (1994) in collaboration with the original creative team. The restoration screened to enthusiastic audiences at NFSA's Arc Cinema and the Sydney Film Festival. Previous NFSA Restores titles continue to be shown in cinemas in Australia and around the world, including 7 films that screened at the Asian Film Archive in Singapore in June 2025 as part of a collaborative program between the Asian Film Archive and the NFSA.

The NFSA is determined to be a leader in the preservation of newer audiovisual formats as well as analogue formats. In 2024–25, the NFSA undertook podcast and social video collecting pilots to establish digital infrastructure, workflows and principles to collect these formats at scale.

Our commitment to reflecting contemporary audiovisual culture includes our growing collection of video games, from the birth of the Australian industry in the early 1980s to the latest releases. Recent additions to the collection include a full-size arcade machine based on videogame *Beam Team* (2018) and 5 pinball machines manufactured by Hankin & Co. (Newcastle, NSW) in the late 1970s and early 1980s. The pinball machines demonstrate the interplay and evolution of culture and audiovisual technologies and were acquired with support from the Australian Government's National Cultural Heritage Account.

On behalf of the Board, I would like to thank CEO, Patrick McIntyre, the Executive and the broader NFSA team. We recognise the hard work, enthusiasm and dedication of our staff and value their ongoing commitment to the organisation.

We acknowledge and thank our partners and supporters, whose contributions are integral to our success and meeting our ambitions. We are also grateful for our audiences who engage with the collection through our various programs and channels.

Thanks to my fellow Board members for their passion and commitment throughout the year. I would also like to thank and acknowledge the previous Chair Caroline Elliott for her strategic insight and commitment to the NFSA, and extend my gratitude to Board members whose appointments concluded this year. In 2025, the NFSA Board welcomed three new members whose experience and complementary strengths will enhance the Board's oversight and capability as the NFSA enters a new phase.



Annette Shun Wah
Chair, NFSA Board

CEO's report



The NFSA is custodian of the national audiovisual collection – a dynamic and living record of Australia's cultural, social and creative life that continues to evolve alongside each major technological shift in audiovisual history.

2024–25 marked an important milestone for the NFSA, as we celebrated 40 years since the NFSA was established as an Australian Government agency in our iconic heritage building in Acton, Canberra. A lot has happened since former Prime Minister Bob Hawke opened the doors to the NFSA in October 1984. Today's world of ubiquitous audiovisual creation and consumption is unrecognisable from the relatively siloed formats (television, film, radio, video games) available 40 years ago. Critically, digital technology now enables anyone with a smartphone to become a creator, and the resulting tsunami of content creates a challenge for all audiovisual collecting institutions, including the NFSA. The NFSA's digital transformation is designed to make sure that the NFSA is equipped to address this challenge for the future.

March 2025 marked the 50th anniversary of the launch of colour television in Australia. This milestone is a reminder of the transformation in how Australians saw the world through their screens, but also of the NFSA's enduring responsibility to capture and care for these moments of change. The cairns of culture have shifted from film to videotape, from compact discs to born-digital formats; audiovisual is everywhere, including in our pockets. The NFSA has adapted continuously to ensure that we preserve the richness of Australia's audiovisual heritage, and that this material remains discoverable and meaningful for generations to come.

This year also heralds the culmination of *Deadline 2025*, a global call to action spearheaded by the NFSA that sought to digitise magnetic media before it was lost forever owing not just to the perishability of magnetic tape but, even more critically, to the obsolescence of the required playback technologies. The NFSA has established this work under the AudioVisual Australia (AVA) program, the results of which mark a major achievement in the preservation of Australia's at-risk audiovisual heritage. Through the successful delivery of AVA, we digitised large volumes of magnetic tape before deterioration of tapes and machines made recovery impossible. This year, we are on track to reach a remarkable milestone of 140,000 physical objects and carriers digitised since the AVA program was announced in 2021–22. This effort has not only secured irreplaceable cultural material but has further cemented the NFSA's global leadership in the digitisation of at-risk audiovisual formats. The systems, infrastructure and expertise the AVA program delivered continue to underpin our long-term preservation strategy, ensuring we are well equipped to meet the challenges of both legacy and emerging media formats.

As the volume and complexity of born-digital content continues to grow, we are working behind the scenes, investing in the infrastructure and tools that will support the NFSA's future as a digital-led archive. Central to this is the development of a new digital access platform that will allow Australians across the country to interact with, search and enjoy the national audiovisual collection on their own terms. The NFSA recognises that screens are everywhere in modern life, and it is our responsibility to not only preserve Australian screen culture, but deliver it in new, exciting and meaningful ways that accord with the expectations of the public.

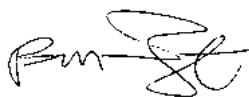
Supporting this work is an in-house artificial intelligence tool designed to improve the way we navigate and understand our collection. Through advanced metadata generation, content recognition and contextual analysis, this tool will unlock new research and creative opportunities and help us deliver deeper value to the diverse audiences we serve. This work has also placed us amidst government and industry-wide conversations about these emerging technologies and the opportunities and risks they present.

SECTION ONE: EXECUTIVE SUMMARY

At the same time, we continue to work in partnership with communities to protect and revitalise audiovisual collections of deep cultural significance that may be at risk. The NFSA continues its major collaboration with the Torres Strait Islander Media Association (TSIMA) to deliver a co-designed multi-year project focused on the preservation, digitisation, cataloguing and digital repatriation of TSIMA's 40-year archive. Since its founding in 1985, TSIMA has captured traditional language, music, dance, ceremony, news and oral histories from across the Torres Strait. The repatriation of these materials to communities on Country in digital forms will support intergenerational knowledge transfer and contribute to the revitalisation of language and cultural practice for Torres Strait Islander peoples. The project builds on the NFSA's commitment to First Nations-led preservation initiatives and to ensuring that First Nations audiovisual materials are cared for and activated by the communities to whom they belong. Together, these efforts reflect the NFSA's broad and evolving role in Australian cultural life.

It has been a very big year, and I acknowledge the guidance and enthusiasm of the NFSA Board, led by former Chair Caroline Elliott (until 16 December 2024) and incoming Chair Annette Shun Wah (from 17 December 2024), as well as the energy, ideas and commitment shown by our staff.

The transformation of the creation, distribution and consumption of media has been rapid and profound. As an archive, we must maintain our high standards in caring for legacy media, while simultaneously developing new philosophies, approaches and workflows to suit the digital age – essentially building and operating 2 parallel institutions. I am heartened and impressed every day by the talent and care shown right across the institution.



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 21st century.

The NFSA continues to deliver significantly increased social and cultural value to Australians wherever they are, as we leverage and extend our new digital capability. The key activities outlined in the Corporate Plan 2024–25 will define our performance metrics for the 2024–25 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 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 began in the late 1920s. Originally known as the National Historical Film and Speaking Record Library and operating under the auspices of the Commonwealth National Library, it was one of the first audiovisual archives in the world. The NFSA became an independent cultural organisation in 1984.

Today, our collection represents almost one million unique works – not only film, video, audio, video games and social media, but also contextual materials such as costumes, scripts, props, photographs and promotional materials. Preserving these works requires the stewardship of millions of individual components, from film scripts and props to preservation copies, video game code and streaming files. It is a diverse, dynamic and often surprising collection, 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. In 2024–25 the NFSA has been working on a new collection data model (CDM) that will improve the way that we understand and describe our collection in the future. The CDM will be fully implemented during 2025–26.

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, social video, podcasts and streaming media, some 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 Australian Government's digital games tax offset for inclusion in the NFSA collection as a condition of receiving the offset.

In 2024–25, items from the collection were viewed more than 129.7 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 21st 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.

TECHNOLOGICAL ADVANCEMENTS

As a National Collecting Institution, the NFSA aims to be a leader in our sector, and 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 recent narrative of the NFSA has been dominated by the urgent need to digitise our collections, particularly those items on unstable and obsolete carriers such as magnetic tape, for long-term preservation.

The Australian Government's investment in 2021–22 of \$41.9 million over 4 years has enabled the NFSA to upscale this digitisation, preservation and collection discovery activity, and to digitise at-risk items in the collections of 7 other national institutions. The dedicated AudioVisual Australia (AVA) program team has made substantial progress in the digitisation of at-risk formats for national institutions and continues to prioritise the NFSA's collection material for preservation, digitisation and discoverability.

SECTION ONE: EXECUTIVE SUMMARY

In 2025–26, the AVA program will transition from a specialised program into business-as-usual activity, continuing to deliver high-volume digitisation and to integrate technological efficiencies into general workflows.

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 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 (including an investment of \$3 million for urgent capital works), and then \$9.7 million per annum ongoing to provide long-term financial sustainability. In addition, in 2024–25 the NFSA received \$9.3 million over 4 years to expand and enhance our specialised nitrate storage facility. 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, through our own platforms or when facilitating access for third parties, we work within the Australian copyright framework. Copyright remains a key issue for the NFSA as copyright in most collection content is controlled by third parties. Exceptions within copyright law permit certain uses of materials by the institution, such as onsite display, online collections via our website, and some social media use. We provide access to materials for reuse by third parties only after that party has secured the appropriate permissions from rights holders.

We continue to work actively with government to provide an audiovisual archive and exhibiting institution's perspective to help shape current and future reforms in this space. We also work with other cultural institutions with shared objectives 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 2024–25, we continued to grow our employees' skills and knowledge. Specifically, the NFSA has designed and implemented a whole-of-agency capability building series aimed at uplifting the leadership and corporate capability, offering courses in Recruitment, Performance, Respectful Workplaces, and Difficult Conversations. We have also procured training in working with neurodiverse individuals. Other targeted development programs include in-house learning seminars, the Charles Sturt University Graduate Certificate in Audiovisual Archiving, staff scholarships and international exchange opportunities and hosted student internship placements.

We work to attract talent and develop staff with the skills and expertise to deliver on our strategic priorities, ensuring our workforce

is future-proof and sustainable. We employ people 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 are committed to providing a physically and psychologically safe work environment. We continue to look for ways to attract and maintain a diverse and inclusive workforce. 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 be an employer of choice.

OUR DIGITAL INFRASTRUCTURE

Our digital infrastructure enables the NFSA to collect, preserve, share and promote the collection. We provide the tools, systems, application, network and data storage that our staff use every day, and a set of digital products that help bring the collection to the public. Over the past 3 years, we have invested heavily in digital infrastructure including the commissioning of an entirely new data centre, new network connections, additional fast storage, new film scanners, a new flat-bed scanner, additional network automation and monitoring capability, a new Digital Asset Management System, a Customer Relationship Management system and an expansion of our tape library for long-term storage of our digitised and born-digital collection assets.

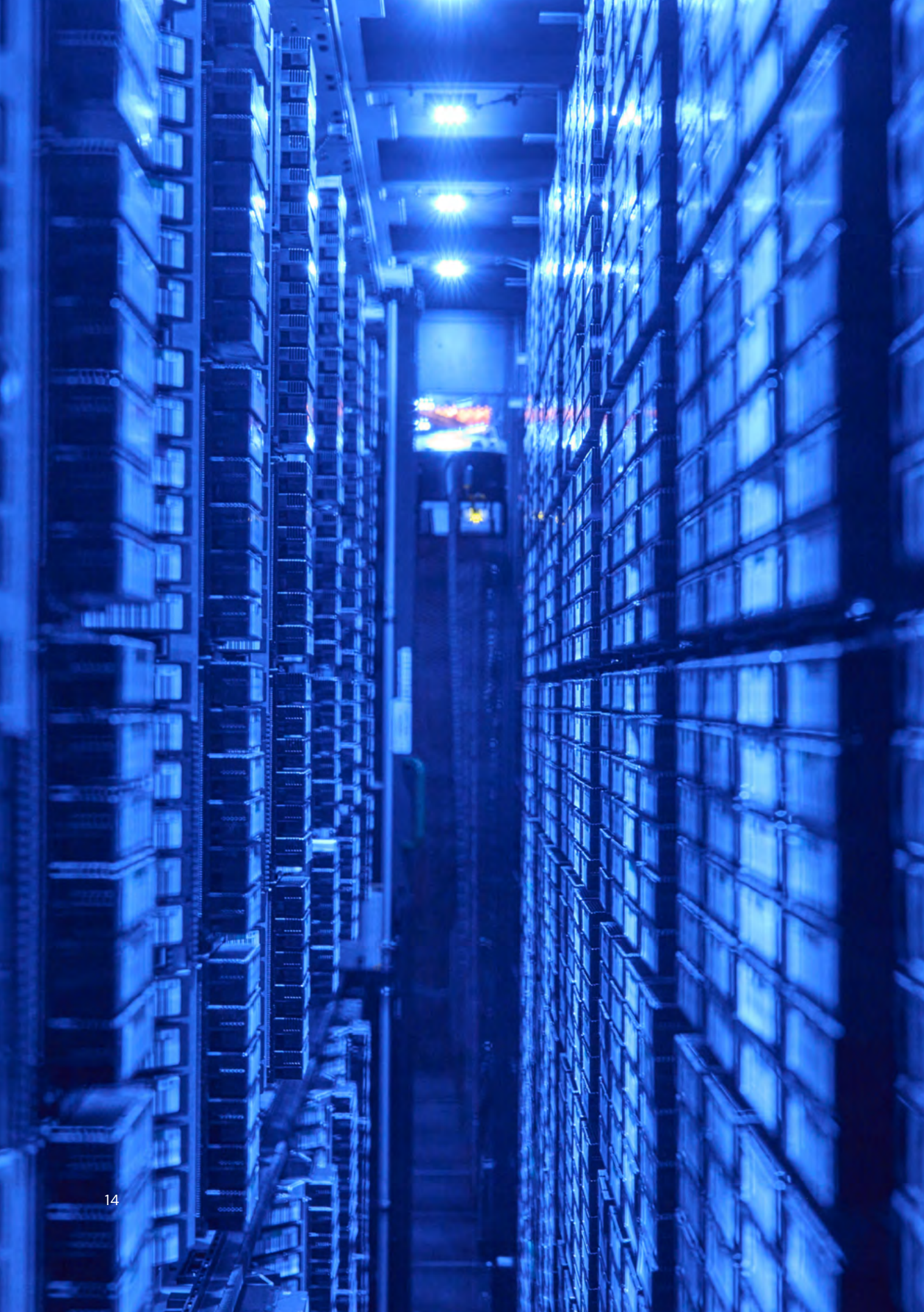
SECTION ONE: EXECUTIVE SUMMARY

In 2025–26, the NFSA will focus on public-facing web applications that build on these strong internal foundations. We will launch a new collection search tool that utilises our in-house mass-transcription services and cutting-edge machine learning technologies. We will also launch a new institutional website, which will be editorial-led and visually rich, offering cultural and expert audiovisual storytelling and information. These sites will enable us to tell stories, inform learners, serve the media industry, help people plan their visit and document our work as a leader in audiovisual archiving.

We also completed significant asset replacement projects, including mechanical and fire system upgrades at our storage facilities and at our Acton Headquarters to ensure the continued preservation of the collection. We have upgraded the security system across all our sites, ensuring compliance and the continued safety and security of our staff and collection. In line with our Sustainability and Climate Action Strategy, the LED light-fitting replacement program has continued throughout our facilities producing efficiencies in power usage.

OUR PHYSICAL INFRASTRUCTURE – OUR PLACES

We progressed the refresh of our public spaces in 2024–25. Continuing the heritage award-winning ground floor restoration of the Acton Headquarters building, we completed the Gallery, Kookaburra Room and Access Suite upgrades, further supporting NFSA Acton’s objective to be a cultural and creative hub. The Sydney office also moved to a new location with a contemporary fitout accommodating staff workspaces and client engagement facilities.



Snapshot: Building a future-ready archive

As audiovisual content and production evolves – shaped by new platforms and technologies – so too must preservation strategies. Born-digital materials present unique archiving challenges due to their reliance on constantly shifting formats, software, hardware and systems. As the NFSA's digital collection grows, so does our need for new tools and evolving archivist skillsets. Otherwise, the meaning and value of these materials are at risk of being lost. We need ongoing investment in skilled personnel, innovative tools and adaptive approaches to ensure these cultural assets remain accessible and meaningful.

During 2024–25 we have expanded our dedicated digital preservation team to manage a rapidly expanding digital collection. The landmark \$41.9 million AudioVisual Australia (AVA) investment from the Australian Government in 2021 provided the foundation for mass digitisation and discovery, through new data centres, new film scanning equipment, increased networking capability and new search tools. With this foundation in place, we can now handle the challenges of managing large and complex digital collections.

The new digital preservation team handles complex workflows for incoming born-digital materials, including media management, quality control, preservation of games and software, and the collaborative development

of new processes for preserving social video and other complex, networked digital content. The team also manages and enhances the NFSA's collection systems, including system administration and support, and specialist technology development.

NFSA is also establishing its role as a global leader in the field. In October 2024, NFSA hosted *Fantastic Futures*, the international conference on AI for libraries, archives and museums. Over four days (and for the first time outside of the northern hemisphere) delegates explored AI's potential impact on culture, language and collecting institutions in an Australasian context.

Looking ahead, we will embed digital preservation as a core, sustainable function. This investment ensures that Australia's audiovisual heritage – whether analogue, digitised or born-digital – remains discoverable and accessible for the public, researchers, industry, educators, and beyond. Preserving digital audiovisual culture is a collective responsibility – allowing future generations to explore, reflect on, and be inspired by Australia's rich stories.

Image caption: NFSA Data Centre at Acton.
Photographer: Rohan Thomson.



Snapshot: Collecting social video

Social video, created and consumed on social media, is one of the dominant forms of 21st century cultural expression, particularly for young Australians.

While we have been collecting social video content for several years via contractual arrangements with screen funding agencies, we commenced a pilot program in 2025 to explore collecting social video content at scale.

The project explores topical themes and events that represent key moments in contemporary Australian culture. It offers a unique opportunity to reflect what is important and entertaining to Australians now, and will be invaluable to future generations of researchers, practitioners, communities and individuals.

The pilot program comprises experts from across the NFSA, including curators, copyright and enterprise officers, digital preservationists and ICT staff, to facilitate an innovative multidisciplinary approach to our collecting.

One area of focus for the pilot was the 2025 Australian federal election. For the first time, the election saw the number of millennial voters outstrip the baby boomer generation. Political leaders and campaigners tapped into young demographics via social media platforms and podcasts rather than traditional media. With social media platforms driving political engagement, causes that challenged traditional political narratives drove conversations, highlighting how social media platforms are reshaping political participation and education, particularly among young and culturally diverse communities. As a collecting priority in the pilot, curators identified content, hashtags and technical methodologies to acquire content from a broad range of perspectives and creators.

The social video pilot program is an exciting evolutionary step in collecting contemporary Australian audiovisual content at scale to fulfil our remit as Australia's national audiovisual archive.

Image caption: The cast of digital series RUN CLUB, created by Grace Julia and Nikki Brown. Photographer: Tae Young.



Snapshot: Reimagining Acton

The NFSA has continued the reimagining of our Acton Headquarters, celebrating our unique Commonwealth-listed heritage building and facilitating the use of the site as a cultural and creative hub for both locals and visitors to Canberra.

The award-winning ground floor restoration works which commenced in 2023–24, including the Foyer, Library and Mediatheque, have continued with the upgrade of the Gallery, the Kookaburra Room and Access Suite. The Gallery lighting, ceiling and showcases have all been improved and the audiovisual infrastructure now supports daily screenings of the collection, specialist events and installations. The Kookaburra Room and adjacent Access Suite provide facilities for the public, researchers and event participants to engage with the collection in person, complementing our digital transformation which has increased the accessibility of the collection for online audiences.

We have continued to revitalise our public programs, commercial venue hire strategy and media literacy education programs to make the most of the newly restored spaces. These initiatives have significantly increased the number of people visiting us in Acton 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. The new public spaces have provided more for audiences to enjoy, evidenced by our 11% year-on-year increase in general building visitation.

The final phase of the heritage upgrade works is the refurbishment of the café, which will be completed in July 2025. This will create a cohesive experience on the ground floor and allow further expansion of our public programs and associated commercial activity.

Image caption: *The Edge of the World* (1997) ©NFSA, in The Gallery, Acton.

The year at a glance 2024–25



Unfolding Florence – The Many Lives of Florence Broadhurst (2005) was added to NFSA Player. Image ©NFSA, New South Wales Film and Television Office, SBS Independent.



The NFSA's Chris Arneil presenting on video game preservation.

JULY 2024

- NFSA Player adds a new slate of true crime, mystery, postwar stories and early films.
- Head of First Nations Engagement Gillian Moody and Chief Curator Meagan Loader present the first international screening of NFSA-commissioned film *WINHANGANHA*, by Wiradjuri poet and filmmaker Jazz Money, in Canada at the 2nd *Global Audiovisual Archiving Conference* at Toronto International Film Festival Lightbox.
- Chief Digital Officer Keir Winesmith presents a keynote at VALA conference, entitled '*The Machines Won't Save Us*'.

AUGUST 2024

- *Ghost Trees*, an immersive audiovisual experience bringing together science, data and art, opens at Acton.
- The NFSA, along with The Strong Museum of Play (USA) and with the support of the British Film Institute National Archive (UK), publishes the world's first international video game preservation survey. Digital Games Curator Chris Arneil presents key findings and insights from the survey at *Save the Games: A Digital Preservation Symposium* in Rochester, New York.

SECTION ONE: EXECUTIVE SUMMARY



The NFSA's Dr Sophie Lewincamp. Image ©Film Heritage Foundation, Mumbai.

SEPTEMBER 2024

- *A Day at the Movies*, the NFSA's new program of dementia-friendly screenings, launches at Acton with *NFSA Restores: Strictly Ballroom*.
- The NFSA wins the 2024 National Trust (ACT) Heritage Award in the Architecture and Building Conservation category – highlighting the quality of the Acton refurbishment works in celebrating the building's unique heritage. (See *Snapshot: Reimagining Acton*.)
- The NFSA hosts the *Better Futures Forum* at Acton, gathering more than 300 community, cultural, business, academic and First Nations leaders from across Oceania to tackle climate challenges, share solutions and build support for a zero-emissions future.
- Head of Conservation and Collection Management Sophie Lewincamp and Film Conservation Officer Patrick O'Connor lead Film, Paper and Photographic Conservation Training workshops at the Film Heritage Foundation in Mumbai, India.
- Chief Collection Preservation Officer Rebecca Coronel presents '*Deadline 2025: All is not lost!*' at the *International Association of Sound and Audiovisual Archives Conference* in Valencia, Spain.



Speakers at the *Fantastic Futures* conference.
Photographer: Grace Costa.



The NFSA's 40th anniversary celebration.
Photographer: Meg Houghton.

OCTOBER 2024

- The NFSA curates and hosts *Fantastic Futures*, the international conference on AI for the GLAM sector, and introduces Bowerbird, our internally developed and machine-learning enabled transcription engine.
- NFSA Acton opens the Kookaburra Room, celebrating the heritage aesthetic of the Acton building.
- Chief Digital Officer Keir Winesmith presents '*Beyond Utopia: Foundational AI Models in Australia*' at SXSW Sydney.
- Manager First Nations Engagement Caitlyn Le Roy supports the Australian Institute of Aboriginal and Torres Strait Islander Studies Paper and Talk workshop, facilitating a visit to the NFSA by Gunggay, Kabi Kabi, Kunjen and Pinikurra communities to access language materials held in our collection.

NOVEMBER 2024

- We celebrate the 40th anniversary of the NFSA's creation as an autonomous cultural institution with a gala event. The Hon Tony Burke MP, Minister for the Arts, attends and speaks about the critical role that the NFSA plays in preserving Australia's audiovisual culture.
- *Recent Relics* opens in the Gallery at Acton as a permanent installation, featuring restored heritage display cases filled with objects celebrating contemporary audiovisual experiences. A newly installed 14m x 3m LED screen displays NFSA-curated and produced content, as well as works by internationally renowned artists.
- *WINHANGANHA* screens at the *Festival du Cinéma Aborigène Australien* in Paris, France.
- NFSA staff gather at Acton for the annual all-staff conference.
- The NFSA's new home in Sydney, NFSA Gadigal, is completed. It accommodates 46 staff in a contemporary workspace, providing improved facilities for stakeholder engagement and public access opportunities.

SECTION ONE: EXECUTIVE SUMMARY



Nova Peris’ inaugural speech to the Australian Parliament (2013) provided by the Department of Parliamentary Services, used under CC BY-NC-ND 4.0.



Hot Summer Night series at Acton. Image courtesy of Michelle Kroll / Region Media.

DECEMBER 2024

- We announce the 2024 Sounds of Australia.
- The NFSA begins the migration of over 1 million digital collection files from LTO-6 to LTO-8 tape stock, consolidating the number of production tapes from more than 4,000 to fewer than 1,000.
- The NFSA Nitrate Extension and Refit Project commences, expanding and modernising our nitrate film storage facilities to ensure Australia’s early film heritage is preserved for future generations.
- *NFSA Restores: Muriel’s Wedding* has its premiere screening at Arc Cinema, including a courtyard performance by ABBA tribute band Björn Again and a Q&A with director PJ Hogan and producer Jocelyn Moorhouse.

JANUARY 2025

- The NFSA launches the Hot Summer Nights series at Acton, with free live music and DJs in the courtyard, extended café and bar opening hours and a curated cinema program.



Robin Fox's *Constellations*. Photographer: Grace Costa.

FEBRUARY 2025

- NFSA Player adds a new slate of First Nations creative and factual content as well as silent classics and work from Australia's early female filmmakers.
- First stage of digitisation of the Torres Strait Islander Media Association (TSIMA) collection begins at Acton, using a 4-year funding grant from Indigenous Languages Australia.
- Internationally recognised artist Robin Fox's *Constellations*, an immersive audiovisual installation featuring laser lights refracting off crystals, opens at NFSA Acton.
- The NFSA website launches a major content hub celebrating the 50th anniversary of the arrival of colour TV in Australia.
- Senior Manager, Program Management Office Ingrid Mason presents at the *Future of Arts, Culture and Technology* Symposium in Melbourne, on archival data and AI.
- The NFSA and the National Film Institute (NFI) of Papua New Guinea complete a co-designed project to preserve, store and access the NFI archive, including the construction and delivery of a Remote Onsite Digital Access system.
- Conservation and Collection Management staff participate in cultural collection care training with Gulwanyang Moran, Birrbay and Dhanggati woman and the Manager, First Nations Community Access to Archives at Museums of History New South Wales.

SECTION ONE: EXECUTIVE SUMMARY



Jacki Weaver in *Do I Have to Kill My Child?* ((1976) ©NFSA, C.I.D. Productions & Office for Women) featured in *Australia: An Unofficial History*.



Participants in the Preparing for Digitisation training workshop.

MARCH 2025

- The NFSA shares recently rediscovered footage from the first Sydney Mardi Gras parade and protests, 1978.
- SBS launches *Australia: An Unofficial History*, a major 3-part factual series exploring 1970s Australia, for which archive footage is supplied entirely by the NFSA.
- The NFSA acquires five rare Hankin pinball machines, significant to Australia's early gaming culture.
- Software Engineer Manager Scott Limmer presents at the *Australian International Documentary Conference* on 'Archives and the Implications of Machine Learning and Artificial Intelligence'.

APRIL 2025

- The NFSA and Transport Heritage NSW present sold-out gala screenings of *A Steam Train Passes* in Sydney and Canberra, celebrating the 50th anniversary of Australia's most beloved transport film.
- NFSA Player launches *Off the Record*, featuring content from the Film Australia Collection, complementing SBS's *Australia: An Unofficial History*.
- We launch an online exhibition celebrating Australian music TV.
- The First Nations Engagement team delivers a 3-day Preparing for Digitisation training workshop with First Nations Media Australia. Participants attend from 15 First Nations regional and remote media organisations.



The replica HM Bark Endeavour (2005) digitised through AVA. Image courtesy of the Australian National Maritime Museum.

MAY 2025

- The Australian National Maritime Museum marks the completion of digitisation by the NFSA of its at-risk magnetic media collection under the AVA program.
- First Nations Engagement team members make a community visit to PAW (Pintubi, Anmatjere and Warlpiri) Media and Communications in Yuendumu, NT.
- Programs and Visitor Experience launches a new partnership with game developer association Candev to strengthen the connection between the local games industry and NFSA programming and audiences.



Patrick McIntyre, PJ Hogan, Jocelyn Moorhouse and Meagan Loader at *NFSA Restores: Muriel's Wedding*. Image courtesy of the Sydney Film Festival.

JUNE 2025

- Sounds of Australia 2023 inductee Robyn Archer presents a screening of her TV show *The Pack of Women* at a special event at Acton, followed by a discussion and live performance.
- Prime Minister Anthony Albanese presents Canadian Prime Minister Mark Carney with framed memorabilia from the NFSA at a bilateral meeting ahead of the G7 summit.
- *NFSA Restores: Muriel's Wedding* screens at the Sydney Film Festival.
- Participants from the 2025 Arnhem, Northern and Kimberley Artists Art Worker Extension Program visit NFSA conservation labs to discuss collection care on-Country with our Collection Preservation team.



Hitachi C90 cassette. Photographer: Sian Fay Kerr.



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 2024–25 to 2027–28 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 2024–25 financial year, some performance measures and targets published in the PBS were altered or expanded in the 2024–25 Corporate Plan to make sure they aligned with the NFSA’s strategic objectives. As a result, we will be acquitting our performance against the performance measures and targets articulated in the Corporate Plan 2024–25.

Our results against each of our Corporate Plan performance criteria for 2024–25, 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 2024–25:

‘achieved’, ‘substantially achieved’, ‘partially achieved’ and ‘not achieved’.

We have used ‘achieved’ when we can demonstrate we have achieved the chosen target to 95 to 100% of the measure. For non-statistical measures we will use ‘achieved’ when we can provide evidence that the target has been fully met.

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 to 94% 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 to 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 to 49% of our chosen measure.

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 2024–25	RESULT
1.1 We will develop relationships with First Nations communities to return First Nations content in the national audiovisual collection to communities of origin	NO TARGET: Success will be measured against the NFSA’s ability to develop relationships with First Nations communities that lead to the return of collection material to communities of origin. The priorities and desired outcomes for this activity will be led by First Nations stakeholders	Achieved

WHAT WE ACHIEVED

In 2024–25 the NFSA has been developing a new First Nations Engagement Strategy that commits us to better ways of doing our business by collaborating with First Nations peoples to collect, preserve and share their stories. At the heart of this strategy is a recognition that First Nations material in the collection can play a critical role in cultural revitalisation and intergenerational knowledge transfer for First Nations communities, but that we must be guided by a First Nations-led approach. During 2024–25 we have continued the critical work to build long-term partnerships with First Nations communities to support return of collection material.

The NFSA commenced the first year of a 4-year co-design project with the Torres Strait Islander Media Association (TSIMA) to preserve, digitise, catalogue and digitally return TSIMA’s at-risk audiovisual collection, and to make it accessible to communities on Country. This project will assist in revitalising and maintaining languages and cultural practices for Torres Strait Islander peoples. It is supported through the Australian Government’s Indigenous Languages and Arts program.

SECTION TWO: OUR PERFORMANCE

The TSIMA audiovisual collection spans a 40-year period dating back to 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, the collection was assessed, packaged and transported to the NFSA in Canberra in July 2024.

In 2024–25, we undertook complex conservation and digitisation of approximately 400 of the 500 fragile TSIMA recordings. A key part of the co-design project is to also support TSIMA capacity building and employment on Country. TSIMA recruited a project officer who visited the NFSA to undertake audiovisual archiving training in April 2025.

The NFSA partnered with First Nations Media Australia (FNMA), the national peak body for First Nations not-for-profit broadcasting, media and communications. We provided advice and training to FNMA members to support the preservation of at-risk First Nations audiovisual media as part of the FNMA's Archiving Project. This included a 3-day workshop in April at the NFSA for 31 staff from First Nations media organisations from around Australia.

PERFORMANCE MEASURE	TARGET 2024–25	RESULT
1.2 We will share First Nations stories from the collection	NO TARGET: Success will be measured through reflection on the projects delivered across the financial year that feature First Nations voices or are led by First Nations practitioners	Achieved

WHAT WE ACHIEVED

In 2024–25, the NFSA celebrated First Nations stories, voices and perspectives from the collection through activities across its digital platforms, communications, onsite programs and editorial content, spanning major cultural events such as NAIDOC Week and National Reconciliation Week, alongside ongoing projects and collection development initiatives.

NFSA's commissioned work *WINHANGANHA* by Wiradjuri artist Jazz Money continued to screen nationally and internationally following its national release in 2024. International highlights include *Ancestral Futures: Indigenous Cardinal Relations Symposium* at Harvard, the *Casa Asia Film Festival* in Barcelona, the *London Australia Film Festival* in the UK, the *Festival du Cinéma Aborigène Australien* in Paris, *Mother Tongue Film Festival* held at the Smithsonian Institute, Washington DC, *Kia Mau Festival* in Wellington, New Zealand, and the *Global Audiovisual Archiving Conference* in Toronto, Canada. Nationally *WINHANGANHA* screened at the *Garma Festival* in the Northern Territory, featured in ACMI's *Best Films of 2024* program and the trailer was screened at the *Australian International Documentary Conference* alongside a Q&A with Jazz Money. Online, *WINHANGANHA* was available to stream through FanForce TV and DocPlay, and a dedicated content hub on the NFSA website extended the film's impact through community reflection and engagement.

NAIDOC Week featured a screening of *Maralinga Tjarutja* and a Q&A with Professor Larissa Behrendt, and the National Gallery of Australia's (NGA) screening of *Dig Deeper* (presented in partnership with the NFSA). The NFSA also launched *Blak, Loud and Proud*, an online collection celebrating icons Miranda Tapsell (Larrakia), Jub Clerc (Nyuyul Nyul/ Yawaru) and Deborah Cheetham (Yorta Yorta).

First Nations voices were strongly represented in the 2024 Sounds of Australia collection, with significant inclusions of Nova Peris's inaugural speech to parliament and Jimmie Barker's audio recordings, which both received wide television media coverage. To mark the 40th anniversary of the NFSA's Acton headquarters, *Black Boy* by Coloured Stone was featured in an online 1984 time capsule.

SECTION TWO: OUR PERFORMANCE

NFSA Player continued to celebrate First Nations creatives, with the addition of several new titles including *Namatjira the Painter*, *Mr Patterns*, *Dhakiyarr vs the King*, *Mabo –Life of an Island Man*, *Aeroplane Dance* and *Desert People*.

We presented a series of audiovisual short works in the Gallery celebrating First Nations icons Lionel Rose and Warwick Thornton – *Lionel Rose in Tokyo 1968* and *Reflections: the Work of Warwick Thornton*, created by Genevieve Grieves, Garuwa, 2021 (commissioned by Australian Film and Television School and NFSA).

During National Reconciliation Week, the NFSA screened a retrospective of the films of the legendary actor David Gulpilil in Arc Cinema, including a Pizza & Pyjamas screening of *NFSA Restores: Storm Boy* (1976, title digitally restored through NFSA Restores). Archival news footage and curated short films were shared via social media to spotlight First Nations filmmakers, with titles including *Finding Jedda*, *Mudskipper*, *Shit Skin* and *Wadu Matyidi*.

Significant First Nations works featured prominently in the NFSA's digital distribution, email marketing and broader digital storytelling projects. The *Tune In, Freak Out* digital exhibition on Australian music television included rare archival clips, such as Jimmy Little performing in 1962 and Tiddas' appearance on *Songlines* (1997), described as 'Australia's Black music show'. A clip from *The Sapphires* (2012) was included in an article on Australian war songs, and the documentary *Marn Grook* (1996) was showcased in a roundup of great AFL moments.

In 2024–25 NFSA also commenced its *Right of Reply* project, seeking to revoice and reframe material in the collection by unpacking First Nations representation and characterisation. Led by the First Nations Engagement team, the project commissions First Nations creatives to review and respond to a curated list of collection material. Responses will be published online during 2025–26.

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 2024–25	RESULT
2.1 Build the national audiovisual collection in all its diversity	Accession 24,000 items into the national audiovisual collection	Achieved

WHAT WE ACHIEVED

The process of accessioning material selected for the collection is a core part of our work to develop a national audiovisual collection that is representative of Australia's diversity. During 2024–25, we accessioned 31,919 items into the national audiovisual collection, exceeding our target of 24,000 by 32%. Following some modifications in 2023–2024, we made further refinements to collection reporting methodology this year to ensure greater accuracy in alignment with the collection data model. Over time, this will improve our ability to search and identify material in the collection using accessioning data.

NFSA staff packaged and labelled a variety of analogue formats including videotapes, ¼ inch audio tapes, vinyl discs, CDs, films, scripts, still images, personal papers and objects, and began exploring other packaging and accessioning methodologies for animation cels and production drawings. The team also accessioned complex digital objects, from large files containing feature films to small files containing podcasts and audio, and developed a new process for accessioning QSL cards (used in ham radio and shortwave listening).

Some of the highlights in this period include the accessioning of the Torres Strait Islander Media Association (TSIMA) audio collection, commencing accessioning of *Garma Festival of Traditional Cultures* memorabilia, objects from *The Saddle Club*, the *Jewish Half Hour* and the Mark Opitz collection. Some of the larger collections included *Prisoner*, *The Silver Brumby*, *The Flying Doctors*, *McLeod's Daughters* and *Neighbours*. Work continues on the 2SM and 2GB collections.

SECTION TWO: OUR PERFORMANCE

A focus for 2024–25 has been on training and capacity building for our skilled accessioning team while continuing to support ongoing collecting programs such as Newscaf, Deliverables and Off-air Radio Capture. We worked with curators to refine our born-digital accessioning processes, implemented an assisted accessioning tool, Consignment Transfer, for the bulk accessioning of large video and film acquisitions from broadcasters, and explored the use of APIs to enhance and increase assisted accessioning capability.

PERFORMANCE MEASURE	TARGET 2024–25	RESULT
2.2 Work with and for people with disability to ensure that everyone can engage with the national audiovisual collection	Delivery of all 32 Priority 1 actions in the DIAP	Partially achieved

WHAT WE ACHIEVED

The NFSA Disability Inclusion Action Plan 2024–2027 (DIAP), launched in April 2024, commits us to improving inclusiveness across all NFSA activities and to addressing barriers to accessibility against 4 outcome areas:

1. Attitudes and behaviours
2. Accessible communities
3. Meaningful employment
4. Systems and processes

We established an internal Disability Inclusion Action Committee to provide oversight of implementation of the DIAP. The Committee reviews key milestones, evaluates the continued effective application of the DIAP, and reports annually to the Board on progress.

The DIAP includes a range of objectives and specific actions for the NFSA to implement, beginning with 32 Priority 1 actions which aim to address immediate barriers to inclusion, such as improving communication across the institution, delivering staff education initiatives, raising awareness about inclusion measures for staff, and reviewing our policies and procedures. The DIAP outlines a further 45 actions identified as priorities 2, 3 and 4, with increasing complexity and planning required for implementation. The NFSA has committed in the Corporate Plan to delivering all Priority 1 actions in 2024–25, and commencing Priority 2, 3 and 4 actions sequentially over the subsequent 3 years. The results for Priority 1 actions this year are:

STATUS	ACTIONS
Achieved	15
Commenced	12
Not yet commenced	5

Some highlights from Priority 1 activities include:

- Introducing RecruitAbility at the NFSA to encourage greater employment of people with disability. We have reviewed recruitment, retention and onboarding practices to ensure inclusivity and introduced inclusive recruitment training for hiring managers.
- Including accessibility information in all event marketing and on the Arc Cinema webpage to increase awareness of accessible services and programs.
- Making a range of inclusive seating choices available, with spaces kept clear to ensure easy access throughout all exhibitions, experiences and events.
- Embedding Universal Design principles in program, events and facilities planning processes to create inclusive and accessible experiences.
- Workspaces complying with the *Disability Discrimination Act 1992 (Cth)* and Universal Design principles to meet the access needs of all staff.

SECTION TWO: OUR PERFORMANCE

PERFORMANCE MEASURE	TARGET 2024–25	RESULT
2.3 Increase our digitisation capacity to ensure the preservation of ‘at-risk’ audiovisual material	We will digitise 31,850 at-risk audiovisual collection items from the NFSA’s collection and from other collecting institutions	Achieved

WHAT WE ACHIEVED

In 2024–25 the NFSA’s Video, Audio, Film and Digital Imaging teams digitised 30,949 collection items, representing 97% of our target.

Through the AudioVisual Australia (AVA) program, the NFSA digitised materials from our collection, along with at-risk audiovisual materials from 7 national institutions. We are also digitising a range of audio materials which capture the history of radio broadcasting as part of the Torres Strait Islander Media Authority project. The Collection Digitisation team also assisted with digitisation of rare formats, such as wax cylinders and wire recordings, for several organisations.

Highlights from our digitisation activity included:

- Completing digitisation of the remaining ‘at-risk’ audiovisual materials in the Australian National Maritime Museum (ANMM) collection as part of the AVA program. We have digitised over 2,000 analogue items for the ANMM including audio and film items. Of note was the digitisation of all magnetic media formats, ensuring collection items are preserved and accessible for the future.
- Continuing our training and collection support relationship with the National Film Institute of Papua New Guinea by digitising and commencing restoration of the feature film *Tukana*.
- Audio digitisation specialists assisting musician Christopher Pidcock with his research on wax cylinder recordings. Using the NFSA’s wax cylinder equipment, we recorded a live performance of several classical music pieces onto a cylinder and transferred it to a digital format for further analysis.

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 2024–25	RESULT
3.1 Investing in the making of new factual works by independent creators and producers using collection material	28 creators supported through the Zero Fee Licence (ZFL) program	Substantially achieved

WHAT WE ACHIEVED

The NFSA's ZFL program is designed to support independent makers of Australian factual content by providing up to 3 minutes of NFSA-owned footage per program hour, free of usage fees. In 2024–25 we supported 25 creators, to the value of \$149,667, representing 89% of our target. This enabled production of a range of projects including factual titles for broadcast and streaming, and creative installations.

SECTION TWO: OUR PERFORMANCE

PERFORMANCE MEASURE	TARGET 2024–25	RESULT
3.2 Provide services that ease and encourage engagement with and use of collection material	Procurement of the institution’s first Digital Asset Management System (DAMS)	Achieved

WHAT WE ACHIEVED

We successfully completed procurement for the NFSA’s first DAMS, marking a significant milestone in improving access to and engagement with digital collection and non-collection (corporate) material. The project has now moved into the development and delivery phase, with work progressing steadily on establishing functionality for corporate material.

A major focus has been defining the minimum viable product to ensure the system delivers essential functionality for staff, including the ability to search, view and manage digital assets. Planning for later phases is well underway, with a focus on ensuring a smooth and supported rollout of the DAMS across the NFSA.

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 2024–25	RESULT
4.1 Increase earned and contributed revenue	Target increase of 10% earned and contributed revenue	Partially achieved

WHAT WE ACHIEVED

In 2024–25, earned and contributed revenue increased by 6% combined across venue hire, philanthropy, licensing programs (including royalties), public program and event revenue, and access revenue.

Overall, we maintained revenue for public programs, learning and venue hire with a slight decrease of 0.42%. In 2024–25, we moved away from presenting high-cost ‘blockbuster’ exhibitions as part of our suite of public programs, focusing instead on lower-cost audiovisual installations and expanded public programs to grow visitation and revenue. This change in focus resulted in both reduced costs and exhibition revenue. However, the reduction in exhibition ticketing revenue was fully offset and exceeded by our highly successful public programs and film screening programs, which achieved a 55% increase in revenue compared to 2023–24.

The cancellation of large-scale exhibition work also negatively impacted overall revenue from our learning programs during this transitional year. To cover the gap, we continued growing attendances and revenues from *Media and Me*, our specialised media literacy program, which generated a 23% increase in revenue during the year. We also introduced new digital excursion products, *TV: Then and Now* and an online *Media and Me* experience.

SECTION TWO: OUR PERFORMANCE

In 2024–25, we closed the Gallery, our primary venue, for 26 weeks to enable vital refurbishment activities, resulting in a 13% decrease to venue hire revenue over the year. Upon reopening, the Gallery was used for key partnership events, including the *Canberra Writers Festival* and *Better Futures Forum*, along with audiovisual installations, *Ghost Trees* and *Constellations*. These events encouraged increased site and café visitation, resulting in the café operator showing a profit for the first time since reopening.

The NFSA secured additional distribution partnerships this year, resulting in increased revenue of 11%. These partnerships also delivered increased audience engagement across both entertainment and educational platforms. We will continue to explore opportunities for more distribution partners throughout the coming year.

In March 2024, we introduced a new fee structure for our access and licensing programs, which was designed to increase use of the collection through a simplified rate card and more accessible fees. While we received roughly the same number of client requests over both the 2023–24 and 2024–25 financial years, the number of collection titles requested increased by 4.5% for 2024–25.

The NFSA maintains a consistent philanthropic program that exceeded its donations target for 2024–25. Our capability to expand philanthropic revenue is limited by lack of dedicated staff but our new Customer Relationship Management platform will enhance our activities in this space into the future.

PERFORMANCE MEASURE	TARGET 2024–25	RESULT
4.2 Fit-for-purpose infrastructure. This means that our physical and digital infrastructure is capable of supporting our activities and teams to deliver on our purpose	Safety and collection management improvements to nitrate storage facility	Achieved

WHAT WE ACHIEVED

In 2024–25, the NFSA engaged a lead consultant to coordinate a team of specialists in developing preliminary design documentation and technical reports for the proposed upgrade of our nitrate film storage facility. This included a detailed assessment of the existing 45-year-old building to inform future planning.

In parallel, we have undertaken extensive research into international best practices for nitrate film storage, with a focus on identifying globally recognised models and evaluating their suitability for the Australian regulatory and collection care environments. Early design activities that integrate both the consultant’s technical analysis and the NFSA’s research are now underway.

We are engaging with the 6 institutions that currently store nitrate film at the NFSA to ensure that we are considering stakeholders’ perspectives in relocation and design planning.

We have also made condition assessments of the nitrate film holdings, continued research into contemporary preservation approaches and initiated updates to internal policies and procedures for the safe transport, handling and storage of nitrate material. These activities are critical to the long-term safety, efficiency and sustainability of the redeveloped facility and to ensuring robust nitrate film management across the NFSA.

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 2024–25	RESULT
5.1 Increase access to, and total engagement with, the national audiovisual collection. This measures ‘instances’ of engagement with the national audiovisual collection which can be as diverse as watching a film to searching the collection via the website. Under this definition, one person may engage with the collection several times over the course of one year	Statistics for online and in-person engagement with the collection increase on the previous year	Partially achieved

WHAT WE ACHIEVED

The NFSA tracks audience engagement and reach across several metrics, including views of collection items featured in programs aired on Australian television, website sessions, social media reach, media mentions, screenings in Australia and internationally, Acton experiences and NFSA learning programs. There were over 129.7 million instances of engagement with the collection in 2024–25, a decrease of 5.5% on the previous year. This primarily reflects changes to the counting methodology for social media.

Social media accounted for 36.3 million views (28% of total engagement), a 9% decrease from 2023–24. One of the main factors impacting this decline is a change in reach methodology, which we implemented to improve accuracy following consultation with a social media expert. (If the methodology remained unchanged, social media would have recorded a 12% increase compared to 2023–24, and performance measure 5.1 would have been achieved.)

Media mentions reached 77.9 million in 2024–25 (60% of total engagement), up 23% from the previous year. This result was driven by the success of the Sounds of Australia program and shows growth from diverse and frequent NFSA website stories – ranging from gaming and colour TV milestones to rediscovered Sydney Mardi Gras footage and Australian music television – which attracted strong media coverage.

We worked closely with producers to license material for television programs. In 2024–25 this represented 13.4 million views (10% of total engagement). While views have declined by 58% from 2023–24, reflecting a reduced number of television broadcast dates (28 this year versus 57 last year), year-to-year fluctuations are not uncommon. Notable programs in 2024–25 included *Australia: An Unofficial History*.

Visitation to Acton increased by 12% this year. Exhibition displays included *Recent Relics*, international posters for Australian films from the 1970s to 1990s and badges and pins from the 1930s to early 2020s. Footage from the Film Australia collection was screened in the Mediatheque and four audiovisual artworks created by NFSA were presented in the Gallery on the new LED screen.

Attendance at collection-based programs at Acton increased by 224%, achieved by increasing public program offerings and featuring 81% more collection items across the Film Series, Drop-in Docos and NFSA Restores programs in the Arc Cinema and Theatrette. Initiatives like the participatory installation *Constellations*, new dementia-friendly screenings and partnerships with organisations such as Canberra International Music Festival further increased collection accessibility. Loans from the Non-Theatrical Lending Collection for presentation by film groups and in exhibitions by other organisations increased by 12% from 2023–24.

SECTION TWO: OUR PERFORMANCE

PERFORMANCE MEASURE	TARGET 2024–25	RESULT
5.2 Deliver media literacy programs and tools for Australians	Maintain 2023–24 rate of engagement with <i>Media and Me</i> Develop and deliver <i>Media and Me</i> online	Achieved

WHAT WE ACHIEVED

The NFSA has exceeded anticipated growth and engagement targets for the *Media and Me* program in 2024–25 with an 11.5% increase in attendance at Acton across all age groups.

The delivery of the new livestreaming studio, The Lightbox, has enabled the production of online learning programs, broadening accessibility and reach. We launched 2 new on-demand and on-request programs, attracting 186 students and establishing a scalable model for future online engagement.

These achievements demonstrate our growing contribution to national media literacy education and public awareness. We continue to play an active role in the Australian Media Literacy Alliance, which is contributing to the co-design process for Australia’s first National Media Literacy Strategy. The NFSA also contributes as a partner organisation on *Addressing Misinformation with Media Literacy Through Cultural Institutions*, a 3-year Australian Research Council project, with a pilot initiative for adults currently in development.

Results against our Corporate Plan

Table 1: Summary of results against our Corporate Plan

PERFORMANCE MEASURE	2024–25 TARGET	RESULT
Key Activity 1: Celebrate and promote First Nations viewpoints through the national audiovisual collection		
1.1 We will develop relationships with First Nations communities to return First Nations content in the national audiovisual collection to communities of origin	NO TARGET: Success will be measured against the NFSA’s ability to develop relationships with First Nations communities that lead to the return of collection material to communities of origin. The priorities and desired outcomes for this activity will be led by First Nations stakeholders	Achieved
1.2 We will share First Nations stories from the collection	NO TARGET: Success will be measured through reflection on the projects delivered across the financial year that feature First Nations voices or are led by First Nations practitioners	Achieved
Key Activity 2: Increase discoverability of, and access to, the national audiovisual collection for all Australians		
2.1 Build the national audiovisual collection	Accession 24,000 items into the national audiovisual collection	Achieved
2.2 Work with and for people with disability to ensure that everyone can engage with the national audiovisual collection	Delivery of all 32 Priority 1 actions in the DIAP	Partially achieved

SECTION TWO: OUR PERFORMANCE

PERFORMANCE MEASURE	2024–25 TARGET	RESULT
2.3 Increase our digitisation capacity to ensure the preservation of ‘at-risk’ audiovisual material	We will digitise 31,850 at-risk audiovisual collection items from the NFSA’s collection and from other collecting institutions	Achieved
Key Activity 3: Enhance services for makers and industry to support the creation of new artworks		
3.1 Investing in the making of new factual works by independent creators and producers using collection material	28 creators supported through the Zero Licence Fee (ZLF) program	Substantially achieved
3.2 Provide services that ease and encourage engagement with and use of collection material	Procurement of the institution’s first Digital Asset Management System (DAMS)	Achieved
Key Activity 4: Be a responsible and innovative cultural business that generates sufficient resources to deliver our purpose and goals		
4.1 Increase earned and contributed revenue	Target increase of 10% earned and contributed revenue	Partially achieved
4.2 Fit-for-purpose infrastructure. This means that our physical and digital infrastructure is capable of supporting our activities and teams to deliver on our purpose	Safety and collection management improvements to nitrate storage facility	Achieved

PERFORMANCE MEASURE	2024–25 TARGET	RESULT
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		
5.1 Increase access to, and total engagement with, the national audiovisual collection. This measures ‘instances’ of engagement with the national audio-visual collection which can be as diverse as watching a film to searching the collection via the website. Under this definition, one person may engage with the collection several times over the course of one year	Statistics for online and in-person engagement with the collection increase on the previous year	Partially achieved
5.2 Deliver media literacy programs and tools for Australians	Maintain 2023–24 rate of engagement with <i>Media and Me</i> Develop and deliver <i>Media and Me</i> online	Achieved



Philips Leisuremate RB291: transistor radio, 1971.
AWA Radiolette 516m: mantle radio receiver, 1947.
JVC Portable radio and cassette recorder/player, 1987.
Photographer: Sian Fay Kerr



Intermission

SECTION THREE

Management and Accountability

Governance and legislation

The NFSA is accountable to the Australian Government through the Minister for Home Affairs, Minister for the Arts, Minister for Cyber Security and Minister for Immigration and Citizenship, 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) 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) 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* 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 the Arts, Minister for Cyber Security and Minister for Immigration and Citizenship, the Hon Tony Burke MP under section 11 of the NFSA Act.

SECTION THREE: MANAGEMENT AND ACCOUNTABILITY

Members



ANNETTE SHUN WAH

Non-Executive Chair (from 17 December 2024)
Non-Executive Deputy Chair
(until 16 December 2024)
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 to 2022 and as Artistic Director of Adelaide Festival Centre's *OzAsia Festival* 2020 to 2023. She currently serves on the board of the Sydney Theatre Company and is a member of the Asian Producers' Platform.



CAROLINE ELLIOTT

Non-Executive Chair (until 16 December 2024)
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, as well as 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.



LUCINDA BROGDEN AM

Non-Executive Deputy Chair (from 6 February 2025)
Non-Executive Member
Bachelor Commerce (UNSW), Masters
Organisational Psychology (Macquarie
University), Honorary Doctorate Business
(UNSW)

Ms Brogden has more than 30 years' commercial experience with companies including Macquarie Group and EY. She is currently the chair of the Diabetes Research Foundation, a director of Australian Unity Limited, Sydney Community Foundation Good to Give, and Corporate Mental Health Alliance Australia. Ms Brogden is a founder and Patron of the Sydney Women's Fund. Ms Brogden is an Alumni Leader of the University of New South Wales Business School. She chairs the Advisory Boards of Macquarie University's Lifespan Health & Wellbeing Centre and Smart Green Cities Research Centre. Ms Brogden 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 NFSA.



KYLIE BRACKNELL

Non-Executive Member

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

She is currently writing for ABC's *Play School* and her recent acting credits include Amiya in the award-winning Australian feature film *I Met a Girl*, and Piper in the television mini-series *Irreverent* for Peacock TV (USA) and Netflix (AUS/NZ).

Mrs Bracknell, a Noongar woman from the southwest of Western Australia, 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. She also co-produced, co-translated and directed *Fist of Fury Noongar Daa*, the first feature film ever to be fully dubbed in an Aboriginal Australian language.

SECTION THREE: MANAGEMENT AND ACCOUNTABILITY



KARINA CARVALHO

Non-Executive Member

Ms Carvalho is an Australian television news anchor with 20 years’ experience in journalism. She is a presenter with 7News Melbourne. Previously, she spent 17 years at the ABC, presenting the news from Perth, Melbourne, Brisbane and Sydney. Early in her career, Ms Carvalho worked as a producer across multiple programs for the BBC in London.

Born in Sri Lanka, Ms Carvalho experienced first-hand the ethnic cleansing campaign of Black July 1983, prompting her family to begin a new life in Perth.



JUDITH DONNELLY

Non-Executive Member (until 24 July 2024)

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

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

Mr Job's impressive career includes roles in landmark, award winning films and television, such as the Oscar-nominated film of international acclaim *Lion*, Stan's *Population 11*, Nine Network's *Human Error*, SBS's *Safe Home*, Netflix's *Irreverent*, Peacock's *All Her Fault*, ABC's *Jack Irish*, main cast member in the iconic Australian drama *Neighbours*, and the Australian-American-Indian co-production *Hotel Mumbai*.

Over the past two decades Mr Job has also been a strong advocate for multicultural equality on Australian screens.



STEPHEN PEACH

Non-Executive Member (until 24 March 2025)
Bachelor of Arts/Bachelor of Laws (University of Sydney)

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

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

SECTION THREE: MANAGEMENT AND ACCOUNTABILITY



MARGARET POMERANZ AM

Non-Executive Member (until 22 November 2024)

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.



JACLYN LEE-JOE

Non-Executive Member (from 6 February 2025)

Ms Lee-Joe has more than 20 years' experience working in marketing and digital transformation roles across the media and entertainment, financial services, telecommunications, technology and aviation sectors.

She is currently Co-Chair of the Local Operating Entity Women's Asia Cup 2026, Board Director of Hayes Theatre Co, and an External Member of the University of Sydney's Risk and Performance Senate Committee.

Ms Lee-Joe has worked as an executive at a myriad of media, communications and tech companies including BBC, Netflix, Microsoft, Skype, Virgin Mobile and Afterpay. She is an advisor to some of the leaders in the entrepreneur and innovation ecosystem including Canva, Reejig, Constantinople, Really Clever, KOMMA and Nuggets.



CAROL LILLEY

Non-Executive Member (from 6 February 2025)

Ms Lilley has over 25 years' experience in governance roles with a focus on finance, assurance, project and risk management, mostly in the government sector. Her other current Board roles are in the utilities and social research sector and previously in the government and start-up sectors.

She also has significant experience as a member of Commonwealth Audit and Risk Committees, including currently for the Department of the Treasury, the Department of Industry, Science and Resources and the Aged Care Quality Safety Commission; and previously for the National Library of Australia, Services Australia and the Department of Home Affairs.

Ms Lilley is a Chartered Accountant (Fellow) with a Bachelor of Commerce (UWA) and a graduate of the AICD – Company Directors Course.



JOE THORP

Non-Executive Member (from 6 February 2025)

Mr Thorp has extensive experience as a CEO and company director in both the private and public sectors in Australia and internationally across a broad range of industries spanning high-tech commercialisation, foodservice equipment, HVAC, mining services and energy.

Mr Thorp serves as Chair of the State Theatre Company South Australia, Board Member of Anglican Funds Management, Trustee of the Leigh Trust, Trustee of the Order of St Lazarus Australia Foundation, Director of Anglican Representative (NRS) Limited, Member of AnglicareSA Governance and Nominations Committee, and was formerly Chair of Governors of St Peter's College and Chair of Guide Dogs SA/NT.

Mr Thorp is a Fellow of the AICD, Graduate of the Company Directors Course and holds a Bachelor of Arts in History and Politics and an MBA from the University of Adelaide.

SECTION THREE: MANAGEMENT AND ACCOUNTABILITY

Board meetings

The Board met 4 times during 2024–25. A senior officer from the Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts attends Board meetings as an observer.

Table 2: Board meeting attendance 2024–25

MEMBER	3 OCTOBER 2024	14 NOVEMBER 2024	27 FEBRUARY 2025	12 JUNE 2025
Caroline Elliott (Chair)	✓	✓	–	–
Annette Shun Wah (Deputy Chair)	✓	✓	✓	✓
Kylie Bracknell	✗	✗	✓	✓
Lucinda Brogden	✓	✓	✓	✓
Karina Carvalho	✓	✓	✗	✓
Sachin Job	✓	✗	✓	✓
Stephen Peach	✓	✓	✓	–
Margaret Pomeranz	✓	✓	–	–
Jaclyn Lee-Joe	–	–	✓	✓
Carol Lilley	–	–	✓	✓
Joe Thorp	–	–	✓	✓

- 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 on the NFSA website.

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

SECTION THREE: MANAGEMENT AND ACCOUNTABILITY

Table 3: Audit and Risk Committee composition and remuneration 2024–25

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 2027	11,000
Deputy Chair	Stephen Peach	Board representative member and Deputy Chair from 11 August 2023 to 25 March 2025	N/A – Board member
Member	Lee Walton	External member from 1 December 2015, term ends 31 October 2024	6,055
	Don Cross	External member from 28 April 2021, term ends 2 May 2027	10,491
	Lily Viertmann	External member from 1 January 2025, term ends 31 December 2027	N/A – Public service employee
	Joe Thorp	Board representative member from 26 March 2025, term ends 25 March 2028	N/A – Board member

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

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 since 2009. He is currently serving on board and audit committees for numerous government and private sector entities. Previously, he had a 32-year career with EY specialising in audit and assurance services in both the public and private sectors across a range of industries.

LEE WALTON

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

Mr Walton is an independent member of several Australian Government audit and risk committees and executive steering groups. For over 15 years he was a senior executive in the Australian Public Service, serving mainly in Chief Information Officer and Chief Operating Officer positions in the national security and law enforcement communities. He also has a strong program and project management background.

DON CROSS

BA Accounting (University of Canberra), MBA, Fellow 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.

LILY VIERTMANN

Bachelor of Economics (Monash University), Master of Business Administration (University of Queensland), Graduate of the Australian Institute of Company Directors, Graduate of the Australian and New Zealand School of Government Executive Fellowship Program, Fellow Certified Practising Accountant

Ms Viertmann has extensive experience in financial management in the public sector. During her 30-year government career, she has held senior executive positions in state and federal government organisations. She has served as Chief Finance Officer, Chief Risk Officer and Chief Audit Executive. She is currently serving on audit committees for numerous government sector organisations.

SECTION THREE: MANAGEMENT AND ACCOUNTABILITY

Table 4: Audit and Risk Committee meeting attendance 2024–25

MEMBER	26 SEPTEMBER 2024	3 DECEMBER 2024	6 FEBRUARY 2025	30 MAY 2025
Geoff Knuckey (Chair)	✓	✓	✓	✓
Stephen Peach (Deputy Chair)	✓	✓	✓	–
Don Cross	✓	✓	✓	✓
Lee Walton	✓	✓	–	–
Lily Viertmann	–	–	✓	✓
Joe Thorp	–	–	–	✓

- Key:
- ✓ Attended meeting
 - ✗ Did not attend meeting
 - Was not an Audit and Risk Committee 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.

FIRST NATIONS ENGAGEMENT COMMITTEE

The First Nations Engagement 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.

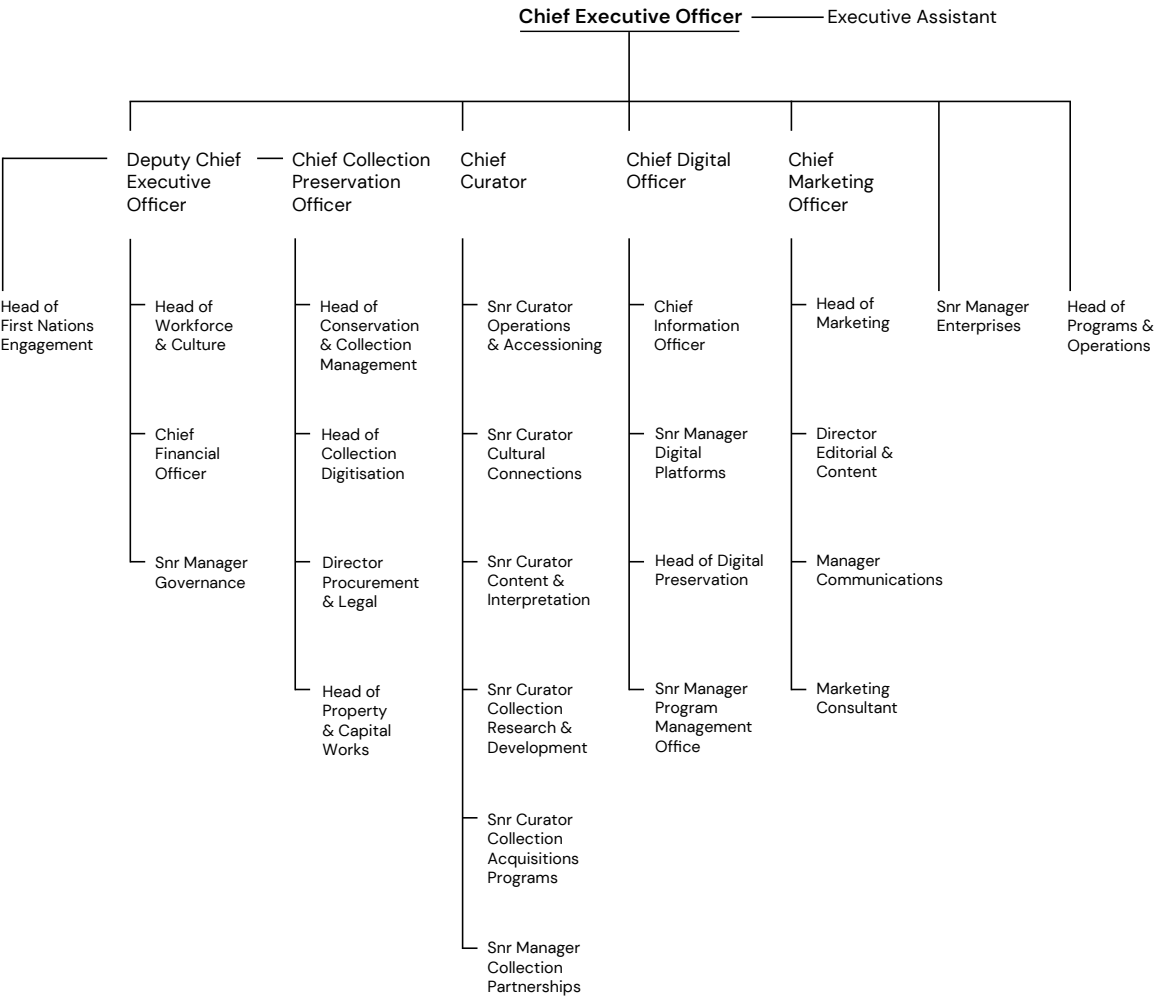
OUR MANAGEMENT STRUCTURE

The NFSA is structured across 8 groups, overseen by the NFSA CEO:

1. Corporate
2. Collection Preservation
3. Curatorial and Accessioning
4. Digital
5. Programs, Place and Learning
6. Marketing and Communications
7. First Nations Engagement
8. Enterprises

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

NFSA organisational structure as of 30 June 2025



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 2025, our Executive team was:

Patrick McIntyre, Chief Executive Officer

Jacqui Uhlmann, Deputy Chief Executive Officer

Rebecca Coronel, Chief Collection Preservation Officer

Meagan Loader, Chief Curator

Dr Keir Winesmith, Chief Digital Officer

Nicole McPeake, Chief Marketing 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:

- Remuneration Tribunal (Principal Executive Offices— Classification Structure and Terms and Conditions) Determination 2024
- Remuneration Tribunal (Official Travel) Determination 2024.

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

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

SENIOR EXECUTIVE SERVICE (SES) REMUNERATION POLICY AND PRACTICES

The remuneration for our SES staff is determined by the following:

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

Bonuses are not paid to SES employees.



Shingo Ishigawa, Team Leader - Conservation, at work. Image courtesy of the Department of Infrastructure, Transport, Regional Development, Communications and the Arts.

Table 5: Information about remuneration for key management personnel 2024–25

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	345,397	54,955	–	30,063	7,551	–	437,966
Caroline Elliott	Chair	1 July 2024 – 16 December 2024	23,633	–	–	2,722	–	–	26,355
Annette Shun Wah*	Deputy Chair Chair	1 July 2024 – 16 December 2024 17 December – 30 June 2025	44,278	–	761	4,256	–	–	49,295
Lucinda Brogden	Board Member Deputy Chair	1 July 2024 – 5 February 2025 6 February 2025 – 30 June 2025	24,523	–	–	2,945	–	–	27,468
Margaret Pomeranz	Board Member	1 July 2024 – 22 November 2024	10,768	–	–	1,634	–	–	12,402
Judith Donnelly	Board Member	1 July 2024 – 24 July 2024	1,928	–	–	225	–	–	2,153

			SHORT-TERM BENEFITS				POST-EMPLOYMENT BENEFITS	OTHER LONG-TERM BENEFITS	TERMINATION BENEFITS	TOTAL REMUNERATION
			BASE SALARY	BONUSES	OTHER BENEFITS AND ALLOWANCES	SUPERANNUATION				
Stephen Peach	Board Member	1 July 2024 – 24 March 2025	18,561	-	-	2,392	-	-	20,953	
Sachin Job	Board Member	Full year	24,975	-	-	2,184	-	-	27,159	
Kylie Bracknell**	Board Member	Full year	41,417	-	-	4,763	-	-	46,180	
Karina Carvalho**	Board Member	Full year	25,028	-	-	3,958	-	-	28,986	
Jaclyn Lee-Joe	Board Member	7 February 2025 – 30 June 2025	9,230	-	-	1,061	-	-	10,291	
Carol Lilley	Board Member	7 February 2025 – 30 June 2025	9,038	-	-	1,039	-	-	10,077	
Joe Thorp	Board Member	6 February 2025 – 30 June 2025	9,230	-	-	1,106	-	-	10,336	
Totals			588,006	54,955	761	58,348	7,551	-	709,621	

* June 2024 remuneration of \$7,878 GST exclusive for the Board member did not occur in 2023–24. Payment was made in 2024–25 instead.

** 2023–24 remuneration of the Board member did not occur in 2023–24. Payment was made in 2024–25 instead.

Table 6: Information about remuneration for SES staff 2024–25

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		
\$245,001– \$270,000	1	209,263	–	801	43,309	4,838	–	–	258,211
\$270,001– \$295,000	1	250,368	–	875	35,163	5,097	–	–	291,503
\$295,001– >\$495,000	1	253,109	–	874	46,589	5,617	–	–	306,189

The NPfSA did not have any non-SES staff in the reporting period whose remuneration exceeded the threshold amount in the PGPA Rule of \$260,000.

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 2024–25 to 2027–28
- 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, Axiom Associates, undertook several performance and compliance reviews as part of the Internal Audit Plan for 2025–27. Internal audit activity for this financial year focused on reviews of:

- Major Program Review – Foundational Audit
- Records Management Health Check.

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 AND CORRUPTION 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 2024–25, the NFSA had no fraud or corruption incident reports.

Management of our People and Culture

In 2024–25 the NFSA transferred its payroll services to a shared service arrangement with the Department of Industry, Science and Resources. We have also been working on the design of new recruitment and onboarding modules using the Aurion system.

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. Staff in various teams across the NFSA are engaged in supporting the implementation of the Disability Inclusion Action Plan 2024–27.

For 2024–25, we had balanced gender representation in our staff (females 51%; males 47.6%; 1.4% identified as non-binary). The NFSA has high-level representation of females at the EL 2 and SES levels (77.3%). Staff identifying as Aboriginal and Torres Strait Islander represent 2.8% of the NFSA. Individuals living with a disability represent 2.1% of our workforce.

Our employment conditions and policies comply with government policy and align to relevant legislative requirements. Our SES staff are employed under individual employment contracts, while APS and Executive Level staff are employed under the NFSA Enterprise Agreement 2024–27.

The NFSA engaged 2 trainees through the Indigenous Traineeship program in 2024–25.

SECTION THREE: MANAGEMENT AND ACCOUNTABILITY

The Workplace Consultative Committee met on a quarterly basis and covered a range of workplace issues, particularly consultation on the updating and the implementation of policies impacting all staff and establishment structures.

KEEPING OUR PEOPLE SAFE AND HEALTHY

During the past 12 months, the NFSA has delivered a range of wellbeing programs. We promote the availability and benefits of the Employee Assistance Program to staff and actively identify and manage psychosocial hazards in the workplace. We are developing a ‘Working Well’ framework to support managers and staff in creating a safe environment. A Distressing Content Policy is also under development for staff that are required 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.

During 2024–25, the NFSA focused on ensuring that all support officer roles were adequately filled and training relating to work health and safety was provided throughout the year. We continue to monitor and manage all hazards, incidents and accidents, reporting to the NFSA Board, Audit and Risk Committee, WHS Committee and senior management.

APS STRATEGIC COMMISSIONING FRAMEWORK

The NFSA operates in line with the Strategic Commissioning Framework. Core work is done inhouse in most cases, and any outsourcing of core work is minimal and aligns with the limited circumstances permitted under the framework. In 2024–25, the NFSA achieved its target of maintaining less than 5% of full-time equivalent consultants and contractors engaged to undertake core work.

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 2024–25.

No Government Policy Orders applicable to the NFSA were made by the finance minister under the PGPA Act.

JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

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

There were no reports about the NFSA made by a committee of either or both Houses of Parliament, the Commonwealth Ombudsman or the Office of the Australian Information Commissioner.

SIGNIFICANT NON-COMPLIANCE

In 2024–25, 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 2024–25 there were no related entity transactions, as defined under section 17BE of the PGPA Rule.

ADVERTISING AND MARKET RESEARCH

In accordance with reporting requirements contained in section 311A of the *Commonwealth Electoral Act 1918*, we annually report our total expenditure on advertising and market research.

There were 6 suppliers whose advertising and market research services cost over \$10,000 as shown in table 7.

SECTION THREE: MANAGEMENT AND ACCOUNTABILITY

Table 7: Advertising and marketing research services over \$10,000

SUPPLIER	TYPE OF SERVICES PROVIDED	2024–25 \$ INCL. GST
Canberra FM Radio Pty Ltd (Mix 106.3)	Advertising	37,770
Facebook/Meta	Advertising	41,477
Google Ads	Advertising	25,518
Region Group Pty Ltd	Advertising	24,200
Rural Press Pty Ltd/Trading as ACM	Advertising	15,510
Supercurious Pty Ltd	Advertising	11,990
Cutthru Pty Ltd/Trading as Pollinate	Market research	41,800

Protecting the environment

The NFSA has developed the Sustainability and Climate Action Strategy 2024–2026, outlining our commitment to telling the national story by collecting, preserving and sharing audiovisual material in a manner that minimises negative environmental impact. As an Australian Government agency, we align with the Net Zero in Government Operations Strategy to achieve net zero emissions by 2030.

COLLECTION STORAGE CONDITIONS

Our environmentally controlled storage facilities are managed in line with relevant standards and regulations. Recent infrastructure projects have included the upgrade of end-of-life mechanical systems at our storage facilities, to improve operational efficiency. The current Building Management System (BMS) upgrade project will improve our ability to monitor and control conditions electronically to further enhance our sustainability practices.

ELECTRICITY

We monitor our energy usage through sub-metering on all electrical distribution boards, enabling us to identify any inefficiencies. When purchasing new equipment or replacing assets, we select items with low emissions and power consumption. We are investigating options for installing photovoltaic (solar) generation on site and work with other collecting institutions and government agencies to seek sustainable and cost-effective electricity supply.

HEATING, VENTILATION AND AIR CONDITIONING

Our BMS allows our boilers, chillers and air handlers to be constantly monitored and seasonally adjusted to improve efficiency, and this will be further enhanced by the current BMS upgrade project. Regular servicing and maintenance ensure our HVAC systems operate as efficiently as possible.

GAS

We are committed to no new natural gas connections and are in the planning stages for electrification of the one site remaining with gas boilers and hot water, in alignment with Net Zero 2030. We manage our gas consumption levels through regular maintenance and seek effective pricing in collaboration with other collecting institutions and government agencies.

SECTION THREE: MANAGEMENT AND ACCOUNTABILITY

WASTE AND RECYCLING

We minimise waste to landfill through championing recycling practices, and employing a segregated waste management policy including paper, cardboard, mixed recyclables, toners, chemicals, metals and waste. We are always looking for ways to reduce waste to landfill, including a recent initiative to recycle disposable gloves across our sites.

LIGHTING

We are undertaking an upgrade program, installing energy efficient LED lighting across our sites to reduce energy consumption. Our Acton Headquarters' centralised lighting system allows us to monitor and control the lighting, providing opportunities for savings through scheduling lighting and using movement-activated lights.

WATER

We monitor water usage across all our sites, including laboratories and external landscaping, introducing efficiencies where possible.

CLEANING

We have minimised the use of chemical cleaning products and use alternative methods or environmentally friendly cleaning products where possible. This aligns with our obligations in the management of our heritage building

fabric, under the *Environment Protection and Biodiversity Conservation Act 1999*.

AUSTRALIAN PUBLIC SERVICE NET ZERO 2030

As part of the Net Zero in Government Operations Strategy, and the reporting requirements under section 516A of the *Environment Protection and Biodiversity Conservation Act 1999*, 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 and Electricity Greenhouse Gas Emissions tables present greenhouse gas emissions over the 2024–25 financial year. The greenhouse gas emissions reported are calculated on the basis of Carbon Dioxide Equivalent (CO₂-e) and in line with the Emissions Reporting Framework. This is consistent with a whole of government approach, outlined in the Net Zero in Government Operations Strategy, and Commonwealth Climate Disclosure requirements.

Not all data sources were available at the time of the report and amendments to data may be required in future reports.

A portion of electricity data was unable to be separated from landlord data and has not been included.

Table 8: Greenhouse Gas Emissions Inventory – location-based method

EMISSION SOURCE	SCOPE 1 T CO ₂ -E	SCOPE 2 T CO ₂ -E	SCOPE 3 T CO ₂ -E	TOTAL T CO ₂ -E
Electricity (location-based approach)	N/A	2,043.01	123.82	2,166.83
Natural Gas	212.25	N/A	53.96	266.21
Solid waste	–	N/A	312.88	312.88
Refrigerants	21.06	N/A	N/A	21.06
Fleet and other vehicles	11.40	N/A	2.83	14.22
Domestic commercial flights	N/A	N/A	56.58	56.58
Domestic hire car	N/A	N/A	0.30	0.30
Domestic travel accommodation	N/A	N/A	21.60	21.60
Other energy	–	N/A	–	–
Total t CO ₂ -e	244.71	2,043.01	561.97	2,859.69

Note: The table above presents emissions related to electricity usage using the location-based accounting method.
CO₂-e = Carbon Dioxide Equivalent.
N/A = Not Applicable

SECTION THREE: MANAGEMENT AND ACCOUNTABILITY

Table 9: Electricity Greenhouse Gas Emissions 2024–25

EMISSION SOURCE	SCOPE 2 T CO ₂ -E	SCOPE 3 T CO ₂ -E	TOTAL T CO ₂ -E	ELECTRICITY KWH
Electricity (location-based approach)	2,043.01	123.82	2,166.83	3,095,470.95
Market-based electricity emissions	88.38	12.00	100.38	109,110.64
Total renewable electricity consumed	N/A	N/A	N/A	2,986,360.31
Renewable Power Percentage ¹	N/A	N/A	N/A	563,220.94
Jurisdictional Renewable Power ³	N/A	N/A	N/A	2,423,139.37
Green Power ²	N/A	N/A	N/A	–
Large scale generation certificates ²	N/A	N/A	N/A	–
Behind the meter solar ⁴	N/A	N/A	N/A	–
Total renewable electricity produced	N/A	N/A	N/A	–
Large scale generation certificates ²	N/A	N/A	N/A	–
Behind the meter solar ⁴	N/A	N/A	N/A	–

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

Electricity usage is measured in kilowatt hours (kWh).

1 Listed as mandatory renewables in 2023-24 Annual Reports. The renewable power percentage (RPP) accounts for the portion of electricity used, from the grid, that falls within the Renewable Energy Target (RET).

2 Listed as voluntary renewables in 2023-24 Annual Reports.

3 The Australian Capital Territory is currently the only state with Jurisdictional Renewable Power Percentage (JRPP).

4 Reporting behind the meter solar consumption and/or production is optional. The quality of data is expected to improve over time as emissions reporting matures.



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

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:

Ground Floor, 60 Union 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>).

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ENTERPRISES TEAM

The NFSA Enterprises team helps audiovisual industry practitioners, bona fide researchers and cultural institutions access the NFSA collection for new productions, exhibitions, screenings and research.

Please submit an Access enquiry form on our website (<https://www.collection.nfsa.gov.au/request-form>) or email us at access@nfsa.gov.au.

ACCESS CENTRES

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

Adelaide

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

Brisbane

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

Darwin

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

Hobart

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

Perth

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

Service Charter

For information on our client service charter, our values and how to provide feedback to the NFSA please visit nfsa.gov.au/about/corporate-information/governance/service-charter.

Appendix 2

Our functions and powers

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

6 FUNCTIONS

Functions

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

- (e) undertake any other function conferred on it by any other law of the Commonwealth.

Ways in which support may be provided

- (2) 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

SECTION FOUR: APPENDICES

- (c) apply the highest curatorial standards; and
- (d) promote the efficient, effective and ethical use of public resources.

National Film and Sound Archive of Australia may charge fees

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

National Film and Sound Archive of Australia may cooperate with others

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

Severability

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

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

7 POWERS

(1) The National Film and Sound Archive of Australia has power to do all things necessary or convenient to be done for or in connection with the performance of its functions.

(2) The National Film and Sound Archive of Australia's powers include, but are not limited to, the following powers:

- (a) to accept gifts, devises, bequests and assignments (whether on trust or otherwise);
- (b) to act as trustee of money, programs or other property vested in the National Film and Sound Archive of Australia on trust;

(c) to act on behalf of the Commonwealth or an authority of the Commonwealth in the administration of a trust relating to programs or to matters connected with programs;

(d) to do anything incidental to any of its functions.

(3) Despite anything contained in this Act, any money, programs or other property held by the National Film and Sound Archive of Australia on trust must be dealt with in accordance with the obligations of the National Film and Sound Archive of Australia as trustee of the trust.

Appendix 3

Acquisition highlights for 2024–25

GAMES, IMMERSIVE AND INTERACTIVE MEDIA

- Contemporary Australian video games – including *Copycat* (Spoonful of Wonder, 2024), *Feed the Deep* (Luke Muscat, 2024) and *Tempopo* (Witch Beam, 2025)
- Retrospective Australian video games from the 1980s to 2000s – including *Dethkarz* (Beam Software, 1998), *Himalayan Odyssey* (Mountain Valley Software, 1984) and *Mystic Towers* (Animation F/X, 1994)
- Historic Australian video game consoles – including a Hanimex TVG-800 pong console (1977), Dick Smith Wizzard (1982) and FRED (Friendly Rehabilitation and Education Device) occupational therapy console (Micro Byte Systems, 1985)
- Five pinball machines, designed and built by A Hankin & Co in Newcastle – including *FJ Holden* (1978), *Orbit 1* (1978), *Dennis Lillee's Howzat* (1980), *Shark* (1980) and *Star Wars: The Empire Strikes Back* (1980), supported by the National Cultural Heritage Account (Office of the Arts)
- *Beam Team* (Noble Steed Games, 2019) – arcade cabinet version of the independent video game, manufactured by LAI Games

- *The Great Kimberley Wilderness* (Briege Whitehead, 2024) – 360 VR documentary experience
- Halfbrick Studios – titles from Brisbane developer including *Fruit Ninja* (2010), *Fruit Ninja 2* (2022) and *Jetpack Joyride* (2012)
- Dorothy Millard – documentation collection from prolific 1980s to 1990s Australian adventure game developer and solutions writer, including hand-written adventure solutions and a zines collection

WEB SERIES, ONLINE AND SOCIAL MEDIA

- *Buried* (Miriam Glaser and Charlotte George, 2024) – 5-part YouTube series
- *Descent* (Millie Holten, Madi Savage and Ella Lawry, 2024) – 5-part YouTube series
- *Jaffys* (Hayley Adams, 2023) – 78-part TikTok series
- *money money money* (Glen James, 2025) – Instagram reels and YouTube podcast reporting from Federal Budget lockup
- *Long Head* (Millie Holten, 2024) – 6-part animated TikTok series
- *Pleasant Avenue* (Aimée-Lee Xu Hsien, 2024) – 5-part YouTube series
- *Run Club* (Grace Julia, 2025) – 5-part Instagram reel series

FEATURE FILMS

- *Better Man* (Michael Gracey, 2024)
- *Fear Below* (Matthew Holmes, 2025)
- *How to Make Gravy* (Nick Waterman, 2024)
- *Inside* (Charles Williams, 2024)
- *Jimpa* (Sophie Hyde, 2025)
- *Lesbian Space Princess* (Emma Hough Hobbs and Leela Varghese, 2024)
- *Magic Beach* (Robert Connolly, 2024)
- *Memoir of a Snail* (Adam Elliot, 2024)
- *The New Boy* (Warwick Thornton, 2023)
- *Nugget is Dead: A Christmas Story* (Imogen McCluskey, 2024)
- *Pasa Faho* (Kalu Oji, 2025)
- *A Sloth Story* (Tania Vincent and Ricard Cussó, 2024)
- *The Surfer* (Lorcan Finnegan, 2024)
- *The Travellers* (Bruce Beresford, 2025)
- *We Bury the Dead* (Zak Hilditch, 2024)
- *With or Without You* (Kelly Schilling, 2024)

DOCUMENTARIES

- *Actingclassof1977.com* (Sally McKenzie, 2008)
- *Always Listening* – short (Genevieve Bailey, 2024)
- *Anangu Way* – short (Tace Stevens, 2025)
- *The Big Break* (Broken Yellow, 2024)
- *Breakaway Femmes* (Eleanor Sharpe, 2024)
- *Ellis Park* (Justin Kurzel, 2024)
- *Emily: I Am Kam* (Danielle MacLean, 2025)

- *Iron Winter* (Kasimir Burgess, 2024)
- *Journey Beyond Fear* (Robyn Hughan, 2018)
- *Kaugere: A Place Where Nobody Enters* (Stephen Dupont, 2023)
- *The Last Days of Yasser Arafat* (Sherine Salama, 2006)
- *Like My Brother* (Danielle MacLean and Sal Balharrie, 2024)
- *Ornmol* – short (Marlikka Perdrisat, 2025)
- *Re-Imagining Our Futures: birthing* – short (Kimberley Benjamin, 2025)
- *Songs Inside* (Shalom Almond, 2024)
- *Two Homelands* (Kay Pavlou, 2024)
- *Yurlu Country* (Yaara Bou Melhem, 2025)

HISTORIC FILMS

- Humphrey B Bear – super 8 home movie of Adelaide performance, c. 1980
- d/Deaf and Hard of Hearing community – Betacam SP videos featuring Auslan including *Signs of Life: Australia's Deaf Community* (Cameron Davie, 1989) and *Passport Without a Country* (Cameron Davie, 1992)
- *Jedda* (Charles Chauvel, 1955) – video cassette signed by actor Rosalie Kunoth-Monks (Ngarla Kunoth)
- *Moving of Houses, Old Adaminaby* (RM Fraser & Sons, 1949) – 16mm home movie shot before planned flooding of NSW town
- *Ned O'Connor Sydney Hunger Strike* (Russ Hermann) – U-matic tape reels

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- *Oh Industry* (Daniel Mudie Cunningham, 2009) – experimental film
- *Puerta Del Sol* (Alexandre Promio, 1896) – 35mm nitrate film
- Western Australian Academy of Performing Arts – compilation of graduating students on VHS for 1992, 1994 to 96, 1998 and 1999, including Hugh Jackman
- *Wool. That Certain Feeling* – advertisement that won Silver Lion at Cannes Lions Festival 1973

TELEVISION (CONTEMPORARY)

- *Australia: An Unofficial History* (Stranger Than Fiction Films, 2024)
- *Bump*, series 5 (Roadshow Rough Diamond, 2024)
- *Fisk*, series 3 (Origina 45, 2024)
- *Miriam Margolyes in New Zealand* (Southern Pictures, 2025)
- *Mix Tape* (Subotica and Aquarius Films, 2025)
- *The Role of a Lifetime* (Dreamchaser Entertainment and Sparkle Pictures, 2025)
- *Scrublands: Silver* (Easy Tiger Productions, 2025)
- Daily news and current affairs coverage – more than 555 hours collected from 8 networks and 25 stations through the Newscaf program, capturing national, international and local reporting of significant events throughout the year, including state and federal elections and natural disasters

TELEVISION (RETROSPECTIVE)

- John Budge – 16mm film prints of 1950s and 60s TV music variety shows, documentaries and advertisements; Betamax tapes including *Nightmoves* (1981), *Dame Edna* (1986) and *The Bert Newton Show* (final episode, 1989)
- *The Johnny Farnham Special* (ATV0, 1969)
- Kerri-Anne Kennerley – film featuring an early career performance (c. 1969 to 74)
- Orlando Wines – television advertisements shot on 35mm film, 1960s to 70s
- Seven Network – donation of over 8,000 broadcast tapes including episodes of *Always Greener*, *Better Homes and Gardens*, *Blue Heelers*, *The Great Outdoors*, *Home and Away* and *Sons and Daughters*
- Seven Network Metropolitan News Collection – donation of over 1,500 reels of 16mm news film

DOCUMENTS AND ARTEFACTS

- Humphrey B Bear – memorabilia including a doll's cot sheet, c. 1975
- Ian Dunlop OAM – documentation collection including posters, scripts, translations, production papers and promotional ephemera

- Elizabeth Fardon – personal collection of makeup continuity photographs and notes from *Crocodile Dundee* and *Mad Max Beyond Thunderdome*
- Ron Graham – actor's stills collection covering film and television credits including episodes of *Mission Impossible* shot in Australia
- *Muriel's Wedding* (1994) – film-inspired outfits created by Romance Was Born for Melbourne Fashion Week, 2025
- The Orchid – advanced chord-generating synthesiser conceived by Tame Impala's Kevin Parker and developed by Telepathic Instruments
- Adrian Peterson – personal collection of 75,000+ QSL cards representing Australian and international amateur and broadcast radio, c. 1915 to 2000
- Wynn Roberts – actor's documentation collection including stills, research notes, scripts, personal papers and audio books from 60-year career in radio, television and film
- *Tukana* – almost 100 digitised stills from the first Papua New Guinea feature film, including behind-the-scenes images and polaroid headshots of key cast
- Dennis Tupicoff – original animation cels, concept drawings, storyboards and sketches
- David Wenham – shoes worn by Diver Dan in the dancing scene in TV series *Sea Change*
- John Wood – photographs, papers and props collected alongside the Australian Performing Arts Collection and the Yarra Ranges Regional Museum

SOUND RECORDINGS

- Bill Armstrong – donation of over 600 audio items including ¼-inch tapes, vinyl and wire recordings; material covering Barry Humphries' career; items from Australian Jazz label, Swaggie Records
- Richard Bonyngne and Dame Joan Sutherland published music collection – over 500 vinyl records and CDs from their personal collection
- Mary Colbert – over 600 cassette recordings of interviews and associated research documentation from Australian film critic, c. 1980s to early 2000s
- *First Sounds* – 20 volumes from collaborative venture between Community Broadcasting Association of Australia and First Nations Media Australia
- Johnny O'Keefe – ¼-inch reel-to-reel tape master featuring several versions of *The Wild One* and *Shake Baby Shake*, c. 1958
- Bill Stephens – master tapes, CDs and DVDs featuring significant Australian performers at the Queanbeyan School of Arts Café, 1980s to early 2000s

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- Stray Kids – 13 EPs and albums by K-Pop group with Australian members Bang Chan and Felix
- Underground Lovers – unique master recordings of Melbourne pop-rock band
- Series of ¼-inch tape recorded letters from a migrant family in Australia to their relatives in the UK, 1960s to 1970s

RADIO AND PODCASTS

- More than 25,000 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
- Retrospective and ongoing capture of Australian comedy podcasts including *Aunty Donna*, *From the Hideout*, *Hamish and Andy* and *SIZZLETOWN*
- *All the Best* – complete collection of FBi Radio's weekly national radio program and podcast, 2010 to current
- *Being Biracial* (2021 to current) – podcast
- *Bloodlines to Country* (2023) – podcast series exploring Yuggera history, language and cultural practice
- *G'Day World* (2004 to 2009) – early Australian podcast

ORAL HISTORIES

- Video interviews including Janty Blair (First Nations comedian and actor), Marc Fennell (journalist and presenter), Matthew Victor Pastor (filmmaker) and Dane Simpson (First Nations comedian and producer)
- Audio interviews including Victor Duffey (radio engineer), Chris Godfrey (visual effects pioneer), Mai Katona (First Nations radio pioneer), Julia Kennedy (camera operator and producer), Enda Kenny (singer-songwriter), Emile Sherman (producer) and Ron West (cinema pioneer)

Appendix 4

Panel participation and papers presented at national and international forums

FORUM	DATE	PAPER PRESENTED
VALA – Libraries, Technology and the Future conference, Melbourne, Australia	9–11 July 2024	Keir Winesmith presented <i>The machines won't save us</i>
Save the Games: A Digital Preservation Symposium, Rochester, USA	21–22 August 2024	Chris Arneil presented <i>Save state: International video game preservation survey results</i>
Better Futures Forum, Canberra	10–11 September 2024	Chris Mercer, Panel <i>Agent of change: What climate leadership looks like in Australia</i>
No Time To Wait! 8 conference, Karlsruhe, Germany	11–13 September 2024	Paul Duchesne presented <i>Accessible linked open data sing Binder, OpenRefine and Wikidata</i>
Australian Museums and Galleries Association conference, Ballarat	17–20 September 2024	Ashley Manning presented <i>Climate change and heritage: Enhancing disaster preparedness at the NFSA</i>
Film Heritage Foundation, Mumbai, India	23–25 September 2024	Sophie Lewincamp and Patrick O'Connor, Workshop <i>Film, paper and photographic conservation training</i>

SECTION FOUR: APPENDICES

FORUM	DATE	PAPER PRESENTED
International Association of Sound and Audiovisual Archives, Valencia, Spain	23–26 September 2024	Rebecca Coronel presented <i>Deadline 2025: All is not lost!</i>
Australian Society of Archivists, Victoria Branch, Melbourne	7–8 October 2024	Gordon MacPhail, Panel <i>Deadline 2025 discussion</i>
PAX Aus, Melbourne	11–13 October 2024	Chris Arneil, Panel <i>Gamifying government</i>
South by Southwest, Sydney	14–20 October 2024	Keir Winesmith presented <i>Beyond Utopia: Foundational AI models in Australia</i>
Australian Society of Archivists conference, Christchurch, New Zealand	22–25 October 2024	Chris Arneil, Panel <i>Preserving ‘unruly’ digital objects</i>
		Andrew Ryan and Alexis Mallard presented <i>Opening up the land of lacquer: Digitisation in an audiovisual archival context and its issues, using the lacquer disc as a case study</i>

FORUM	DATE	PAPER PRESENTED
Association of Moving Image Archivists conference, Milwaukee, USA	3–4 December 2024	Prue Castles, Panel <i>Contemporary challenges for nitrate film collections: Storage, use and access</i>
Future of Arts, Culture and Technology Symposium, Melbourne	12–14 February 2025	Workshop <i>'No harm done' mixer</i>
Australasian Registrars Committee conference, Sydney, Australia	18–20 June 2025	Belinda Hunt presented <i>Shining a light on backlogs</i>
		Shannon Hutchinson presented <i>Nitrate, so hot right now!</i>

Appendix 5

Access to information

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

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

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

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

- request access to your personal information in accordance with the *Privacy Act 1988* by approaching our Privacy Contact Officer at privacy@nfsa.gov.au.
- request access to documents in accordance with the FOI Act by writing to our FOI Contact Officer at foi@nfsa.gov.au.

You will find more information about this in the NFSA Privacy Policy at 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.

CONTACT DETAILS:

Administrative access email:
governance@nfsa.gov.au

Privacy Contact Officer email:
privacy@nfsa.gov.au

FOI email: foi@nfsa.gov.au

Alternatively, you may write to:

Senior Manager, Governance
National Film and Sound Archive of Australia
GPO Box 2002
CANBERRA ACT 2601

If you need help with your request,
phone (02) 6248 2182.

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	75

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
Enabling legislation	PGPA Rule 17BE reference (a)	54
Functions	PGPA Rule 17BE reference (b)(i)	Appendix 2 86–88
Purposes	PGPA Rule 17BE reference (b)(ii)	Appendix 2 86–88
Responsible minister	PGPA Rule 17BE reference (c)	54

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REQUIREMENT	REFERENCE	PAGE
Ministerial directions and other statutory requirements	PGPA Rule 17BE reference (d)	75–76
Government policy orders	PGPA Rule 17BE reference (e)	76
Non-compliance	PGPA Rule 17BE reference (f)	N/A
Annual performance statements	PGPA Act ss37, 39(1)(b) PGPA Rule 17BE reference (g)	Section 2
Non-compliance with finance law	PGPA Rule 17BE reference (h) and (i)	76
Members of the accountable authority	PGPA Rule 17BE reference (j)	55–60
Outline of organisational structure	PGPA Rule 17BE reference (k)	67
Human resources statistics	PGPA Rule 17BE reference (ka)	Appendix 7
Location of major activities and facilities	PGPA Rule 17BE reference (l)	84
Corporate governance	PGPA Rule 17BE reference (m)	73–74
Related entity transactions	PGPA Rule 17BE reference (n) and (o)	76
Key activities and changes affecting the authority	PGPA Rule 17BE reference (p)	N/A

REQUIREMENT	REFERENCE	PAGE
Judicial decisions and reviews	PGPA Rule 17BE reference (q)	76
External reports on the entity	PGPA Rule 17BE paragraph (r)	76
Information from a subsidiary	PGPA Rule 17BE paragraph (s)	N/A
Indemnities and insurance premiums for officers	PGPA Rule 17BE paragraph (t)	76
Audit committee information	PGPA Rule 17BE paragraph (taa)	62–65
Executive remuneration	PGPA Rule 17BE paragraph (ta)	70–71

It is also the responsibility of corporate Commonwealth entities to consider whether the following legislation applies to them in annual reporting.

OTHER LEGISLATION	REFERENCE	PAGE
Work health and safety	Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	75
Environmental performance and environmentally sustainable development	Section 516A of the <i>Environment Protection and Biodiversity Conservation Act 1999</i>	78–81
Advertising and market research expenditure	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	77

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 10: All ongoing employees in the current reporting period (2024–25)

STATE	MALE		TOTAL MALE	FEMALE		TOTAL FEMALE	NON-BINARY		TOTAL NON-BINARY	PREFER NOT TO ANSWER		TOTAL PREFER NOT TO ANSWER	USES A DIFFERENT TERM		TOTAL USES A DIFFERENT TERM	TOTAL
	FULL-TIME	PART-TIME		FULL-TIME	PART-TIME		FULL-TIME	PART-TIME		FULL-TIME	PART-TIME		FULL-TIME	PART-TIME		
NSW	8	1	9	22	4	26			0			0			0	35
QLD			0			0			0			0			0	0
SA			0			0			0			0			0	0
TAS			0			0			0			0			0	0
VIC	3	1	4	5	1	6			0			0			0	10
WA			0			0			0			0			0	0
ACT	90	6	96	66	8	74	3		3			0			0	173
NT			0			0			0			0			0	0
External Territories			0			0			0			0			0	0
Overseas			0			0			0			0			0	0
TOTAL	101	8	109	93	13	106	3	0	3	0	0	0	0	0	0	218

Table 11: All non-ongoing employees in the current reporting period (2024-25)

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

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

STATE	MALE			TOTAL MALE			FEMALE			TOTAL FEMALE			NON-BINARY			TOTAL NON-BINARY			PREFER NOT TO ANSWER			TOTAL PREFER NOT TO ANSWER			USES A DIFFERENT TERM			TOTAL USES DIFFERENT TERM		TOTAL
	FULL-TIME	PART-TIME	IIE	FULL-TIME	PART-TIME	IIE	FULL-TIME	PART-TIME	IIE	FULL-TIME	PART-TIME	IIE	FULL-TIME	PART-TIME	IIE	FULL-TIME	PART-TIME	IIE	FULL-TIME	PART-TIME	IIE	FULL-TIME	PART-TIME	IIE	FULL-TIME	PART-TIME	IIE	FULL-TIME	PART-TIME	IIE
NSW		2		2	5	3										8							0						0	10
QLD				0												0							0						0	0
SA				0												0							0						0	0
TAS				0												0							0						0	0
VIC				0		1										1							0						0	1
WA				0												0							0						0	0
ACT	24	2	14	40	21	9	14									44							0						0	84
NT				0												0							0						0	0
External territories				0												0							0						0	0
Overseas				0												0							0						0	0
TOTAL	24	4	14	42	26	13	14						0	0	0	53							0	0	0	0	0	0	0	95

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
AFTRS	Australian Film Television and Radio School
AI	Artificial Intelligence
AICD	Australian Institute of Company Directors
AM	Member of the Order of Australia
ANMM	Australian National Maritime Museum
ANU	Australian National University
AO	Order of Australia
APIs	Application Programming Interfaces
APS	Australian Public Service
APSC	Australian Public Service Commission
ARIA	Australian Recording Industry Association
AUS	Australia
AV	Audiovisual
AVA	Audiovisual Australia digitisation project
BA	Bachelor of Arts
BBC	British Broadcasting Corporation
BFI	British Film Institute

BMS	Building Management System
CD	compact disc
CDM	Collection Data Model
CEO	Chief Executive Officer
DAMS	Digital Asset Management System
DIAP	Disability and Inclusion Action Plan
DVD	Digital versatile disc
EL	Executive Level
EP	Extended Play
FNMA	First Nations Media Australia
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
IF	Inside Film
IIE	Intermittent and Irregular Employees
IP	Intellectual Property
IPO	Initial Public Offering
IPS	Information Publication Scheme
IT	Information Technology
KMP	Key Management Personnel
K-pop	Korean pop

SECTION FOUR: APPENDICES

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
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
NRS	National Redress Scheme
NSW	New South Wales
NT	Northern Territory
NZ	New Zealand
OAM	Medal of the Order of Australia
PAW	Pintubi, Anmatjere and Warlpiri
PAX	Penny Arcade Expo
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
PPCA	Phonographic Performance Company of Australia
Q&A	Question and answer
QLD	Queensland
RODA	Remote Onsite Digital Access system

SA	South Australia
SBS	Special Broadcasting Service
SES	Senior Executive Service
SP	Superior Performance
SXSW	South by Southwest
TAS	Tasmania
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
US	United States
USA	United States of America
UTS	University of Technology Sydney
UWA	University of Western Australia
VALA	Victorian Applied Learning Association
VHS	Video Home System
VIC	Victoria
VR	Virtual Reality
WA	Western Australia
WHS	Work Health and Safety
ZFL	Zero Fee Licence



More than 96% of classic Australian video games are endangered and at risk of being lost forever. Photographer: Rohan Thomson.



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SECTION FIVE

Financial Statements

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

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 - 1.2 Own-Source Revenue and Gains
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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 2025:

- (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 2025 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 2025 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
7 October 2025

National Film and Sound Archive of Australia
Statement by the Chairperson, Chief Executive Officer and Chief Financial Officer
for the period ended 30 June 2025

In our opinion, the attached financial statements for the year ended 30 June 2025 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.



Annette Shun Wah
Chairperson
03 October 2025



Patrick McIntyre
Chief Executive Officer
03 October 2025



Andrea O'Keeffe CA
Chief Financial Officer
03 October 2025

Statement of Comprehensive Income
for the period ended 30 June 2025

		2025	2024	Original Budget ¹
	Notes	\$'000	\$'000	\$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	1.1A	29,551	24,399	23,453
Suppliers	1.1B	15,676	13,470	15,441
Depreciation and amortisation	2.2A	9,462	7,775	7,672
Interest on lease liabilities		61	61	65
Write-down and impairment of assets		160	136	-
Total expenses		54,910	45,841	46,631
Own-source income				
Own-source revenue				
Sale of goods		11	11	15
Rendering of services		945	891	868
Interest on held to maturity investments		2,222	2,344	945
Royalties		125	137	131
Other revenue	1.2A	621	1,381	590
Total own-source revenue		3,924	4,764	2,549
Gains				
Donations of gifted collection	2.2A	13,865	12,322	3,847
Revaluation increments		62	7	-
Other gains		61	185	-
Total gains		13,988	12,514	3,847
Total own-source income		17,912	17,278	6,396
Net cost of services		36,998	28,563	40,235
Revenue from Government	1.2B	40,839	37,270	40,839
Surplus (Deficit) attributable to the Australian Government		3,841	8,707	604
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation reserves		(2,804)	15,270	-
Total comprehensive surplus (loss)		1,037	23,977	604

The above statement should be read in conjunction with the accompanying notes.
1. Budget reported in the 2024-25 Portfolio Budget Statements published in May 2024.

Budget Variances Commentary for the Statement of Comprehensive Income

The surplus of \$3.8 million is \$3.2 million higher than the original budget surplus amount of \$604,000.

Employee benefits are \$6.1 million higher than the original budget. This reflects a temporary increase the NFSA workforce to complete the work on digitisation infrastructure and capability, for which the NFSA received \$42 million over 4 years. The spend on employee benefits are scheduled to decrease over the next two financial years, as program funding finishes and the NFSA returns to baseline activity levels.

Depreciation expense is \$1.8 million higher than the original budget, due to the increasing asset base, with the investment in significant data storage and digitisation equipment to support the preservation program in the prior financial year.

Interest revenue is \$1.3 million higher than the original budget due to favourable interest rates and a higher level of investment than anticipated.

Donations of gifted collection represents the value of the heritage and cultural assets that are donated to the NFSA for inclusion in the collection. The value is difficult to forecast as it is dependent on the nature and quantum of the items received. Accordingly, a notional \$3.8 million was included in the original budget, while the actual value of \$13.9 million, in accordance with the valuation policy, was determined as the items were accessioned into the collection.

Statement of Financial Position
as at 30 June 2025

		2025	2024	Original Budget ¹
	Notes	\$'000	\$'000	\$'000
ASSETS				
Financial assets				
Cash and cash equivalents		2,219	2,413	2,195
Trade and other receivables	2.1A	693	1,003	356
Other investments	2.1B	18,000	20,500	15,000
Other financial assets		-	-	93
Total financial assets		20,912	23,916	17,644
Non-financial assets				
Land	2.2A	12,140	8,355	8,355
Buildings ²	2.2A	54,408	50,677	54,588
Heritage and cultural	2.2A	376,081	369,073	353,283
Plant and equipment ²	2.2A	12,454	13,033	23,143
Computer software	2.2A	765	302	373
Licences	2.2A	78	80	63
Inventories	2.2B	583	526	614
Prepayments		2,999	2,551	974
Total non-financial assets		459,508	444,597	441,393
Total assets		480,420	468,513	459,037
LIABILITIES				
Payables				
Suppliers	2.3A	1,512	1,342	750
Other payables	2.3B	960	774	88
Total payables		2,472	2,116	838
Interest bearing liabilities				
Leases	2.4A	4,198	1,310	2,125
Total interest bearing liabilities		4,198	1,310	2,125
Provisions				
Employee provisions	4.1A	6,564	5,692	4,905
Other provisions	2.5A	610	839	593
Total provisions		7,174	6,531	5,498
Total liabilities		13,844	9,957	8,461
Net assets		466,576	458,556	450,576
EQUITY				
Contributed equity		254,494	247,511	254,494
Reserves		186,394	189,198	173,928
Retained surplus/(Accumulated deficit)		25,688	21,847	22,154
Total equity		466,576	458,556	450,576

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

1. Budget reported in the 2024-25 Portfolio Budget Statements published in May 2024.

2. Includes right-of-use assets.

Budget Variances Commentary for the Statement of Financial Position

Total assets are \$21.4 million higher than the original budget.

Land values increased by \$3.8 million following a revaluation conducted in 2024–25.

The Heritage and Cultural collection is \$22.8 million higher than budgeted. This variance is primarily due to:

- \$10.9 million in donated items, exceeding budget expectations.
- An unanticipated \$15.3 million upward revaluation of audio-visual items at the end of the previous financial year, post-publication of budget figures.A106
- This increase was partially offset by a \$8.1 million downward revaluation of the collection in 2024–25.
- The balance is in relation to internally generated items (capitalisation of expenses).

Plant and equipment expenditure is \$10.7 million below budget, reflecting lower-than-expected spending on asset replacements.

Reserves are \$12.5 million higher than the original budget. This is largely driven by the \$15.3 million upward revaluation of audio-visual items at the end of the previous financial year. An overall \$2.8 million downward revaluation for all assets in 2024–25 partially offsets this increase.

Statement of Changes in Equity
for the period ended 30 June 2025

		2025	2024	Original Budget ¹
	Notes	\$'000	\$'000	\$'000
CONTRIBUTED EQUITY				
Opening balance				
Balance carried forward from previous period		247,511	237,698	247,511
Contributions by owners				
Equity injection - Appropriation		6,983	9,813	6,983
Closing balance as at 30 June		<u>254,494</u>	<u>247,511</u>	<u>254,494</u>
ASSET REVALUATION RESERVE				
Opening balance				
Balance carried forward from previous period		189,198	173,928	173,928
Comprehensive income				
Other comprehensive income - movements in property, plant and equipment	2.2A	(2,741)	15,277	-
Other comprehensive income - realisation of reserve amounts on disposal of assets		(63)	(7)	-
Total comprehensive income		<u>(2,804)</u>	<u>15,270</u>	<u>-</u>
Closing balance as at 30 June		<u>186,394</u>	<u>189,198</u>	<u>173,928</u>
RETAINED EARNINGS				
Opening balance				
Balance carried forward from previous period		21,847	13,140	21,550
Comprehensive income				
Surplus (Deficit) for the period		3,841	8,707	604
Closing balance as at 30 June		<u>25,688</u>	<u>21,847</u>	<u>22,154</u>
TOTAL EQUITY		<u>466,576</u>	<u>458,556</u>	<u>450,576</u>

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

1. Budget reported in the 2024-25 Portfolio Budget Statements published in May 2024.

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 2025

		2025	2024	Original Budget ¹
	Notes	\$'000	\$'000	\$'000
OPERATING ACTIVITIES				
Cash received				
Receipts from Government		40,839	38,070	40,839
Sales of goods and rendering of services		1,448	795	883
Royalties		125	137	-
Donations		51	185	-
GST received		2,480	1,761	1,888
Other		515	581	721
Total cash received		45,458	41,529	44,331
Cash used				
Employees		31,024	25,248	23,453
Suppliers		18,152	15,493	15,441
Interest payments on lease liabilities		61	61	65
GST paid		207	99	1,888
Total cash used		49,444	40,901	40,847
Net cash from operating activities		(3,986)	628	3,484
INVESTING ACTIVITIES				
Cash received				
Interest		2,270	2,268	945
Investments		48,700	42,700	1,500
Total cash received		50,970	44,968	2,445
Cash used				
Purchase of property, plant and equipment, software and heritage and cultural assets		7,375	7,766	12,193
Investments		46,200	46,200	-
Total cash used		53,575	53,966	12,193
Net cash used by investing activities		(2,605)	(8,998)	(9,748)
FINANCING ACTIVITIES				
Cash received				
Contributed equity		6,983	9,813	6,983
Total cash received		6,983	9,813	6,983
Cash used				
Principal payments of lease liabilities		586	775	607
Total cash used		586	775	607
Net cash from financing activities		6,397	9,038	6,376
Net increase (decrease) in cash held		(194)	668	112
Cash and cash equivalents at the beginning of the reporting period		2,413	1,745	2,083
Cash and cash equivalents at the end of the reporting period		2,219	2,413	2,195

The above statement should be read in conjunction with the accompanying notes.
1. Budget reported in the 2024-25 Portfolio Budget Statements published in May 2024.

Budget Variances Commentary for the Cash Flow Statement

The actual cash paid to employees is \$7.6 million higher than budget. The difference is due to a larger workforce than anticipated in May 2024 when the budget figures were published.

The cash used for suppliers was \$2.7 million higher than the original budget due to a higher than anticipated spend on contractors, for the completion of the program to increase digitisation capacity, and a higher than anticipated spend on general building repairs and maintenance. The GST paid budget amount was over estimated in the original budget, and has been corrected in forward years.

The cash from interest revenue is \$1.3 million higher than the original budget due to more favourable interest rates than anticipated.

During 2024-25 there was \$48.7 million cash received and \$46.2 million cash used from other investments. This is the revenue from Government from the Portfolio Department which is invested by the NFSA in term deposits until required for employee or supplier payments.

The cash used for the purchase of property, plant and equipment was \$4.8 million lower than the original budget due to less than anticipated spend on asset replacements.

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 2025.

1.1. Expenses

	2025 \$'000	2024 \$'000
1.1A: Employee Benefits		
Wages and salaries	22,001	18,069
Superannuation:		
Defined contribution plans	3,265	2,467
Defined benefit plans	1,061	1,233
Leave and other entitlements	3,102	2,614
Separation and redundancies	87	-
Other employee benefits	35	16
Total employee benefits	29,551	24,399

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	1,367	1,804
Contractors	2,784	1,114
Travel	606	639
IT services	4,446	4,199
Advertising and marketing	252	309
Property operating expenses	3,727	3,325
Financial statement audit services	76	76
Other	1,914	1,730
Total goods and services supplied or rendered	15,172	13,196

Other suppliers

Low value leases	200	130
Workers compensation expenses	304	144
Total other suppliers	504	274
Total suppliers	15,676	13,470

Goods supplied	1,092	948
Services rendered	14,584	12,522
Total goods and services supplied or rendered	15,676	13,470

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

	2025 \$'000	2024 \$'000
Own-Source Revenue		
1.2A: Other Revenue		
Grant from Portfolio Department	-	800
Rental income	24	10
Other revenue from related entities	306	350
Parking fees	213	200
Other	78	21
Total other Revenue	621	1,381
1.2B: Revenue from Government		
Department of Infrastructure, Transport, Regional Development and Communications		
Corporate Commonwealth entity payment	40,839	37,270
Total revenue from Government	40,839	37,270

Accounting Policy

Revenue from sale of goods

Revenue from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer
- 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:

- the amount of revenue, stage of completion and transaction costs incurred can be reliably measured
- 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

	2025 \$'000	2024 \$'000
2.1A: Trade and Other Receivables		
Total goods and services receivables¹	693	1,003
Trade and other receivables		
No more than 12 months	693	1,003
Total trade and other receivables	693	1,003
2.1B: Other Investments		
Total other investments²	18,000	20,500
Other investments expected to be recovered		
No more than 12 months	18,000	20,500
Total other investments	18,000	20,500

¹ Credit terms for goods and services were within 30 days (2024: 30 days).

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

Accounting Policy

Cash and cash equivalents

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

- 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 ¹ \$'000	Plant and equipment \$'000	Computer software ² \$'000	Licences \$'000	Total \$'000
As at 1 July 2024							
Gross book value	8,355	58,258	372,843	17,231	4,823	163	461,673
Accumulated depreciation, amortisation and impairment	-	(7,580)	(3,770)	(4,198)	(4,521)	(83)	(20,152)
Total as at 1 July 2024	8,355	50,678	369,073	13,033	302	80	441,521
Additions:							
Purchase	-	3,830	315	1,864	116	18	6,143
Work in progress	-	699	-	9	593	-	1,301
Right-of-use assets	-	3,472	-	55	-	-	3,527
Donation/gift	-	-	13,865	-	-	-	13,865
Internally developed	-	-	2,887	-	-	-	2,887
Revaluations recognised in other comprehensive income	-	(230)	(8,062)	1,766	-	-	(2,741)
Reclassifications (accumulated depreciation) ³	3,785	-	-	(256)	-	-	(256)
Depreciation and amortisation	-	(2,434)	(1,997)	(3,840)	(246)	(20)	(8,537)
Depreciation and amortisation for right-of-use assets	-	(907)	-	(18)	-	-	(925)
Disposals/write-downs	-	(1,251)	-	(355)	-	-	(1,606)
Disposals - accumulated depreciation	-	1,251	-	196	-	-	1,447
Other	-	(700)	-	-	-	-	(700)
Total as at 30 June 2025	12,140	54,408	376,081	12,454	765	78	455,926
Total as at 30 June 2025 represented by:							
Gross book value	12,140	57,259	376,081	12,530	5,531	180	463,721
Accumulated depreciation, amortisation and impairment	-	(2,851)	-	(76)	(4,766)	(102)	(7,795)
Total as at 30 June 2025	12,140	54,408	376,081	12,454	765	78	455,926
Carrying amount of right-of-use assets	-	3,097	-	53	-	-	3,150

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 \$752,013 of purchased software and \$13,366 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.

2.2: Non-Financial Assets (continued)

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.

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 2025, an independent valuer, Jones Lang LaSalle Incorporated (JLL), conducted the revaluations and a revaluation adjustment was made to non-financial assets.

Depreciation

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

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

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

Asset Class	2025	2024
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	5 years to indefinite	5 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 until 2030 (being the existing remaining life of owned digitisation equipment). 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 cash-generating assets and assets held at cost, including intangibles and ROU assets, were assessed for impairment at 30 June 2025. 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. For non-cash generating assets held at fair value, the recoverable amount is expected to be materially the same as fair value at 30 June 2025.

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.

2.2: Non-Financial Assets (continued)

Heritage and Cultural Assets

The NFSA has a historic and culturally significant collection representing moving image and sound production from its earliest days to the present. Drama, actuality and documentary, creative arts, social and scientific history, comedy, experimental and unique amateur audiovisual records are all represented. Formats span the analogue era, from the nitrate film and wax cylinders of the earliest days through to the many format iterations of the twentieth century (acetate and vinyl discs, audiotape, CDs, polyester film, broadcast video tape and various home movie formats). Into the digital age, the collection includes the latest digital files produced by today's media creators and professionals. Documentation and artefacts also form a large part of the collection, including stills, scripts, posters, manuscript collections, media industry oral history interviews, costumes and vintage equipment.

In addition to the heritage and cultural assets disclosed in the financial statements, the NFSA also holds items on deposit on behalf of the owners and items which have yet to be accepted into the collection. The items held on deposit are not recognised as assets in the financial statements as the NFSA does not control these items. The items yet to be formally accepted into the collection are not recognised as assets in the financial statements as the cost of these items cannot be reliably measured until they are evaluated and accepted into the collection.

Preservation of the collection is fundamental to its permanent availability to all Australians. The NFSA's Collection Policy 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 (2024: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2025.

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)

	2025 \$'000	2024 \$'000
<u>2.2B: Inventories</u>		
Inventories held for distribution	583	526
Total inventories	583	526

During 2025 \$169,380 of inventory held for distribution was recognised as an expense (2024: \$156,813).

Accounting PolicyInventories

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

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

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

2.3: Payables**2.3A: Suppliers**

Total trade creditors and accruals	1,512	1,342
Suppliers expected to be settled		
No more than 12 months	1,512	1,342
Total Suppliers	1,512	1,342

2.3B: Other Payables

Accrued salary	834	670
Accrued superannuation	125	104
Other liabilities	1	-
Total other payables	960	774
Other payables to be settled		
No more than 12 months	960	774
Total other payables	960	774

Settlement of payables is usually made within 30 days.

Accounting PolicyFinancial 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

	2025 \$'000	2024 \$'000
2.4A Leases		
Leases - right-of-use assets	<u>4,198</u>	<u>1,310</u>
	<u>4,198</u>	<u>1,310</u>
Maturity analysis - contractual undiscounted cash flows		
Within 1 year	804	617
Between 1 to 5 years	3,682	782
More than 5 years	<u>214</u>	<u>-</u>
Total leases	<u>4,700</u>	<u>1,399</u>

Total cash outflow for leases for the year ended 30 June 2025 was \$585,630 (2024: \$774,952).

The NFSA has six long term property leases for storage facilities and office space in Canberra, Melbourne and Sydney, with ranging terms and options. There are 2 leased vehicles with fixed term of 5 years.

Accounting Policy

Leases

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

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

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

2.5: Other Provisions		
	2025	2024
	\$'000	\$'000
<u>2.5A: Other Provisions</u>		
Provision for restoration obligations	610	839
Total other provisions	610	839
Carrying amount 1 July 2024	839	593
(Amounts used)/additional provisions made	(229)	246
Closing balance 30 June 2025	610	839
Other provisions to be settled		
Less than 12 months	610	246
More than 12 months	-	593
Total other provisions	610	839
Accounting Policy		
<u>Provision for restoration obligations</u>		
The NFSA currently has lease agreements for the leasing of premises which have provisions requiring the NFSA to restore the premises to their original condition at the conclusion of the lease. The NFSA has made a provision to reflect the present value of this obligation.		

Funding		This section identifies the NFSA's funding structure.	
3.1. Net Cash Appropriation Arrangements			
	2025	2024	
	\$'000	\$'000	
Total comprehensive income- as per the Statement of Comprehensive Income	1,037	23,977	
Plus: depreciation/amortisation expenses funded through the collection development acquisition budget funding ¹	1,997	1,939	
Plus: depreciation of right-of-use assets ²	926	772	
Less: principal repayments - leased assets	(586)	(775)	
Net Cash Operating Surplus	3,374	25,913	
1 From 2010-11, the Government introduced net cash appropriation arrangements where revenue appropriations for depreciation/amortisation expenses of non-corporate Commonwealth entities and selected corporate Commonwealth entities were replaced with a separate capital budget provided through equity injections. Capital budgets are to be appropriated in the period when cash payment for capital expenditure is required. 2 The inclusion of depreciation/amortisation expenses related to ROU leased assets and the lease liability principal repayment amount reflects the impact of AASB 16 Leases, which does not directly reflect a change in appropriation arrangements.			

People and Relationships

4.1: Employee Provisions

	2025 \$'000	2024 \$'000
4.1A: Employee Provisions		
Leave	<u>6,564</u>	<u>5,692</u>
Total employee provisions	<u>6,564</u>	<u>5,692</u>

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:

	2025 \$	2024 \$
Short-term employee benefits:		
Salary	588,006	558,340
Bonuses	54,955	54,955
Allowance	761	-
Total short-term employee benefits	643,722	613,295
Post-employment benefits:		
Superannuation	58,349	49,281
Total post-employment benefits	58,349	49,281
Other long-term benefits:		
Long service leave	7,551	7,839
Total other long-term employee benefits	7,551	7,839
Total key management remuneration expenses	709,622	670,415

Notes:

The total number of key management personnel included in the table above are 1 NFSA Executive and 12 Non-Executive Board members. This included 4 departing and 3 new Board members (2024: 1 Executive and 14 Non-Executive Board members, including 6 departing and 5 new 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 2025 (2024: nil).

5.2: Financial Instruments

	2025 \$'000	2024 \$'000
<u>5.2A: Categories of Financial Instruments</u>		
Financial asset at amortised cost		
Cash and cash equivalents	2,219	2,413
Trade and other receivables	693	1,003
Other investments	18,000	20,500
Total financial assets at amortised cost	20,912	23,916
Total financial assets	20,912	23,916
Financial Liabilities		
Financial liabilities measured at amortised cost		
Suppliers	1,512	1,342
Total financial liabilities measured at amortised cost	1,512	1,342
Total financial liabilities	1,512	1,342
<u>5.2B: Net gains or losses on financial assets</u>		
Financial assets at amortised cost		
Interest revenue	2,222	2,344
Net gains on financial assets	2,222	2,344

Other Information

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

	2025 \$'000	2024 \$'000
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	2,219	2,413
Trade and other receivables	693	1,003
Other investments	18,000	20,500
Prepayments	2,998	1,648
Total no more than 12 months	23,910	25,564
More than 12 months		
Land and buildings	66,548	59,032
Heritage and cultural	376,081	369,073
Plant and equipment	12,454	13,033
Computer software	765	302
Other intangibles	78	80
Inventories	583	526
Prepayments	1	903
Total more than 12 months	456,510	442,949
Total Assets	480,420	468,513
Liabilities expected to be recovered in:		
No more than 12 months		
Suppliers	1,512	1,342
Other payables	960	774
Leases	674	578
Employee provisions	4,241	4,441
Other provisions	610	246
Total no more than 12 months	7,997	7,381
More than 12 months		
Leases	3,524	732
Employee provisions	2,323	1,251
Other provisions	-	593
Total more than 12 months	5,847	2,576
Total Liabilities	13,844	9,957

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