



**CORPORATE**

**PLAN**

2020-21 TO 2023-24

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# INTRODUCTION

On behalf of the Board of the National Film and Sound Archive of Australia (NFSA) I am pleased to present the 2020–21 Corporate Plan covering the periods 2020–21 to 2023–24, as required under subsection 35(1) of the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act).

This plan is prepared in accordance with section 16E of the *Public Governance, Performance and Accountability Rule 2014* and subsection 33(1) of the *National Film and Sound Archive of Australia Act 2008* (the NFSA Act).

This plan outlines how we will achieve our purpose and work towards our vision of being Australia's 'living' archive – relevant, engaging and accessible. To deliver against our purpose and achieve our vision we have set five strategic priorities:

- > Digitise the national audiovisual collection
- > Establish the National Centre for Excellence in Audiovisual Heritage
- > Build our national profile
- > Collect, preserve and share multimedia and new media
- > Redefine our physical presence.

We are extremely grateful to the Commonwealth Government for the additional \$5.5 million to support the digitisation of the national collection that was announced on 30 June 2020 by Minister for Communications, Cyber Safety and the Arts the Hon Paul Fletcher MP. This funding will allow us to significantly increase and enhance our efforts towards our first two strategic priorities.

Each year, we will publicly report performance against the Corporate Plan through the Annual Performance Statement, which forms part of our Annual Report. The Corporate Plan is a living document that we will update annually to reflect changes in our operating environment and to meet the requirements of the PGPA Act.



**Gabrielle Trainor AO**  
Chair, NFSA Board

# ABOUT US

## OUR PURPOSE

In accordance with the NFSA Act, our reason for being is to collect, preserve and share Australia's national audiovisual collection and to make it available to audiences worldwide for enjoyment, learning, insight and creativity.

## OUR VISION

The NFSA's vision is to be Australia's 'living' archive – relevant, engaging and accessible to the world. We envision the NFSA to be smart, connected and open in order to have maximum impact and relevance in society. Our vision is supported by a firm belief that the future of audiovisual archives is digital.

## OUR VALUES

### **Committed**

We care about what we do.

### **Authentic**

We are sincere in our intentions and actions.

### **Ambitious**

We strive for excellence through continual improvement and innovation.

### **Collaborative**

We work together to achieve results.

## OUR COLLECTION

The NFSA is the custodian of the national audiovisual collection. The collection represents the cultural diversity and breadth of experience of all Australians. Recorded sound and moving image are perhaps the most vivid forms of expression known to humanity. These technologies capture a 'living' record of people, places, and events—a record of who we were, and of who we want to be. We believe that the collection represents the most significant and engaging place for encounters with our memories, stories, creativity and imagination.

The collection represents 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. The collection is constantly evolving; it ranges from the analogue era to the digital age and includes the latest digital files produced by today's media creators and professionals. A large part of the collection is also made up of documentation and artefacts, ranging from costumes and set pieces to posters, still photographs, scripts and oral history interviews with a range of people from the creative industries.

Audiovisual recording formats are often physically fragile and quickly become obsolete as technology changes. Their preservation is a costly and highly specialised field of heritage protection, and our techniques and approaches evolve along with the development of the media and entertainment industries. In a converged, digital environment collections are not preserved once and for all; they are being preserved through an ongoing process of format-shifting and data migration.

# OUR STRATEGIC PRIORITIES

The NFSA has set five strategic priorities to implement to ensure that we remain relevant and that we continue to evolve along with the creators and users of Australia’s audiovisual heritage.

Our strategic priorities will help us deliver against our purpose, strive towards achieving our vision and respond to the challenges of our current environment.

Our strategic priorities		Outcome
Priority 1 	<b>DIGITISE THE NATIONAL AUDIOVISUAL COLLECTION</b>	By 2025 we will digitise over 40,000 audiovisual collection items every year.
Priority 2 	<b>ESTABLISH THE NATIONAL CENTRE FOR EXCELLENCE IN AUDIOVISUAL HERITAGE</b>	By 2025 we will be recognised in the Australian GLAM (galleries, libraries, archives and museums) sector as the National Centre for Excellence in Audiovisual Heritage.
Priority 3 	<b>BUILD OUR NATIONAL PROFILE</b>	By 2025 we will be recognised as Australia’s national audiovisual archive, a leader in our field, a source of vibrant, relevant and exciting engagement and the first point of call for audiovisual content.
Priority 4 	<b>COLLECT, PRESERVE AND SHARE MULTIMEDIA AND NEW MEDIA</b>	By 2025 we will be the national leader in collecting, preserving and sharing multimedia and new media content.
Priority 5 	<b>REDEFINE OUR PHYSICAL PRESENCE</b>	By 2025 we will have a strong physical presence which is fit for purpose, targeted, future-proof and nationwide.

# SUPPORTING OUR STRATEGIC PRIORITIES

The strategic priorities set out the NFSA's focus to ensure that we grow as Australia's national audiovisual archive into the future. Three central themes underpin everything that we do:

## INDIGENOUS CONNECTIONS

We work with Aboriginal and Torres Strait Islander communities and partners to showcase their stories and works, to provide training opportunities in audiovisual conservation and to ensure the appropriate management of Aboriginal and Torres Strait Islander audiovisual collection materials.

## KNOWLEDGE AND INNOVATION

We speak with authority, and focus on new concepts and technologies to increase our impact, efficiency and output.

## COLLECTIVE GENIUS

We foster a community that is willing and able to generate new ideas, encouraging our internal and external stakeholders to contribute to finding solutions to our challenges.

# OUR ENVIRONMENT

As Australian galleries, libraries, archives and museums (GLAMs) grapple with the challenges of adapting to the digital age, the NFSA must be at the forefront of a shift towards the digital, 'always on' archive. We must lead the sector in how to collect, preserve and share Australia's audiovisual material in the formats and ways in which it is being created today. At the same time, we are the stewards for a vast analogue collection, covering almost every format of audiovisual creation over the last hundred years.

Our view of culture is that of continuity. We form close bonds with the creators of our audiovisual heritage, and we share the collection, so its stories form an ongoing part of the evolution of our culture. Working in an inclusive, collaborative way with creators, users, communities and partners, the NFSA ensures that the stories in the collection are shared as widely and as deeply as possible.

Our key cooperative relationships are with our responsible minister, the Minister for Communications, Cyber Safety and the Arts and his office, and with the Office for the Arts within our portfolio department, the Department of Infrastructure, Transport, Regional Development and Communications. These relationships furnish us with advice and guidance in relation to the governance of the NFSA and support us in meeting the expectations of the public.

We also cooperate and collaborate with many of our fellow cultural institutions including the National Museum of Australia, the National Archives of Australia, the Australian Film, Television and Radio School, the Australian Institute of Aboriginal and Torres Strait Islander Studies and the Australian Centre for the Moving Image. We share information, best-practice advice and new techniques, technologies and standards, and collaborate on projects in order to provide rich and unique cultural experiences to Australian audiences. We cooperate with the Australian National University in regard to the management of our site on its Acton campus, and with the Australian War Memorial in the storage of high-risk nitrate film at our facility in Mitchell.

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

In planning for the future we recognise a number of challenges and opportunities that affect our environment and our work.

## Deadline 2025 and support for digitisation

The NFSA has an extensive analogue collection, across a variety of formats including celluloid film negatives and prints; sound recordings on magnetic tape, acetate and vinyl disc; and radio and television broadcast on various magnetic tape formats. As analogue collection material ages, it is increasingly difficult and expensive to access – due to tape deterioration and a practical inability to maintain obsolete playback systems. The technical knowledge and skills needed to access the aging analogue content is also becoming rare.

In 2015 we released *Deadline 2025: Collections at Risk*, which highlighted the fact that much of Australia's audiovisual heritage will be lost forever if not digitised by 2025. *Deadline 2025* focused on the challenge of magnetic tape, which is deteriorating at a faster rate than many other formats held in the NFSA collection.

At the end of 2019-20, the NFSA was extremely fortunate to receive additional funding of \$5.5 million over four years to support the digitisation of our collection. During 2020-21 we will purchase and upgrade equipment, increase our digital infrastructure and storage, and engage additional digitisation professionals. This work will enable us to digitise video five times faster and double the digitisation rate of audio tape and 16mm and 35mm film.

With the additional funding we will be able to digitise all our audio and video on magnetic tape, to the highest international archival standards, in time to meet *Deadline 2025*.

We continue to implement our *Digitisation Strategy 2018-2025* which covers the whole of our analogue audiovisual collection. We will prioritise the material most at-risk – including material that is culturally significant or in public demand. We will also ensure that our staff continue to have expertise in analogue audiovisual formats into the future, as well as the most up-to-date digital skills, to support preservation of and access to heritage collections.

## Leading the GLAM sector in audiovisual heritage

As Australia's only national audiovisual archive, the NFSA is uniquely placed to be a leader in the GLAM sector in the collection, preservation, curation and sharing of audiovisual heritage.

The additional funding of \$5.5 million will also support us to establish the National Centre for Excellence in Audiovisual Heritage to ensure the long-term preservation of the NFSA's audiovisual collection, to support all audiovisual heritage collection holders and to make sure that people engage with, learn from and use Australia's audiovisual heritage in a digital format.

Through the National Centre for Excellence, we will work with the GLAM sector to share skills, knowledge and equipment in order to safeguard Australia's national cultural heritage. We need to ensure that we are taking a collaborative approach, partnering with other institutions in the sector, creators, industry and the tertiary sector to reduce duplication and build our impact and output.

## COVID-19 Pandemic

The COVID-19 virus reached Australia in late January 2020, with an Emergency Response Plan being activated by the Federal Government in late February. Throughout March, Federal, State and Territory governments introduced a range of restrictions to slow the spread of the virus, with the World Health Organization declaring a pandemic on 11 March.

From 18 March, the NFSA closed its Acton building to the public and ceased all venue hires, educational and public programs, cancelling advance bookings. Exhibitions planned for April were postponed, this was later extended to all temporary exhibitions for the remainder of 2020. From Monday 30 March, all staff were asked to work from home where possible. A small number of staff doing essential ICT, facilities and collection digitisation work continued to work on-site with scheduled shifts and precautions in place to allow for appropriate hygiene standards and distancing. A number of staff were also redeployed to Services Australia to assist with the COVID-19 response.

The pandemic and the related restrictions have affected every part of the NFSA's business, resulting in significant challenges, along with a few opportunities. We have no certainty of when we will return to full capacity. Further, we have no insight as yet into the longer-term implications of COVID-19 for the behaviour of visitors and audiences or the sustainability of the creative industries and other key stakeholders. This makes it a difficult time to set performance targets for 2020–21 and beyond.

The NFSA has therefore decided to take a streamlined approach to drafting the 2020–21 – 2023–24 Corporate Plan. As far as possible, we will retain the targets and narrative from the 2019–20 – 2022–23 plan, keeping updates to a minimum. We recognise that the short and long-term impacts of the COVID-19 pandemic may make it difficult or impossible for us to reach some of our performance targets, but we are as yet unable to quantify this. The effects of the pandemic on our performance during 2020–21 will be addressed in detail in our Annual Report for the period.

## Redefine our physical presence

As the NFSA transforms from an analogue archive into a digital archive, adapting to the changing nature of our creators and audiences, our physical presence must also change. The NFSA's current headquarters are no longer fit for purpose. We need to increase our national profile and connections with the creative industries and other national collecting institutions. We must also make sure that our physical presence in Sydney and Melbourne facilitates stakeholder and audience engagement; that it is targeted and future-proofed. A key priority is to pursue the construction of a new facility for the NFSA and establish our presence in Canberra as a centre of innovation, with strong connections to the creative industry.

## Content regulation

Our core functions involving the collection and related material must be undertaken in compliance with content regulation (covering copyright, technological protection measures and classification) which does not always recognise the activities of cultural institutions. One of our vital functions is to share the collection with audiences while working within the existing regulatory frameworks. Copyright is a significant challenge for us as custodians of the collection, because copyright in the majority of collection content is owned by third parties. This requires us and our clients to obtain licences from rights owners for many uses. We continue to pursue solutions through reliance on available exceptions, stakeholder relationships, process improvement and advocacy for reforming relevant regulation.

# OUR PERFORMANCE

Our Corporate Plan is the NFSA's primary planning and reporting document reflecting our five key strategic priorities, as agreed by the NFSA Board and Senior Executive. We have developed a comprehensive range of both qualitative and quantitative performance measures to enable a holistic assessment of our outcomes and impact. The NFSA's Corporate Plan 2020–21 to 2023–24 is integrated with our business planning processes and we have systems in place to regularly monitor and report on our progress and achievements against the plan to the NFSA Board and Senior Executive.

## PRIORITY 1: DIGITISE THE NATIONAL AUDIOVISUAL COLLECTION

Collection material is deteriorating at a faster rate than we can currently digitise it. We estimate that by 2025 our magnetic tape collection will no longer be accessible due to degradation and technical obsolescence – and many of the other formats in our collection face similar threats. In addition, our audiences now expect to be able to access and use collection material in digital format on demand. We need to evolve with these expectations and dramatically increase our rates of digitisation to ensure that the national audiovisual collection is available and accessible into the future.

**Outcome:** By 2025 we will digitise over 40,000 audiovisual collection items every year.

Objectives	Activities	Performance measure			
		2020–21	21–22	22–23	23–24
<b>Objective 1A</b> Implement the NFSA Digitisation Strategy, which commits to prioritising digitisation as a core program of activity	1A.1. Implement the Digitisation Strategy	Digitisation Plan objectives delivered on time and within budget	•	•	•
<b>Objective 1B</b> Digitise the national audiovisual collection so that it is preserved and accessible	1B.1. Digitise the collection through active digitisation, format-shifting of content and data migration	25,000 audiovisual collection items digitised	Increase on previous year	Increase on previous year	Increase on previous year
<b>Objective 1C</b> Increase our capacity and capability to manage digital preservation of all collection formats	1C.1. Implement large-scale digitisation through the Digitisation Plan.	Large-scale digitisation objectives within the Digitisation Plan delivered on time and within budget	•	•	•



Paul Mac, Jack Thompson AM, Gabrielle Trainor AO and Jan Müller at the February 2020 screening of *The Sentimental Bloke* in Sydney

## CASE STUDY: THE BLOKE COMES HOME FOR HIS CENTENARY

To celebrate the 100<sup>th</sup> anniversary of the silent classic *The Sentimental Bloke*, the NFSA premiered a full digital restoration of the film at the Westpac Open Air Cinemas on Sydney Harbour on 15 February 2020. The film was shot in and around Sydney, particularly Woolloomooloo, which made the screening against the backdrop of the Sydney Opera House and Harbour Bridge even more significant.

The event allowed us to share *The Sentimental Bloke* with existing and new audiences, who can only see it in the current digital cinema environment. The objective of the restoration was to produce a digital outcome which matches the original cinematic experience and retains preservation-quality digital components – preserving our audiovisual heritage for generations to come.

The path to digital restoration was intricate and involved combining two separate 4K scans. We acquired a scan of a 35mm pristine print of the US version of the film from George Eastman Museum in Rochester, New York, and worked to seamlessly match the US scan with our own NFSA components. After cleaning and grading, we undertook in-depth research to match tints and tones from the original using a previous photochemical version of the film as a reference.

*The Sentimental Bloke* has screened with many scores and musical presentations over the past 100 years. For 2020, the NFSA commissioned contemporary electronica artist Paul Mac to compose and perform his interpretation of the work. Paul offered his unique artistic interpretation, complete with intertitles narrated by Australian actor Rhys Muldoon. The narration's intention was to make the original text, written in early 20th century Australian vernacular, more accessible to contemporary audiences.

The event was hosted by CEO Jan Müller and attended by the Federal Minister for Communications, Cyber Safety and the Arts, The Hon Paul Fletcher MP, as well as key film industry representatives including Jack Thompson. The NFSA now holds high-quality 4K digital scans, as well as 2K digital cinema packages, of both the restored silent version and the version of the *Bloke* with Paul Mac's complete score. We look forward to seeing the film on screens around the world over the coming years.

## PRIORITY 2: ESTABLISH THE NATIONAL CENTRE FOR EXCELLENCE IN AUDIOVISUAL HERITAGE

As Australia's only national audiovisual archive, the NFSA is uniquely placed to be a leader in the GLAM sector in the collection, preservation, curation and sharing of audiovisual content in all formats. As our resources are increasingly stretched, we also need to ensure that we are taking a collaborative approach, partnering with other institutions in the sector, creators, industry and the tertiary sector. We must ensure that we use our expertise to speak with authority and to offer guidance and support in relation to audiovisual archiving for the GLAM sector.

**Outcome:** By 2025 we will be recognised in the Australian GLAM sector as the National Centre for Excellence in Audiovisual Heritage.

Objectives	Activities	Performance measure			
		2020–21	21–22	22–23	23–24
<b>Objective 2A</b> Partner with the tertiary sector, industry, collecting institutions and government to build our impact and output	2A.1. Develop partnerships with the tertiary sector, industry, collecting institutions and government	Eight current partnerships maintained	•	•	•
<b>Objective 2B</b> Establish ourselves as a trusted digital repository for the collections sector	2B.1. Develop detailed business case for the National Centre for Excellence in Audiovisual Heritage.	Completion of business case delivered on time and within budget			
<b>Objective 2C</b> Build the NFSA's profile and reputation as a thought leader in the field of audiovisual archiving	2C.1. Support and drive knowledge exchange and thought leadership in relation to digital cultural collections through the NFSA's Digital Directions Conference	200 participants in the NFSA's Digital Directions conference	•	•	•
	2C.2. Provide training and development opportunities for Aboriginal and Torres Strait Islander archive professionals in audiovisual archiving practices	Four current partnerships maintained	•	•	•
	2C.3 Implement Indigenous Strategy	Indigenous Strategy objectives delivered on time and within budget	•	•	•



*Part of the PY Media audiovisual collection*

## CASE STUDY: SUPPORTING THE PROTECTION OF CULTURALLY IMPORTANT RECORDINGS

In November 2019, as part of the Indigenous Remote Archival Fellowship, NFA staff visited Pitjantjatjara Yankunytjatjara (PY) Media in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, South Australia. The fellowship is a partnership between the NFA, First Nations Media Australia and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) to support Aboriginal and Torres Strait Islander organisations in remote Australia to archive and preserve cultural heritage materials, particularly in audiovisual formats.

PY Media has operated as a production company on the APY Lands for 40 years. It also runs Radio 5NPY, broadcasting in the Pitjantjatjara and Yankunytjatjara languages. PY Media has built an invaluable collection encompassing recordings of Inma – cultural dance and song, contemporary Anangu music and concerts, interviews, Tjukurpa stories and re-enactments and contemporary events. Thousands of these culturally important recordings are at risk, being held on deteriorating analogue media. Through the fellowship, PY Media is digitising and cataloguing its collection to international archival standards.

PY Media staff had previously visited the NFA in Canberra to learn about how we preserve our collection and consider how they might apply this knowledge to their own materials. Now, Tasha James, Indigenous Connections Manager and Belinda Hunt, Collection Management Team Leader visited the PY Media facility on country in Umuwa. Located 450 km south of Alice Springs, Umuwa serves as an administrative centre for the six remote communities on the APY Lands.

During the three-day visit, Tasha and Belinda surveyed the collection of approximately 2,000 videotapes, in various formats, and digital files. They also assessed equipment and collection facilities and provided advice on collection management processes, digitisation, security, storage conditions, collection care and handling. They spent time with the PY Media Manager to share knowledge, conduct conservation work on collection material and make recommendations about how to support and plan for sustainability, engagement and growth for the audiovisual archive.

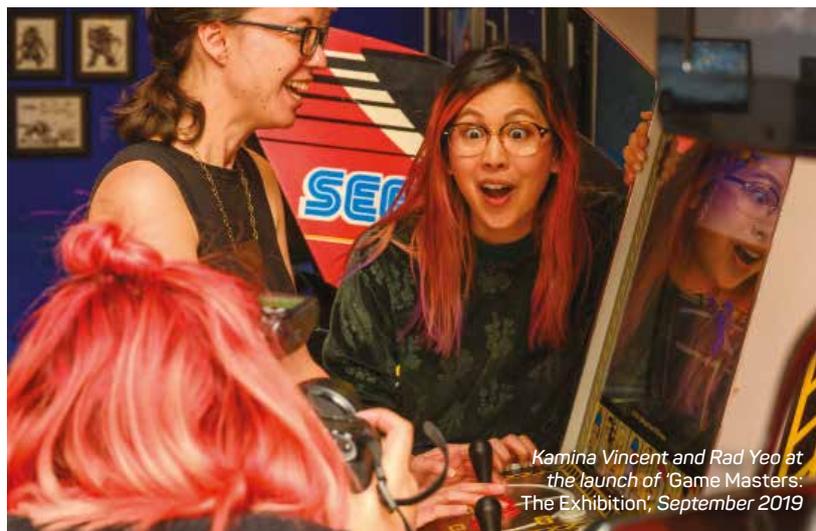
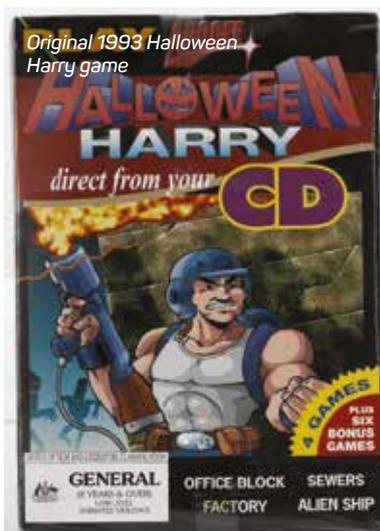
The NFA will continue to provide PY Media support relating to the care, digitisation and management of its audiovisual collection through regular quarterly meetings. The next stage of the fellowship will involve PY Media working with AIATSIS in relation to digitisation practices and equipment maintenance.

## PRIORITY 3: BUILD OUR NATIONAL PROFILE

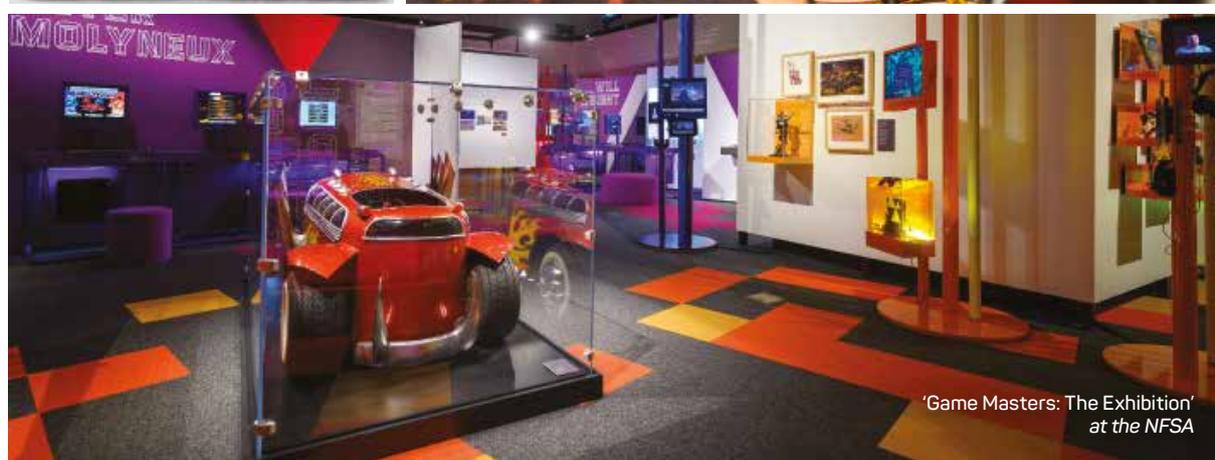
As Australia's national audiovisual archive, the NFSA has a strong national focus. The collection contains a wealth of stories and content of relevance to all Australians, held in a format that lends itself to remote delivery and emotional engagement. We are committed to our national profile and will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

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

Objectives	Activities	Performance measure			
		2020–21	21–22	22–23	23–24
<b>Objective 3A</b> Establish a strong program of NFSA-branded events providing strong links to the national audiovisual collection	3A.1 Deliver events, public programs, screenings and education activities (onsite and offsite)	100,000 visits to the organisation	Increase on previous year	Increase on previous year	Increase on previous year
		20,000 people participating in public programs and events	Increase on previous year	Increase on previous year	Increase on previous year
		12,000 students participating in education programs	Increase on previous year	Increase on previous year	Increase on previous year
<b>Objective 3B</b> Build our digital profile and online engagement activities	3B.1. Continue to develop NFSA.gov.au and the NFSA's social media platforms to be contemporary, relevant and facilitate access to the collection (online)	1.1 million visits to the organisation's website	Increase on previous year	Increase on previous year	Increase on previous year
		1.25 million YouTube views	Increase on previous year	Increase on previous year	Increase on previous year
		9 million users (daily reach) on social media platforms (Facebook, Twitter, Instagram)	Increase on previous year	Increase on previous year	Increase on previous year
	3B.2. Develop and deliver interactive digital access opportunities engaging the public with collection material and NFSA programs in a range of venues across Australia	One interactive digital access program delivered on time and within budget	.	.	.
<b>Objective 3C</b> Revitalise the NFSA's program of high profile exhibitions celebrating Australian audiovisual content at the NFSA's headquarters	3C.1. Deliver temporary exhibitions showcasing Australia's audiovisual heritage	40,000 visitors to exhibitions	Increase on previous year	Increase on previous year	Increase on previous year
	3C.2 Deliver temporary original exhibitions that showcase the NFSA collection	Exhibition proposal developed for an original NFSA exhibition to be held in 21–22			
	3C.3 Develop and deliver touring exhibitions nationally that showcase the NFSA collection	One touring exhibition delivered on time and within budget	.	.	.
<b>Objective 3D</b> Share the national collection so that it is accessible for enjoyment, learning, insight and creativity	3D.1. Provide access services to increase the audience reach and reuse of the national collection	Content from the collection viewed by 12 million Australians	.	.	.



Kamina Vincent and Rad Yeo at the launch of 'Game Masters: The Exhibition', September 2019



'Game Masters: The Exhibition' at the NFSA

## CASE STUDY: GAME ON: GAMES PILOT AND 'GAME MASTERS'

In 2019, the NFSA launched a pilot project to explore the feasibility of collecting and preserving Australian video games.

Video games are an integral part of our cultural and entertainment landscape, with two out of three Australians playing them. The local video game development industry goes back to the late 1970s.

Our initial selection of eight games for archiving spans all eras and technical formats:

- > *The Hobbit* (1982) – Beam Software
- > *Halloween Harry* (1985) – SubZero Software
- > *Shadowrun* (1993) – Beam Software
- > *LA Noire* (2011) – Team Bondi
- > *Submerged* (2015) – Uppercut Games
- > *Hollow Knight* (2017) – Team Cherry
- > *Florence* (2018) – Mountains
- > *Espire 1: VR Operative* (2020) – Digital Lode

The pilot has addressed many of the major technical and practical issues involved with archiving games, including relationship and rights issues. It has received fantastic reactions from game developers and the broader industry in Australia including ongoing support from the

Interactive Games and Entertainment Association. The level of engagement we have seen from the game development industry demonstrates there is a major role for the NFSA in collecting games and games-related material.

The NFSA announced the games pilot at the opening of 'Game Masters: The Exhibition' on 27 September 2019. Originally developed by the Australian Centre for the Moving Image in Melbourne, 'Game Masters' is an exhibition of highly interactive playable video games, showcasing the world's most influential designers, from the arcade era to the latest console, PC and mobile game technology. For the NFSA's edition of the exhibition new games were added including titles from the pilot project.

When the exhibition closed on 9 March 2020, it had attracted 24,780 visitors who rated it an average of 4.54 out of 5 stars. The exhibition enhanced our profile in the video game development industry and generated 573 stories in the media. It reached new audiences, with nearly half of attendees visiting from interstate and 60% of ticket buyers aged 18-39 years old.

Together, the games collecting pilot and 'Game Masters' helped position the NFSA at the forefront of digital culture, sparking new relationships with industry and creators.

## PRIORITY 4: COLLECT, PRESERVE AND SHARE MULTIMEDIA AND NEW MEDIA

Since it was established in 1984, the NFSA has been tasked with building a collection that reflects the full diversity of Australia's audiovisual output in all formats. As technology advances at a rapid rate, the way in which audiovisual content is created and consumed is also changing rapidly, and it is vital that the NFSA adapts so that we continue to build a collection that is relevant and representative. As part of this strategy, the NFSA must look at collecting and preserving multimedia and new media – including online content (such as YouTube), games and extended reality (virtual reality and augmented reality) – alongside more traditional formats.

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

Objectives	Activities	Performance measure			
		2020–21	21–22	22–23	23–24
<b>Objective 4A</b> Appropriate management of and engagement with the cultural collections of Australia's First Peoples	4A.1 Implement Indigenous Cultural Intellectual Property (ICIP) Protocol Guidelines.	ICIP Protocol Guidelines applied consistently by staff	•	•	•
<b>Objective 4B</b> Work with our GLAM partners across Australia to ensure a nationally coordinated approach to collecting multimedia and new media	4B/C.1. Develop partnerships with the GLAM sector to coordinate collection approach and build skills and capacity	Two new partnerships established	•	•	•
<b>Objective 4C</b> Build our skills and capacity in relation to archiving multimedia and new media					
<b>Objective 4D</b> Establish the NFSA as an archive of multimedia and new media content, along with more traditional formats for audiovisual content	4D.1. Expand multimedia and new media acquisitions to include games produced by independent makers and pilot an ingest program	Multimedia and New Media Acquisition Protocol implemented	•	•	•
	4D.2. Accession the collection in line with best practice to ensure the integrity of our data	100,000 items accessioned	•	•	•
	4D.3. Continue targeted collection development including analysis and deselection	60,000 acquisitions made	•	•	•

## CASE STUDY: IMPROVING OUR DATA ANALYSIS

The NFSA formed a Data Integrity and Analytics team in November 2019 to help maintain the integrity of the NFSA collection and its related data. This capability supports our role as a trusted digital repository for collection materials and positions us for a future role as the National Centre for Excellence in Audiovisual Heritage.

By extracting and analysing our data and metadata, the team provides insights into the collection and supports the strategic priorities of the NFSA. Our data integrity policies allow the NFSA to meet international standards for archiving; provide consistency, accuracy and transparency over collection description tools; and ensure that we can collaborate with industry partners to the highest standard.

In its first year, the team has worked on several strategic collection projects. These include building a flexible tool to assist with the financial valuation of the NFSA collection, providing storage capacity planning to map the growth of both the analogue and digital collections, redeveloping the methodology to calculate the collection's average lifespan using the Time Weighted Preservation Index and constructing preservation queues to prioritise the digitisation of at-risk analogue audiovisual material in the collection.

The team has provided support to stakeholders within the organisation to extrapolate data for research projects and policy design and to streamline reporting functions, including the generation of Key Performance Indicators. It is now collaborating with the Digital branch on the integration of several new tools to expedite access, description and integration of the NFSA's collections.

## PRIORITY 5: REDEFINE OUR PHYSICAL PRESENCE

As the NFSA transforms from an analogue archive into a digital archive, adapting to the changing nature of our creators and audiences, our physical presence must also change. The NFSA's current headquarters is no longer fit for purpose and we need to increase our national profile and connections with the creative industries and other national collecting institutions. We must also make sure that our physical presence in Sydney and Melbourne facilitates stakeholder and audience engagement and that it is targeted and future-proofed.

**Outcome:** By 2025 we will have a strong physical presence which is fit for purpose, targeted, future-proof and nationwide.

Objectives	Activities	Performance measure			
		2020–21	21–22	22–23	23–24
<b>Objective 5A</b> Pursue the construction of a new facility for the NFSA	5A.1. Develop detailed business case for new building	Initial business case regarding a new facility progressed			
<b>Objective 5B</b> Ensure that the NFSA has a visible presence in every capital city, with strong links to local audiovisual, film, broadcast, recorded sound and creative industry stakeholders	5B.1. Maintain a physical presence via office spaces and NFSA Access Centres in each state and territory	Physical presence maintained in all Australian capital cities through NFSA Access Centres	•	•	•
		Sydney and Melbourne Offices connected with industry/ cultural stakeholders	•	•	•
<b>Objective 5C</b> Maintain sustainable environmentally-controlled storage for the collection (analogue and digital) to ensure its long-term preservation and accessibility	5C.1. Preserve the collection through sustainable practices for storage and environmental conditions (passive preservation)	Average physical collection lifespan of 230 years maintained	•	•	•



## CASE STUDY: OUR CAPABILITY DURING COVID-19

In the first quarter of 2020, the world in which we operate completely changed as a result of the COVID-19 pandemic. The NFSA found itself responding to an unprecedented crisis which continues to impact the world's economy, health and human perspectives.

The NFSA was well prepared. Within a week after we closed our doors to the public, the majority of our staff were able to work from home and were fully operational. As events unfolded around the world, the NFSA worked hard to be at the forefront of decisions: we procured necessary ICT equipment prior to suppliers closing their doors; we established a web-based information hub accessible to all staff; and our communications to the public and to our staff were clear and frequent. Feedback we sought via surveys during the shut-down period told us that staff felt secure, well informed and supported.

The NFSA was in a position to redeploy a number of willing staff members to Services Australia to participate in the national COVID-19 response. We are grateful to those staff members for their positive attitudes, adaptability and contribution to the greater good of the country.

With regard to our public offerings, the NFSA = Open Online campaign launched via web and social media shortly after we closed our doors. Our Curatorial and Engagement teams constantly updated digital content on the NFSA website in the form of curated digital exhibitions. The NFSA has also launched digital programs such as our first Virtual Vinyl Lounge and online NFSA Restores screenings including Q&A with key creatives.

### Key events:

- > **18 March** NFSA buildings closed to the public
- > **20 March** onwards staff supported to work from home where needed
- > **24 March** launch NFSA=OPEN ONLINE campaign
- > **30 March** NFSA all staff working from home other than a few exceptions
- > **25 May to 30 June** gradual return of staff to usual workplaces
- > **1 August** Acton building due to reopen to the public

The COVID-19 pandemic has changed the world in which we live and work. We are in the process now of a phased and safe return to workplaces. The NFSA has proven its ability to adapt and evolve to unprecedented challenges, and therefore our ability to survive and flourish. Our challenge now is to harness the energy and motivation of our people that has arisen from this crisis: this state of change is our new normal. In the coming year, we must redefine our strategic priorities with respect to visitor engagement (onsite and online), education and collection presentation.

# OUR CAPABILITY

We will be sustainable by working within our means and conducting our activities efficiently and in innovative ways to reach more people. We are focused on optimising the potential of our people, investing in our business systems and managing our assets effectively to deliver outcomes across all five of our strategic priorities.

Capabilities	Factors	Strategies
Our People	<p>The NFSA relies on staff with unique skill sets to achieve its objectives.</p> <p>The unique nature of our work requires staff with specific skills and knowledge to enable us to meet our purpose of collecting, preserving and sharing the national audiovisual collection.</p> <p>The NFSA will work to ensure that its staff continue to have expertise in digital and analogue audiovisual formats into the future, creating a new generation of audiovisual archive specialists.</p>	<p>We are committed to developing and future-proofing our digital capability by ensuring our staff have the right skills and resources.</p> <p>We will develop a comprehensive Workforce Capability Plan.</p> <p>We will continue to develop our workforce through targeted staff training programs, including participation in Cultural Competency Training and the Graduate Certificate in Audiovisual Archiving, in partnership with Charles Sturt University.</p> <p>We will support our workforce to be agile and flexible by ensuring our organisational structures adapt and change, our employment framework supports continuous cultural change and our organisational systems support efficient administrative processes.</p>
Our ICT	<p>The NFSA's information and communication technology (ICT) network, systems and infrastructure are tailored to support the needs of audiovisual archiving. As there is a high demand on limited resources, sustainability is a key driver of our present and future ICT operations. This is particularly relevant to the challenges we face in meeting the needs of born-digital collection material, as well as supporting our own digitisation program.</p> <p>A focus on storage, digital preservation, security, ICT resilience and disaster recovery is integral to the ICT capabilities required.</p>	<p>We will implement our Digitisation Strategy to ensure the preservation and accessibility of the audiovisual collection.</p> <p>We will implement our ICT Strategy and Digital Strategy to leverage technology and best practice capability across the NFSA.</p> <p>We will enhance the NFSA collection management system to support digital collections and other identified development priorities, such as collection integration, metadata management and service workflows.</p> <p>We will focus on innovation to develop new concepts and technologies to increase our impact, efficiency and output.</p>

# RISK OVERSIGHT AND MANAGEMENT

The NFSA accepts that risk is inherent in the operations we undertake to achieve our strategic priorities. We are committed to developing effective governance arrangements that recognise threats and opportunities, and to managing strategic, financial and operational risks in a way that is commensurate with our risk appetite.

## Risk appetite

We have a high-risk appetite toward activities that enable us to:

- > collect, preserve and share Australia's national audiovisual collection
- > increase revenue generation.

We have a low risk appetite for:

- > non-compliance with legal, professional and regulatory requirements
- > compromising staff and visitor safety and welfare
- > decisions with the potential to have a significant negative financial impact on the NFSA.

The NFSA commits to monitor and review its risk appetite and ensure ongoing alignment with business priorities. Our risk appetite is set out in full in the Risk Management Framework.

## Roles and responsibilities

Risk management at the NFSA is everyone's responsibility – the Board, NFSA Audit and Risk Committee, NFSA Executive, managers and individual employees are responsible for risk management in their areas of responsibility. Specific duties are defined as part of the NFSA's Risk Management Framework.

## Risk Management Program

The NFSA's Risk Management Policy and Framework are regularly reviewed. We identify and manage risks through the NFSA Risk Register, which clearly defines risk ownership.

We are committed to the continuous improvement of our Risk Management Program. Lessons learned from audit and assurance activities and from the delivery of business projects are applied to strengthen our resilience to manage present and emerging risk. The NFSA has identified and will manage key risks relating to our strategic priorities, as set out in Figure 1.

**FIGURE 1: NFSA STRATEGIC RISK PROFILE 2020–21 TO 2023–24**

Strategic Priorities	Identified Risks	Key Mitigation Strategies
<b>1. Digitise the national audiovisual collection</b>	Failure to achieve large-scale digitisation of the collection	Our Board and Senior Management work closely with Government and non-Government sources to consider options for efficiencies and additional funds.
	Failure to preserve the collection in time due to degradation of material, such as high-risk magnetic tape which is the focus of Deadline 2025	
	Fiscal constraints resulting in insufficient funding for major initiatives such as Deadline 2025 and increasing our digital infrastructure and storage capacity	We ensure that skills are shared, training is available and key documents including operating procedures and equipment registers are maintained.
	Loss of skills required to preserve obsolete collection formats	We procure and maintain legacy digitisation equipment in order to sustain the ongoing digitisation of our collection. The maintenance of this equipment is undertaken through a combination of in-house engineering expertise and access to external support as needed.
	Obsolescence of equipment required to preserve obsolete collection formats	
	Limited and shrinking market to source specialist supplies and/or services for key priorities such as digitisation and preservation	
<b>2. Establish the National Centre for Excellence in Audiovisual Heritage</b>	Inability to keep pace with sector technology and industry trends	
	Failure to achieve NFSA Indigenous Connections outcomes	
	Fiscal constraints resulting in insufficient funding for the National Centre for Excellence in Audiovisual Heritage	We are developing our Indigenous Strategy and Reconciliation Action Plan 2020–2022 in consultation with our Indigenous Connections Committee.
	Unsuccessful in generating adequate own-source revenue streams	Our Board and Senior Management work closely with Government and non-Government sources to consider options for efficiencies and additional funds.
	Inability to respond effectively to a change in resource level	

Strategic Priorities	Identified Risks	Key Mitigation Strategies
<b>3. Build our national profile</b>	Relationships with stakeholders not managed effectively	We build and maintain stakeholder management expertise and capacity within our management team and Board.
	Failure to provide the digital access expected by users of the collection	We have invested in the expansion of our Engagement Branch to sustain the ongoing delivery of an exciting physical and digital exhibitions program.
	Failure to build our national profile through engagement activities	We have a dedicated Marketing and Partnerships function as part of our Engagement Branch.
	Failure to deliver on user expectations built up through increased national profile and engagement activities	<p>We have aligned our digitisation policy to 'access driven digitisation' in order to best meet the needs of our external customers.</p> <p>We ensure that appropriate protocols and mechanisms are in place to support and inform collection users, and for our customers to provide us with their feedback.</p>
<b>4. Collect, preserve and share multimedia and new media</b>	Failure to effectively collect relevant material, in accordance with the Collection Policy	We develop our collection in line with our Collection Policy and supporting documents, guided by our Senior Management.
	Inappropriate handling of collection items (including items on loan) resulting in damage, loss or theft	<p>We maintain our collection (physical and digital) to world class archival standards, as documented in our conservation and collection management policies.</p> <p>Collection items on loan are tracked using our Media Asset Management System. Contracts are in place and overseen by the NFSA Access Team in collaboration with NFSA Governance, Legal and Procurement.</p> <p>Our Board and Senior Management work closely with Government and non-Government sources to consider options for efficiencies and additional funds.</p>
	Fiscal constraints resulting in insufficient resources for collecting multimedia and new media	<p>We develop our collection in line with our Collection policy and supporting documents, guided by our Senior Management.</p> <p>Our Board and Senior Management work closely with Government and non-Government sources to consider options for efficiencies and additional funds.</p>
<b>5. Redefine our physical presence</b>	NFSA property and facilities not suitable for the long term	We have developed a governance structure and strategy to guide and progress our property and facilities projects.
	Fiscal constraints resulting in insufficient funding to redefine our physical presence	<p>We work diligently with our key stakeholders in order to progress our business case including federal, state/territory government, regulatory bodies and industry partners.</p> <p>Our Board and Senior Management work closely with Government and non-Government sources to consider options for efficiencies and additional funds.</p>

**NATIONAL FILM AND  
SOUND ARCHIVE** OF AUSTRALIA

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