



NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA

CORPORATE

PLAN

2016-17 TO 2019-20

NFSA

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INTRODUCTION

The Board of the National Film and Sound Archive of Australia (NFSA), as the accountable authority, is pleased to present the 2016-17 NFSA Corporate Plan, which has been prepared for the 2016-17 reporting period and covers the reporting periods of 2016-17 to 2019-2020 as required under paragraph 35(1)(a) 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).

The Corporate Plan outlines how we will meet our mandate and work towards our vision of being Australia's 'living' archive. To achieve our vision we have set five strategic priorities (purposes) for the coming four-year period:

- > A 'living' archive – for everyone
- > Collecting and preserving
- > Developing leadership in the digital environment
- > Indigenous connections
- > Maximising our resources

Each year, the NFSA 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 and will be updated annually to reflect changes in our operating environment and to meet the requirements of the PGPA Act.

More than ever we are faced with the challenge of delivering more with less, and finding ways to improve our performance through strategic initiatives that deliver value for all. We will continue to invest in our people's skills and knowledge, into digitisation, and to work collaboratively with others to ensure broad access to, engagement with, and enjoyment and learning from, our unique and continuously evolving national audiovisual collection.



Gabrielle Trainor
Chair, NFSA Board

PLANNING AND PERFORMANCE FRAMEWORK

LEGISLATION

- > *National Film and Sound Archive of Australia Act 2008*
-

STRATEGIC PLAN

- > Vision
 - > Values and Culture
 - > Strategic Priorities
 - > Objectives
 - > Goals
-

CORPORATE PLAN

- > Strategic priorities (purposes)
 - > Environment
 - > Objectives, strategies and initiatives
 - > Success measures
 - > Capability
 - > Risk management
-

NFSA BUSINESS PLANS

- > Activities, priorities and initiatives
 - > Resourcing
 - > Performance targets/deliverables
-

PERFORMANCE MANAGEMENT AND DEVELOPMENT PLANS

- > Staff capability and performance aligned with planned strategies and activities they are expected to deliver against

ABOUT US

OUR VISION

The NFSA's vision is to be Australia's 'living' archive – relevant, engaging and accessible to the world.

OUR MANDATE

Guided by the *National Film and Sound Archive of Australia Act 2008* (NFSA Act), which sets out our broad functions and activities, the NFSA exists to develop, preserve and share Australia's national audiovisual collection and make it available to audiences worldwide.

OUR COLLECTION

The NFSA is the custodian of the national audiovisual collection. The collection houses items from film (including volatile nitrate film), wax cylinders and antique disc formats; magnetic steel wire and tape used to record audio and later video; and examples of the machinery used to play back these recordings. The collection is constantly evolving; it ranges from the analogue era into the digital age and includes the latest digital files produced by today's media creators and professionals. A large part of the collection is made up of documentation and artefacts, ranging from costumes and set pieces to posters, still photographs, to scripts and oral history interviews with creatives.

The national audiovisual collection represents the cultural diversity and breadth of experience of all Australians and is the most significant and engaging place for encounters with our memories, stories, creativity and imagination. 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 wanted to be.

The current size of the collection is approximately 2.3 million items, and it is valued at over \$230 million. The NFSA invests operational and capital funds along with management and staff expertise to ensure the collection is stored securely and preserved through conservation treatment and digitisation to ensure its ongoing accessibility for future generations.

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 media and entertainment industries' development. 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 PURPOSES

We have set five strategic priorities (purposes) to help us deliver against our mandate, to strive towards achieving our vision and to respond to the challenges of our current environment.

Our strategic priorities (purposes)		Outcome
Priority 1	A 'living' archive – for everyone	Australia's national audiovisual collection is accessible to all for enjoyment, study and cultural and creative re-use.
Priority 2	Collecting and preserving	The national audiovisual collection is developed and preserved to the highest curatorial standards.
Priority 3	Developing leadership in the digital environment	We will be a leader in the stewardship of Australia's digital audiovisual collections, and collaborate across all tiers of government to advance the digitisation and discoverability of Australia's cultural collections.
Priority 4	Indigenous connections	We will work with Indigenous communities and partners to showcase Indigenous Australian stories and works, provide training opportunities in audiovisual conservation and ensure the appropriate management of Indigenous audiovisual collection materials.
Priority 5	Maximising our resources	We will be sustainable, work within our means and conduct our activities smartly and in innovative ways reaching more people.

OUR ENVIRONMENT

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

Digitise or perish

The NFSA is tasked with ensuring the long-term availability of the national audiovisual collection — an integral part of our cultural memory. Long-term availability means much more than just preserving collections in storage — it is to share and help interpret the content so audiences can use, enjoy and be enriched by it. Large-scale digitisation of cultural collections increases their discoverability. Case studies from overseas demonstrate that a significant equity injection into the sector is required to digitise a critical mass of film, broadcast and recorded sound. While the NFSA already undertakes a significant amount of digitisation work on the national audiovisual collection, if large scale digitisation is not addressed, the majority of the collection will be rendered inaccessible in a digital environment.

Budget pressures

Having sufficient funds to adequately invest in critical digital infrastructure and programs that promote preserving and sharing the national audiovisual collection within a tight fiscal environment will be a significant challenge for the NFSA. A key priority for the organisation is maximising our revenue base, both from government and private sources, and using our existing resources in the most efficient and effective manner possible.

Audience expectations

Over the past two decades we have witnessed a fundamental transformation of the technological, social and economic environment for audiovisual production as well as appreciation of audiovisual media. Traditional business models cease or innovate, and new modes of engaging with audiovisual content emerge at an accelerated pace driven by the internet, social media and mobile technology. To foster a meaningful and participatory engagement with the national audiovisual collection for people in Australia and beyond we need to embrace the notion of our audiences' collective ownership of their national estate. Instead of granting access, we wish to share our collection and make it relevant for Australians—and international communities—from all walks of life, in metropolitan, regional, rural and remote areas.

Content regulation

The core functions of the NFSA involving the national audiovisual collection and related material must be undertaken in compliance with content regulation (covering copyright, technological protection measures, classification, and other areas) which does not always recognise the activities of cultural institutions. A vital function of the NFSA is to share the collection with the broader public, while working within the existing regulatory frameworks. Copyright is a significant challenge for the NFSA as steward of the national audiovisual collection, because copyright in the majority of the audiovisual and related content is owned by third parties, requiring the NFSA and its clients to obtain licences from rights owners for many uses. The NFSA continues to pursue solutions through reliance on available exceptions, stakeholder relationships, process improvement, and advocacy for reforming relevant regulation.

OUR PERFORMANCE

STRATEGIC PRIORITY 1: A 'LIVING' ARCHIVE – FOR EVERYONE

Our collection needs to be accessible, interpreted and shared so it forms an ongoing part of the evolution of our culture and not simply stored materials that are 'frozen in time'. Our cultural programs are national in scale, and founded in the national audiovisual collection. They celebrate our screen and sound heritage, reflect the Australian experience, and share our history promoting greater cultural diversity. Working in an inclusive, collaborative manner with communities and partners will ensure that the stories in the collection are communicated as widely and as deeply as possible.

Outcome: Australia's national audiovisual collection is accessible to all for enjoyment, study and cultural and creative re-use.

Objectives	Initiatives/strategies to achieve against outcome and objectives, 2016-17 to 2019-20
<p>Objective 1A Increase peoples' engagement with the collection through public programs, education activities, and national and international partnerships</p>	<p>1A.1 Deliver public programs, screenings and education activities both nationally and internationally as part of our community engagement strategy and three-year plan.</p>
<p>Objective 1B Develop an online presence that is contemporary, relevant and imaginative and which facilitates access to the collection</p>	<p>1B.1 Redevelop nfsa.gov.au to be contemporary, relevant and facilitate access to the collection.</p>
	<p>1B.2 Use digital delivery to extend and deepen off-site and online visitor experiences.</p>
<p>Objective 1C Maintain a physical presence in all states and territories enabling access to the collection and our programs</p>	<p>1C.1 Work with partner organisations to develop and deliver a mobile access hub engaging the public with collection material and NFSA programs in a range of venues across Australia.</p>
	<p>1C.2 Maintain a physical presence via office spaces and access centres in each state and territory.</p>
<p>Objective 1D Promote (creative) use and re-use of the national collection</p>	<p>1D.1 Develop a contemporary orphan works policy and update our rights management framework to ensure we confidently increase our ability to share and use collection content.</p>
	<p>1D.2 Establish an artist-in-residency or curator-in-residency program.</p>

We will measure our success by:

- > Meeting collection access and client satisfaction targets
- > Meeting visitor, audience and participant numerical and satisfaction targets for online and face-to-face activities
- > The number and reach of our oral history and career interviews
- > Increased connection between aspiring artists and creators and established artists and creators
- > Increased uptake of our collection locally and overseas.

Example 1: Taking our exhibitions online

Online exhibitions represent a new way to share our collection with audiences. Our online exhibition initiative, launched in 2014, tells stories through the costumes, props, scripts, posters, deleted scenes, interviews and other materials we hold in our collection. Exhibiting fragile collection items like costumes, posters and scripts online limits their exposure to excessive wear and tear. It allows them to be on display for a longer period of time, and to be seen by more people. In 2015-16, our online exhibitions received 10,589 unique visits from around the world.

STRATEGIC PRIORITY 2: COLLECTING AND PRESERVING

Developing and preserving our national collection is at the heart of what we do. We are driven by a curatorial model – relying on the expertise of our curators to interpret, analyse and apply their collection knowledge to collection development, programming and preservation priorities. We are also recognised internationally as a place of technical audiovisual preservation expertise, which underpins our ability to ensure that collection materials are preserved for future generations.

Outcome: The national audiovisual collection is developed and preserved to the highest curatorial standards.

Objectives	Initiatives/strategies to achieve against outcome and objectives, 2016-17 to 2019-20
<p>Objective 2A Continue to develop a rich collection that represents the diversity of Australian culture</p>	<p>2A.1 Revise and release the NFSA Collection Policy 2016–20.</p> <hr/> <p>2A.2 Continue targeted collection development including analysis and deselection.</p> <hr/> <p>2A.3 Continue high-level advocacy for mandatory legal deposit for audiovisual material.</p>
<p>Objective 2B Manage the collection to recommended international standards to ensure its digitisation and ongoing accessibility</p>	<p>2B.1 Preserve the national audiovisual collection content through best practice storage and environmental conditions (passive preservation).</p> <hr/> <p>2B.2 Preserve the collection through active digitisation, format-shifting of content and data migration (active preservation).</p> <hr/> <p>2B.3 Accession the collection in-line with best practice to ensure the integrity of our data.</p>
<p>Objective 2C Establish partnerships with the creative sector to increase awareness of the value of our audiovisual heritage and connect established creators and their work with emerging creators</p>	<p>2C.1 Further develop mutually beneficial, long-term industry relationships to ensure maximum big screen exposure for Australian cinema.</p> <hr/> <p>2C.2 Expand funding body partnerships to ensure lodgement of all new funded Australian moving image and sound productions with the NFSA. High level advocacy through industry forum to support this approach.</p> <hr/> <p>2C.3 Expand current oral history and career interviews program with contemporary and influential film, broadcast and recorded sound identities.</p>

We will measure our success by:

- > Meeting collection acquisition, management and preservation targets
- > Professional engagement in national and international fora
- > Formal partnerships with the creative and education sectors.

Example 2: Oral histories

Our substantial collection of oral histories continues to grow to capture the personal histories and narratives of individuals who have been part of Australia's audiovisual history. These oral histories provide personal, first-hand recollections of careers in film, TV, radio or recorded sound that may otherwise be completely lost to future generations. The oral history program continues to support the collection areas and the NFSA's online sharing platforms, including delivery through our online exhibitions. A notable achievement of the oral history program for 2015–16 was the completion of interviews with Athol Guy (singer and bass player) and Bruce Woodley (singer and songwriter), which results in our oral history collection now holding interviews with all members of The Seekers.

STRATEGIC PRIORITY 3: DEVELOPING LEADERSHIP IN THE DIGITAL ENVIRONMENT

Digitisation enables users to connect the patchwork of dispersed cultural collections. We are committed to becoming a leader in the stewardship of Australia's audiovisual collections in the digital environment. While the NFSA already undertakes significant digitisation activity as part of our management of the national audiovisual collection, what is required to ensure the long-term availability of our cultural memory as a whole is greater cross-sector collaboration, legislative reform, a strong budgetary commitment, and increased private sector support.

Outcome: We will become a leader in the stewardship of Australia's digital audiovisual collections, and collaborate across all tiers of government to advance the digitisation and discoverability of Australia's cultural collections.

Objectives	Initiatives/strategies to achieve against outcome and objectives, 2016-17 to 2019-20
Objective 3A Increase the discoverability of NFSA's digital collection	3A.1 Enhance NFSA's digital collection content and data discoverability.
Objective 3B Increase our capacity and capability to manage digital preservation of all collection formats in accordance with best practice models and working within our resources	3B.1 Provide targeted training and development opportunities for staff in the management of digital audiovisual assets, for example in film digitisation and digital film workflows.
	3B.2 Invest in infrastructure to support digital preservation capacity in-house.
Objective 3C Ensure our management of digital collections is aligned with international best practice, and ensure sector leadership through continuous learning and targeted training	3C.1 Support and drive knowledge exchange and thought leadership in relation to digital cultural collections.
Objective 3D Work with others to champion the development of a national framework to enable increased access to Australia's cultural collections	3D.1 Continue work on a collaborative business plan to address the large-scale digitisation of audio and video tape collections across the national collecting institutions by 2025.

We will measure our success by:

- > Increased digital collection content discoverability online
- > Increased in-house capability to produce end-to-end digital deliverables
- > Progress toward achieving large-scale digitisation across the national collecting institutions.

Example 3: Deadline 2025: Collections at Risk

In 2015-16 the NFSA took a leadership role to address the pressing need to digitise Australia's audiovisual heritage. To mark UNESCO's World Day for Audiovisual Heritage (27 October 2015), we launched a policy paper, *Deadline 2025*, which highlighted that much of our audiovisual heritage will be lost within the next ten years if it is not digitised by 2025 — particularly magnetic tape materials. The paper called for the development of a national framework for the targeted quality digitisation of magnetic tape formats to meet 'Deadline 2025'. In 2016 we began work on this National Framework with our colleagues across the National Collecting Institutions. This is a first, and critical step, in building a case to support the large-scale digitisation of our audiovisual collections so that they are available for decades to come.

STRATEGIC PRIORITY 4: INDIGENOUS CONNECTIONS

Australia's Indigenous cultures are some of the longest continuous cultures in the world. Some of Australia's oldest audiovisual records are a 'living' testimony of Indigenous cultural customs and ways of life. Indigenous communities are also keen adopters and agile users of audiovisual media for cultural maintenance, from mainstream feature film and published popular music to community production in language. Audiovisual media, particularly in the context of remote Indigenous broadcasting and online multimedia publication, adds a uniquely Indigenous voice to the canon of contemporary audiovisual production, and supports national priorities such as closing the gap in digital literacy and employment, and preserving Indigenous languages.

Outcome: We will work with Indigenous communities and partners to showcase Indigenous Australian stories and works, provide training opportunities in audiovisual conservation and ensure the appropriate management of Indigenous audiovisual collection materials.

Objectives	Initiatives/strategies to achieve against outcome and objectives, 2016-17 to 2019-20
<p>Objective 4A Work with communities and leaders in the sector to ensure that the NFSA is aligned with the cultural directions and aspirations of traditional owners</p>	<p>4A.1 Establish an Indigenous Connections subcommittee of the NFSA Board to guide our policy, strategy, partnership development and delivery.</p> <p>4A.2 Manage NFSA's Indigenous Collection to the highest standards and according to best practice.</p> <p>4A.3 Provide training and development opportunities for Indigenous archive professionals in the areas of preservation and conservation.</p>
<p>Objective 4B Celebrate and showcase the stories of Australia's Indigenous Peoples through the media of recorded sound, film and digital, both nationally and internationally</p>	<p>4B.1 Embed the delivery of a suite of Indigenous programs into NFSA programming schedules.</p> <p>4B.2 Work with partners to redevelop 'Black Screen' to communicate Indigenous screen culture to audiences nationally and internationally.</p>
<p>Objective 4C Develop plans and guidelines to implement concrete actions that build respectful relationships and create opportunities for Indigenous Australians</p>	<p>4C.1 Develop and implement a Reconciliation Action Plan (RAP) for the NFSA.</p> <p>4C.2 Continue to increase awareness, and confidence in applying Indigenous Cultural and Intellectual Property (ICIP) rights across the NFSA workforce.</p>

We will measure our success by:

- > Our ability to deliver Indigenous collection management to the highest standard
- > Increased delivery of Indigenous collection content locally and internationally
- > Regular health checks with our Indigenous advisors and against our Reconciliation Action Plan.

Example 4: Remote Indigenous fellowships

In 2015 the NFSA partnered with the Indigenous Remote Communications Association (IRCA), to offer two remote media and archive workers the opportunity to travel to the NFSA in Canberra to receive professional training. The aim of the Indigenous Remote Archival Fellowship Program is to build and connect people working in country with those working at the NFSA, leading to shared learnings in the management and preservation of cultural collections. Shaun Angeles, recipient of a Fellowship in 2016, whose work at the Strehlow Research Centre delivers immeasurable benefits to his community has spoken in strong support for the program. He said '[NFSA] has a really special role in regards to cultural maintenance and preservation'... 'there are many young Indigenous people out there in cultural institutions and art centres and research centres in our communities all over Australia. For young people to have this same opportunity, can only be a good thing'.

STRATEGIC PRIORITY 5: MAXIMISING OUR RESOURCES

We are focused on optimising the potential of our people, entering innovative collaborations, investing in our business systems, managing our assets prudently and maximising our financial resources to deliver the best possible outcomes.

Outcome: We will be sustainable, work within our means and conduct our activities smartly and in innovative ways reaching more people.

Objectives	Initiatives/strategies to achieve against outcome and objectives, 2016-17 to 2019-20
Objective 5A Continue to develop a workforce that is efficient, agile and resilient and a workplace that supports innovation and excellence	5A.1 Delivery of targeted staff training, including leadership development, across the organisation.
	5A.2 Development and implementation of a talent management strategy to ensure effective succession planning and the upskilling of specialised knowledge.
	5A.3 Partnering with tertiary institution(s) to identify and promote career pathways in audiovisual archiving.
Objective 5B Improve integrated business systems and ICT capability across the organisation	5B.1 Implementation of the April/May 2016 recommendations from the NFSA's 2015-16 Information Technology Review.
Objective 5C Maximise self-generated income	5C.1 Maximising re-use of the collection by the screen, cultural and education sectors through commercial activities.
	5C.2 Implementation of the NFSA's 2016 Fundraising Strategy.
	5C.3 Implementation of the NFSA's 2016 Sales and Distribution review recommendations.
	5C.4 Reviewing community engagement activities and costings to maximise self-generated revenue.
Objective 5D Continue to review supplier and property expenditure to ensure that resources are spent to achieve the most effective and efficient value for the organisation	5D.1 Development and implementation of a comprehensive NFSA property strategy.
	5D.2 Continually reviewing and negotiating of supplier arrangements.

We will measure our success by:

- > Efficiencies achieved through the successful integration of business systems and ICT improvements
- > Meeting our targets for self-generated revenue
- > Finalisation of a talent management strategy.

Example 5: Funding and stakeholder development

In 2015 the NFSA Board started a Funding and Stakeholder Development Subcommittee that focuses on guiding the strategy and activities of a funding and stakeholder development (FSD) team. The team's aim is to increase self-generated income to support activities core to the NFSA's purpose. Under the guidance of the Subcommittee, the FSD team started an Ambassador program with our first NFSA Ambassador, Margaret Pomeranz, announced at the Melbourne International Film Festival on 31 July 2015. Margaret has been a passionate advocate for the NFSA's work, particularly through promoting our film restoration program, NFSA Restores. With Margaret's support, the FSD team successfully raised over \$25,000 through a crowdfunding campaign to restore the film Proof (Jocelyn Moorhouse, Australia, 1991) in June 2016.

CAPABILITY

PEOPLE

The NFSA relies on staff with a unique skill-set to achieve its objectives.

To ensure the NFSA's long-term sustainability we need to continue to develop a workforce which is efficient, agile and resilient, and one which also fosters innovation and strives for excellence.

The NFSA will support building its workforce capability through:

- > Developing and implementing a leadership program for all managers across the organisation
- > Strong employee participation in the Graduate Certificate in Audio-Visual Archiving in partnership with Charles Sturt University
- > Developing a talent management strategy for high potential staff.

We will support our workforce to be agile and flexible by:

- > Ensuring our organisational structures continue to adapt and change with key performance deliverables
- > Ensuring our employment framework is flexible and supports continuous cultural change
- > Enhancing organisational systems to support efficient administrative processes.

ICT CAPABILITY

The NFSA's information and communication technology 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 that the NFSA faces meeting the needs of born digital collection material, which ranges in format and size across the key collecting areas, as well as supporting its own digitisation program. A focus on storage, digital preservation, tape migration and disaster recovery are integral to the ICT capabilities required.

The NFSA collection management system, Mediaflex, will continue to be enhanced to support digital collections and other identified priority areas of development such as collection integration, metadata management and service workflows.

RISK MANAGEMENT

Risk management is integrated into all processes and procedures, including but not limited to, business planning, procurement processes, programs and project management. The NFSA has a Risk Management Policy, Risk Management Framework, and Risk Management and Fraud Control Plan.

The NFSA recognises that risk management is the responsibility of all staff. Specific roles and responsibilities of individuals and groups are outlined in the Risk Management Framework.

The NFSA Board and Audit Committee monitor the NFSA's risk management activities. Responsibilities for risk management are included in the Charters of both the NFSA Board and the Audit Committee. Regular risk management reports are provided to the Board and Audit Committee.

The NFSA has a commitment to monitor and review its risk appetite to ensure it is aligned with business priorities.

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SOUND ARCHIVE OF AUSTRALIA**

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