

A large, stylized teal bird logo, possibly a swan or heron, is the central focus of the cover. It is set against a dark blue background. The bird's head is on the right, facing right, with a circular eye. Its neck curves down and then back up. The body is a large, rounded shape. Several thin white lines radiate from the bottom of the bird's neck area towards the text boxes.

**CORPORATE**

**PLAN**

2017-18 TO 2020-21

# CONTENTS

<b>INTRODUCTION</b>	<b>1</b>
<b>ABOUT US</b>	<b>2</b>
Our Vision	2
Our Purpose	2
Our Values	2
Our Collection	2
<b>OUR STRATEGIC PRIORITIES</b>	<b>3</b>
<b>OUR ENVIRONMENT</b>	<b>4</b>
<b>OUR PERFORMANCE</b>	<b>5</b>
<b>Strategic Priority 1:</b> A 'living' archive – for everyone	5
<b>Strategic Priority 2:</b> Developing leadership in the digital environment	7
<b>Strategic Priority 3:</b> Collecting and preserving	9
<b>Strategic Priority 4:</b> Indigenous connections	11
<b>Strategic Priority 5:</b> Capability and maximising our resources	13
<b>RISK OVERSIGHT AND MANAGEMENT</b>	<b>15</b>

# INTRODUCTION

The Board of the National Film and Sound Archive of Australia (NFSA), as the accountable authority, is pleased to present the 2017-18 NFSA Corporate Plan, which has been prepared for the 2017-18 reporting period and covers the reporting periods of 2017-18 to 2020-2021 as required under paragraph 35(1a) 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 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 for the coming four-year period:

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

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.

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, as well as continuing our vital task of digitisation. We will work collaboratively with others to ensure access to and engagement with our unique and continuously evolving national audiovisual collection.



**Gabrielle Trainor AO**  
Chair, NFSA Board

# ABOUT US

## OUR VISION

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

## 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 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 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 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 made up of documentation and artefacts, ranging from costumes and set pieces to posters, still photographs, 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 2.8 million items and it is valued at over \$249 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 for 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 STRATEGIC PRIORITIES

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

Our strategic priorities		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	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 audiovisual collection
Priority 3	Collecting and preserving	The national audiovisual collection is developed and preserved to the highest curatorial standards
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	Capability and maximising our resources	We will be sustainable, work within our means and conduct our activities efficiently 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 Australia's cultural memory. Long-term availability means much more than just preserving collections in storage — it is to share and 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 increased 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 and classification) which does not always recognise the activities of cultural institutions. One of our vital functions 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 custodian of the national audiovisual collection, because copyright in the majority of the audiovisual collection and related 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 Management. 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 2017-18 to 2020-21 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 Management.

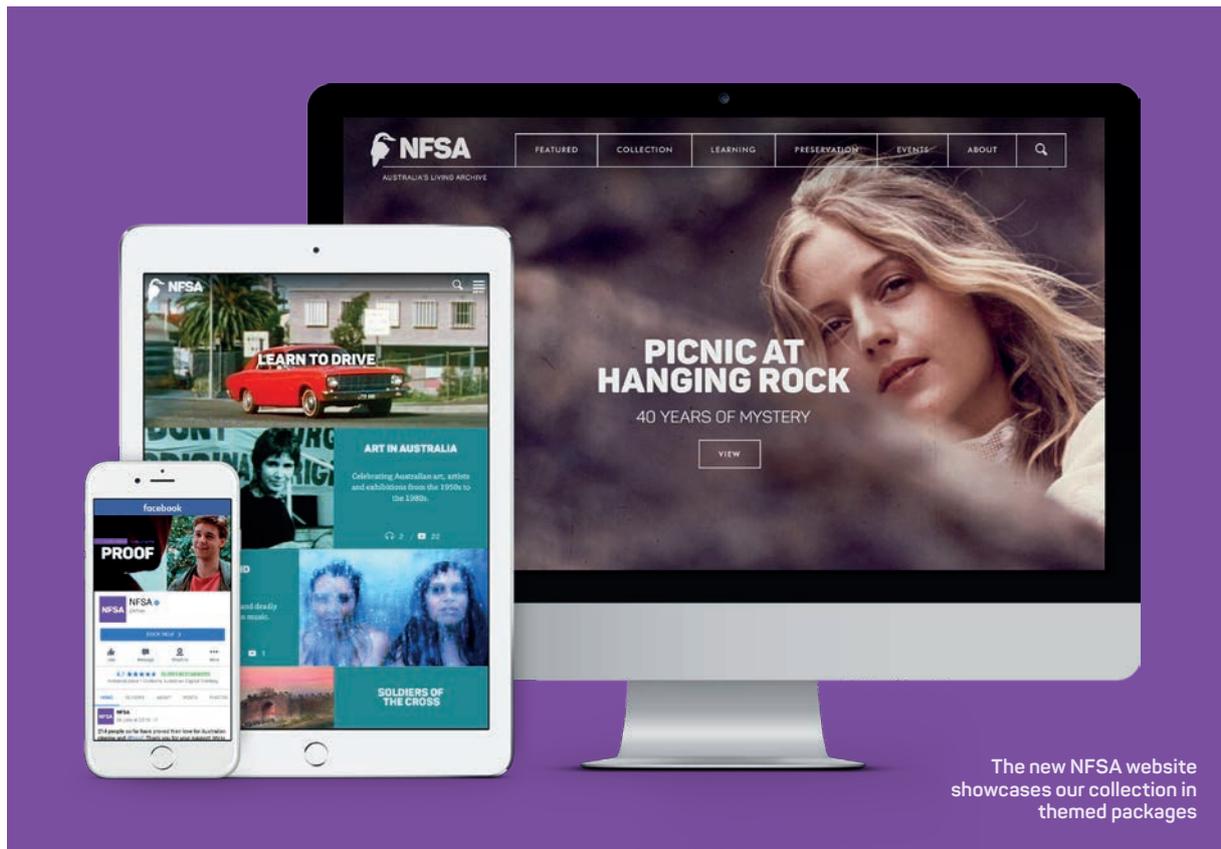
## STRATEGIC PRIORITY 1: A 'LIVING' ARCHIVE – FOR EVERYONE

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	Activities	Performance measure	17-18	18-19	19-20	20-21
<b>Objective 1A</b> Increase peoples' engagement with the collection through public programs, education activities and national and international partnerships	1A.1 Deliver public programs, screenings and education activities both nationally and internationally	75,000 visits to the organisation*	•	•	•	•
		13,500 people participating in public programs*	•	•	•	•
		20,000 students participating in school programs*	•	•	•	•
		90% of teachers reporting overall positive experience*	•	•	•	•
		90% of teachers reporting relevance to the classroom curriculum*	•	•	•	•
		NFSA Education Strategy successfully implemented	•	•	•	•
<b>Objective 1B</b> Develop an online presence that is contemporary, relevant and imaginative and which facilitates access to the collection	1B.1 Continue to develop NFSA.gov.au and the NFSA's social media platforms to be contemporary, relevant and facilitate access to the collection	1,500,000 visits to the organisation's website*	•	•	•	•
		1 million YouTube views	•	•	•	•
		10 million Facebook users (daily reach)	•	•	•	•
	1B.2 Use digital delivery to extend and deepen online and offsite visitor experiences	Digital Engagement Strategy is developed and successfully implemented	•	•	•	•
<b>Objective 1C</b> Maintain a physical presence in all states and territories enabling access to the collection and our programs	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	Collaboration is initiated to develop a project plan for a mobile access hub	•	•		
	1C.2 Maintain a physical presence via office spaces and access centres in each state and territory	Physical presence maintained in Sydney, Melbourne, Brisbane, Darwin, Hobart, Perth, Adelaide and Canberra	•	•	•	•
<b>Objective 1D</b> Promote creative use and re-use of the national collection	1D.1 Address risk appetite regarding creative use and re-use of the collection	Increase risk appetite of rights management practices by reviewing current copyright status of collection items and identifying them for reuse by us and our stakeholders	•	•	•	•

\*Portfolio Budget Statements 2017-18 target.



The new NFSA website showcases our collection in themed packages

## NFSA.GOV.AU – OUR AWARD-WINNING NEW WEBSITE

In November 2016 we launched our award-winning new website, where people can discover our collection in new and exciting ways.

Our vision is to have the most relevant digital presence of all Australian cultural institutions. In order to achieve this, our new website had to put the collection at the forefront, showcasing its diversity.

The resulting NFSA.gov.au provides a better experience for the general public, existing clients and stakeholders when they discover, explore and share the collection. It offers a mobile, responsive experience with a fresh design. Navigation is simple and intuitive, in line with modern website trends.

The website showcases our collection in themed packages: blogs (found under the 'Latest' tab), curated collections and online exhibitions. These are pathways which allow users to explore and create their own experience around particular themes, and they are designed to enhance social media engagement.

Following the re-launch, traffic to the website experienced an increase in unique visits and page-views. The associated media campaign reached over 2.2 million people in Australia, including national news coverage. Our Facebook page experienced a 171% increase in followers in less than six months.

The new NFSA.gov.au website has won four Communicator Awards (Best Website: Cultural Institutions, Government; Best Features in Visual Appeal: Function and Aesthetic).

## STRATEGIC PRIORITY 2: DEVELOPING LEADERSHIP IN THE DIGITAL ENVIRONMENT

Digitisation enables users to connect the patchwork of dispersed cultural collections. We are committed to being 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	Activities	Performance measure	17-18	18-19	19-20	20-21
<b>Objective 2A</b> Increase the discoverability of NFSA's digital collection	2A.1 Enhance NFSA's digital collection content and data discoverability	Implementation of a federated search for NFSA websites	•			
<b>Objective 2B</b> Increase our capacity and capability to manage digital preservation of all collection formats in accordance with best practice models and working within our resources	2B.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	There is an increasing number of targeted training and development opportunities for staff	•	•	•	•
	2B.2 Develop a Digitisation Strategy for the national audiovisual collection	Digitisation Strategy developed and successfully implemented	•	•	•	•
<b>Objective 2C</b> Ensure our management of digital collections is aligned with international best practice and ensure sector leadership through continuous learning and targeted training	2C.1 Support and drive knowledge exchange and thought leadership in relation to digital cultural collections	Demonstrated sector leadership through engagement in national and international fora	•	•	•	•
<b>Objective 2D</b> Work with others to champion the development of a national framework to enable increased access to Australia's cultural collections	2D.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 (NCIs) by 2025	Business plan developed and implemented outlining long-term plan for large-scale digitisation	•	•	•	•

Magnetic tape materials are particularly vulnerable



## DEADLINE 2025: COLLECTIONS AT RISK

The NFSA has taken a leadership role to address the pressing need to digitise Australia's audiovisual heritage. We launched a policy paper, *Deadline 2025*, which highlighted the fact that much of our audiovisual heritage will be lost 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 2017 we continue to work on this National Framework with our colleagues across the National Collecting Institutions (NCIs). This is a first and critical step in building a case to support the large-scale digitisation of our audiovisual collections so that they remain accessible today and for future generations.

In November 2016 we held our second annual *Digital Directions* symposium. This sold-out event explored key digital issues affecting the cultural sector, and cultural collecting institutions in particular.

Jan Müller, then Chief Executive Officer of the Netherlands Institute for Sound and Vision, gave the keynote address. He discussed the challenges of digital transformation and the need for cultural institutions to be adaptable. As he explained:

*Only organisations that are able to continually reinvent themselves can retain their relevance in this technology-dominated and networked area. Our institutions must focus on reaching users in both the physical and virtual worlds. The key challenge is to optimally help the users to realise their goals within this media mix.*

The event was live-streamed to maximise participation across the country. Delegates included leaders from the Australian Film, Television and Radio School, Google Creative Lab, Museums Australia, the State Library of NSW and Deloitte Access Economics. We delivered the conference in partnership with the National Archives of Australia.

*Digital Directions 2017* will be held on 19 October.

## STRATEGIC PRIORITY 3: 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	Activities	Performance measure	17-18	18-19	19-20	20-21
<b>Objective 3A</b> Continue to develop a rich collection that represents the diversity of Australian culture	3A.1 Implement the NFSA Collection Policy 2016-20	Collection Policy implemented	•	•	•	•
	3A.2 Continue targeted collection development including analysis and deselection	60,000 acquisitions made in the reporting period*	•	•	•	•
<b>Objective 3B</b> Manage the national audiovisual collection to recommended international standards to ensure its digitisation and ongoing accessibility	3B.1 Preserve the collection through sustainable practices for storage and environmental conditions (passive preservation)	230 years average collection lifespan (we apply the Time Weighted Preservation Index methodology developed by the Image Permanence Institute, Rochester University, USA, to provide a qualitative measure that estimates the collection lifespan in NFSA's storage facilities)	•	•	•	•
	3B.2 Preserve the collection through active digitisation, format-shifting of content and data migration (active preservation)	8,000 titles preserved and made accessible*	•	•	•	•
		10% of the preservation collection digitised*	•	•	•	•
3B.3 Accession the collection in line with best practice to ensure the integrity of our data	100,000 items accessioned in the reporting period*	•	•	•	•	
<b>Objective 3C</b> 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	3C.1 Further develop mutually beneficial, long-term industry relationships to ensure maximum exposure for the national audiovisual collection	Five national partnerships	•	•	•	•
	3C.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 fora to support this approach	Continued development of funding body partnerships	•	•	•	•
	3C.3 Expand current oral history and career interviews program with contemporary and influential film, broadcast and recorded sound identities	60 oral histories collected	•	•	•	•

\*Portfolio Budget Statements 2017-18 target.



Hugo Weaving  
in *Proof* (1991)

## NFSA RESTORES – REVIVING OUR CINEMA ICONS

*NFSA Restores* is an exciting program to digitise, restore and preserve, at the highest archival standards, classic and cult Australian films and documentaries so they can be seen in today's digital cinemas.

In 2016 we launched our first *NFSA Restores* crowdfunding campaign with the aim of raising \$25,000 within 45 days to help digitally restore the much-loved 1991 Australian film, *Proof* (1991). The film launched the international careers of Hugo Weaving, Russell Crowe and director Jocelyn Moorhouse.

NFSA Ambassador Margaret Pomeranz launched the campaign and it generated significant media coverage, reaching an estimated audience of over 1.5 million. But it was our online audience of over 2.5 million who helped us reach the target two days early – thanks to tweets from Russell Crowe asking his followers to support the campaign.

Margaret thanked the crowdfunding donors. 'We're incredibly thankful for your support,' she said, 'not only for this digital restoration, but because you've proved that there are many like-minded people willing to help us preserve our film heritage.' The digitally restored film premiered to a sold-out audience on 29 July at the 2016 Melbourne International Film Festival (MIFF), where Hugo Weaving, Jocelyn Moorhouse and producer Lynda House joined Margaret for a Q&A. As Hugo Weaving said, 'It's beautiful to watch a film after so many years because it allows you to see things in a fresh way.'

In 2017 the demand for *NFSA Restores* films tripled. At the Sydney Film Festival, we premiered *The Year My Voice Broke* (1987) to a sold-out audience and two documentaries, *Rocking the Foundations* (1985) and *My Survival as an Aboriginal* (1978). At the Melbourne International Film Festival we screened *Shame* (1988), *Celia* (1989) and *Starstruck* (1982).

## 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 archiving practices and ensure the appropriate management of Indigenous audiovisual collection materials.

Objectives	Activities	Performance measure	17-18	18-19	19-20	20-21
<b>Objective 4A</b> Work with communities and leaders in the sector to ensure that the NFSA is aligned with the cultural directions and aspirations of traditional owners	4A.1 Support an Indigenous Connections committee of the NFSA Board to guide our policy, strategy, partnership development and delivery	Indigenous Connections committee established and operating	•	•	•	•
	4A.2 Manage NFSA's Indigenous collection to the highest standards and according to best practice	Indigenous collection managed in line with NFSA Collection Policy and NFSA Indigenous Cultural Intellectual Property (ICIP) Protocols	•	•	•	•
	4A.3 Provide training and development opportunities for Indigenous archive professionals in audiovisual archiving practices	NFSA partners to deliver Indigenous Remote Archival Fellowship program	•	•	•	•
<b>Objective 4B</b> Celebrate and showcase the stories of Australia's Indigenous Peoples through the media of recorded sound, film and digital, both nationally and internationally	4B.1 Embed the delivery of a suite of Indigenous programs into NFSA programming schedules	Four dedicated Indigenous program elements delivered in the reporting period*	•	•	•	•
	4B.2 Work with partners to redevelop 'Black Screen' to communicate Indigenous screen culture to audiences nationally and internationally	Black Screen screenings delivered to 4,000 participants	•	•	•	•
<b>Objective 4C</b> Develop plans and guidelines to implement concrete actions that build respectful relationships and create opportunities for Indigenous Australians	4C.1 Develop and implement a Reconciliation Action Plan (RAP) for the NFSA	RAP developed and implemented	•	•	•	•
	4C.2 Continue to increase awareness, and confidence in applying Indigenous Cultural and Intellectual Property (ICIP) Protocols across the NFSA workforce	Ongoing support for staff across the NFSA in applying ICIP Protocols	•	•	•	•

\*Portfolio Budget Statements 2017-18 target.



Inaugural recipients of the Indigenous Remote Archival Fellowship at the NFSA: Sherika Nulgit, from the Mowanjum Aboriginal Art and Culture Centre (Derby, WA), and Shaun Angeles, from the Strehlow Research Centre (Alice Springs, NT)

## INDIGENOUS REMOTE ARCHIVAL FELLOWSHIP 2016-17

The NFSA has partnered with the Indigenous Remote Communications Association (IRCA) and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) to deliver the Indigenous Remote Archival Fellowship 2016-17. This year it was awarded to Pitjantjatjara Yankunytjatjara Media (PY Media), who have played an historic role in the development of media and communication services in the APY Lands region, Central Australia. PY Media record stories, interviews and meetings, produce and record music and run Radio 5NPY broadcasting across the APY Lands. All are designed to keep Anangu informed of the work of organisations on the APY Lands and the world.

The aim of the Indigenous Remote Archival Fellowship is to build and connect people working on country with those working at the NFSA and AIATSIS, leading to shared learnings in the management and preservation of cultural collections.

Staff from the NFSA and AIATSIS will travel to Umuwa, SA to provide PY Media staff and the community with professional training through the delivery of workshops that cater to the needs of PY Media in the area of archival practices and management of cultural collections.

PY Media staff will also have the opportunity as part of the fellowship to travel to Canberra to visit the facilities at the NFSA and AIATSIS. They will meet with staff who will share their experience and knowledge relating to working with audiovisual materials in an archive setting.

## STRATEGIC PRIORITY 5: CAPABILITY AND MAXIMISING OUR RESOURCES

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

### Our people

The NFSA relies on staff with a unique skill set to achieve its objectives. We will continue to develop our workforce capability through a range of targeted staff training programs including participation in the Graduate Certificate in Audiovisual Archiving, which we deliver in partnership with Charles Sturt University. We will support our workforce to be agile and flexible by ensuring our organisational structures continue to adapt and change, our employment framework supports continuous cultural change and our organisational systems support efficient administrative processes.

### Our 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 which we face in meeting the needs of born-digital collection material, which ranges in format and size across the key collecting areas, as well as supporting our own digitisation program. A focus on storage, digital preservation, tape migration and disaster recovery is integral to the ICT capabilities required. We will continue to enhance the NFSA collection management system, Mediaflex, to support digital collections and other identified priority areas of development such as collection integration, metadata management and service workflows.

**Outcome:** We will be sustainable by working within our means and conducting our activities efficiently and in innovative ways to reach more people.

Objectives	Activities	Performance measure	17-18	18-19	19-20	20-21
<b>Objective 5A</b> 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 and ensuring the maintenance of specialist staff knowledge	Leadership programs delivered	•	•	•	•
	5A.2 Partnering with tertiary institution(s) to identify and promote career pathways in audiovisual archiving	Two partnerships developed	•	•	•	•
	5A.3 Embedding newly articulated NFSA Values.	NFSA Values embedded	•	•	•	•
<b>Objective 5B</b> Improve integrated business systems and ICT capability across the organisation	5B.1 Implementation of the ICT Strategy and Digital Strategy to leverage technology and best practice capability across the NFSA	ICT Strategy and NFSA Digital Strategy successfully implemented	•	•	•	•
	5B.2 Continue to enhance the NFSA's collection management system, Mediaflex, to support collection needs and service workflows	Priority Mediaflex enhancements delivered	•	•	•	•
<b>Objective 5C</b> Maximise self-generated income	5C.1 Continued implementation of the NFSA Fundraising Strategy 2016-19 (strategy due to be reviewed in 2018-19)	NFSA Fundraising Strategy 2016-19 successfully implemented	•	•		
	5C.2 Continued review of revenue generation for Collection Reference and Sales and Distribution activities	Collection Reference and Sales and Distribution revenue generation efficient and appropriate	•	•	•	•
<b>Objective 5D</b> 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 Further development and implementation of a NFSA Property Strategy	NFSA Property Strategy developed and successfully implemented	•	•	•	•
	5D.2 Continually reviewing and negotiating supplier arrangements and effective contract management	Ongoing review, negotiation and management of supplier arrangements	•	•	•	•



Digitisation of collection materials at the NFSA preservation facilities

## DELIVERING THE NFSA'S DIGITAL DIRECTION

One of the NFSA's greatest challenges is to digitise the national audiovisual collection before it becomes inaccessible. While we have taken a leadership role to develop a national framework with our colleagues across the National Collection Institutions (NCIs) to support the large-scale digitisation of magnetic tape to meet *Deadline 2025*, we will also continue to develop our capability and capacity in-house and with partners.

In 2017-18, we will implement four key strategies: the NFSA's Digitisation Strategy, Digital Engagement Strategy, ICT Strategy and Digital Strategy. These integrated strategies will allow us to leverage technology and best practice capability across the NFSA. From meeting the needs of born-digital collection material and supporting our own digitisation program through to working with new digital technology to improve access to the collection, these strategies will allow us to deliver across all five of our strategic priorities. A focus on storage, digital preservation, tape migration and disaster recovery is integral to the ICT capabilities required.

Our Digital and Media Operations and ICT teams will be upgrading key network infrastructure and storage to support new audiovisual digitisation equipment including 16mm Vintage Cloud Steenbeeks and a 35mm film scanner.

We will leverage digital capability across all aspects of our business (internal operations, organisation, products/services and customers). We have identified 60 initiatives with a roadmap outlining the long-term approach for improvement as well as an Innovation Hub to drive a culture of agile development, appropriate risk-taking and exploration.

# 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

The NFSA has a high risk appetite which guides our approach to activities that enable us to collect, preserve and share Australia's national audiovisual collection, increase revenue generation and encourage ecologically sustainable operations.

The NFSA has no risk appetite for non-compliance with legal, professional and regulatory requirements, compromising staff safety and welfare, or for 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. The NFSA's 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 Committee, Leadership Team, section 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 and comply with international risk management standard ISO 31000:2009, the PGPA Act, the Workplace Health and Safety Act and Protective Security Policy Framework.

Risks are identified and managed through the NFSA Strategic Risk Profile, Financial and Operational Risk Registers and policies and procedures specific to significant business risks:

The NFSA Executive assess and manage risk at the strategic level and have a risk-based approach when making key decisions, in particular regarding business planning, procurements and the implementation of programs and projects. The NFSA's **Strategic Risk Profile** is represented in figure 1 below and shows the strategic risks considered and managed in the achievement of our strategic priorities.

Risk management is integrated into everyday business activities. The NFSA has in place **Operational and Financial Risk Registers** which are monitored and reviewed regularly. Risk ownership is clearly defined in the registers and aligns to duty statements of the relevant staff members.

**Policies and procedures** are in place for all significant business risks and include the Business Continuity Plan, Disaster Recovery Plan, Emergency Management Plan, Collection Emergency Management Plan, Protective Security Plan, Workplace Health and Safety Arrangements, Procurement Manual, Fraud Control Plan, Rights Management and Project Management Methodology.

The NFSA is 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 the NFSA's resilience to manage present and emerging risks.

# FIGURE 1: NFSA STRATEGIC RISK PROFILE 2017-18 TO 2020-21

## NFSA STRATEGIC RISK PROFILE

NFSA Strategic Priorities	Identified Risks
<b>1. A 'living' archive – for everyone</b>	Failure to provide the digital access expected by users of the collection
	Relationships with stakeholders not managed effectively
	Inability to maintain relevance and cultural significance
	Failure to live the NFSA values
<b>2. Developing leadership in the digital environment</b>	Failure to achieve large-scale digitisation of the collection
	Inability to keep pace with sector technology and industry trends
<b>3. Collecting and preserving</b>	Failure to preserve the collection in time due to degradation of material
	Failure to effectively collect relevant material
	Loss of skills required to preserve obsolete collection formats
	Obsolescence of equipment required to preserve analogue collection formats
	Limited and shrinking market to source specialist supplies and/or services
<b>4. Indigenous connections</b>	Failure to achieve NFSA Indigenous connections outcomes
<b>5. Capability and maximising our resources</b>	Fiscal constraints
	Unsuccessful in generating adequate own source revenue streams
	Lack of access to sufficient funding for major initiatives, like Deadline 2025
	Inability to respond effectively to a change in resource level
	NFSA property and facilities not suitable for the long term
	Operational practices not aligned to NFSA strategic objectives

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