



CORPORATE PLAN

2019-20 TO 2022-23

CONTENTS

INTRODUCTION	1
ABOUT US	2
Our Purpose	2
Our Vision	2
Our Values	2
Our Collection	2
OUR STRATEGIC PRIORITIES	3
SUPPORTING OUR STRATEGIC PRIORITIES	4
OUR ENVIRONMENT	5
OUR PERFORMANCE	6
Priority 1: Digitise the national audiovisual collection	6
Priority 2: Establish the National Centre for Excellence in Audiovisual Heritage	8
Priority 3: Build our national profile	10
Priority 4: Collect, preserve and share multimedia and new media	12
Priority 5: Redefine our physical presence	14
OUR CAPABILITY	15
RISK OVERSIGHT AND MANAGEMENT	16

INTRODUCTION

On behalf of the Board of the National Film and Sound Archive of Australia (NFSA) I am pleased to present the 2019-23 Corporate Plan, 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.

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 of over 3 million items, valued at \$247 million (as at 30 June 2018), 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 	DIGITISE THE NATIONAL AUDIOVISUAL COLLECTION	By 2025 we will digitise over 40,000 audiovisual collection items every year.
Priority 2 	ESTABLISH THE NATIONAL CENTRE FOR EXCELLENCE IN AUDIOVISUAL HERITAGE	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 	BUILD OUR NATIONAL PROFILE	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 	COLLECT, PRESERVE AND SHARE MULTIMEDIA AND NEW MEDIA	By 2025 we will be the national leader in collecting, preserving and sharing multimedia and new media content.
Priority 5 	REDEFINE OUR PHYSICAL PRESENCE	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.

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

Deadline 2025: Collections at risk

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. But the digitisation challenge for us includes all analogue formats (including celluloid film negatives and prints, acetate and vinyl disc, and radio, film and television broadcast on magnetic tape). As collection material ages, it is increasingly difficult and expensive to access – it becomes more fragile, and the equipment it is played on becomes rarer.

As formats age, the technical knowledge and skills needed to access the content held on them becomes increasingly rare. The NFSA will work to ensure that its staff continue to have expertise in analogue audiovisual formats into the future, to support preservation of and access to heritage collections.

In 2018 we released our *Digitisation Strategy 2018-2025* which covers the whole of our analogue audiovisual collection. We will prioritise the material most at risk, including material held on magnetic tape that is culturally significant or in public demand. We have set a target of 2025 for our digitisation efforts because it is the date by which it is estimated that the most at-risk material will be lost forever if not digitised.

In order to meet *Deadline 2025* we must be equipped to undertake

large-scale digitisation of the national audiovisual collection. The nature of the NFSA collection and the legislative requirement to ensure access to collection material means that digital storage is a costly requirement for the NFSA. A key challenge is ensuring that appropriate digital storage is available.

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.

We will 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. As our resources are increasingly stretched, 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.

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 2019-20 to 2022-23 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			
		2019-20	20-21	21-22	22-23
Objective 1A Implement the NFSA Digitisation Strategy, which commits to prioritising digitisation as a core program of activity	1A.1. Implement the Digitisation Strategy	Five year Digitisation Plan developed and objectives delivered on time and within budget	•	•	•
Objective 1B 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	16,000 audiovisual collection items digitised	Increase on previous year	Increase on previous year	Increase on previous year
Objective 1C Increase our capacity and capability to manage digital preservation of all collection formats	1C.1. Develop a Large-scale Digitisation Plan to progress the establishment of large-scale digitisation	Large-scale Digitisation Plan developed and implemented on time and within budget	•	•	•



CASE STUDY 1: DIGITAL BY DESIGN

The NFSA continues to position itself as a ‘digital by design’ archive in the way we collect, preserve and share Australia’s national audiovisual heritage.

Regular publication of online exhibitions (12 as of 30 June 2019) and curated collections (150 as of 30 June 2019) has increased the number of NFSA collection items accessible to the public online. This carefully curated digitised content is allowing the NFSA to reach audiences across multiple platforms. In addition to website traffic, it has also resulted in higher social media reach and engagement, and generated dozens of media stories across online and traditional media.

A prototype of *Master the Archive* – an interactive game designed to provide off-site access to our collection through a playful digital interface – was finalised in 2019. Following extensive testing with diverse audiences, negotiations are now under way to install *Master the Archive* at the National Museum of Australia, as well as in 22 residential care facilities, where it has been shown to have therapeutic benefits to older seniors suffering from memory loss.

The NFSA is reviewing all areas where digital technologies can assist in streamlining processes to maximise resources

for collection digitisation. This has included the review of reporting and prioritising collection items for digitisation. This has previously been a resource intensive semi-manual process. Utilising data analytics we have been able to identify specific parts of the collection that are considered at risk and a priority for either internal or external digitisation.

The NFSA continues to be a ‘digital by design’ leader within audiovisual archiving through the delivery of the annual Digital Directions Symposium. In August 2018 the NFSA delivered the fourth iteration of the conference, *Digital Directions 2018: Intersections* which focused on the intersection between digitised cultural collections, creators and users. This symposium, featuring keynotes from Tony Ageh OBE, Chief Digital Officer at the New York Public Library, and Keir Winesmith, Head of Web and Digital Platforms at San Francisco Museum of Modern Art, was a significant thought leadership event and highlights the NFSA’s role in facilitating knowledge sharing and digital innovation within the cultural sector.

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			
		2019-20	20-21	21-22	22-23
Objective 2A 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 in place	•	•	•
Objective 2B 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			
Objective 2C 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 in place	•	•	•
	2C.3 Develop an Indigenous Strategy	Indigenous Strategy developed on time and within budget			



Elders, Strehlow Research Centre representatives and NFSA staff at the NFSA

CASE STUDY 2: INDIGENOUS CONNECTIONS IN PRACTICE

Aboriginal and Torres Strait Islander cultural awareness and active engagement at all levels across the organisation continues to be a priority. In September 2018 the Innovate Reconciliation Action Plan (RAP) 2018 – 2020 was launched. The RAP provides our organisation with a framework to realise our vision for reconciliation and outlines a practical plan of action to achieve our goals which contributes to reconciliation in Australia.

Since the start of the RAP in July 2018, we are one year into our reconciliation journey and have already achieved over 50% of the deliverables. Using the RAP as a guide, staff have had the opportunity to increase their cultural capability through Aboriginal and Torres Strait Islander Cultural Awareness training with 56% of staff having completed, or being in the process of completing, this type of training over the past 12 months. This has resulted in staff being more informed, engaged and confident when working with Aboriginal and Torres Strait Islander cultures, collections and communities.

Aboriginal and Torres Strait Islander themed programming and exhibitions have increased over the past 12 months at the NFSA. We hosted a five-month exclusive run of *Carriberrie*, an innovative interactive documentary using virtual reality to take visitors on a journey of Aboriginal and Torres Strait Islander song and dance. Shot on country and narrated by acclaimed performers David Gulpilil and Jack Charles,

Carriberrie features 156 dancers from 9 cultural groups, including Bangarra performing at the Sydney Opera House and The Lonely Boys rocking out in Alice Springs. In its first 15 weeks, 3,000 visitors experienced *Carriberrie*, which is now part of the NFSA collection.

Black Screen, the most well-known of the NFSA's Aboriginal and Torres Strait Islander film-related programs, had a significant change in 2019 by reshaping its focus to delivery directly to Aboriginal and Torres Strait Islander communities and audiences for private use. The new-look program enables better access by Aboriginal and Torres Strait Islander communities to contemporary stories made by Indigenous filmmakers. There are over 40 titles available free of charge and in 6 months, 2,400 people have accessed the program.

We have built stronger relationships with Aboriginal and Torres Strait Islander communities and organisations. This has included providing advice for Indigenous remote media organisations in relation to caring for audiovisual collections and archival practices and more recently in collaborating with Elders and other Cultural Knowledge holders in identifying protocols attached to culturally restricted material held at the NFSA. This process has enabled best practice in caring for and managing this type of audiovisual collection material, particularly when digitising it for cultural maintenance and preservation.

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. In 2018 the NFSA revitalised its exhibition spaces in Canberra and has embarked on an ambitious exhibition program, including nationally touring *Starstruck: Australian Movie Portraits*. 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			
		2019-20	20-21	21-22	22-23
Objective 3A 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
Objective 3B 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	Deliver one interactive digital access program per year on time and within budget	•	•	•
Objective 3C 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	Develop exhibition proposal for an original NFSA exhibition to be held in 21-22	•	•	
	3C.3 Develop and deliver touring exhibitions nationally that showcase the NFSA collection	Deliver one touring exhibition per year on time and within budget	•	•	•
Objective 3D 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	12 million Australians viewed content from the collection	•	•	•



NFSA CEO Jan Müller, producer Sue Maslin, actors James Mackay and Sacha Horler and author Rosalie Ham at the launch of 'The Dressmaker Costume Exhibition'

CASE STUDY 3: EXHIBITIONS AT THE NFSA

In 2018 the NFSA became a destination open daily in Canberra thanks to its new program of exhibitions, designed to share the collection and raise our public profile.

The refurbishment of the South Gallery at the NFSA's Acton headquarters created 390 square metres of state-of-the-art exhibition space in a stunning heritage context, allowing us to host our first large-scale temporary exhibition, *Heath Ledger: A Life in Pictures*. The show drew rave reviews and nearly doubled attendance targets with over 27,000 visitors.

In April 2019, the NFSA opened *The Dressmaker Costume Exhibition*, a vibrant collection of exquisitely crafted costumes from the hit Australian film *The Dressmaker*, starring Kate Winslet and Liam Hemsworth. The donation of these costumes allowed the exhibition to be a true showcase of the NFSA collection and paves the way for it to be developed into a touring show in the future. In the first eight weeks 8,740 visitors purchased tickets to the exhibition, well ahead of initial projections.

As part of its commitment to collecting new media, the NFSA exhibited *Carriberrie*, a virtual reality documentary shot on country with over 150 Aboriginal and Torres Strait Islander dancers. Using virtual reality, an interactive app and 360-degree footage accessed on tablets, *Carriberrie* harnesses up-to-the-minute technology with stories that are thousands of years old.

In September 2019, the NFSA welcomes its most ambitious show yet. *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. After touring the world, where it has accrued over a million visitors, *Game Masters* returns to Australia. At the NFSA, it will be refreshed with new content and complemented by a public events and school program highlighting the creativity and diversity of gaming culture as well as the vibrancy of the Australian games industry.

Beyond Canberra, *Starstruck: Australian Movie Portraits*, our exhibition of movie portraits developed in partnership with the National Portrait Gallery, has been touring around the country. Versions of the show visited Adelaide, the Gold Coast, Bathurst, Childers and Nowra, with Geraldton and Mildura still to come.

Together, these exhibitions showcase the creativity and diversity of Australian and global stories, expressed through a wide breadth of media and objects, from photography to costumes, video games to virtual reality. They are but the first elements of the NFSA's ambitious new exhibitions program, designed to put the visitor at the centre of the experience, share the collection far and wide, and raise the profile of a fast-changing organisation in an ever-evolving cultural landscape.

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			
		2019-20	20-21	21-22	22-23
Objective 4A Appropriate management of and engagement with the cultural collections of Australia's First Peoples	4A.1. Develop Indigenous Cultural Intellectual Property (ICIP) Protocol Guidelines	ICIP Protocol Guidelines developed on time and within budget.			
Objective 4B 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 per annum	•	•	•
Objective 4C Build our skills and capacity in relation to archiving multimedia and new media					
Objective 4D 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	Develop a Multimedia and New Media Acquisition Protocol			
	4D.2. Accession the collection in line with best practice to ensure the integrity of our data	100,000 items accessioned in the reporting period	•	•	•
	4D.3. Continue targeted collection development including analysis and deselection	60,000 acquisitions made in the reporting period	•	•	•



CASE STUDY 4: AUSTRALIA IN COLOUR

The NFSA provided nearly three-quarters of the footage used in the four-part series *Australia in Colour*, screened on SBS in March 2019. This documentary series produced by Stranger Than Fiction Films tells the history of Australia via a unique collection of cinematic moments brought to life for the first time in stunning colour. As a revitalisation of documentary audiovisual history this ground-breaking series achieved both critical acclaim and generated record audience numbers.

Over a period of 18 months the NFSA worked in close collaboration with the producers and the French-based company Composite Films, who were responsible for the colourisation of the newly scanned 35mm footage.

In all, *Australia in Colour* uses 144 minutes of material drawn from 323 NFSA titles – about 70% of the whole series. Narrated

by Hugo Weaving, many of the colourised segments come from the NFSA collection, including newsreels, parts of feature films (such as *The Story of the Kelly Gang*, 1906), the Film Australia Collection, documentaries, home movies and advertisements.

The NFSA is accustomed to supplying ultra-high definition material for film and television productions but rarely are those productions made entirely from archival footage or of the scale of *Australia in Colour*. To provide access to the films the NFSA carried out extensive collection research and rights verification. These along with the scanning results will benefit not only the NFSA but future filmmakers and content producers.

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 are 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			
		2019-20	20-21	21-22	22-23
Objective 5A Pursue the construction of a new facility for the NFSA	5A.1. Develop detailed business case for new building	Progress a feasibility study regarding a new facility	•		
Objective 5B 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	•	•	•
Objective 5C 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	•	•	•

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 which guides our approach to 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, Senior Executive, NFSA Audit and Risk 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. 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 2019-20 TO 2021-23

Strategic Priorities	Identified Risks
1. Digitise the national audiovisual collection	Failure to achieve large-scale digitisation of the collection
	Failure to preserve the collection in time due to degradation of material, such as high-risk magnetic tape which is the focus of <i>Deadline 2025</i>
	Fiscal constraints resulting in lack of access to sufficient funding for major initiatives such as <i>Deadline 2025</i> and increasing our digital infrastructure and storage capacity
	Loss of skills required to preserve obsolete collection formats
	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
2. Establish the National Centre for Excellence in Audiovisual Heritage	Inability to keep pace with sector technology and industry trends
	Failure to achieve NFSA Indigenous Connections outcomes
	Unsuccessful in generating adequate own-source revenue streams
	Inability to respond effectively to a change in resource level
3. Build our national profile	Relationships with stakeholders not managed effectively
	Failure to provide the digital access expected by users of the collection
	Failure to build our national profile through sustainable engagement activities
	Failure to deliver on user expectations built up through increased national profile and engagement activities
4. Collect, preserve and share multimedia and new media	Failure to effectively collect relevant material, in accordance with the Collection Policy
	Inappropriate handling of collection items (including items on loan) resulting in damage, loss or theft
	Lack of access to sufficient resources for major initiatives such as <i>Deadline 2025</i> and collecting multimedia and new media
5. Redefine our physical presence	NFSA property and facilities not suitable for the long term
	Fiscal constraints resulting in lack of funding to redefine our physical presence

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