



**NATIONAL FILM
AND SOUND ARCHIVE
OF AUSTRALIA**

23-24 / 26-27

Corporate Plan

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Statement of preparation

I, Caroline Elliott, as the Chair of the Accountable Authority of the National Film and Sound Archive of Australia, am pleased to present the 2023-24 Corporate Plan covering the periods 2023-24 to 2026-27, 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.

This plan outlines how we will achieve our purpose of telling the national story by collecting, preserving and sharing audiovisual media, the cultural experience platforms of our time.

To deliver our purpose we have set key activities outlined below. Each year, we publicly report performance against the Corporate Plan through the Annual Performance Statements, which form 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.



Caroline Elliott
Chair, NFSA Board

Our purpose

The National Film and Sound Archive of Australia (NFSA) tells the national story by collecting, preserving and sharing audiovisual media, the cultural experience platforms of our time.

The Australian public entrusts these responsibilities to us through the *National Film and Sound Archive of Australia Act 2008* (NFSA Act).

OUR GOAL

In the digital age, the NFSA should be Australia's most dynamic and valued cultural organisation.

This goal is supported by our theory of change:

- Interest in the past is perennially high for learning, entertainment and communal identity.
- Audiovisual materials delivered and created via digital platforms are all pervasive in the 21st century.

The NFSA can deliver significantly increased social and cultural value to Australians wherever they are as it completes its current cycle of transformation as set out in its Strategic Directions 2023-25.

Strategy into action

The NFSA published its Strategic Directions 2023-25 document in February 2023. The strategy sets out our ambitions over the coming years to complete a digital transformational cycle. This Corporate Plan sets out our planned activities, and our performance indicators, for the 2023-24 financial year.

At the end of 2021, we received a grant of \$42M over four years to dramatically upscale our digitisation capacity, and to specifically target media held on 'at-risk' formats such as magnetic audio and video tapes from the collections of eight National Collecting Institutions: Australian National Maritime Museum, the National Gallery of Australia, the National Library of Australia, the National Museum of Australia, the Australian Institute of Aboriginal and Torres Strait Islander Studies, Australian War Memorial, Questacon: National Science and Technology Centre, and at-risk material from the NFSA. We have dubbed this program AudioVisual Australia.

This investment kick-started our digital transformation cycle: the more that the national audiovisual collection is digitised for preservation, the more it becomes discoverable through digital tools. Therefore the more useful and valuable it becomes to all Australians, including our audiovisual industries, Indigenous communities, peer cultural organisations, and private citizens.

In April 2023, the Australian Government announced an investment of \$535M over four years into eight National Collecting Institutions, including \$31M over the same period for NFSA. This funding has been granted to stabilise the institutions and to prevent further retraction of activities and services that had been anticipated owing to insufficient resourcing over time. This investment allows us to confidently plan for the coming period.

For 2023-24, our key activities are to:

- celebrate and promote First Nations' viewpoints through the national audiovisual collection
- increase discoverability of, and access to, the national audiovisual collection for all Australians
- enhance services for makers and industry to support the creation of new artworks
- be a responsible and innovative cultural business that generates sufficient resources to deliver on our purpose and goals
- be responsive to the needs of the community as a corporate entity and deliver value to Australians through and beyond the collection.

Environment

WHO WE ARE

The National Film and Sound Archive of Australia is the national audiovisual cultural institution. Australians were early adopters of film and sound technologies, and the appetite to make, enjoy and discuss audiovisual culture remains strong. From our earliest recordings in the 1890s to the latest games and immersive digital productions, the collection captures not only our technical and artistic achievements, but also our stories, obsessions and myths; our triumphs and sorrows; who we were, are, and want to be. Our memories preserved with the uncanny immediacy of recorded sound and motion pictures.

OUR COLLECTION

Our collection dates back to 1935, making it one of the first audiovisual archives in the world. Originally known as the National Historical Film and Speaking Record Library, and operating under the auspices of the Commonwealth National Library, we became an independent cultural organisation in 1984.

Today, our collection includes 4 million items, not only video and audio recordings, but also contextual materials such as costumes, scripts, props, photographs and promotional materials. It is a diverse, dynamic and often surprising repository, ranging from items inducted into the UNESCO Memory of the World register to sporting matches, game shows and advertising jingles. As well as preserving these items for future generations, our curators continue to grow the collection ensuring it provides an unbroken record of life in Australia, and of Australian creativity.

Increasingly, items in the collection are created, received and preserved in digital forms. This includes videogames, one of the preeminent cultural forms of

our time. In November 2022 the Federal Government announced a Digital Games Tax Offset, in which digital game producers, subsidised by Government, will be required to provide us with a copy of the game produced. This is one of the ways in which we keep a record of this evolving audiovisual medium.

In 2021, items from the collection were viewed more than 121 million times around the country, making it one of the country's most vital and utilised cultural resources. In the digital age, the NFSA's wealth of stories captured in sounds and moving images will be increasingly available on demand across the country.

CURRENT CONTEXT

Audiovisual media are all-pervasive in the 21st century, dominating the various screens, speakers and devices that inform and enhance our engagement with the world and each other. While audio and video recording technologies have been in use for more than a century, it is in the 21st century that digital distribution has turbocharged both consumption and creation.

Audiovisual delivers news and information as well as entertainment and art. Audiovisual is how we communicate with each other – a phenomenon accelerated during the COVID-19 pandemic. Education, health and wellbeing initiatives are increasingly delivered via audiovisual media.

For more than 85 years, the NFSA collection has captured Australia's audiovisual history in all its forms. As we approach our 40th anniversary as an independent cultural organisation in 2024, we are proud custodians of a unique and extremely valuable public cultural asset.

OPERATING CONTEXT

TECHNOLOGICAL ADVANCEMENTS

As a National Collecting Institution, we must stay up to date with the latest technological advancements, equipment and international standards for analogue and digital archiving. Just like physical collection items, digital items require ongoing preservation work as file formats develop and digital storage standards change.

The production of audiovisual content has continued to develop, bringing new challenges in the variety of digital formats to be collected, preserved and shared. New technologies and digital platforms have empowered new generations of content creators, reducing barriers and opening up cultural spaces.

We have restructured our leadership team to ensure that use of, and responsiveness to, digital technologies shape and support all our activities encompassing collecting, preservation and discoverability as well as providing enhanced efficiencies in communications, connectivity and corporate services.

AUDIOVISUAL AUSTRALIA

The recent history of our organisation has been dominated by the urgent need to digitise our collections for long-term preservation, particularly those items on unstable and obsolete carriers such as magnetic tape. The Australian Government's investment of \$42M over four years has enabled the NFSA to fast-track this preservation activity, and to digitise at-risk items in the collections of seven other national institutions. To support this work, we have built a dedicated Audiovisual Australia (AVA) project team.

EXPECTATIONS OF GOVERNMENT

We welcome the National Cultural Policy, *Revive: a place for every story, a story for every place* as a clear and inspiring statement of expectations of Government.

Our program of activities for 2023-24 is closely aligned with the five pillars of *Revive*. This is set out in our Strategic Directions 2023-25 document and is reflected in our key activities in this Corporate Plan.

The NFSA is always aware of its responsibilities to the Australian public as a National Collecting Institution. As a Commonwealth cultural institution, the NFSA is accountable to Government and to the Australian public, and is held to the highest standards of governance, compliance and accountability. The NFSA must operate in accordance with the NFSA Act and PGPA Act.

We are grateful for the new funding for the NFSA and the National Collecting Institutions, which will be critical in stabilising our operations over the coming period, addressing critical infrastructure issues, and confidently planning for the future.

OPERATING CONTEXT

AUDIENCES

The way that Australian and international audiences engage with screen and audio content has changed dramatically during the life of the NFSA. Australians today are accustomed to receiving audiovisual content in digital format, instantly. Audiences want to engage in ways that are immersive, interactive and experiential; to enter into a dialogue with our cultural heritage in a way that illuminates contemporary issues.

Our national audiovisual collection is rich. We want audiences to use it for learning, for inspiration and for entertainment. We are investing in editorial, content and programming strategies to ensure that our storytelling reflects the diversity and cultural dynamism of contemporary Australia.

The NFSA is increasing its focus on digital tools to improve services for Australians wherever they live. We will invest in a new customer relationship management system, audience development strategies and market research to increase understanding and build depth of public engagement with the institution.

As we evolve into a truly national, digital cultural institution, we will continue to develop our place-based experiences in the institution's unique and valuable heritage headquarters in Acton, Canberra. We aim to be a valued cultural hub for locals, as well as to provide rich and informative experiences to visitors to the national capital. This will include further refinements in our media literacy programs, supporting understanding of and engagement with a cultural competency that is critical in the age of digital media.

RIGHTS AND INTELLECTUAL PROPERTY

In both exploring digital platforms and social media activity, we must work within the Australian intellectual property framework. Copyright remains a key issue for the NFSA as most collection content is owned by third parties. This requires us and our clients to obtain licences from rights owners for many uses, from exhibitions to education, digital engagement to marketing and communications.

The intellectual property framework seeks to balance the importance of protecting content creators with those of cultural institutions seeking to share content with the Australian public. The NFSA works actively with Government to provide an audiovisual archive and exhibiting institution's perspective to shape current and future reforms in this space.

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.

OUR WORKFORCE

Our people have a deep understanding of the collection and possess specialised skills and knowledge that helps to support and achieve the agency's objectives and strategic vision.

We continue to grow our employees' skills and knowledge as we utilise the 70:20:10 model of learning. This recognises that most learning is through on-the-job experience and mentoring, in-house seminars, all-staff meetings and higher duties. Other targeted developmental programs include the Charles Sturt University AV Graduate Certificate, cultural awareness training, staff scholarships and international exchange opportunities, as well as a wide range of targeted training courses.

We will work to attract talent and develop staff who have skills and expertise with all audiovisual formats, project management, digital transformation, AV digitisation, preservation, online and on-site experience design, media literacy and marketing and communications. This will enhance and build our workforce for the future.

We have implemented and will continue to develop entry-level traineeships for Aboriginal and Torres Strait Islander people in the NFSA, as well as research fellowships and internships partnering with universities and other learning institutions such as ArtsReady.

We will build a comprehensive workforce plan to support our new strategic vision and the increased demands on our workforce.

We support flexible work as a core part of the way we do business. This strengthens our ability to deliver strong outcomes, improves our workforce's resilience and helps us to be an employer of choice.

OUR DIGITAL INFRASTRUCTURE

Our digital infrastructure reflects our vision and ambition to be an employer of choice within the public and cultural sectors. Our core technologies support the collection, safe processing, documentation, preservation and sharing of audiovisual material. Technologies range from decades old tape handling machinery to modern machine learning software, with the common purpose of supporting staff activities while caring for, and communicating, the collection. Beyond the collection itself, we heavily invest in modern networking and ICT infrastructure for information and media management, especially to support teams working with very large media files. Lastly, we select and adopt modern, virtualised productivity and communication tools to support collaboration across all sites and installations.

Building on strong foundations, in 2023-24 the NFSA will be investing in digital asset management, custom software development of tools to streamline media acquisitions, improved reporting interfaces, new public-facing collection interfaces and fit-for-purpose systems integrations. These new infrastructure projects will enable us to better serve the Australian people and to collaborate with new and existing partner organisations.

OPERATING CONTEXT

OUR PHYSICAL INFRASTRUCTURE - OUR PLACES

Our Acton headquarters is built on Ngunnawal Country and is a symbol of our institution. The building is a unique and distinctive piece of Canberra's architectural heritage, having opened in 1931 and served a number of purposes until becoming our headquarters in 1984.

We acknowledge the complex and sometimes difficult history of our building and its connections to Country. We are working to address this. In 2023-24 we will undertake minor refurbishments to Acton that will upgrade these spaces to better serve the community and provide access to the national audiovisual collection.

We aim for effective, efficient, safe and secure collection storage for our extensive and varied physical collection. We manage five storage sites,

owned and leased, that enable the collection to be held in suitable environmental conditions and that support long-term preservation of media formats. We hold our own collection of nitrate materials as well as the collections of four other collecting institutions in a purpose-built facility. Improvements to this ageing and over-capacity storage facility are a priority, to both ensure the collection materials held are preserved and to mitigate safety issues inherent in storage of nitrate containing materials. We will work collaboratively with National Collecting Institutions to develop and deliver long-term solutions for the storage and conservation of audiovisual items of national significance.

We also have offices based in Sydney and Melbourne, and our Access Services provide research access to collection materials at these premises as well as in Canberra and all other state and territory capitals through our Access Centre partners.



The heritage listed National Film and Sound Archive building in Acton, Canberra

Risk oversight and management

We accept that risk is inherent in the operations we undertake as part of our key activities to deliver on our purpose. We are committed to developing effective governance arrangements that recognise threats and opportunities, and to managing strategic, operational, financial and shared risks in a way that is commensurate with our risk appetite.

RISK APPETITE

We recognise that it is not possible, nor necessarily desirable, to eliminate all risks inherent in our work. Accepting some degree of risk in our business promotes efficiency, innovation and empowers us to be bold in our ambition. We are prepared to accept higher levels of risk when the potential benefits outweigh the negative consequences, for example, when sharing the collection. In doing so, we must be able to demonstrate we have made informed evidence and risk-based decisions. The NFSA has internally articulated its risk tolerance levels across the areas of People, Work Health and Safety, Collection, Financial, Physical Assets, Cyber Security and Reputation, which are used to guide the management of risks and development of mitigation strategies

ROLES AND RESPONSIBILITIES

Our Accountable Authority Instructions on Risk Management and Fraud Control require all staff to comply with this Risk Management Policy, associated Risk Management Framework and Fraud Control Plan.

Risk management at the NFSA is everyone's responsibility – the Board, NFSA Audit and Risk Committee, NFSA Executive, managers and individual

employees are all responsible for risk management in their areas of responsibility. Specific duties are defined as part of the NFSA's Risk Management Framework.

RISK MANAGEMENT

Our Risk Management Policy and Framework are regularly reviewed by the Board, the Audit and Risk Committee and NFSA management and staff. We identify and manage risks through the NFSA Risk Register and Mitigation Plan, which clearly defines risk ownership.

We are committed to the continuous improvement of our risk management program. We apply lessons learned from audit and assurance activities, and from the delivery of business projects, 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.

NFSA KEY RISKS

We are managing four key risks, as detailed in the table on page 12. New funding provided to the NFSA in the 2023-24 Budget will help ensure we have adequate resources to address these risks and implement appropriate mitigation strategies. In addition to the specific ways these risks are being managed, we rely on our strong governance framework and oversight of the Audit and Risk Committee and NFSA Board.

OPERATING CONTEXT

KEY RISK	HOW THE RISK IS BEING MANAGED
<p>PHYSICAL INFRASTRUCTURE IS NOT FIT FOR PURPOSE (ACROSS ALL NFSA SITES)</p> <p>This risk arises from insufficient funding in the past to manage infrastructure and a Strategic Asset Management Plan (SAMP) that is not aligned with the NFSA current strategic direction and sustainability ambition.</p>	<ul style="list-style-type: none">• Develop a sustainability strategy to define the NFSA's sustainability vision, the building and operational baseline carbon footprint, and prioritise action areas towards net zero carbon emissions.• Undertake a review and refresh of the Strategic Asset Management Plan.• Undertake a feasibility study to identify a number of key infrastructure moves which will enable the NFSA to deliver the priorities set out in the current strategic direction, and emerging place-based public and learning programs.• Engage the NFSA Property Committee and the Board on this issue to assist in guiding the delivery of the NFSA Property Strategy and identify lobbying opportunities, as outlined in the NFSA's new Government Liaison Plan.
<p>AVA PROGRAM IS NOT DELIVERED TO SCHEDULE, BUDGET AND SCOPE</p> <p>This risk arises largely from an inability to source skilled resources, necessary equipment and contractors.</p>	<ul style="list-style-type: none">• The Head of Collection Preservation and the Chief Digital Officer have in place mitigation strategies to guide the delivery of AVA. <p>These include:</p> <ul style="list-style-type: none">• forward resource planning against a detailed schedule• competitive salaries offered where possible and the use of specialist contractors.• A formal governance body has also been established to approve activities and monitor progress with the use of detailed project plans and ongoing progress reports.• A detailed project budget is also in place and reported on monthly to ensure appropriate phasing against objectives.• Despite these systems of control being in place the risk still attracts a rating of Medium. This risk is currently accepted as the team is implementing all strategies available to them to ensure the successful delivery of AVA.

OPERATING CONTEXT

KEY RISK	HOW THE RISK IS BEING MANAGED
<p>FAILURE TO ATTRACT AND RETAIN THE RIGHT TALENT</p> <p>This risk arises from the current employment market, which remains tight, especially in the digital space in Canberra where the additional roles are needed for the AVA program. The risk is intensified by the NFSA's pay scale and the location of Canberra as the main office.</p>	<ul style="list-style-type: none">• Workforce planning to commence in 2023-24.• Promote the NFSA as workplace of choice.• Develop entry level traineeships for Aboriginal and Torres Strait Islander people.• Offer research fellowships and internships in partnership with universities and other learning institutions.
<p>CYBER SECURITY THREAT</p> <p>Cyber security threat sources come from malicious activity or attacks targeting the NFSA's computer systems, networks, devices, or data. These threats can come in various forms, including viruses, malware, phishing, ransomware, social engineering attacks and more. They are typically designed to gain unauthorised access to sensitive data, disrupt business operations or extort money.</p>	<ul style="list-style-type: none">• Continue to implement the Australian Government recommended proactive cyber security mitigation strategies in the form of the Essential 8 and implement capability for proactive threat monitoring.• Maintain and update the ICT Disaster Recovery Plan (DRP) and ensure regular DRP testing.• Collect back-ups and archives.• Build second data centre and design a cloud-ready disaster recovery infrastructure.• Implement security vetting of relevant staff.• Undertake vulnerability testing and mitigation.• Malicious code control.• Data encryption and key management.• Review of the Security Risk Register every six months and monitoring through Security Committee of potential threats.

Cooperation

Our view of culture is that of continuity. We form close bonds with the creators of our audiovisual heritage. 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, we ensure that the stories in our collection are known as widely and as deeply as possible.

Our key cooperative relationships are with our responsible minister, the Minister for Employment and Workplace Relations and Minister for the Arts, and with the Special Envoy for the Arts; as well as with the Office for the Arts within our portfolio department, the Department of Infrastructure, Transport, Regional Development, Communications and the Arts. These relationships furnish us with advice and guidance in relation to our governance and support to meet the expectations of the public.

We also cooperate and collaborate with many of our fellow Commonwealth institutions, including our peer National Collecting Institutions such as the National Library of Australia, the National Museum of Australia and the National Archives of Australia. We partner with many educational institutions, including Australian National University, University of Western Sydney and Charles Sturt University, on research and training. We are pursuing deeper and more formalised partnerships with our fellow national audiovisual media institutions, including the Australian Broadcasting Corporation, the Australian Film, Television and Radio School and Screen Australia.

We share information, best-practice advice and new techniques, technologies and standards, and collaborate on projects to provide rich and unique cultural experiences to Australian audiences. We leverage common activities and shared goals to find efficiencies and make the most effective use of public resources.

Our performance

This Corporate Plan is our primary planning and reporting document. It outlines our purpose and five key activities, as agreed by the NFSA Board and Executive Team.

We will report results against each of the Corporate Plan performance measures, and analyse their contribution to the achievement of our purpose, in the annual performance statements of our 2023-24 Annual Report. When we come to rate our performance at the end of the cycle, we will apply the following assessment ratings.

- We will use **'Not Achieved'** when we have rated between 0-49% of our chosen measure.
- We will use **'Partially Achieved'** for measures which, though not realised to the precise level anticipated, we believe have been partially achieved in practice or intent. For statistical measures, we will use 'partially achieved' where the result is 50-79% of the chosen measure. For non-statistical measures, we will use partially achieved where we can provide evidence of significant work or progress against the intent of the measure.
- We will use **'Substantially Achieved'** for performance measures which, though not undertaken in the exact method or to the precise level anticipated, we believe have been substantially achieved in intent. For statistical measures, we have used 'substantially achieved' where the result is 80-99% of the chosen measure. For non-statistical measures, we have used 'substantially achieved' where we can provide evidence of almost complete work or progress against the intent of the measure.
- We will use **'Achieved'** where we can demonstrate we have hit the chosen target to 100% of the chosen measure. For non-statistical measures we use achieved where we can provide evidence that the target has been fully met.

PERFORMANCE MEASURES

We have included a range of performance measures to enable a holistic assessment of our outcomes and impact. We have added a narrative rationale or 'Why this Matters' for each measure to clearly describe the relevance and impact of the measure to the NFSA's Purpose and key activities. We have systems in place to gather the required data, regularly monitor our results and report on our progress and achievements against these. Information on data sources and methodologies has been included against all measures.

The Department of Finance recommends that agencies include a combination of measures of effectiveness, efficiency and output. Most of the measures we have included in the plan assess the output of our work, however we have included both qualitative and quantitative measures. We have also included some longer-term measures that will begin as output measures and become efficiency measures as these projects mature and the impact of the outputs becomes apparent.

Efficiency is always a consideration in our work. Our commitment to efficiency is evidenced through continuous business improvement activities, including the aggregation and automation of business processes where appropriate.

Measuring effectiveness, or impact, can be challenging for arts and cultural institutions. It is not always possible to directly connect cultural work to tangible impacts. However, research from the Australia Council for the Arts and A New Approach indicates that engaging with culture and creativity has a range of benefits for audiences. Accordingly, we use proxy measures to assess our effectiveness, including visitors and online engagement. We extrapolate that those who engage with our collection and content will benefit from the experience, though we aren't able to quantify these benefits.

KEY ACTIVITY 1

Celebrate and promote First Nations' viewpoints through the national audiovisual collection.

This activity recognises and respects the crucial place of First Nations stories at the centre of Australia's arts and culture. It aligns with National Cultural Policy *Pillar 1: First Nations First*

1.1 PERFORMANCE MEASURE

We will return First Nations content in the national audiovisual collection to traditional owners.

WHY THIS MATTERS

Recorded sound and moving image can prove critical to Aboriginal and Torres Strait Islanders in revitalising language and cultural practice. We share many challenges with Australian and international peers in terms of better understanding the provenance and ownership of First Nations materials in our care.

TARGET 2023-24	TARGET 2024-25	TARGET 2025-26	TARGET 2026-27
Audit the national audiovisual collection to better identify and understand the First Nations materials it contains.	Engage with Aboriginal and/or Torres Strait Islander communities to preserve, digitise and return knowledge to Country.	Engage with Aboriginal and/or Torres Strait Islander communities to preserve, digitise and return knowledge to Country.	Engage with Aboriginal and/or Torres Strait Islander communities to preserve, digitise and return knowledge to Country.
Case study: Deliver pilot streaming project for NAIDOC Week July 2023.	Create a project which centres First Nation voice and shares the story of Aboriginal and Torres Strait Islander people and culture and in doing so sheds light on the NFSA collection.	Create a project which centres First Nation voice and shares the story of Aboriginal and Torres Strait Islander people and culture and in doing so sheds light on the NFSA collection.	Create a project which centres First Nation voice and shares the story of Aboriginal and Torres Strait Islander people and culture and in doing so sheds light on the NFSA collection.

KEY ACTIVITY 1

DATA SOURCES AND METHODOLOGY

1. In 2023 a Pilot TVOD project created for NAIDOC week will be available to stream on the NFSA website.
2. Collection audit will be demonstrated by an audit report, the data source for which will be Mediaflex. The audit report will be delivered by 30 June 2024.
3. Engagement with community is demonstrated by:
 - initiating contact with Aboriginal and Torres Strait Islander communities to bring items from the national collection to their attention
 - a written commitment between the NFSA and the community
 - the collection of material from community for preservation and digitisation
 - the successful delivery of digitised material to community on country
4. A project centring on First Nations Voices will be demonstrated by:
 - NAIDOC Week Cross platform project available on NFSA website year on year
 - National Reconciliation Week cross platform project available on NFSA website year on year.



Benedict Stevens, Arrernte man, giving the Welcome to Country at the launch of the Digital Access Studio at the Strehlow Research Centre in Mparntwe on April 27, 2023

Increase discoverability of, and access to, the national audiovisual collection for all Australians

This activity describes our performance against our core mandate of collecting, preserving and sharing audiovisual material. It aligns with National Cultural Policy *Pillar 2: A place for every story, a story for every place.*

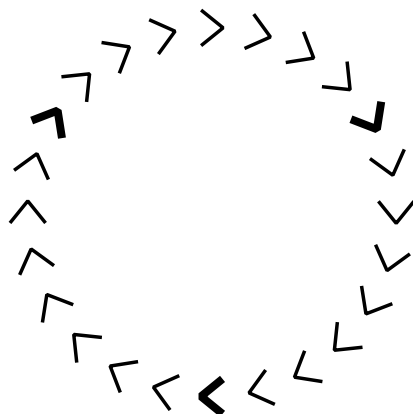
DIGITAL TRANSFORMATION CYCLE

1 - PRESERVATION

AVA funding allows us to digitise the collection for preservation

2 - DISCOVERABILITY

A digital collection is more searchable including through AI tools



3 - ACCESSIBILITY

A more discoverable collection will be accessed and used by more people and will help generate more social and economic value

KEY ACTIVITY 2

2.1 PERFORMANCE MEASURE

Build the national audiovisual collection in all its diversity.

WHY THIS MATTERS

The NFSA Act requires that we ‘*develop, preserve, maintain, promote and provide access to a national collection of programs and related material*’. The definition of a ‘program’ in this context means the following:

- A screen production, defined as an aggregate of images, or of images and sounds, embodied in any material that can be viewed on a screen¹.
- An aggregate of sounds embodied in any material.
- An aggregate of images or sounds, or of images and sounds that is, or is intended to be, distributed without first having been embodied in any material.

To fulfil our requirements under the NFSA Act we will aim to accession a target number of items per year.

Our collecting activities are integral to being able to build a collection that is relevant to all Australians. In addition to building the collection, our collecting activity should also reflect the diversity and cultural dynamism of contemporary Australia, to ensure that Australians from all backgrounds can find stories in the collection in which they recognise themselves, with a priority focus on First Nations content.

TARGET 2023-24	TARGET 2024-25	TARGET 2025-26	TARGET 2026-27
Accession 16,500 items into the national audiovisual collection.	Accession 16,800 items into the national audiovisual collection.	Accession 17,100 items into the national audiovisual collection.	Accession 17,400 items into the national audiovisual collection.
Case Study: Collection Diversity- Capture the public debate around The Voice Referendum.	-	-	-

KEY ACTIVITY 2

DATA SOURCE AND METHODOLOGY

1. Monthly tracking of accession numbers through Mediaflex. This data will be assessed quarterly for accuracy by the Manager, Data Integrity, Analytics and Information, the Chief Curator and the Head of Collection. Targets will be reassessed annually to remain achievable and relevant.
2. A case study for 2023-24 will be the accessioning of audiovisual material that captures the public debate around The Voice Referendum.
 - The NFSA's ongoing collection development programs, Radio Off Air Capture and NEWSCAF, will capture the Voice Referendum debate and outcome.
 - A focussed selection of broadcast special programming created by broadcasters around the Voice Referendum will be accessioned.
 - We will undertake a pilot to capture videos for social media and social media experience focussing on material created for social media that comments on the Voice Referendum.



Children in the *Australians & Hollywood* exhibition at the National Film and Sound Archive, Acton, Canberra, during the 'Sharing the Archive' workshop, April 2023

KEY ACTIVITY 2

2.2 PERFORMANCE MEASURE

Increase our digitisation capacity to ensure the preservation of 'at-risk' audiovisual material.

WHY THIS MATTERS

Much of what is now this nation's audiovisual heritage originated in the analogue era of the 20th century, recorded on various magnetic tape formats. All tape-based formats created in the 20th century are now obsolete. Tape that is not digitised by 2025, we risk losing forever.

We are delivering a major cross-organisational project, AudioVisual Australia or AVA (see page 7), to digitise the 'at-risk' audiovisual material of eight National Collecting Institutions, including the NFSA's.

Digitising film to a preservation standard, and making it discoverable and accessible, is the most technically complex, costly and time-consuming form of digitisation. To increase the rate of digitisation, we have expanded our digitisation service and delivery. Key to this expansion is the procurement of new preservation film scanners for specified small gauge, 16mm and 35mm film, which will support increased film digitisation into the future.

TARGET 2023-24	TARGET 2024-25	TARGET 2025-26	TARGET 2026-27
Procurement of new preservation film scanners to target 35mm, 16mm and small gauge.	Completion and utilisation of AVA-funded end-to end digitisation infrastructure including offsite data centre.	A target number of items to be digitised in the 2025-26 and 2026-27 financial years will be set at the end of the 2023-24 financial year, once AVA infrastructure and procurement is in place. *	

DATA SOURCE AND METHODOLOGY

The new preservation film scanners are procured and brought into service. AVA funded digitisation infrastructure is completed and brought into service.

The number of items digitised is tracked through the NFSA's analytics portal. Statistics are entered monthly, and data will be assessed quarterly for accuracy by the Manager, Data Integrity, Analytics and Information.

**NFSA will continue to report on numbers of items digitised against this KPI in annual performance statements, to demonstrate that meaningful digitisation work continues to be achieved.*

KEY ACTIVITY 2

2.3 PERFORMANCE MEASURE

Increase access to the national audiovisual collection.

WHY THIS MATTERS

As a national cultural institution, we are committed to increasing the volume and breadth of connection to the institution and its collection.

Technology and user behaviour changes rapidly so ensuring that we stay abreast of current trends in both requires a refresh to enable a more discoverable collection. This will be a two-phased approach that will deliver an interim website refresh in 2023 and a new website in 2025. The development work on the website will make accessing the national audiovisual collection easier and encourage use by more people.

TARGET 2023-24	TARGET 2024-25	TARGET 2025-26	TARGET 2026-27
Main NFSA website interim design refresh delivered.	New and consolidated institutional website delivered.	Website analytics demonstrate increased usage and engagement with the collection, including a 25% growth in pages per session for collection and content pages.	10% increase in usage and engagement with the collection on the previous year, as measured by pages per visit and repeated visitation growth.

DATA SOURCE AND METHODOLOGY

An interim design refresh of main NFSA website and new Search the Collection website are both able to be accessed by the public in 2023-24 followed by a redeveloped and consolidated institutional website in 2024-25.

Interrogation of new website analytics demonstrates greater usage and engagement with the NFSA collection. This data will be assessed for accuracy quarterly by the Chief Marketing Officer.

KEY ACTIVITY 3

Enhance services for makers and industry to support the creation of new artworks.

This activity supports the artist as worker and celebrates artists as creators. It aligns with the National Cultural Policy Pillar 3: *Centrality of the Artist*

3.1 PERFORMANCE MEASURE

Provide services to audiovisual creatives that ease and encourage engagement with the institution.

WHY THIS MATTERS

The national audiovisual collection has long been a valued and well-utilised resource for Australian practitioners and producers. In the digital age, we must ensure that the collection is relevant and accessible to individual digital creators who attract increasing audiences, as well as to established professional producers and industry.

The current digital infrastructure that creative practitioners use to discover, request and receive items from the collection is antiquated and cumbersome for users and staff. Upgrading the online collection interface such that it integrates with our enterprise customer service tools will enable staff to better service the creative industries.

The selection and deployment of a Digital Asset Management System (DAMS) will streamline preview and delivery of audiovisual materials, while making staff more efficient in their ability to serve client needs.



A staff member at a video digitisation workstation at the National Film and Sound Archive Acton, Canberra

KEY ACTIVITY 3

TARGET 2023-24	TARGET 2024-25	TARGET 2025-26	TARGET 2026-27
Replace the current collection web catalogue with Search the Collection website that is integrated with NFSA service systems.	<p>Delivery of the institution's first Digital Asset Management System (DAMS).</p> <p>25% growth in pages per session on the new Collection Discovery website</p> <p>15% reduction in processing time for NFSA staff to service creative industry license requests.</p>	<p>Complete integration between Collection Discovery website with new DAMS.</p> <p>Further 15% growth in pages per session on the Collection Discovery website.</p>	Further 10% growth in pages per session on the Collection Discovery website.

DATA SOURCE AND METHODOLOGY

The Search the Collection website is able to be accessed by the public by 30 June 2024.

The Digital Asset Management System is delivered and in service by 30 June 2025

The impact of the new Search the Collection website will be measured by Google Analytics for web measurement and ServiceNow reporting for internal efficiency analysis.

This data will be assessed for accuracy quarterly by the Chief Marketing Officer and the Manager, Data Analytics and Integrity.

KEY ACTIVITY 4

Be a responsible and innovative cultural business that generates sufficient resources to deliver our purpose and goals.

This activity reflects NFSA's aim of increasing own source revenue over the coming period to support resilience and innovation. It aligns with National Cultural Policy Pillar 4: *Strong Cultural Infrastructure*

4.1 PERFORMANCE MEASURE

Increase earned and contributed revenue.

WHY THIS MATTERS

As an Australian government agency, public funding provides core resourcing for our work. Earned and contributed revenue from sources such as sales and donations will allow us to innovate and to increase services, leveraging public support to create greater value for the Australian public.

In line with Government policy to create and support stronger institutions, we are implementing a measure aimed at steadily increasing earned and contributed revenue to ensure the NFSA is robust and resilient into the future.

To be a sustainable and responsible business, we will explore all possible avenues to generate revenue and grow our supporter base. Buttressed by a recent uplift in Government funding, the NFSA can now explore opportunities to maximise revenue through venue hire and public programming [see measure 4.2].

Growing the NFSA's audience and brand [see measure 2.3 and 5.1] will grow participation and ticket sales for programs and improve the business available to the organisation by widening commercial opportunities. This will support the development of philanthropic activity and grow licensing programs for NFSA content, as well as offset costs of industry partnerships.

TARGET 2023-24	TARGET 2024-25	TARGET 2025-26	TARGET 2026-27
Target increase of 15% earned and contributed revenue.	Target increase of 10% earned and contributed revenue.	Target increase of 10% earned and contributed revenue.	Target increase of 8% earned and contributed revenue.

KEY ACTIVITY 4

DATA SOURCE AND METHODOLOGY

The following revenue streams per financial year will form the basis of the percentage increase:

- Sum of venue hire statistics.
- Sum of philanthropic revenue.
- Sum of licensing programs.
- Sum of public program and event revenue.
- Sum of access revenue.

Data will be drawn from NFSA Finance system, Tech 1, monthly and assessed for accuracy quarterly by the Chief Financial Officer.

4.2 PERFORMANCE MEASURE

Fit-for-purpose infrastructure

WHY THIS MATTERS

Our physical infrastructure is used for collection storage, preservation, workspaces and public engagement. It must be safe, efficient and appealing in order for the institution to deliver its obligations under the NFSA Act.

COLLECTION STORAGE

We are the custodian of nitrate materials for our own collection as well as that of other national collecting institutions, in a purpose-built facility which is ageing and over capacity. Addressing this critical storage issue with immediate improvements to the current facility will ensure the collection materials are preserved and will mitigate the inherent safety issues in the storage of materials containing nitrate.

The longer-term ambition is to pursue an extension to the purpose-built facility to ensure the resolution of this continuing storage issue.

PUBLIC ENGAGEMENT

Through strategic refurbishment of heritage spaces, we can deepen local and tourist engagement with the national audiovisual collection while enhancing our contribution to Australia's national capital, Canberra.

The newly renovated spaces within the heritage part of the Acton building (the former Australian Institute of Anatomy) will be used for both commercial hire and NFSA programming. This capacity for flexible programming will energise our Canberra headquarters by attracting broader visitation and business development opportunities.

KEY ACTIVITY 4

TARGET 2023-24	TARGET 2024-25	TARGET 2025-26	TARGET 2026-27
Safety and collection management improvements to nitrate storage facility.			Purpose-built extension to the nitrate storage facility
Refurbish ground floor spaces at Acton Annex to create two new flexible programming spaces: the Library and the Mediatheque.	Increase in ticket sales from the previous year.	Increase in ticket sales from the previous year.	Increase in ticket sales from the previous year.

DATA SOURCE AND METHODOLOGY

Improvements to the safety and collection management arrangements for the NFSA's current nitrate storage are complete by 30 June 2024.

Plans for an extension to the purpose-built nitrate storage facility are progressed through development of a functional design brief and options by 30 June 2025.

Analysis of data drawn from FERVE ticketing system monthly and then assessed for accuracy on a quarterly basis by the Head of Program and Place.



Visitors enjoying the *Australians & Hollywood* exhibition at the National Film and Sound Archive, Acton, Canberra

KEY ACTIVITY 5

Be responsive to the needs of the community as a corporate entity and deliver value to Australians through and beyond the collection.

This activity makes sure our stories connect with people at home and abroad. It aligns with National Cultural Policy Pillar 5: Engaging the Audience.

5.1 PERFORMANCE MEASURE

Increase total engagement with the collection to promote its wide use and enjoyment.

WHY THIS MATTERS

Research from A New Approach, Australia’s leading arts and culture think tank, has demonstrated that Australians (indeed everyone) benefit from exposure to arts and culture activities.² Engagement with the national audiovisual collection positively influences individuals and society as a whole. As we tell the national story through our collection, in all its diversity, we reinforce our sense of community and cultural identity.

As more individuals and groups begin to engage with the collection, they will influence those around them to do the same, helping to generate more social and economic value.

TARGET 2023-24	TARGET 2024-25	TARGET 2025-26	TARGET 2026-27
Statistics for online and in person engagement with the collection are an increase on the previous year.	Statistics for online and in person engagement with the collection are an increase on the previous year.	Statistics for online and in person engagement with the collection are an increase on the previous year.	Statistics for online, and in person engagement with the collection are an increase on the previous year.

² A New Approach, Factsheets, < Factsheets - A New Approach (ANA)> accessed 27 April 2023

KEY ACTIVITY 5

DATA SOURCE AND METHODOLOGY

Data will be drawn from across NFSA systems, including website analytics, ticket sales, social media engagement, and media management and access services systems. This data will be assessed for accuracy quarterly by the Manager, Data Integrity, Analytics and Information and Senior Executive Team.

5.2 PERFORMANCE MEASURE

Deliver tools that enable Australians to safely and critically navigate online media formats.

WHY THIS MATTERS

While digital media greatly increases social connection and access to information, there are attendant risks in the form of manipulation, misinformation and abuse.

Media literacy is the ability to critically engage with media in all walks of life. ³ Audiovisual media can be misused, with fake news and cyber bullying just some of the hazards facing Australians, particularly school-aged children in the digital era.

Our collection is a rich resource for fostering critical perspectives on different types of media. As an established educator, and a member of the Australian Media Literacy Alliance, we are well positioned to use our collection to celebrate and promote Australian audiovisual achievement, as well as to facilitate critical engagement with it.

TARGET 2023-24	TARGET 2024-25	TARGET 2025-26	TARGET 2026-27
Increase delivery of <i>Media & Me</i> by 15% to primary school students in years 4-6 and 7-9.	Maintain 23-24 rate of delivery of <i>Media & Me</i> to primary school students in years 4-6 and 7-9. Develop second iteration of primary and secondary offering of <i>Media & Me</i> program.	Increase delivery of second iteration of <i>Media & Me</i> by 15%.	Maintain 25-26 rate of delivery of <i>Media & Me</i> .

³ Australian Media Literacy Alliance, <Homepage - Media Literacy>, accessed 27 April 2023

KEY ACTIVITY 5

DATA SOURCE AND METHODOLOGY

1. Data will be drawn from the Book Canberra Excursions ticketing system monthly and assessed for accuracy quarterly by the Head of Program and Place.
2. The second iteration of Media & Me will be available for school bookings by 30 June 2025.



Audience members enjoying themselves in the Arc Cinema, at the National Film and Sound Archive Canberra, during the Uncharted Territory Festival, July 2023

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The NFSA has offices in Sydney and Melbourne and Access Centres available in state libraries in Hobart, Brisbane, Adelaide, Darwin and Perth.

NFSA.GOV.AU