



NATIONAL FILM
AND SOUND ARCHIVE
OF AUSTRALIA

25-26 / 28-29

Corporate Plan

CONTENTS

Statement of preparation	3
Our purpose	4
Strategy into action	5
Environment	6
Our capability	10
Risk oversight and management	13
Cooperation	16
Our performance	18

Statement of preparation

I, Annette Shun Wah, on behalf of the Accountable Authority of the National Film and Sound Archive of Australia, am pleased to present the 2025–26 Corporate Plan covering the periods 2025–26 to 2028–29, as required under subsection 35(1) (b) 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 as 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.



Annette Shun Wah

Chair, National Film and Sound Archive
of Australia 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 leverages and extends its new digital capability.

Strategy into action

Our key activities are guided by two main strategic documents: the National Cultural Policy, *Revive: a place for every story, a story for every place*, published in January 2023, and the NFSA's own Strategic Direction, which is aligned to the five pillars of *Revive*. In 2025–26 we will complete our digital-led transformation cycle and launch our new Strategic Direction for 2026–29.

This Corporate Plan sets out our planned activities, and our performance indicators, for the 2025–26 to 2027–28 financial years.

In April 2023, the Australian Government announced an investment of \$535 million over four years into eight National Collecting Institutions, including \$31 million for the NFSA. This funding has been granted to stabilise these institutions and to prevent the anticipated retraction of activities and services owing to insufficient resourcing over time. In addition, the NFSA has received an investment of \$3 million for urgent capital works, and \$9.3 million to expand and enhance our specialised nitrate storage facility.

In 2023–24, we also received an Australian Government grant of \$1 million over four years to partner with the Torres Strait Islander Media Association (TSIMA) to preserve, digitise and digitally return content from the TSIMA collection. Coupled with earlier funding commitments by the government to support an increase in the NFSA's digitisation activity, this investment allows us to plan confidently for the coming period.

For 2025–26, our key activities are to:

- ensure First Nations knowledge held in the collection is visible and available to communities of origin for use in ongoing cultural practice
- increase discoverability of, and access to, the national audiovisual collection for all Australians
- enhance services for makers to support artists and industry in 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 to deliver value to Australians through and beyond the collection.

Environment

Who we are

The NFSA is the national audiovisual collecting institution. In the 2024–25 financial year, items from the collection were viewed more than 129.7 million times, 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.

Australians were early adopters of film and sound technologies. 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 experiences, 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. It preserves our memories with the uncanny immediacy of recorded sound and motion pictures.

Our collection

Our collection dates 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 not only video and audio recordings, but also contextual materials such as costumes, scripts, props, photographs and

promotional materials. The collection contains examples from the three epic strands¹ of Australian history: recordings of Aboriginal and Torres Strait Islander language and culture and works by and about First Nations peoples, as well as an audiovisual record of the cultures of each of the successive waves of migration from the colonial era onwards.

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 the diversity of life in Australia, and of Australian creativity.

Increasingly, items in the collection are created, received and preserved in digital forms. This includes videogames, social video, podcasts and streaming media, which are created and consumed by Australians entirely digitally. Capturing their production, consumption and impact on audiences and industry is urgent and imperative to reflect contemporary audiovisual culture.

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.

¹ Pearson, N. (2017) Declaration of Australia: three epic strands in a grand narrative Cape York Partnership, accessed 27 June 2025

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 their creation and their consumption. The pace of collection growth and associated storage needs have also increased over time. Coupled with this, increasing understanding about our environmental impact and expectations that we operate in a manner that is sustainable in the long term inform all our business decisions.

Audiovisual media deliver news and information as well as entertainment and art. Audiovisual platforms are how we communicate with each other, with education, health and wellbeing initiatives increasingly delivered on screens.

For 90 years, the NFSA collection has captured Australia's audiovisual history in all its forms. We are the proud custodians of a unique and extremely valuable public cultural asset.

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 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 broadening cultural spaces.

We have restructured our leadership team to ensure that use of, and responsiveness to, digital technologies shape and support all our activities: collecting, preservation and discoverability as well as providing enhanced efficiencies in communications, connectivity and corporate services. We are a world leader in digitising analogue material and aim to be world leader in preserving 'born-digital' material.

AudioVisual Australia

The recent narrative of the NFSA has been dominated by the urgent need to digitise our collections, particularly those items on unstable and obsolete carriers such as magnetic tape, for long-term preservation.

The Australian Government's investment in 2021 of \$42 million over four years has enabled the NFSA to upscale this digitisation, preservation and collection discovery activity, and to digitise at-risk items in the collections of seven other national institutions. The dedicated Audiovisual Australia (AVA) program team has made substantial progress in the digitisation of at-risk formats for national institutions and continues to prioritise the NFSA's collection material for preservation, digitisation and discoverability.

In 2025–26, the AVA program will transition from a specialised program into business-as-usual activity, continuing to deliver a high-volume digitisation rate and to integrate technological efficiencies into general workflows.

Artificial intelligence

Artificial Intelligence (AI) is now a part of everyday life. Recent innovations present significant opportunities in the audiovisual archiving environment, especially for collection discoverability.

Last year the NFSA published a set of principles to serve as guardrails for machine learning and AI creation and use: **maintain trust, build effectively and transparently**, and **create public value**. Using these principles, we continue to develop our own AI transcription and discovery tools, ensuring that all our work with AI technologies is centred around robust governance. We also support our peers in the Australian Public Service and in the Australian and international cultural sectors by sharing our ideas and technologies.

Cybersecurity

The NFSA operates within an increasingly complex cybersecurity environment, with automated threat vectors increasing through the use of AI. As an audiovisual archive, we are reliant on legacy hardware and software. NFSA staff employ a balanced, risk-based approach which includes proactive surveillance of our network and digital infrastructure.

To reinforce our security posture, we continue to conduct training sessions and run behavioural tests with staff to identify vulnerabilities. We also enlist external expertise to assess and fortify our existing systems through security information and event

management, and an external security operations centre. These improvements will undergo third-party audits as part of a comprehensive disaster recovery approach, encompassing the newly commissioned network, computing and storage infrastructure.

Expectations of government

The NFSA is always aware of its responsibilities to the Australian public as a National Collecting 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 the PGPA Act.

The NFSA must also contribute to the government's broader objectives in the arts and culture sectors. The Minister for the Arts provides the NFSA with an annual statement of expectations outlining these objectives and areas for collaboration. Our program of activities for 2025–26 to 2027–28 is aligned with the five pillars of the National Cultural Policy, *Revive: a place for every story, a story for every place*. This is reflected in the key activities in this Corporate Plan and will guide the development of our new Strategic Direction for 2026–28.

We are grateful for the augmented funding for the NFSA and the National Collecting Institutions, which is critical in stabilising our operations, addressing infrastructure issues and confidently planning for the future.

Audiences

The way Australian and international audiences engage with screen and audio content has changed dramatically during the life of the NFSA. Today, Australians access audiovisual content digitally across multiple platforms. They want to connect with our cultural heritage in ways that are relevant to contemporary issues – and they expect those experiences to be immersive, interactive and engaging.

Our national audiovisual collection is rich, and we want it to be used for learning, inspiration and entertainment. We're investing in editorial, content and programming strategies to ensure our storytelling reflects the diversity and cultural dynamism of contemporary Australia.

The NFSA is placing greater emphasis on digital platforms and solutions. This will include a new website to improve access to its collection, stories, products and services – for all Australians, no matter where they live. We meet audiences where they are, including on social media and video platforms.

We're also investing in customer relationship management systems, audience development strategies and research to deepen our understanding of the public and strengthen their connection with the NFSA.

As we grow into a truly national digital cultural institution, we will continue to develop our place-based experiences at our unique and valuable

heritage headquarters in Acton, Canberra. We aim to be a vibrant cultural hub for locals and to offer rich, informative experiences for visitors to the national capital. This includes the expansion of our media literacy programs to help Australian students understand and engage with media with cultural competency – a vital skill in the digital age.

Rights and intellectual property

In exploring both digital platforms and social media activity, we must work within the Australian intellectual property framework. Copyright remains a key issue for the NFSA as the rights to most collection content is maintained by third parties. While we can rely on a range of exceptions for certain uses of collection material such as onsite display, curated collections and some social media use, we must obtain a licence from the copyright holder for many other uses. Our clients must also obtain licences from rights owners for any use they wish to make of the collection.

The NFSA works actively with government to provide the perspective of an audiovisual archive and exhibiting institution to shape current and future reforms in the intellectual property space. We also work with key groups like the Australian Digital Alliance on copyright issues that significantly affect the cultural sector. This includes advocating for extended copyright exceptions for quotation, orphan works and online access.

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 undertake our key activities.

Our workforce

Our people are pivotal to the success of the NFSA's key priorities. They have a range of unique skills and knowledge shared with other staff and the public, equipping them to deliver on the agency's objectives and strategic vision.

We are committed to providing learning and development opportunities to our staff in furthering their professional knowledge in their area of work. We recognise that most learning is through on-the-job experience, peer-to-peer relationships and informal learning. The NFSA supplements this with dedicated development opportunities such as the Meg Labrum Staff Scholarship and the Charles Sturt University Graduate Certificate in Audiovisual Archiving, in addition to an extensive list of internal and external training courses and our Studies Assistance Policy.

We work to attract and develop staff with skills and expertise in all audiovisual formats, project management, digital transformation, audiovisual digitisation, preservation, conservation, online and on-site experience design, media literacy, content production, and marketing and communications. This includes succession planning to pass on highly specialised knowledge required to work with obsolete formats. Focussing on these skills

and expertise will enhance and build our workforce now and for the future.

We have successfully implemented our traineeship program for Aboriginal and Torres Strait Islander people in the NFSA. We will continue to develop research fellowships and internships, partnering with universities and other learning institutions such as ArtsReady.

Our workforce strategy focuses on attraction and retention, and on mitigating attrition. We will continue to build a workforce that supports our strategic vision and priorities.

As a cultural, collaborative and creative organisation, the NFSA remains equitable, team-based and mutually supportive. We support flexible work while acknowledging that operational requirements dictate that not all staff can work remotely.

We will continue to implement strategies to ensure that we are a diverse, sustainable, inclusive and culturally safe place for all our staff and stakeholders. Key initiatives to support this commitment include our Disability Inclusion Action Plan, the Diversity and Inclusion Network and our Reconciliation Action Plan.

We are committed to providing a physically and psychologically safe work environment. This includes clarity regarding role expectations and responsibilities and regularly reviewing workplace policies. Further, we seek to ensure all staff have access to wellbeing initiatives such as the Employee Assistance Program, annual flu vaccinations, work health and safety training, health checks and personal protective equipment.

APS Strategic Commissioning Framework

The NFSA welcomes the Strategic Commissioning Framework as a structure that will enhance Australian Public Sector and agency capability. The Framework outlines an approach to reducing outsourcing for core government work.

The NFSA defines ‘core work’ as any employment pertaining to the functions of the NFSA Act 2008, required in an ongoing manner.

The NFSA aims to maintain a baseline of less than 5% of full-time equivalent consultants and contractors engaged to undertake core work. The NFSA currently has:

- nil external labour hire, consultants or contractors undertaking ‘core work’ for the agency
- several consultants and contractors engaged in specialist work, but none are engaged in ‘core work’ as per the definition above.

Our digital infrastructure

The NFSA has embarked on a multi-year refresh of its digital infrastructure to support a growing, and increasingly born-digital, collection.

Our technologies support the collection, safe processing, documentation, preservation and distribution of audiovisual material, especially to support teams working with very large media files. Ranging from decades-old audiotape splicing machinery to cutting-edge machine learning software, they share the common purpose of caring for the collection and sharing its stories with the Australian public.

Additionally, our digital infrastructure supports a multi-site, flexible workforce and a highly creative and collaborative administrative staff. We invest in modern networking and ICT infrastructure for information and media management, and we adopt productivity and communication tools to support collaboration across all sites and installations.

In 2025–26 the NFSA will realise projects initiated in prior years, including a new institutional website, a digital asset management system, a customer relationship management system, automated reporting systems and data delivery services. These will enable us to more effectively reach Australians wherever there are.

We are making it easier to understand and interpret the archive by improving how information is organised and connected. The Collection Data Model brings together information from our cataloguing databases for a clearer picture of what is in the archive, how it is used, and how it is cared for. It will make material and stories in the archive easier to find, use and manage into the future.

Our physical infrastructure – our places

Our Acton headquarters is built on Ngunnawal Country and is a symbol of our institution. The Commonwealth Heritage listed building is a unique and distinctive piece of Canberra's architectural legacy. The building opened in 1931 and served several purposes before becoming our headquarters in 1984. We acknowledge the complex and sometimes difficult history of our building prior to our tenure and are working to address this.

We are undertaking a comprehensive capital works program to deliver infrastructure and systems for a resilient, fit-for-purpose workplace, based on a revitalised Strategic Asset Management Plan delivered in 2025. This includes a program of renewal works to revitalise our Acton headquarters, supporting the Acton 3.0 Place Strategy through shaping our spaces to maximise public value, better serve the community and provide access to the national audiovisual collection. The renewal works will ensure the building remains relevant while respecting its heritage values, noting the additional complexity around compliance for a heritage building.

We aim for effective, efficient, safe and secure collection storage for our extensive and varied physical collection. We manage five storage sites, both owned and leased, which enable the collection to be held in suitable environmental conditions, and which support long-term preservation of media formats.

We hold our own collection of nitrate materials, and that of six other collecting institutions, in a purpose-built facility. Improvements to this ageing and over-capacity storage facility are prioritised through the delivery of the Nitrate Storage Project. This will ensure both best-practice preservation of materials and the mitigation of the safety issues inherent in nitrate storage and ensure compliance with ACT Government regulations.

Our long-term storage strategy will clarify effective ways to consolidate our storage requirements and utilise best-practice approaches to environmental conditions for storage. 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.

Our Enterprises team provides research access to collection materials at NFSA offices in Sydney, Melbourne and Canberra. Our Access Centre partners in all state and territory libraries also provide research access.

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 engaging constructively with risks arising within our environment and from our commitment to our key activities. We have effective governance arrangements that recognise threats and opportunities, and which manage strategic, operational, financial and shared risks in a manner proportionate to our risk appetite.

Risk appetite

Accepting some degree of risk in our business promotes efficiency and innovation and empowers us to be bold in our ambition. We accept higher levels of risk to achieve our purpose. 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, use of AI and reputation. These levels guide the management of risks and the development of mitigation strategies.

Roles and responsibilities

Our Accountable Authority Instructions on risk management and on fraud and corruption control require all staff to comply with the Risk Management Policy, the associated Risk Management Framework, and the Fraud and Corruption Control Plan.

Risk management at the NFSA is everyone's responsibility – the Board, the NFSA Audit and Risk Committee, the NFSA Executive, managers and individual employees. The NFSA has appointed a Chief Risk Officer from within the Executive team to implement a strong risk culture and behaviour

across all levels of the organisation. Specific duties are defined in the NFSA's Risk Management Framework.

Risk management

The NFSA Board, Audit and Risk Committee, NFSA management and staff regularly review our Risk Management Policy and Framework. 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 below.

NFSA key risks

Protecting the collection is an overarching risk management priority. Key risks are managed pursuant to the comprehensive Risk Management Policy and Framework including oversight of risk management by the Audit and Risk Committee and Board. For the purposes of the Corporate Plan, we have highlighted four key risks that are under active mitigation over the current planning period and relate to all our operations, including care of the collection. New funding provided to the NFSA in the 2023–24 Budget ensures 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 the 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, sustainability ambition and collection management priorities.</p>	<ul style="list-style-type: none"> • Implement the NFSA's Sustainability and Climate Action Strategy 2024–2026 • Implement the NFSA's Disability Inclusion Action Plan 2024–2027 • Implement the Strategic Asset Management Plan 2025 in conjunction with the revised Asset Management Plan • Undertake key infrastructure enhancements that will enable the NFSA to deliver the priorities set out in the current strategic direction • Delivery of the NFSA Property Strategy • Implement the first stage of an extension and refit program for the nitrate storage facility • Implement the first stage of the long-term collection storage options and efficiencies through revision of the Collection Policy and investigation of storage options
<p>Failure to deliver lasting value to the public from National Collecting Institution funding uplift</p> <p>This risk arises from mismanagement of resources, ineffective strategic planning, ineffective project management, inability to source the necessary skilled workforce and failure to reflect the diversity of contemporary Australia.</p>	<ul style="list-style-type: none"> • Effective strategic planning • Continued close management to ensure ongoing financial sustainability • Ensure that strategic projects align to the key activities and are clearly defined • Improve business intelligence to inform decision making • Transition the AVA program to business-as-usual and ensure benefits realisation • Develop and implement a Collection Development Strategy

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. The risk is intensified by the NFSA's pay scale and the location of Canberra as the headquarters.</p>	<ul style="list-style-type: none">• Develop and implement a workforce plan• Promote the NFSA as an Employer of Choice• Continue to deliver traineeships for Aboriginal and Torres Strait Islander people• Continue to offer research fellowships and internships in partnership with peer institutions, 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. Cyber security threats have increased with advances in cyberattack automation.</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 cloud-ready disaster recovery infrastructure• Security vetting of relevant staff• Undertake vulnerability testing and mitigation• Enhancing security systems, tools, and processes, and staff awareness and training

Cooperation

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

As one of Australia's oldest cultural collections, the NFSA has strong collegial relationships with national and international peer institutions and will continue to foster our collaborations at all levels. In particular, the NFSA is a respected leader in analogue preservation. We led the Deadline 2025 campaign, which delivered increased funding for the digitisation of at-risk audiovisual materials. As a result, the NFSA is collaborating with seven other National Collecting Institutions – the National Library of Australia, the National Museum of Australia, the National Gallery of Australia, the Australian War Memorial, the Australian Institute of Aboriginal and Torres Strait Islander Studies, Questacon, and the Australian National Maritime Museum – to digitise their at-risk collections.

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.

Collaborating with First Nations media organisations is critical to achieve the objectives outlined in our First Nations Engagement Strategy 2024–27. We share our audiovisual expertise and provide training and advice to our First Nations partners including the Australian Institute for Aboriginal and Torres Strait Islander Studies, First Nations Media Australia, the Strehlow Research Centre and the Torres Strait Islanders Media Association (TSIMA).

In 2025–26 and beyond, the NFSA will be working collaboratively with TSIMA to co-design a multi-year project to preserve, digitise, catalogue and digitally repatriate TSIMA's at-risk audiovisual collection, and make it accessible to communities on Country. This project is funded by the Indigenous Languages and Arts Program through the Office for the Arts.

We are an active participant in formal peer networks, including GLAM Peak in Australia, the South-East Asia and Pacific Association of Audiovisual Archives (SEAPAVAA), the International Federation of Film Archives (FIAF), Association of Moving Image Archivists (AMIA), Artificial Intelligence for Libraries, Archives and Museums (AI4LAM) and the International Federation of Television Archives (FIAT/IFTA).

In the Asia-Pacific region, the NFSA engages with partners to share knowledge and capability, both as a member of the SEAPAVAA organising committee and through bilateral projects. After the successful completion of a four-year project funded by the Australian Government, the NFSA will continue its collaboration with the Papua New Guinean National Film Institute (NFI) to preserve, digitise and provide ongoing access to at-risk films from the NFI collection.

OPERATING CONTEXT

The NFSA's collaboration with the Film Heritage Foundation in Mumbai, India, is another important partnership in the Asia-Pacific region. The Foundation is a not-for-profit organisation focused on the conservation, preservation and restoration of India's film heritage as well as delivering training on film and object preservation in India, Africa and South-East Asia. In 2025, the NFSA will deliver workshops at the Film Heritage Foundation in Mumbai and will explore opportunities to develop longer term collaboration on developing training resources.

NFSA staff actively pursue peer development opportunities through participation in national and international conferences across the year to raise the profile of the organisation, its collection and its specialist expertise. In 2026, the NFSA will host the Joint Technical Symposium, which is a joint activity of the Coordinating Council of Audiovisual Archives Association, comprising eight leading international archiving member associations. The Symposium is focused on research and technical innovation for the preservation of audiovisual materials.

We partner with many educational institutions, including Australian National University, Western Sydney University 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.

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 2025–26 Annual Report. When we 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' when we can provide evidence of significant work or progress against intent.
- 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 will use 'Substantially Achieved' when the result is 80–94% of the chosen measure. For non-statistical measures, we will use 'Substantially Achieved' where we can provide evidence of almost complete work or progress against intent.
- We will use **'Achieved'** when we can demonstrate we have achieved the chosen target to 95–100% of the measure. For non-statistical measures we will use 'Achieved' when we can provide evidence that the target has been fully met.

Performance measures

The NFSA has included a range of performance measures to enable a holistic assessment of our outcomes and impact. These measures are a continuation of the measures in our Corporate Plan 2025–26. We have added a narrative rationale or ‘Why this Matters’ for each measure, to clearly describe the relevance to and impact on the NFSA’s purpose and key activities. We have established systems to gather the required data, regularly monitor our results and report on our progress and achievements. 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 assess the output of our work. However, we have also incorporated 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 their impact 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, Australia’s leading arts and culture think tank, indicates that engaging with culture and creativity has a range of benefits for audiences. Accordingly, we use proxy measures to assess our effectiveness, including visitation and online engagement. We infer that those who engage with our collection and content will benefit from the experience, though we aren’t able to quantify these benefits.

Ensure First Nations knowledge held in the collection is visible and available to communities of origin for use in ongoing cultural practice

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 develop relationships with First Nations communities to return First Nations content in the national audiovisual collection to traditional owners.

WHY THIS MATTERS

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

TARGET 2025–26	TARGET 2026–27	TARGET 2027–28	TARGET 2028–29
Develop and support partnerships	Develop and support partnerships	Develop and support partnerships	Develop and support partnerships

DATA SOURCES AND METHODOLOGY

Success will be measured through a qualitative assessment of the NFSA's ability to develop relationships with First Nations communities that lead to co-designed partnerships and digital returns of collection material to Aboriginal and Torres Strait Island communities. The priorities and desired outcomes for this activity will be led by First Nations stakeholders.

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.

Data will be extracted from NFSA systems and the qualitative assessment.

KEY ACTIVITY 1

1.2 Performance measure

We will share First Nations stories from the collection as a central part of the NFSA's sharing activities.

WHY THIS MATTERS

The national audiovisual collection is a rich source of content specific to First Nations history in Australia. Supporting First Nations-led collection interpretation can help promote understanding and reconciliation.

TARGET 2025–26	TARGET 2026–27	TARGET 2027–28	TARGET 2028–29
Deliver projects featuring First Nations voices or led by First Nations practitioners	Deliver projects featuring First Nations voices or led by First Nations practitioners	Deliver projects featuring First Nations voices or led by First Nations practitioners	Deliver projects featuring First Nations voices or led by First Nations practitioners

DATA SOURCES AND METHODOLOGY

Success will be measured through a qualitative assessment by reflecting on the projects delivered in the financial year that feature First Nations voices or are led by First Nations practitioners. Previous examples of this approach in practice have included the First Nations hub on the NFSA website, commissioning and production of the feature-length film WINHANGANHA, the Buwindja streaming collection, and curated and commissioned web content for NAIDOC and National Reconciliation Weeks.

Data will be extracted from NFSA systems and the qualitative assessment.

KEY ACTIVITY 1



The NFSA's Dean Cross, Caitlyn Le Roy and Shingo Ishikawa examine materials from the Torres Strait Islander Media Association collection. The NFSA is working collaboratively with TSIMA to co-design a multi-year project to preserve, digitise, catalogue and digitally repatriate its at-risk audiovisual collection, and make it accessible to communities on Country. Image: NFSA.

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, and reflects the breadth of our stories and the contribution of all Australians as the creators of culture.

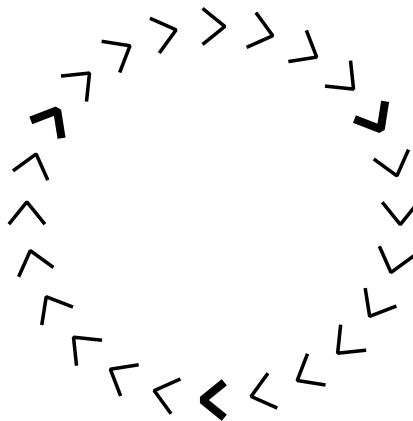
Digital transformation cycle

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.

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 is:

- a screen production, defined as an aggregate of images, or of images and sounds, embodied in any material that can be viewed on a screen²
- 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 aim to accession a target number of items per year. Collection material is acquired and accessioned according to the guiding principles of our Collection Policy.

TARGET 2025–26	TARGET 2026–27	TARGET 2027–28	TARGET 2028–29
Accession 24,300 items into the national audiovisual collection.	Accession 24,600 items into the national audiovisual collection.	Accession 25,100 items into the national audiovisual collection.	Accession 25,400 items into the national audiovisual collection.

DATA SOURCE AND METHODOLOGY

Data will be extracted from the data tracking portal which NFSA uses to track accession numbers monthly. The data will be assessed quarterly for accuracy by the Manager, Data Integrity and Analytics, the Chief Curator and the Chief Digital Officer. Targets will be reassessed annually to remain achievable and relevant.

² Parliament of Australia, [National Film and Sound Archive Act 2008](#), accessed 27 June 2025

KEY ACTIVITY 2

2.2 Performance measure

Work with, and for, people with disability to ensure that everyone can engage with the national audiovisual collection.

WHY THIS MATTERS

Almost 1 in 5 Australians (21.4% or 5.5 million people) identify as people with a disability³ and recent Australian-wide surveys⁴ have found that people with a disability are more likely than people without a disability to:

- recognise the positive impacts of arts and creativity across all areas
- agree that the arts allow them to connect with others
- attend arts events
- engage with the arts online.

We acknowledge the disabled community as an integral part of our diverse national story, and it is our inherent responsibility to make the national collection accessible and inclusive.

Our Disability Inclusion Action Plan (DIAP) is an essential tool and resource to guide us in improving the inclusivity of our work. Our goals and actions will help us foster a culture of inclusivity, make our physical and digital environments accessible, continue to attract and support a diverse workforce, and make our processes accessible for the benefit of everyone.

³ Australian Bureau of Statistics 2022, [Disability, ageing and carers, Australia: Summary of findings](#), ABS, accessed 27 June, 2025.

⁴ Australian Network on Disability 2017, [Disability confidence survey report \[PDF 21 MB\]](#), Australian Network On Disability, accessed 27 June, 2025

KEY ACTIVITY 2

TARGET 2025–26	TARGET 2026–27	TARGET 2027–28	TARGET 2028–29
Undertake delivery of Priority 2 actions in the DIAP.	Undertake delivery of Priority 3 actions in the DIAP.	Undertake delivery of Priority 4 actions in the DIAP. Initiate development of the NFSA Disability Inclusion Action Plan 2028–31.	Undertake delivery of Priority 1 actions in the new DIAP 2028–31.

DATA SOURCE AND METHODOLOGY

The NFSA DIAP Committee will meet at least twice a year to review key milestones and evaluate the continued effective application of the DIAP. Data will be extracted from the annual report on progress against actions which will be provided to the NFSA Board.

Achievement will be based on assessing whether all objectives and actions in the DIAP have been delivered or scoped for delivery.

2.3 Performance measure

Increase our digitisation capacity to ensure the preservation of ‘at-risk’ audiovisual material. ‘At risk’ refers to tape-based formats created in the 20th century that are now obsolete. Tape that is not digitised soon may disintegrate before the content can be captured.⁵

WHY THIS MATTERS

Much of the nation’s audiovisual heritage originated in the analogue era of the 20th century and was recorded on various magnetic tape formats. All tape-based formats created in the 20th century are now obsolete. Digitising film to a preservation standard, and making it discoverable and accessible, is the most technically complex, costly and time-consuming form of digitisation.

⁵ National Film and Sound Archive, [Deadline 2025 \[PDF 191 KB\]](#), NFSA, accessed 27 June 2025

KEY ACTIVITY 2

TARGET 2025–26	TARGET 2026–27	TARGET 2027–28	TARGET 2028–29
Digitise 32,700 at-risk audiovisual collection items from the NFSA's collection and from other collecting institutions* (as part of the AVA Program).	Digitise 30,700** at-risk audiovisual collection items from the NFSA's collection, with a particular focus on prioritising magnetic formats.	Digitise 30,700** at-risk audiovisual collection items from the NFSA's collection, with a particular focus on prioritising magnetic formats.	Digitise 30,700** at-risk audiovisual collection items from the NFSA's collection, with a particular focus on prioritising magnetic formats.

*Digitisation of items from other collecting institutions is expected to be complete by end 2025–26.

**Projections for digitisation balance many factors including likely staff resources, the increasing complexity of formats being digitised and the delivery of special projects. We expect that digitisation outputs will peak in 2025–26.

DATA SOURCE AND METHODOLOGY

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

The NFSA is developing a new Collection Data Model to improve analysis of the national audiovisual collection. This will result in more consistent methods of counting digitised items in future years.

KEY ACTIVITY 2



NATIONAL FILM
AND SOUND ARCHIVE
OF AUSTRALIA

A Day at the Movies



Ali's Wedding A dementia-friendly screening

Arc Cinema, National Film and Sound Archive of Australia, Saturday 8 February 2025

The NFSA's dementia-friendly screening program, *A Day at the Movies*, developed with UNSW, is designed for the enjoyment and comfort of people living with dementia, and their families, friends, carers and companions. Image courtesy of Matchbox Films.

Enhance services for makers and industry to support artists in the creation of new audiovisual works

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

3.1 Performance measure

Invest in the making of new factual works by independent creators and producers using collection material.

WHY THIS MATTERS

The NFSA’s collection is a rich resource of frequently unseen audiovisual material and documentation. Our Zero Fee Licence (ZFL) program is designed to support independent makers of Australian factual content by providing up to three minutes of NFSA-owned footage per program hour, free of usage fees (other service fees will apply). In 2024, we extended the eligibility criteria of the ZFL program to include emerging creatives as well as experienced documentary film makers. This widens our networks within the content-making community and facilitates the sharing of more NFSA-owned collection material to a larger audience.

By assisting more creatives, we highlight the cultural and social importance of our collection and its ability to contextualise the past with current perspectives and creative practice. Moreover, by increasing our relevance to content makers, the NFSA can support them to make a living as an artist in Australia.

TARGET 2025–26	TARGET 2026–27	TARGET 2027–28	TARGET 2028–29
Provide up to \$200,000 of in-kind support via fee free licences through the ZFL program to a diverse slate of projects.	Provide up to \$200,000 of in-kind support via fee free licences through the ZFL program to a diverse slate of projects.	Provide up to \$200,000 of in-kind support via fee free licences through the ZFL program to a diverse slate of projects.	Provide up to \$200,000 of in-kind support via fee free licences through the ZFL program to a diverse slate of projects.

KEY ACTIVITY 3

DATA SOURCES AND METHODOLOGY

The success of the expanded ZFL program, notwithstanding its limitations due to the available footage pool, will be measured through increased diversity in eligible applicants who bring a broader range of proposed projects than those approved in previous years. Diversity of eligible applicants and projects will be based on applicant career stage, subject matter, creative team and format.

The target for 2025–26 was set as part of the internal budget process based and will be maintained over the forward years.

Data related to the ZFL program will be extracted from NFSA financial system and records related to the ZFL program.

3.2 Performance measure

Provide services that make it easier to use and encourage engagement with collection material.

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 the wider 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 us to better service the creative industries.

The development of a new collection catalogue interface through which content makers, researchers, artists and industry practitioners can search hundreds of thousands of collection item transcripts will enable new forms of discovery. The NFSA's new Digital Asset Management System (DAMS) and machine learning-enabled search tools will also create efficiencies in servicing client needs, as will the new Customer Relationship Management System (CRM).

KEY ACTIVITY 3

TARGET 2025–26	TARGET 2026–27	TARGET 2027–28	TARGET 2028–29
Implementation and integration of DAMS with NFSA service systems. Delivery of new industry search portal, consolidating different collections and metadata sources.	Growth in collection access and licensing activity. Baseline to be set.	Target to be set following delivery of new industry search portal and DAMS.	Target to be set following delivery of industry search portal and DAMS.

DATA SOURCE AND METHODOLOGY

The new industry collection search portal will be delivered by 1 December 2025. The new DAMS will be integrated with NFSA web applications, including the new industry portal, and internal workflows by 30 June 2026. Implementation and integration will be monitored through AVA Program status reports.

The impact of the new industry search portal will be measured by the NFSA's CRM for reporting on yield growth.

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

KEY ACTIVITY 3



The SBS series *Australia: An Unofficial History* explored the political and social changes in Australia throughout the 1970s. The NFSA worked with the producers over a period of years to unlock and showcase the Film Australia collection, providing 100% of the footage used in the three-part series. Image: *Australia Game* (1978) © NFSA.

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

This activity provides support across the spectrum of institutions which sustain our arts culture and heritage. 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 allows us to innovate and to increase our services, leveraging public support to create greater value for the Australian public.

In line with government policy to create and support stronger cultural institutions, we have 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 recent government funding, the NFSA can now investigate opportunities to maximise revenue through venue hire and public programming.

Growing the NFSA's audience and brand [see measure 5.1] will increase participation and ticket sales for programs and widen commercial opportunities for the institution. This will support the development of philanthropic activity, develop licensing programs for NFSA content and offset the costs of industry partnerships.

TARGET 2025–26	TARGET 2026–27	TARGET 2027–28	TARGET 2028–29
Target increase of 10% earned and contributed revenue.	Target increase of 8% earned and contributed revenue.	Target increase of 8% earned and contributed revenue.	Target increase of 8% earned and contributed revenue.

KEY ACTIVITY 4

DATA SOURCE AND METHODOLOGY

The following revenue streams each financial year will form the basis of the percentage increase in comparison to the previous year. Sum of:

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

Data will be drawn from NFSA finance system (TechOne) monthly and assessed for accuracy quarterly by the Chief Financial Officer.

4.2 Performance measure

Fit-for-purpose infrastructure. This means that our physical and digital infrastructure can support our activities and teams to deliver on our purpose.

WHY THIS MATTERS

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

Collection storage

We are the custodian of the nitrate materials in our own collection as well as those of six other collecting institutions, in an ageing and over-capacity facility. In 2024, the Government announced an investment of \$9.3 million over four years to upgrade and extend the NFSA's existing facilities for the storage and preservation of nitrate film and images. Addressing this critical storage issue with immediate improvements to the current facility, and the completion of its planned extension in 2027, will ensure the collection materials are preserved and will mitigate the inherent safety issues in the storage of materials containing nitrate.

KEY ACTIVITY 4

Identifying space efficiencies for the analogue collection through detailed consideration and policy development for accessioning, deaccessioning and disposal will be a priority, as will the effective management of leased facilities.

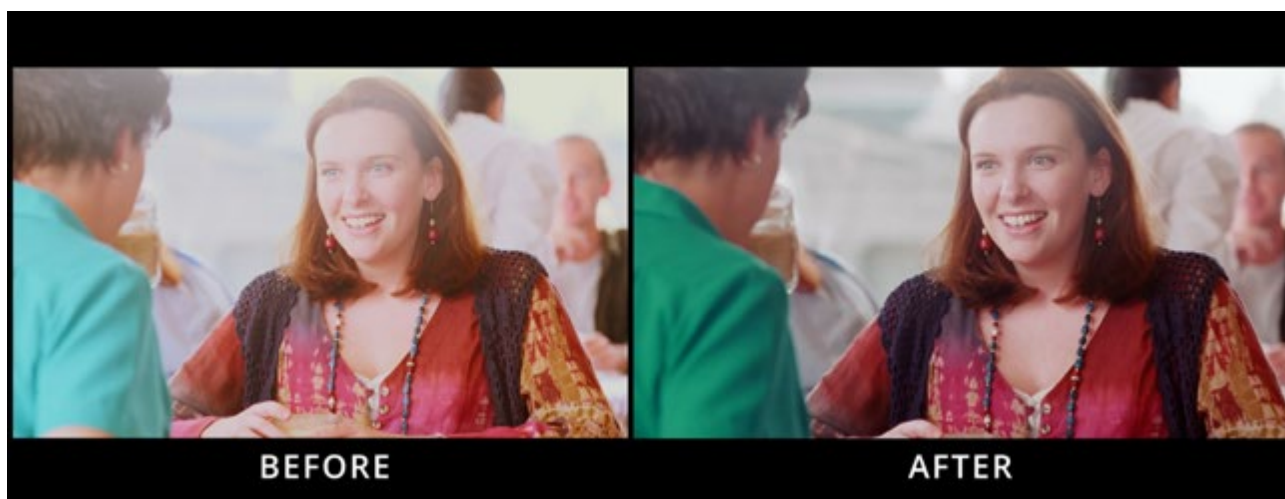
TARGET 2025–26	TARGET 2026–27	TARGET 2027–28	TARGET 2028–29
Deliver design and documentation for a new nitrate facility and the refit of the existing nitrate vault.	Construction of the new nitrate facility approved, with the safety and security of the collection maintained through the construction process.	All nitrate materials safely stored in purpose-built facility.	No target. Project will be complete.
Develop a Storage Plan to map collection storage requirements.	Target will be determined based on the Storage Plan.	Target will be determined based on the Storage Plan.	Target will be determined based on the Storage Plan.

DATA SOURCE AND METHODOLOGY

Plans for improvements to the existing facility and an extension to the purpose-built nitrate storage facility are progressed through to construction by 30 June 2027. Data extracted from NFSA systems.

A Storage Plan will be developed in 2025–26 to map the physical storage needs for the NFSA collection including location and lease arrangements, potential environmental management improvements and consideration of collection storage efficiencies enabled through the Collection Policy and targeted consideration of deaccessioning and disposal where appropriate.

KEY ACTIVITY 4



NFSA Restores: *Muriel's Wedding* launched in 2024 to celebrate the 30th anniversary of the iconic Australian film. The film was an ideal candidate for the NFSA Restores program, which digitises, restores and preserves Australian films so they can be seen in today's digital cinemas. Image courtesy of House and Moorhouse Films.

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

This activity ensures 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 access to and total engagement with the national audiovisual collection. This measures 'instances' of engagement with the national audiovisual collection, which can be as diverse as watching a film, searching the collection via the website, reading a media article featuring collection items or viewing a social post. Under this definition, one person may engage with the collection several times over the course of one year.

WHY THIS MATTERS

As a national cultural institution, we are committed to building a collection that is representative of Australia in all its cultural and linguistic diversity. Our editorial, programming and audience development strategies aim to increase not only the volume but the breadth of connection to the institution and its collection.

Research from A New Approach has demonstrated that everyone benefits from exposure to arts and culture activities.⁶ Engagement with the national audiovisual collection positively influences individuals and society.

The national audiovisual collection is an important repository for non-English speaking stories of Australia, such as rare and precious recordings of Aboriginal and Torres Strait Islander language and culture, as well as new works by First Nations practitioners, and the cultures of each wave of migration, which are all represented in audiovisual form and which help tell the story of our contemporary Australian community.

The NFSA is consciously diversifying its editorial output to reach the widest possible audience, and to reflect the broad spectrum of Australian culture to Australians and international consumers of audiovisual media.

As we use the collection to tell the national story, we reinforce our sense of community and cultural identity.

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

⁶ A New Approach (2020) [Factsheets](#), ANA, accessed 27 June 2025

KEY ACTIVITY 5

TARGET 2025–26	TARGET 2026–27	TARGET 2027–28	TARGET 2028–29
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.

DATA SOURCE AND METHODOLOGY

Data will be drawn from across NFSA systems, including website analytics, ticket sales, social media dashboards, media monitoring and client services systems. This data will be assessed for accuracy quarterly by the Manager, Data Integrity and Analytics, and the Executive team.

Engagement with the collection via the NFSA website is measured through website sessions. A new institutional website is scheduled to launch in late 2025. Enhanced reporting capabilities, including data from a new data layer, will be available in 2026. These improvements will offer advanced analytics to provide deeper insights into audience engagement.

5.2 Performance measure

Deliver media literacy programs and tools for Australians.

WHY THIS MATTERS

Media literacy is the ability to critically engage with media in all aspects of life. It is a lifelong skill essential for full participation in society⁷ and which underpins our social and democratic values. In an increasingly digital and media-saturated world, it is essential to empower audiences to be critical and confident media-literate citizens.

Our collection is a rich resource for fostering critical perspectives on multiple types of media. We use it to deliver *Media & Me*, a leading media literacy program for primary and secondary school students with the aim of developing their skills to engage critically with media.

⁷ Australian Media Literacy Alliance (n.d), [Media Literacy](#) (website), accessed 27 June 2025

KEY ACTIVITY 5

As an established educator, and a member of the Australian Media Literacy Alliance, we are well-positioned to promote Australian audiovisual achievement, as well as to facilitate critical engagement with it.

TARGET 2025–26	TARGET 2026–27	TARGET 2027–28	TARGET 2028–29
Increase engagement with <i>Media & Me</i> by 15%.	Increase engagement with <i>Media & Me</i> by 10%.	Increase engagement with <i>Media & Me</i> by 10%.	Increase engagement with <i>Media & Me</i> by 10%.

DATA SOURCE AND METHODOLOGY

Data will be drawn monthly from the Book Canberra Excursions school booking system and DART (Distance and Rural Technology) learning system, as applicable, and compared to the previous year’s data. Data will be assessed quarterly for accuracy by the Head of Programs and Operations.



The NFSA’s *Media and Me* program empowers young people to be curious, critical and confident media consumers in an increasingly digital world. Image courtesy of the Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts.

McCoy Circuit, Acton ACT 2601

P: +61 2 6248 2000

F: +61 2 6248 2222

Freecall: 1800 067 274

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