NATIONAL FILM
AND SOUND ARCHIVE
OF AUSTRALIA

24-25 / 27-28

Corporate Plan

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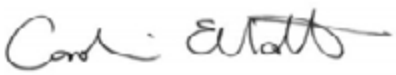
Statement of preparation

I, Caroline Elliott, as the Chair of the Accountable Authority of the National Film and Sound Archive of Australia, am pleased to present the 2024–25 Corporate Plan covering the periods 2024–25 to 2027–28, 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 Direction 2022–25.

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 2022-25 published in February 2023 which is aligned to the five pillars of *Revive*. Our Strategic Direction sets out our ambitions over the coming years to complete a digital-led transformational cycle, while also fulfilling Government expectations set out through *Revive*. This Corporate Plan sets out our planned activities, and our performance indicators, for the 2024–25 financial year.

In April 2023, the Australian Government announced an investment of $535 million over four years into eight National Collecting Institutions, including $34 million 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.

On 14 May 2024, the Government announced additional funding for the NFSA of $9.3 million over 4 years, to expand and enhance its capacity for storing highly flammable nitrate-based cultural heritage material.

For 2024–25, 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 and industry to support artists in the creation of new audiovisual works
- be a responsible and innovative cultural business that generates sufficient resources to deliver our purpose
- 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 2023–24 financial year, items from the collection were viewed more than 137 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.

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. 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 over four million items, 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 strands*[1] 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, one of the preeminent cultural forms of our time. In 2023-24 the Australian Government introduced a Digital Games Tax Offset, in which digital game producers, subsidised by the government, will need 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.

[1] Pearson, N. (2017) <Declaration of Australia: three epic strands in a grand narrative> Cape York Partnership, accessed 26 June 2024

OPERATING CONTEXT

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. 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. We are proud custodians of a unique and extremely valuable public cultural asset, and we look forward with anticipation to the 90th anniversary of the collection in 2025.

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 shapes and supports all our activities encompassing 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.

ARTIFICIAL INTELLIGENCE

Artificial Intelligence (AI) is a rapidly emerging technology which presents significant opportunity in the audiovisual archiving environment, but which also presents risks which must be addressed with care. The NFSA has developed a set of principles to serve as guardrails for machine learning and artificial intelligence creation and use at the NFSA. Three key strategies guide our activity: **building effectively and transparently, maintaining trust and creating public value**. We look closely at all the data and technologies in use, and we ensure that strong governance lies at the centre of all our work with AI technologies. We are also working with our peers in Australia and internationally to engage on a strategic approach to AI and to share ideas and knowledge.

OPERATING CONTEXT

CYBERSECURITY

The NFSA operates within a complex environment, that is reliant on legacy hardware and software crucial for our audiovisual archiving operations. NFSA staff employ a risk-based approach, that 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 and will bring in additional external support to evaluate and strengthen newly commissioned systems. These improvements will undergo third-party audits as part of a comprehensive disaster recovery approach, encompassing the newly commissioned network, compute, and storage infrastructure.

AUDIOVISUAL AUSTRALIA

The recent history of our organisation 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 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) program team. In 2024–25 the AVA program is heading towards full realisation, and the NFSA is looking ahead to transitioning our supercharged digitisation, preservation and distribution capacity into our daily activities.

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 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 2024–25 is aligned with the five pillars of the National Cultural Policy, *Revive: a place for every story, a story for every place*. This is set out in our Strategic Directions 2022–25 and is reflected in our key activities in this Corporate Plan.

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.

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 via multiple platforms. Audiences want to engage in ways that are immersive, interactive and experiential, and to enter into a dialogue with our cultural heritage in a way that illuminates current issues.

Our national audiovisual collection is rich. We want audiences to use it for learning, inspiration and 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 platforms and solutions, including a new website, to deliver access to the collection, stories, products and services to Australians wherever they live. We will invest in a new customer relationship management system, audience development strategies and market research to both increase our understanding of the audience and build depth of public engagement with the institution.

As we evolve into a genuinely 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 and 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 digital media 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 most collection content is controlled by third parties. While we can rely on a range of exceptions for certain uses of collection material like onsite display, curated collections and some social media use, for many uses like marketing and communications we must obtain a licence from the copyright holder. Our clients must obtain licences from rights owners for any use they wish to make of the collection.

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. 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 deliver outcomes.

OUR WORKFORCE

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

We are committed to providing learning and development opportunities for all staff to further 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, the Charles Sturt Graduate Certificate in Audiovisual Archiving, in addition to an extensive list of internal and external training courses.

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

We are focusing on our workforce strategy to mitigate risks such as attrition, recruitment, attraction and retention. We will build a comprehensive workforce plan to support our new strategic vision and the increased demands of our workforce.

As a cultural, collaborative and creative organisation, the NFSA remains equitable, team-based and mutually supportive. We support flexible work while acknowledging that the differing nature of work types and 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, Diversity and Inclusion Network and Reconciliation Action Plan.

We are committed to providing a physically and psychologically safe work environment. Further, we seek to ensure all staff have access to wellbeing initiatives such as flu vaccinations, work health and safety training, health checks and personal protective equipment.

OPERATING CONTEXT

APS STRATEGIC COMMISSIONING FRAMEWORK

The NFSA welcomes the Strategic Commissioning Framework as a structure that will enhance Australian Public Sector and agency capability.

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:

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

The NFSA will build a decision tree for the use of consultants, contractors and labour hire in the 2024–25 financial year and use this tree to maintain appropriate levels of non-APS employment within the agency.

This position will be revisited in the 2025–26 Corporate Plan, and achievements reflected on in the 2024–25 Annual Report.

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. Our technologies range from decades old audio tape splicing machinery to cutting-edge machine learning software, with the common purpose of supporting staff activities while caring for, and communicating, the collection.

Additionally, they support 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 modern, virtualised productivity and communication tools to support collaboration across all sites and installations.

In 2024–25 the NFSA will realise projects planned in prior years, such as a new digital asset management system, a new customer relationship management system, an internal speech-to-text process infrastructure, new automated reporting systems and data programming services. These will enable us to more effectively reach Australians wherever they are.

The development of a new Collection Data Model, currently in the pilot phase, will transform how we utilise data to enhance the understanding and reportability of our audiovisual archive. This strategic initiative will enable an advanced data framework that enhances preservation, discovery, security and accessibility of our collections.

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. It 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 prior to our tenure. We 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. This includes a program of renewal works to revitalise our Acton heritage building and shape our spaces to maximise public value, better serve the community and provide access to the national audio-visual collection. We will relocate and design a fit-for-purpose Sydney office and undertake minor works to respond to growth for our office in Melbourne.

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. We welcome the new funding announced in the 2024-25 budget of $9.3 million over four years to upgrade and extend the existing facilities for the storage and preservation of nitrate film and images. The funding will allow the NFSA to double its nitrate storage capacity. The expanded facility in Canberra will meet international best practice for collection storage and will ensure the preservation of nitrate film and photographs for future generations of Australians to view and access.

Our offices 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 engaging constructively with risks arising within our environment and from our capability. We have effective governance arrangements that recognise threats and opportunities, and manage 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 it is critical to achieving our purpose, 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, use of artificial intelligence 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 on fraud and corruption control require all staff to comply with this Risk Management Policy, associated Risk Management Framework and Fraud and Corruption 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 below. New funding provided to the NFSA in the 2023–24 **and 2024–25** Budgets 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 oversight of the Audit and Risk Committee and NFSA Board.

OPERATING CONTEXT

KEY RISK	HOW THE RISK IS BEING MANAGED
PHYSICAL INFRASTRUCTURE IS NOT FIT FOR PURPOSE (ACROSS ALL NFSA SITES) 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.	• Implement NFSA's Sustainability and Climate Action Strategy 2024-2026 • Implement NFSA's Disability Inclusion Action Plan 2024–2027 • Undertake a review and refresh of the Strategic Asset Management Plan • Undertake key infrastructure enhancements that will enable the NFSA to deliver the priorities set out in the current Strategic Direction, and place-based public and learning programs • Engage the NFSA Property, Presence and Place Committee and the Board on this issue to assist in guiding the delivery of the NFSA Property Strategy • Implement the first stage of an extension and refit program for the nitrate storage facility. • Continue to investigate long term collection storage options and efficiencies
FAILURE TO DELIVER LASTING VALUE TO THE PUBLIC FROM NATIONAL COLLECTING INSTITUTION FUNDING UPLIFT This risk arises from mismanagement of resources, ineffective strategic planning, ineffective strategic project management, inability to source necessary skilled workforce and failure to reflect the diversity of contemporary Australia.	• Design and implement coherent and well managed strategic planning • Ensure there is a direct correlation between financial management and strategic planning • Ensure that strategic projects align to the key activities and are clearly defined • Improve business intelligence to inform decision making • Transition the AudioVisual Australia (AVA) program to business-as-usual and benefits realisation • Develop and implement a Collection Development Strategy

KEY RISK	HOW THE RISK IS BEING MANAGED
FAILURE TO ATTRACT AND RETAIN THE RIGHT TALENT 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 main office.	• 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
CYBER SECURITY THREAT 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.	• 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 • Second data centre and cloud-ready disaster recovery infrastructure • 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 • Recruitment of dedicated IT Security roles • Anti-phishing training for staff

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 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 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.

As custodian of one of Australia's oldest cultural collections, 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 has well-established credentials as a respected leader in analogue preservation. We were at the forefront of the Deadline 2025 campaign, which lead to increased funding to support the digitisation of at-risk audiovisual materials. As a result, the NFSA will collaborate with seven other National Collecting Institutions – the National Library of Australia, National Museum of Australia, National Gallery of Australia, Australian War Memorial, Australian Institute of Aboriginal and Torres Strait Islander Studies, Questacon, and the Australian National Maritime Museum – to digitise their at-risk collections.

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, 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 to collaborate with the Papua New Guinean National Film Institute (NFI) to preserve, digitise and provide ongoing access to at-risk films from the NFI collection.

In 2024, NFSA delivered workshops on Disaster Recovery Preparedness for audiovisual archives in Indonesia at the SEAPAVAA annual conference, which has stimulated more interest in NFSA contributing to skills development in the region.

Across 2024–25 and beyond the NFSA will be working collaboratively with the Torres Strait Islander Media Association (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 will build on the experience gained through these projects to continue to support audiovisual archives in the Asia-Pacific region.

In 2024 we are also leading international thought on video game preservation, in partnership with the BFI National Archive at the British Film Institute and The Strong's International Center for the History of Electronic Games in the United States, through the development of an international survey looking at the state of game preservation globally.

NFSA staff actively pursue peer development opportunities through regular participation in national and international conferences across the year to raise the profile of the organisation, its collection and its specialist expertise. In October 2024, NFSA Acton will host the Fantastic *Futures 2024* Conference, the leading global forum on artificial intelligence for the GLAM sector. In September 2024, NFSA Acton will host the *Better Futures Forum*, Australia's largest multi-sectoral forum on climate.

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.

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 2024–25 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 80-95% 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 95% 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, 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 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

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

PERFORMANCE MEASURE

We will develop relationships with First Nations communities to return First Nations content in the national audiovisual collection to communities of origin.

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.

NO TARGET: Success will be measured against the NFSA's ability to develop relationships with First Nations communities that lead to the return of collection material to communities of origin. The priorities and desired outcomes for this activity will be led by First Nations stakeholders.

DATA SOURCES AND METHODOLOGY

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.

KEY ACTIVITY 1

PERFORMANCE MEASURE

We will share First Nations stories from the collection.

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 in promoting understanding and reconciliation within Australian society.

NO TARGET: Success will be measured through reflection on the projects delivered across the financial year that feature First Nations voices or are led by First Nations practitioners.

DATA SOURCES AND METHODOLOGY

Previous examples of this approach in practice have included the commissioning and production of feature length film *WINHANGANHA*, Buwindja streaming collection and curated web content for NAIDOC and National Reconciliation Weeks.

Torres Strait Islander Media Association CEO Diat Alferink and staff member Florria Warria preparing the TSIMA collection for transport to the NFSA in Canberra for safekeeping and preservation. Photo credit: NFSA

KEY ACTIVITY 2

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.

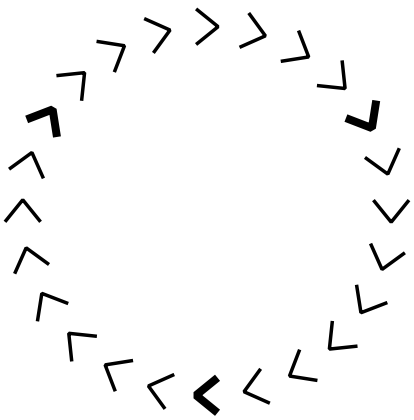
DIGITAL TRANSFORMATION CYCLE

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 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 screen.[2]
- 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. Collection material is acquired and accessioned based on the guiding principles set out in our Collection Policy.

TARGET 2024–25	TARGET 2025–26	TARGET 2026–27	TARGET 2027–28
Accession 24,000 items into the national audiovisual collection.	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.

DATA SOURCE AND METHODOLOGY

Monthly tracking of accession numbers through Mediaflex, the NFSA's metadata management system. This 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 05 May 2023

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 (17.7% or 4.4 million people) identify as people with disability[3] and recent Australian-wide surveys[4] have found that people with disability were more likely than people without 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. We have set out goals and actions that will help us to 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.

TARGET 2024–25	TARGET 2025–26	TARGET 2026–27	TARGET 2027–28
Delivery of all 32 Priority 1 Actions in the DIAP.	Delivery of all 24 Priority 2 Actions in the DIAP	Undertake delivery of all 13 Priority 3 actions.	Undertake delivery of all 7 Priority 4 actions. Initiate development of the NFSA Disability Inclusion Action Plan 2028–31.

[3] Australian Bureau of Statistics 2019 <Disability, ageing and carers, Australia: Summary of findings>, ABS, accessed July 1, 2024.

[4] Australian Network on Disability 2017 <Disability confidence survey report (PDF 21MB)>, Australian Network On Disability, accessed July 1, 2024

KEY ACTIVITY 2

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 plan. An annual report on the progress against the Priority actions will be provided to the NFSA Board.

A Priority action will be considered delivered where the individual action has either been completed, fully scoped or is an ongoing activity that is underway. A priority action will be considered to be not delivered where there is no plan of action in place or minimal scoping work completed.

The level of achievement of each reporting period Target will be determined by the percentage of Priority actions delivered. We will report and provide explanation where any Priority actions have not been delivered.

Dolby Accessibility Solution (DAS), installed in 2023, in use in Arc Cinema. The DAS allows individual audience members to select a variety of accessibility options, including closed captions (pictured), audio descriptions, boosted audio, assisted listening and sign language, with the expectation that more will be added in the future.

KEY ACTIVITY 2

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 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. Digitising film to a preservation standard, and making it discoverable and accessible, is the most technically complex, costly and time-consuming form of digitisation.

TARGET 2024–25	TARGET 2025–26	TARGET 2026–27	TARGET 2027–28
We will digitise 31,850 at-risk audiovisual collection items from the NFSA's collection and from other collecting institutions.	We will digitise 32,700 at-risk audiovisual collection items from the NFSA's collection and from other collecting institutions.	We will digitise 30,700* at-risk audiovisual collection items from the NFSA's collection and from other collecting institution. *Projections for digitisation balance many factors including likely staff resources, increasing complexity of formats being digitised and delivery of special projects. The current expectation is that digitisation outputs will peak in 2025-26.	We will digitise 30,700* at-risk audiovisual collection items from the NFSA's collection. *Digitisation Projections for digitisation balance many factors including likely staff resources, increasing complexity of formats being digitised and delivery of special projects .

DATA SOURCE AND METHODOLOGY

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 and Analytics.

[5] National Film and Sound Archive, <Deadline 2025 (PDF 191KB)>, NFSA, accessed 15 May 2025

KEY ACTIVITY 3

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

Alignment with the National Cultural Policy Pillar 3: Centrality of the Artist.

3.1 PERFORMANCE MEASURE

Investing 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 sometimes previously unseen audiovisual material and documentation. By extending the eligibility criteria for our Zero Fee Licence (ZFL) program to include emerging creatives as well as experienced documentary film makers, we can widen the network of creatives who have relationships with the NFSA and share more NFSA owned collection material with a larger audience.

By supporting more creatives, we highlight the cultural and social importance of our collection and its ability to link evidence of the past with current perspectives and creative practice. Moreover, by increasing our relevance to more creatives, the NFSA can support those artists to make a living as an artist in Australia.

The NFSA's digital collection is stored in Quantum i6000 tape libraries, containing magnetic tapes used for storing film, television and sound files.

KEY ACTIVITY 3

TARGET 2024–25	TARGET 2025–26	TARGET 2026–27	TARGET 2027–28
28 creators supported through the ZFL program.	28 creators supported through the ZFL program.	30 creators supported through the ZFL program.	30 creators supported through the ZFL program.

DATA SOURCES AND METHODOLOGY

The success of the expanded ZFL program will be measured through an increase in eligible applicants and a broader range of proposed projects from previous years.

This will be compared to the baseline number of creatives supported in 2023–24 financial year [24 creators were supported in 2023–24].

3.2 PERFORMANCE MEASURE

Provide services that ease and encourage engagement with and use of 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 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.

KEY ACTIVITY 3

TARGET 2024–25	TARGET 2025–26	TARGET 2026–27	TARGET 2027–28
Procurement of the institution's first DAMS.	Implementation and integration of DAMS with NFSA service systems. Delivery of new institution website, consolidating content and collection.	Pages per session and average session length on the new institutional website increase from previous years.	Pages per session on the new institution website are an increase from the previous year.

DATA SOURCE AND METHODOLOGY

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 Integrity and Analytics.

KEY ACTIVITY 4

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

Alignment 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 recent government funding, the NFSA can now explore opportunities to maximise revenue through venue hire and public programming.

Growing the NFSA's audience and brand [see measure 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 2024–25	TARGET 2025–26	TARGET 2026–27	TARGET 2027–28
Target increase of 10% earned and contributed revenue.	Target increase of 10% 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 per financial year will form the basis of the percentage increase:

- Sum of venue hire revenue
- 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, 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 is capable of supporting 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 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. We are addressing this critical storage issue with immediate improvements to the current facility that will ensure collection materials are preserved and which mitigate the inherent safety issues in the storage of materials containing nitrate.

A project has been funded to construct an extension to the purpose built facility to ensure the resolution of this continuing storage issue.

KEY ACTIVITY 4

TARGET 2024–2025	TARGET 2025–26	TARGET 2026–27	TARGET 2027–28
Safety and collection management improvements to nitrate storage facility.	Deliver design and documentation for a new nitrate facility and the refit of the existing nitrate vault.	Construction of the new nitrate facility approved, and safety and security of the collection maintained through the construction process.	All nitrate materials are safely stored in purpose-built facility.

DATA SOURCE AND METHODOLOGY

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.

The Library at the NFSA in Acton, Canberra. The Library displays over 280 artefacts drawn from the NFSA collection.
Photo credit: Christopher Morris

KEY ACTIVITY 5

Be responsive to the needs of the community as a corporate entity and to 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.

PERFORMANCE MEASURE 5.1

Increase access to and total engagement with the national audiovisual collection.

This measures 'instances' of engagement with the national audio-visual collection which can be as diverse as watching a film to searching the collection via the website. 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 Australian culture in all its cultural and linguistic diversity. Our editorial, programming and audience development strategies aim to increase not only volume but breadth of connection to the institution and its collection.

Research from A New Approach has demonstrated that Australians (indeed 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 audio-visual form and help to 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.

[6] A New Approach (2020) <Factsheets> ANA, accessed 27 April 2023

KEY ACTIVITY 5

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 2024–25	TARGET 2025–26	TARGET 2026–27	TARGET 2027–28
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 engagement, and media management and access services systems. This data will be assessed for accuracy quarterly by the Manager, Data Integrity and Analytics and Senior Executive Team.

5.1 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 that is essential for full participation in society[7] and that 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 our collection to deliver *Media & Me*, a leading media literacy program for primary and secondary school students with the aim of developing their skills to critically engage with media.

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.

[7] Australian Media Literacy Alliance (n.d), <Media Literacy> (website), accessed 27 April 2023

KEY ACTIVITY 5

TARGET 2024–25	TARGET 2025–26	TARGET 2026–27	TARGET 2027–28
Maintain 23-24 rate of engagement with *Media & Me*. Develop and deliver *Media & Me* online.	Increase engagement with *Media & Me* by 15%.	Increase engagement with *Media & Me* by 10%.	Increase engagement with *Media & Me* by 10%.

DATA SOURCE AND METHODOLOGY

Data will be drawn from the Book Canberra Excursions school booking system and DART (Distance And Rural Technology) Learning monthly, and assessed for accuracy quarterly by the Chief Experience Officer.

Temple is a contemplative audiovisual artwork created by Australian artists Leila Jeffreys and Melvin J. Montalban that celebrates the awe-inspiring beauty of native cockatoos. The installation was housed in the NFSA Gallery in Acton, Canberra from April to June 2024. Photo credit: Grace Costa

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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.

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