A PHILOSOPHY OF

AUDIOVISUAL ARCHIVING

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and members of AVAPIN

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"Philosophy", according to the Concise Oxford Dictionary, is "the love of wisdom or knowledge, especially that which deals with ultimate reality, or with the most general causes and principles of things". Like other aspects of collecting and preserving the memory of humanity, audiovisual archiving has at its base certain "general causes and principles". To place them open to scrutiny and general recognition, they need to be conveniently codified.

2 The need to undertake this codification has, in recent years, gained some acceptance as audiovisual archivists - in various international forums - have begun to ponder their identity, image and professional affiliations, to consider the theoretical basis and ethics of their work, and to face practical issues of training and accreditation. This document is a particular response to the need for codification: it is the first publication of a philosophy of audiovisual archiving.

3 Its direct background, over the last five years, is the developing exchange of ideas and writings within the Audiovisual Archiving Philosophy Interest Network (AVAPIN), an informal network which grew to over 60 sound and film archivists and others interested in probing and defining the theoretical basis of the audiovisual archiving field. Although this is a network of people identifying and pursuing their interest in a purely individual capacity, most of its members also have personal or institutional links with the main professional associations active in the field. (These are listed in Appendix 7, and referred to throughout the document). I have to date functioned as convener of the AVAPIN network, and my employer, the National Film and Sound Archive of Australia (NFSA), has absorbed the secretarial and mailing costs.

4 Late in 1993, the opportunity arose, through the award of an Australian Public Service Commission Senior Executive Fellowship, for me to spend dedicated time in Europe during 1994 committing some of this discussion to writing. In this task, I was joined by AVAPIN members Sven Allerstrand, Helen Harrison, Rainer Hubert, Wolfgang Klaue, Dietrich Schüller, Roger Smither and Paolo Cherchi Usai, who comprised the ad hoc "1994 Philosophy Working Group". Through extended discussion and/or written reaction to draft text at different times, each member of the group contributed to the synthesis which the initial document represented. The 1994 project commenced with sessions at the congress of FIAF (International Federation of Film Archives) in Bologna, Italy, in April/May, the text was finalized by the end of July, and it was then critiqued at three workshops during the joint conference of IASA (International Association of Sound Archives) and FIAT (International Association of Television Archives) at Bogensee, Germany, in September. Discussion at the workshops was documented and, together with other subsequent input, was used as the basis for revision. The resulting second draft was debated at a workshop at the AMIA (Association of Moving Image Archivists) conference in Toronto, Canada, in October 1995.

5 I have prepared the present text under UNESCO auspices, and in consultation with an editorial group comprising Ernest J. Dick (Canada), Amella Mendoza (Philippines), Robert H J Egeter-van Kuyk (Netherlands), Paolo Cherchi Usai (USA), Dietrich Schüller (Austria), Roger Smither and Helen Harrison (Britain), and with the benefit of comments from some other members of the original 1994 "Philosophy Working Group". While all these people have made their contributions in their personal capacities, their professional backgrounds have given them access to the views of virtually all the major professional associations in the audiovisual archiving
field. I am also grateful for detailed comments on the text from Wanda Lazar and Paul Wilson, and insights from colleagues at the NFSA and elsewhere as the document evolved.

6 Since September 1994, both the first and second drafts have received gradually widening, if informal, international circulation. Parts have been translated into other languages for local use, while the full drafts have been incorporated into training curricula developed by the NFSA, the Association of South East Asian Nations-Committee on Culture and Information (ASEAN-COCI), The University of New South Wales, Sydney, Australia and the George Eastman House School of Film Preservation, Rochester, USA. Portions of the second draft were included in the book *Audiovisual archives: a practical reader* compiled by Helen Harrison (UNESCO, 1997). The publication of the present text by UNESCO is a logical and vital step in formalizing the complete document and widening its accessibility.

7 In offering a documented theoretical basis to the field and profession of audiovisual archiving, this publication can only be the "first word", not the "final word". If it earns some acceptance and stimulates debate it will have proved its value. The practices and experiences of audiovisual archives, and the intellectual contributions of individuals and groups, will continue to enrich theory. Defining the principles of any new discipline is a long term process. Hopefully, there will in future be further and better codifications of the theory of audiovisual archiving.

8 The very nature of a document such as this means that limitations in research and reflection will always exist, and will hopefully prompt reactions and insights from others. To have these pointed out so they can be debated in the professional literature, and taken into account in any future revisions, is part of the process of developing a mature philosophy. I will be delighted to receive such feedback and for this reason my contact details are set out below.

9 In bringing the work of some five years to the stage of publication, I gratefully acknowledge the financial and practical support of the Australian Public Service Commission, the NFSA, and FIAF (especially its Brussels secretariat) which made the 1994 project and Draft One possible. I thank the many colleagues in AVAPIN whose insights have contributed to Draft Two. I wish to thank all those professional colleagues, mentioned above, who gave of their time and energy to contribute editorially to the shaping of the drafts and/or the publication text: in all cases it was a labour of love by busy people. Finally, I wish to thank UNESCO for its support and vision in determining to publish this document.

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EDITORIAL NOTES

AV or audiovisual: Throughout this document the word "audiovisual" is used in preference to the abbreviation "AV". Within the field of audiovisual archiving both terms are used interchangeably, but it was felt desirable in this publication to be consistent, and to standardize on one or the other.

Media, documents or material: Similarly, the term "audiovisual media" has been used throughout in preference to the terms "audiovisual document" or "audiovisual material". This is a choice for the sake of consistency rather than a value judgement. I believe that to most, though not to all, the terms are interchangeable, though there are subtle differences in their connotations which will repay further thought. An approaching deadline made a choice necessary.
Section A: INTRODUCTORY

1 BACKGROUND

1.1 During the 1990s the development of a codified philosophy has become a more urgent concern, for several reasons. Firstly, the obvious and increasing importance of the audiovisual media as a part of the world's memory has led to a rapid expansion of archiving activity, most notably within commercial or semi-commercial settings beyond the ambit of the traditional institutional archives. Large sums are being spent, but because of the absence of defined and accepted professional reference points, perhaps not always to best effect. Decades of accumulated practical experience in audiovisual archives have by now provided a foundation from which to signal more strongly, by codifying this experience, the possibilities of maximizing the potential gains - and the consequences of missing the opportunities.

1.2 Secondly, individual practitioners in audiovisual archives lacked a clear professional identity and recognition - within the collecting professions, government, the audiovisual industries and the community in general. They also lacked the critical reference point - a theoretical synthesis of the values, ethics, principles and perceptions implicit in the field - vital to achieving that recognition. This made them both intellectually and strategically vulnerable. It also detracted from the public image and status of the field, and resulted in an apparent vacuum at its core. Even though the various audiovisual archive federations as well as individual archives had developed policies, rules and procedures, there had traditionally been little time to step back and ponder the theory on which these were based. The emergence of organizations aimed at meeting these individual, professional needs was a sign of change.

1.3 Thirdly, the lack of formal training standards and courses for practitioners had emerged as a significant issue, and had prompted UNESCO to set up processes resulting in publications on the role and legal situation of audiovisual archives, and the development of training curricula for

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1 In this document the term "federations" usually refers to the NGOs (non-government organizations) which operate exclusively within the audiovisual spectrum - such as IASA (International Association of Sound and Audiovisual Archives), FIAT/IFTA (International Federation of Television Archives) and FIAF (International Federation of Film Archives). Where the context indicates, it also includes the audiovisual committees of IFLA (International Federation of Library Associations and Institutions) and ICA (International Council on Archives) and regional bodies such as SEAPAVAA (South East Asia-Pacific Audiovisual Archive Association.) Most of these organizations are represented on the UNESCO Round Table on Audiovisual Records

2 Such as the Association of Moving Image Archivists (AMIA), SEAPAVAA and the Philippines Society of Film Archivists (SOFIA)

3 The publications are Curriculum development for the training of personnel in moving image and recorded sound archives (1990) and Legal questions facing audiovisual archives (1991)
their staff. Such courses⁴, as they emerged, would need theoretical texts and reference points as well as the means of teaching practical skills.

1.4 Fourthly, rapid technological change was challenging old assumptions as the “information superhighway” advanced. The "multiple media"⁵ archive was increasingly supplementing, and sometimes evolving from, the older film archives and sound archives, and the field was showing an increasing diversity of organizational forms and emphases. Currently IASA and FIAF are reassessing their roles and futures.

1.5 This concern crystallized in, among other things, the setting up of AVAPIN in early 1993, as well as the increased visibility of theoretical and philosophical discussion in the professional literature. Although the first audiovisual archives (cf. the definition in this section) came into existence about a century ago, and the field may be said to have developed self-awareness from the 1930s onwards, sustained growth is basically a phenomenon of the second half of the century. It is therefore a young field, developing and changing rapidly, with resources and skills very unevenly spread around the globe.

1.6 The vision of the pioneering generation that established the concept of the film archive and sound archive has been enriched, modified and developed by time and experience, trial and error. Today’s audiovisual archivists are a much larger circle, pioneers still, facing more complex tasks, and with new needs that time and circumstance have added. The challenge is to meet those needs in a vastly changed and constantly evolving audiovisual environment on the threshold of the 21st century.

2 BASIC ASSUMPTIONS AND ISSUES

2.1 The preparation of this document has occurred under particular circumstances and is necessarily based on some assumptions. It is important to make these clear at the outset.

2.2 This document is a synthesis of the views of many individuals speaking as individuals, not as representatives of institutions or of the federations. It therefore has no "official" status in the sense of representing the formal views of this or that organization. Its purpose is simply to provide a focus for discussion, structured in what seems to be - at this stage - a logical order.

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⁴ Intensive, international "summer school" style courses and workshops were pioneered by FIAF in 1973 and continue to operate. Others have since used this format, for example the three year cycle of seminars in South East Asia during 1995-97 under the auspices of the ASEAN-COCI. The writer is aware of a handful of pioneering university courses currently available in Europe, the United States and Australia, as well as "summer school" courses organized at individual archives, and is involved in some Australian-based ventures. The first "permanent" courses have begun to appear: currently the University of East Anglia (Britain) offers an MA course in film archiving, the Jeffrey Selznick School of Film Preservation at George Eastman House (USA) began in 1996, and the National Film and Sound Archive/University of New South Wales postgraduate course in Audiovisual Management (Australia) began in 1997. (The first two are residential, the third is offered by distance learning over the Internet.)

⁵ The term "multiple media" is used to avoid confusion with multimedia (a new term usually meaning an interactive CD-ROM disc containing sounds, moving images, text and graphics).
2.3 The document adopts the stance of UNESCO in conceiving of audiovisual archiving as a single field, within which several federations and a variety of institutional archive types operate, and which it is valid to regard as a single profession with internal plurality and diversity. (It is acknowledged that some colleagues espouse other views - seeing, for example, film, television and sound archiving as entirely separate fields.)

2.4 Audiovisual archiving is considered to be in practice, if not yet in formality, a profession in its own right. It follows that it is not seen as a specialized subset of an existing profession, such as the other "collecting" professions of archival science, librarianship or museology, though it is closely related to them.

2.5 The relevant federations and associations are appropriate forums for the discussion and further development of a philosophy of audiovisual archiving. However, it is recognized that many audiovisual archives, for various reasons, do not belong to one or other of these groupings: this document is no less relevant to such institutions and their employees, whose views are no less valid.

2.6 This discussion on philosophy is developing at a time when the global landscape is changing and the federations, old and new, are evaluating their future direction. The development of future editions of this publication is an appropriate project on which representatives of the federations could be brought together to deal with issues of common concern.

2.7 The intention is, as far as possible, to document what is actually the case, rather than invent or impose theories or constructs: to be descriptive rather than prescriptive. The philosophy of audiovisual archiving may have much in common with that of other collecting professions, but it is suggested that it should arise from the nature of the audiovisual media, rather than by automatic analogy from those professions. Similarly, the intent has been to try and describe the audiovisual media in terms of what it is, rather than what it is not, and hence avoid phrases like "non-book", "non-text" or "special materials". It would be equally logical, and equally unhelpful, to describe - for example - books or correspondence files as "non-AV" materials. The implication is that one type of material is "normal" or "standard", while everything else, by being defined in reference to it, is of lesser status.

2.8 It is difficult to compile a shared terminology, since terms like "film", "cinema", "audiovisual", "programme", "recording", etc. mean different things to different people. Equally, however, a shared professional terminology facilitates clarity of communication and concept.

3 DEFINITIONS AND TERMS

3.1 A later section of this document will comprise a glossary of common terms used in the profession. At the outset, however, some key definitions are essential as a foundation for subsequent discussion.

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6 In setting forth ethical principles - see section D - I have gone beyond description into value judgements about desirable behaviour, albeit based on the descriptive approach followed elsewhere in this document.
3.2 Definition of audiovisual media

3.2.1 There are many definitions of, and assumptions about, this term, which is variously seen to encompass (a) moving images, both film and electronic (b) audio-slide presentations (c) moving images and/or recorded sounds in various formats (d) radio and television (e) still photographs and graphics (f) video games (g) CD ROM multimedia (h) anything projected on a screen (i) all of these. Some examples of definitions are given below: no doubt there are many others. They are offered as examples purely to illustrate the range of perception; no endorsement or comment is given.

Definition 1
[audio visual media are:]

visual recordings (with or without soundtrack) irrespective of their physical base and recording process used, such as films, filmstrips, microfilms, slides, magnetic tapes, kinescopes, videograms (videotapes, videodiscs), optically readable laser discs (a) intended for public reception either by television or by means of projection on screens or by any other means (b) intended to be made available to the public

sound recordings irrespective of their physical base and the recording process used, such as magnetic tapes, discs, soundtracks or audiovisual recordings, optically read laser discs (a) intended for public reception by means of broadcasting or any other means (b) intended to be made available to the public.

All these materials are cultural materials.

The definition is intended to cover a maximum of forms and formats. ...moving images... constitute the classical form of audiovisual material and are the principal form explicitly included in the UNESCO 1980 Recommendation ...in reality, [they] necessarily include sound recordings as well.


Definition 2
[An audiovisual work is one] which appeals at the same time to the ear and to the eye and consists of a series of related images and accompanying sounds recorded on suitable material

(From World Intellectual Property Organization (WIPO) "Glossary of Terms of the Law of Copyright and Neighbouring Rights")

Definition 3
[The audiovisual heritage ] comprises films produced, distributed, broadcast or otherwise made available to the public ...[ film is defined as] a series of moving images fixed or stored on a support (whatever the method of recording and the nature of the support used initially or ultimately to hold them), with or without accompanying sound which, when projected, gives an impression of movement...

(From an early text of the Draft Convention for the Protection of the European Audio-visual Heritage)"
3.2.2 The spectrum seems to range from anything with images and/or sounds on the one hand, to the moving-image-with-sound or the audio-slide-show on the other. In their respective contexts such definitions may be useful, but in philosophical and practical terms audiovisual archives need a definition which accords with working reality and positively asserts the character of the audiovisual media in their own right.

3.2.3 Accordingly, the following is advanced as a professional definition of audiovisual media:

**Audiovisual media are works comprising reproducible images and/or sounds embodied in a carrier, whose:**

- recording, transmission, perception and comprehension usually requires a technological device
- visual and/or sonic content has linear duration
- purpose is the communication of that content, rather than use of the technology for other purposes.

3.2.4 The term works implies a consciously created entity, and it could be argued that not all films, video or sound recordings have deliberate intellectual content or intent - for example, a sound recording of a streetscape, whose content is incidental. (The converse could also be argued: that intentionality - the mere act of placing a camera or a microphone to make such a recording - is itself sufficient evidence of intellectual intent).

3.2.5 The notion that an audiovisual work can only be made and perceived diachronically - over a lapse of time - was difficult to define. An alternative formulation for this phrase was also proposed: content is fundamentally an objective mirror of visual and/or auditory reality, which is a linear continuum, and which may or may not be subsequently manipulated.

3.2.6 Accepting the likelihood that a sharp definition is impossible, this definition is meant to decisively include conventional sound recordings, moving images (sound or silent), videos and broadcast programmes, both published and unpublished, in all formats. It is meant to decisively exclude text material per se, regardless of the medium used (whether paper, microform, digital formats, graphics or projection slides, etc. - the distinction is conceptual rather than technological.

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8 For comparison, the definition as it stood in the first draft (1994) of this publication is as follows:

**Audiovisual media are works comprising images or sounds, or both, whose:**

- recording and/or transmission, and usually whose perception and comprehension, requires the interpolation of a technological device
- content is a reproduction of a visual and/or auditory entity, produced and perceived over a given amount of time
- purpose is the communication of that visual and auditory content, rather than the use of technology purely to communicate textual or graphic information

9 Carrier means the discrete physical unit - e.g., disc, cassette or reel of tape, reel of film - on which the image or sound information is carried. A single work may comprise one or several carriers; sometimes a single carrier may contain more than one work.
although to a large extent a technological divide exists as well.) **It is also meant to exclude the popular connotation of the term "media"** which includes newspapers as well as broadcasting. Radio and television programmes - including news programmes - would, of course, be included within the definition of audiovisual media.

3.2.7 Sitting between these two groups, of course, is a spectrum of materials and works which are less automatically the preoccupation of audiovisual archives, and which, depending on one's perception, may or may not fully meet the above definition. These include video games, multimedia/CD ROM, piano rolls and mechanical music, and the traditional tape-slide "audiovisual". CD ROMs, video games and other software products are, by definition, non-linear in their construction, and the capacity to "shuffle" or randomize the presentation of content from audio or video CDs is a standard aspect of the technology. Even so, the resulting fragments of moving image and sound, no matter how brief, remain linear within themselves, and a sequence of fragments - intentional or otherwise - is also linear.

3.2.8 The spectrum also includes still photographs, **which many would regard as an audiovisual medium**, whether the photographs are collected in their own right, or as material relating to the audiovisual media proper (see the definition of audiovisual heritage and other sections). The material available on the world wide web sits in this spectrum also - depending on perception.

3.3 **Definition of audiovisual heritage**

3.3.1 The audiovisual media, as defined above, may be perceived as the core of a larger range of material and information collected and comprehended by audiovisual archives and archivists. This larger range is the audiovisual **heritage**. The following definition\(^\text{10}\) is proposed:

The audiovisual heritage includes, but is not limited to, the following:

(a) Recorded sound, radio, film, television, video or other productions comprising moving images and/or recorded sounds, whether or not primarily intended for public release.

(b) Objects, materials, works and intangibles relating to the audiovisual media, whether seen from a technical, industrial, cultural, historical or other viewpoint; this shall include material relating to the film, broadcasting and recording industries, such as literature, scripts, stills, posters, advertising materials, manuscripts, and artefacts such as technical equipment or costumes.\(^\text{11}\)

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\(^\text{10}\) Based on a definition originally published in *Time in our hands* (National Film and Sound Archive of Australia, 1985), and revised by Birgit Kofler in *Legal questions facing audiovisual archives* (UNESCO, Paris, 1991, pp 8-9).

\(^\text{11}\) Another wording for the second part of clause (b) has been suggested by Wolfgang Klaue: "...this shall include materials resulting from the production, recording, transmission, distribution, exhibition, and broadcasting of audiovisual media such as scripts, manuscripts, scores, designs, production papers, stills, posters, advertising materials, press information, censorship documents, artefacts such as technical equipment, sets, props, objects from animation films, special effects, costumes."
3.3.2 Clearly, from this definition, the audiovisual heritage includes both text material and the "in between" materials mentioned above, among other things, which relate to the audiovisual media. For example, scripts are part of the heritage because they are scripts of radio or TV programmes or films: not because they are scripts per se.

3.3.3 It follows that most, if not all, audiovisual archives would put this definition through their own particular parameters to adapt it to their situation - for example, by giving it a geographic qualification (say, the heritage of a country, a city or a region), a temporal limitation (say, the heritage of the 1930s as an era), or a thematic or subject specialization (perhaps, the heritage of pre-television radio as a social phenomenon).

3.4 Definition of audiovisual archive

3.4.1 There is no succinct and generally agreed definition of an audiovisual archive in current use. The constitutions of FIAT, FIAF and IASA describe many characteristics and expectations of such bodies as members, but provide no such definition for the institutional type itself. SEAPAVAA's constitution (1996) defines both audiovisual and archive in relation to its own membership qualifications. It is worth quoting:

"Article 1b: Audiovisual here refers to moving images and/or recorded sounds, registered on film, magnetic tape, disc, or any other medium now known or to be invented.

Article 1c: Archive here refers to an organization or unit of an organization which is focused on collecting, managing, preserving and providing access to or making use of a collection of audiovisual and related materials. The term includes government and non-government, commercial and cultural organizations which pursue these four functions. The rules [under the constitution] may provide for the precise application of this definition in determining eligibility for membership."

3.4.2 The use of the term archive, singular or plural, while common parlance, is itself problematic because of its multiple associations. In popular use, it has wide and non-specific connotations as a place where "old" or noncurrent materials are kept. With its popular connotations of dust, cobwebs and decay, of material forgotten, locked away and remote from ordinary access, the word is often a public relations liability. The perception of material "discovered in" or "dredged up from" the archives carries no suggestion of the precision, client orientation and dynamism of a well run archive.

3.4.3 Within the profession of archival science, however, the term archive has come to have quite precise professional and legal meanings. When co-opted by the first audiovisual archives it probably had the former association; now it often connotes both, accurately or otherwise. Lacking

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12 Klaue suggests here production, reproduction and presentation....

13 For an introduction to professional terms, perspectives and concepts of archival science, a good reference is Keeping archives (Second edition, ed. Judith Ellis. Port Melbourne: D W Thorpe, 1993), especially Chapter 1. It is useful to compare the different world-views set out in the book, with those set out in this document. For example, the term "collecting" has specific connotations in archival science that it may not have in other professions.
a unique international label which could readily define them as an institutional type, audiovisual archives have resorted to a range of labels - including phonotheque, cinematheque, videotheque, museum, and library. However, since the word "archive" is historically embedded in the titles of IASA, FIAT, FIAF, AMIA, SEAPAVAA and others, the term audiovisual archive seems to be the closest match presently achievable.

3.4.4 The lack of a succinct, internationally recognizable word to evoke the concept of an audiovisual archive - in the same way that the words "library" or "museum" trigger immediate recognition - is probably a major liability. The right word - maybe an invented one which could gain popular acceptance - might free us from this plethora of labels, and the equivocal associations of the terms audiovisual and archive.

3.4.5 The following definition is therefore proposed:

An audiovisual archive is an organization or department of an organization which is focused on collecting, managing, preserving and providing access to a collection of audiovisual media and the audiovisual heritage.

3.4.6 There are two key aspects. First, an audiovisual archive is an organization - that is, not a private individual or a private collection. Second, that collecting/ managing/ preserving/ providing access to audiovisual media is its main focus - not just one incidental activity among many. The operative word is and, not or: the archive does all, not some, of these things, and this in turn implies that it collects material in the range of formats suitable for both preservation and access. This means that collections of audiovisual materials in access or consumer formats only, maintained essentially for lending or access purposes and therefore without an underlying preservation intent, are not audiovisual archives. Examples of such collections might be a film distributor's inventory, a record or video collection in a public library, or an audiovisual study library. (These terms and their implications are explored in Section C, and attention is drawn to the definition on the glossary in Appendix 6).

3.4.7 The typology of audiovisual archives (see section C) shows that within this definition there are many types and emphases. For example, some audiovisual archives concentrate on individual media - such as film, radio, television, sound recordings - while others cover several media. Again, some cover a wide range of content while others are highly focused or specialized in their subject interest. Finally, they may be publicly or privately owned, and may be commercial or non-commercial in intent. The point here is the centrality of the functions, not the content of the policies guiding those functions. For example, some corporate audiovisual archives do not provide public access, being limited by corporate policy to serving only "in-house" clients. Conversely, some public or institutional archives elect to provide access to non-profit, but not commercial, users. In both cases, the access function, per se, is the same.

14 A search for a new term to replace "archive" and convey the sense of both guardianship and accessibility would be worthwhile, since there is no obvious answer: terms like audiovisual bank or audiovisual reserve or even a made-up term like avarchive reach for it but seem contrived. Maybe the answer lies in entirely different associations. The New Zealand Film Archive is known in the Maori language as Nga Kaitiaki O Nga Taonga Whitiahua: in English, "the guardians of the treasures of light".
3.5 **Definition of audiovisual archivist**

3.5.1 While terms like "film archivist", "sound archivist" and "audiovisual archivist" are in common use in the field and its literature, there appear to be no agreed definitions of these terms adopted by the Federations, or UNESCO, or even among the practitioners. Traditionally, they are subjective and flexible concepts which evidently mean different things to different people: a statement of personal identity or perception, rather than a formal qualification.

3.5.2 To illustrate, it is noted that AMIA, the Association of Moving Image Archivists, is open to "all interested individuals....." without further qualification\(^\text{15}\). Full individual membership of IASA is open to "persons professionally engaged in the work of archives and other institutions which preserve sound or audiovisual documents or to persons having a serious interest in the stated purposes of the Association"\(^\text{16}\) (the term "archives" is not further defined). SEAPAVAA offers individual membership to those who "subscribe to the objectives of the Association and abide by its rules". Intending members must give details of institutional affiliation, a curriculum vitae, and a supporting reference from a full (institutional) member.\(^\text{17}\) FIAF and FIAI do not offer individual membership.

3.5.3 Further, and unlike the sister fields of librarianship, museology and archival science, formal training at an academic level is only now emerging, and there is yet no internationally accepted formal qualification or accreditation, by which one may be professionally recognized everywhere as an "audiovisual archivist". (Indeed, a new term would help considerably in creating the perception of a distinct profession!) Recommended training standards have been devised\(^\text{18}\) but translating them into practice has only recently begun.\(^\text{19}\).

3.5.4 Against this background, the following definition is proposed:

> An audiovisual archivist is a person occupied at a professional level in an audiovisual archive, in the building, refining, control, management or preservation of its collection; or in the provision of access to it, or the serving of its clientele.

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\(^{15}\) Source: AMIA 1994-95 Membership Directory

\(^{16}\) Source: IASA constitution as adopted 8 December 1995

\(^{17}\) Source: SEAPAVAA constitution and rules, adopted 20 February 1996

\(^{18}\) Curriculum development for the training of personnel in moving image and recorded sound archives: Paris, UNESCO, 1990

\(^{19}\) See earlier reference to courses currently available. Grafting an audiovisual archiving corpus into existing course structures in the collecting professions is an approach being tried at the University of New South Wales; the model developed at George Eastman House combines formal course work with a year-long internship at its film archive; and the University of East Anglia takes a similar approach while offering its formal course work on film archiving as an option within its film studies curriculum.
3.5.5 Practising audiovisual archivists - including all who have worked on this document! - come from a variety of backgrounds. Some are academics: some have learned their profession on the job over many years. There may be value in developing a corpus of accepted opinion and principles (of which this document might form a part) which they could assimilate into their current qualifications and experience.

3.5.5 In the long run, it would seem logical that a formal qualification or accreditation as proposed, based on completion of university level training at least comparable to those of the other collecting professions, should provide the minimum eligibility. Pending this, the term audiovisual archivist and its variants will have little obvious or reliable meaning unless it is anchored to a reference point. One approach could be that the term be applied to persons whose experience, skills, knowledge, responsibilities or standing in the relevant international forums are judged to broadly match the standards set out in the above UNESCO document and the evolving university standards. This would be dependent on the federations and associations establishing effective accreditation mechanisms.

3.5.6 Like archivists, librarians and museologists, audiovisual archivists would be able to follow whatever specializations suit their opportunities, preference and subject knowledge, and identify themselves accordingly. So they might, for example, share a common grounding in theory, history and technical knowledge, but elect to pursue careers as sound, film, television, broadcasting, multimedia or documentation archivists - or as administrators, technicians, managers or whatever.

4 IS AUDIOVISUAL ARCHIVING A PROFESSION?

4.1 "Profession" is a much misused word, but in this case, here is the real question: is audiovisual archiving an aspect of one of the existing collecting professions, or is it sufficiently distinct to be a profession in its own right? That the answer is "yes" has already been asserted. How can this be demonstrated?

4.2 As a test definition, it is suggested that a profession, in our context, exhibits its own distinctive:

- body of knowledge
- code of ethics
- principles and values
- terminology and concepts
- world-view or paradigm
- a written codification of its philosophy
- skills, methods, standards and procedures
- forum - for example, literature and professional society
- training and accreditation standards

This document asserts that audiovisual archiving essentially meets, or is moving to meet, all these tests, albeit with significant qualification on the last two. Before discussing these, some points of history and perception should be noted.
4.3 Audiovisual archiving originated in a variety of institutional environments. Lacking any alternative, it was, and still is, natural for its practitioners to see and interpret their work from the viewpoint of their own mother disciplines and parent institutions. These disciplines variously include formal training in librarianship, museology, archival science, history, physics and chemistry, administration and the technical skills of audio, broadcasting and film. They also include no formal training at all - the background of the self-taught and the enthusiast. Pressed to state their professional affiliation, audiovisual archivists may fall back on their formal qualification - if they have one - or identify with the epithet of sound/ film/ audiovisual / television archivist, or similar. Some may cite their links with one or more of the federations as evidence of professional status.

4.4 Audiovisual archivists - collectively or in their specialist callings - are far from having a clear and unambiguous professional identity. Yet many university-educated practitioners in responsible positions have a strong perception that they are not librarians, (conventional) archivists or museologists, including those who hold formal qualifications in those fields. The frequent identification with phrases like "film archivist" or "sound archivist" - even if they cannot be defined and are not self explanatory - is a way of stating perceived identity.

4.5 Clearly none of these existing professions can fill the vacuum to the satisfaction of most participants. Nor, in the writer's opinion, would this be desirable if the profession is, indeed, a separate one.

4.6 Returning to the tests of professional status (para 1.2), it can be noted that a growing professional literature in audiovisual archiving does exist, in which issues of theory and practice are debated. It includes the journals of the federations. However, while they provide forums for debate and cooperation and give some shape to the audiovisual archiving field, none of the Federations functions as a professional society - in the sense of providing formal accreditation and support to individuals, or representing and advancing a clearly defined profession. Such a professional society seems an essential characteristic of a profession. There seems no reason why one or more of the existing federations could not develop along these lines: alternatively, a separate society could be established to perform this role.

4.7 Formal training courses have recently begun to emerge. They can be expected to evolve considerably over the next few years as ideas are tested and correspondences are developed with existing courses in librarianship, archival science and museology.

4.8 These qualifications suggest that audiovisual archiving is still an emergent profession: it exists in fact, but is still in the process of gaining the formal mechanisms which would make this visible and unequivocal. This is no longer a matter for leisurely contemplation. There are practical needs to be met. Further, the dangers of relying on a non-codified philosophy, with the attendant risks of intuition and idiosyncrasy, are many. It is interesting to ponder why, after a century of

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20 For the record, the author has a postgraduate diploma in librarianship, acquired in 1968 when his employer, the present NFSA, was then part of the National Library of Australia. However, the theory and practice of audiovisual archiving was self taught - or, perhaps more accurately, discovered - on the job over many years.

21 See footnote to A: 1.3.
audiovisual archiving activity, questions of professional identity, formal training and accreditation are only now becoming issues. Perhaps in a field pioneered by passionate individualists, generational change towards a greater reliance on formal theory and structures has been slow. Herein lie some fascinating prospects of enquiry into the history and character of audiovisual archiving.
Section B: THE AUDIOVISUAL ARCHIVE

1 DEFINITION AND TYPOLOGY

1.1 Audiovisual archives embrace a plurality of institutional models, types and interests. While recognizing that every organization is unique, and that any typology is to a degree arbitrary and artificial, some natural categories are discernible, and categorization is a useful way of describing the field. As stated in the definition at A:3.4.3, all pursue the functions of collecting, managing, preserving and providing access.

1.2 The following typology is presented in no particular order, and from two perspectives. It will be obvious that an individual institution may fit into one or several categories simultaneously.

1.3 "Label" categories

1.3.1 The following are a number of "labels" in more or less common use in the profession which provide a broad typology. For each, the "label" is given followed by a brief description.

1.3.2 Broadcasting archives: these contain primarily an inventory of selected radio and/or television programmes and commercial recordings held for broadcasting purposes. Some archives are departments of broadcasting organizations - ranging from major networks to small public radio stations - while others have varying degrees of independence. The objective is usually to provide an active resource to support programme production and commercial activity, and to manage a diverse corporate asset. Information, copying and other access services will be offered to clients - primarily "in-house", although public access services may be available too. Collections may also include "raw" material such as interviews and sound effects, as well as ancillary material such as scripts or programme documentation.

1.3.3 "Programming" archives: these are film or television archives characterized by a primary emphasis on well-researched and carefully presented screenings in their own cinemas or exhibition rooms as a means of public access. The screenings may feature such refinements as live accompaniment for silent films, programme notes and a striving after the best print quality. Many of these archives operate specialized cinemas capable of screening obsolete formats and evoking an atmosphere contemporary with the material being shown. They may have an emphasis on fiction (as opposed to documentary) material.

1.3.4 Audiovisual museums: the emphasis for these organizations is the preservation and display of artefacts - such as cameras, projectors, phonographs, posters, publicity and ephemera,
costumes, and memorabilia - and the presentation of images and sounds in a public-exhibition context, both for educational and entertainment purposes. Artefacts such as magic lanterns and optical toys - the prelude to advent of sound recording and cinema - are often included to give historical context. Within this category, film museums form a recognizable and growing group, while others emphasize the broadcast media or recorded sound. There are some very large and spectacular collections and displays. In a sense, most audiovisual archives - since they maintain obsolescent technology - are working audiovisual museums.

1.3.5 **National audiovisual archives:** these are wide ranging bodies, often large, operating at the national level, with a brief to document, preserve and make publicly accessible the whole - or a significant part - of the country's audiovisual heritage. They are often government-funded and include many of the world's largest and best known film, television and sound archives. If legal deposit arrangements apply in the country concerned, these archives are most likely to be the recipients of the material. Access services may be wide ranging, and cover the whole spectrum of public exhibition, marketing, professional support and private research service. These may include specialized technical and advisory services: they often complement, service and coordinate the audiovisual archiving activities of other institutions in the country. The role is analogous to that of national libraries, archives or museums: in some cases, these archives are departments of such bodies, in other cases they are separate institutions of comparable stature and autonomy.

1.3.6 **University and academic archives:** worldwide, there are numerous universities and academic institutions which host sound, film, video or general audiovisual archives. Most were founded through the need to service academic courses, but some have grown over time into substantial operations with national or international profile, and have developed a diverse funding base and major preservation and restoration programmes. Some have pursued the "programming" path and developed great expertise in this area. Still others have remained small, focussing on a "niche" role and developing a depth of specialization in it.24

1.3.7 **Thematic and specialized archives:** this also is a large and varied group of archives which do not deal with the general audiovisual heritage, but rather have opted for a clear and sometimes highly focussed specialization. It may be a theme or subject, a locality, a particular chronological period, a particular film, video or audio format. It could be on material relating to specific cultural groups, academic disciplines or research fields. Examples are oral history collections, folk music collections, ethnographic materials. Most are likely to be departments of larger organizations, though some are independent. An emphasis on servicing private or academic research is characteristic.

1.3.8 **Studio archives:** some major production houses, for example in the film industry, have taken a conscious approach to the preservation of their own output by setting up archival units or divisions within their organizations. As with broadcasting archives, the purpose is normally to preserve the parent company's assets for future use, rather than fulfil a cultural objective per se.

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24 These are distinct from audiovisual resource collections, a common feature of universities, often related to campus schools or libraries. These collections have a lending or access function, but little or no preservation role.
1.3.9 Regional, city and local archives: these usually operate at the sub-national level. They may arise from particular administrative or political circumstances - such as decentralization of government programmes - and their objectives will tend to be focused accordingly. They have the particular advantage of being able to mobilize support and interest from local communities, who can relate to the activity in a way that they cannot relate to more remote national or specialized institutions. As a result, much priceless and privately-held material can come to light and find its way into such an archive.

1.3.10 "Great collections": this is the hardest group of all to describe, but a recognizable grouping nonetheless. It can include archives in any of the foregoing categories which earn a measure of fame because of their quality, richness, cohesion or rarity of their holdings. Some archives have been founded on major private collections and have grown through continuing the work and perspective of the original collector. Others have, through fortuitous circumstances, have found themselves guardians of rich and unique holdings which survive nowhere else. Just as many of the world's great library or museum collections had their basic holdings shaped by an assiduous founding genius, so the quality of many of the great audiovisual collections originates in the work of a dominant, discerning personality.

1.4 "Profile" approach

1.4.1 The second, and complementary, approach is to set an organizational profile against several pertinent indicators:

1.4.2 Institutional status: Audiovisual archives range from small departments of much larger organizations to major entities which are autonomous institutions in their own right. Their degree of autonomy in setting their own priorities, procedures, policies and internal culture will vary according to their relationship with their governing authorities. It is not a simple equation; some small bodies can be highly autonomous, while larger, formally independent ones may be constrained by current government policies and priorities.

1.4.3 Funding source: Culturally motivated audiovisual archives, virtually by definition, cannot be financially self-supporting and are reliant on funding from government, charitable or other sources. For some, funding comes entirely or largely from government: for others, a mixture of government, charitable, corporate or revenue sources may apply. Sources of funding may, in turn, affect the policies and priorities of the archive.

1.4.4 Range of media: Audiovisual archives differ in the range of media covered. Some, for example, are strictly focused "film" or "sound" archives; some are "multiple media" archives which embrace all formats of sound recording and moving image; some fall between these extremes.

1.4.5 User emphasis and clientele: Audiovisual archives can service one or several clienteles: for example, the academic researcher, the commercial producer, the exhibition-going and product-buying public, the in-house clientele of the parent organization, education, broadcasting, the audiophile and the cineaste. There is a relationship between the corporate culture and the clientele of an archive.
1.4.6 National/regional status: Some archives collect material and service enquiries from a national perspective, be it broad or highly focused: others focus on a particular geographical area and build a collection and knowledge base that would never find its way into a national institution. These are complementary ways of contributing to an overall national task.

1.4.7 Purpose and motivation: Audiovisual archiving began as a culturally-motivated movement - pursuing the preservation of the audiovisual heritage because of its intrinsic worth, regardless of commercial potential. While these values remain paramount, in most archives collections and programmes are growing faster than subsidies. This increasingly requires them to generate income to cover the shortfall, and the trend shows no sign of abating. At the same time, they are being joined by archives and service agencies which have a commercial and pragmatic motivation: protecting and servicing the assets of their principals (such as film producers or broadcast networks) and meeting their running costs from revenue. The once clear divide between these groups is becoming less strict. Even though the perspectives differ, however, in both cases the survival of the audiovisual heritage is involved; the same professional skills and values are relevant. It remains true that, once the limits of commercial cost-effectiveness are passed, the protection of cultural material is still a cost on government and granting bodies. (The question of motivation leads to the question of ethics, explored in Section D).

1.5 The definitions above are not coextensive with the membership of any of the federations. To varying degrees, they base their membership requirements on parameters selected from this typology. Their approaches differ, taking into account such factors as the organizational autonomy, motivation, and priorities of the archive concerned. The above typology is descriptive, not prescriptive, and includes entities that may not belong- and may not be eligible to belong - to any of the federations.

2 HISTORICAL EMERGENCE

2.1 Audiovisual archiving had no formal beginning. It emerged from diffuse sources, in part under the auspices of a wide variety of collecting, academic and other institutions, as a natural extension of their existing work. It developed in parallel to, though rather lagging behind, the growth in popularity and reach of the audiovisual media themselves. Sound, film, radio and later television archives at first tended to be institutionally distinct from each other, reflecting the distinctive and separate character of each medium and their associated industries. From the 1930's on, they gained a more visible identity by setting up international federations\(^{25}\) to represent the respective media\(^{26}\). Progressively, too, they were recognized by the international federations for general archives and libraries.

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\(^{25}\) See footnote to A:1.3

\(^{26}\) While nominally FIAF, FIAT and IASA represent film, television and sound respectively, relative roles are more complex. FIAT is, in effect, a television industry association. FIAF is a forum for film and television archives which pursue a more autonomous role as public institutions and cultural guardians. IASA's membership criteria are the most open, and include organizations and individuals interested in the preservation of sound and, often, other audiovisual media. Some multimedia archives belong to multiple federations. ICA and IFLA provide forums for audiovisual archives which have linkages to the general archiving and library worlds.
2.2 Audiovisual archivists, as a professional group, similarly had no formal beginning and are still developing a sense of identity. Those who identify with the nomenclature or its variants, worldwide, come from very diverse backgrounds. Some have formal qualifications in one or more of the collecting professions; some do not.

2.3 In the early years of the century it was by no means self-evident that sound recordings and motion pictures had any enduring value at all. While their invention was, to a degree, the result of scientific curiosity and endeavour, their rapid growth was due to their exploitation as a medium of popular entertainment.

2.4 There were very early attempts to impress the value of audiovisual materials on collecting institutions of the day. For example, in Vienna in 1899 the Österreichische Akademie der Wissenschaften established its Phonogrammarchiv\(^{27}\) to collect ethnographic sound recordings (probably the first deliberately established sound archive in the world, still active today). At the same time, in London, the British Museum tried to come to terms with the collection of moving images as historical record, while in Washington the Library of Congress agonized over what to do with the first reels of motion picture film lodged for copyright registration.

2.5 A contemporary British journal records the dilemma:

"The film was neither a print nor a book, nor - in fact, everybody could say what it was not; but nobody could say what it was. The scheme was not exactly pigeonholed. The real trouble was that nobody could say to which particular pigeonhole it belonged". (The Era, 17 October 1896)

and a few months later the Westminster Gazette (20 Feb. 1897) saw it like this:

"...the ordinary work of the print-room of the British Museum is quite disorganized by the collection of animated photographs that have been pouring in upon the bewildered officials... the degradation of the room consecrated to Dürer, Rembrandt and the other masters... [in which the staff] unwillingly catalogue 'The Prince's Derby', 'The Beach at Brighton', 'The Buses of Whitehall', and the other attractive scenes that delight the great heart of the music-hall public.... seriously, does not the collection of rubbish become a trifle absurd?"

2.6 The audiovisual media did not easily fit into the working assumptions of the libraries, archives and museums of the early 20th century, and - although there were exceptions\(^{28}\) - their cultural value was widely disregarded. In 1978, the pioneering film archivist of the National Library of Australia, Rod Wallace, recalled the 1950s:

"Public attitudes to historical material were very different then, particularly in the film world. We met with a lot of apathy at first. We were regarded as nuts, and we were told so on many occasions. I'll never forget the time a theatre full of film industry people watched a programme

\(^{27}\) From its outset, its brief was to achieve permanence of the recordings, create documentation to aid research and pursue a programme. In modern parlance, it meets the definition of collecting, managing, preserving and providing access in the definition of an audiovisual archive (see A:3.4.3)

\(^{28}\) Such as Britain's Imperial War Museum which definitively collected film from 1919 onwards.
of old films recovered by the library and then one man told me we should have thrown the lot on the tip. And the others agreed with him too!"

2.7 Film archives, as organizations distinct from the more traditional collecting institutions, emerged first in Europe and North America, a visible phenomenon by the 1930s, while sound archives, in a variety of organizational forms, had been evolving separately. After World War II the movement spread to the rest of the world - place by place, institution by institution, disparately. Slowly, and in stages, the cultural value of the audiovisual media gained legitimacy and widening acceptance. The development of radio from the 1920s onward, with the accompanying recording and syndication of programmes, created entirely new genres of material for potential preservation, while the popularization of television from the 1950s onward did the same for the moving image. It also did something else: it brought back to public view the forgotten content of studio libraries and it sensitized a generation to the importance of preserving the disappearing film heritage. Changing sound recording formats, and the move from cellulose nitrate to cellulose triacetate film stock, reinforced growing concerns about survival and future accessibility.

2.8 It was this dogged action by audiovisual archives, often in the face of indifference - even downright opposition - from film, television and record producers fearful of their copyright material passing into custody other than their own, which ultimately resulted in revenue windfalls for the same producers. This began to happen as television networks, and later the consumer audio and video distributors began mining the riches of the world's film and sound archives, and demonstrating the beginnings of an economic rationale for audiovisual preservation.

2.9 The landscape today is very complex, as the preceding typology indicates. Audiovisual archiving takes place within a large range of institutional types: it is constantly developing as the possibilities of distribution - such as cable, satellite and the Internet - expand. An increasing number of production houses and broadcasting networks are coming to understand the commercial value of protecting corporate assets and are setting up their own in-house archives.

2.10 The history of audiovisual archiving differs greatly from country to country, and is far from completely researched or recorded (a task beyond the scope of this document!). In countries as geographically and culturally diverse as (for example) Austria, Great Britain, China, India, USA and Vietnam, there are long-established institutions and programmes. In other, equally diverse locations the institutions and programmes are newer; in still others, the work has yet to begin. As a broad generalization, it could be said that - so far - the audiovisual heritage of North America and Europe has fared relatively better than the rest of the world in terms of both preservation and access. Considering the loss rates world wide, however, perhaps that is not saying very much.

2.11 The reasons for the uneven growth of the field are manifold - among them are the political, historical and economic circumstances of particular countries (and their media industries), climatic realities (audiovisual materials decay fastest in tropical zones) and cultural considerations. Popular acceptance of the value of cultural preservation, matched by political will,
is essential for the growth of audiovisual archiving. But to begin it, against all odds, required committed pioneers - and still does. Fortunately they continue to emerge.

3 NATURE OF THE AUDIOVISUAL INDUSTRY

3.1 Depending on the nature of their collection and activities, audiovisual archives may have very close working relationships with the audiovisual industry, and indeed deem themselves to be part of it. Like other industries, it is neither neat nor monolithic, nor particularly easy to define, but it can be usefully seen as including the following types or organizations:

- **Broadcasters and disseminators**: TV and radio stations and networks, and their subsets. Cable and satellite TV are recent additional sectors.
- **Production companies**: The makers of feature films, documentaries, television series
- **Record and video companies**: The creators and marketers of CDs and videos.
- **Distributors**: the "middlemen" - companies which handle the marketing, sales and rental of cinema films and television series
- **Exhibitors**: the cinemas
- **Retailers**: record and video shops and rental outlets
- **Manufacturers and engineers**: makers and suppliers of film, tape, CD blanks and consumables: makers and suppliers of the vast range of audio, film and video technical equipment.
- **Studios**: the production facilities and specialty houses, large and small
- **Support infrastructure**: the huge range of industry support services, ranging from film processing laboratories to publicists, from the makers of cinema advertising slides to the makers of cinema seats.

3.2 The industry may also be described, from another viewpoint, as comprising the following skills or areas of work:

- Creative activity (Production, talents, writers, directors etc )
- Programming (Strategic planning, image)
- Promotion (marketing, sales)
- Technical services (engineering, operations)
- Management (Planning, policy)
- Support services (administration, finance)

3.3 Libraries and archives may be regarded as part of the technical and/or support areas of the industry, as might the computer and communications industries, although servicing the industry would be only one of their functions.
4 WORLD-VIEW AND PARADIGM

4.1 Introduction

4.1.1 A defining feature of the various collecting professions is the particular perspective, paradigm or world view which they bring to bear on the vast amount of material of potential interest to them, and which allows them to select, arrange and provide access to material in meaningful ways. They have much in common: the disciplines of collection building, the management and conservation of collection material, the provision of access to users are standard elements. There are cultural motivations and ethics which transcend the mechanical or utilitarian; there is the management of competing demands on slim resources. Differences arise in the way these functions are addressed.

4.1.2 Although influenced by tradition and history, these world-views are not essentially determined by the physical format of the material: libraries, archives, museums and audiovisual archives all collect paper based formats, audiovisual formats and computer-based formats, for example, and increasingly all will be delivering and acquiring material via the Internet. At the risk of gross oversimplification, some comparisons are suggested. Beyond the comments given here, they warrant further examination.

4.2 Libraries

4.2.1 Libraries, traditionally the repository of the book (hence their name), the written and printed word, are also information providers in all formats. They deal with material that is for the most part published and/or designed for dissemination, created with conscious intent to inform, persuade, move, entertain. The basic unit of the library collection is the discrete published book, periodical, programme, recording, map, picture, video etc. Although a given book may be included in the collection of hundreds of different libraries, each collection is unique in character, reflecting its clientele, responsibilities and governing policies, and the quality of the library's selection skills. The disciplines of cataloguing and bibliography provide for control and accessibility, significant information fields being the publisher, author, subjects, date and place of publication.

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30 In preparing this section, a useful source has been Ellis, J (ed.): Keeping Archives, published by D W Thorpe/ Australian Society of Archivists, 1993.

31 The same source included a grid setting out the essential differences between archives, libraries and museums. A derivation of this is included at Appendix 2, offering a comparison with audiovisual archives.
4.3 Archives

4.3.1 Archives deal largely with unpublished material - accumulated records of social or organizational activity which have been judged to be of continuing value. Rather than stand-alone works consciously created for publication, their interest is the collective residue of activity. This material is selected, managed and accessed in context - the linkage to its creator, activity, or other related records are the prime considerations and collections are developed, managed and accessed in accordance with these concepts. For example, an archived correspondence file may be part of a particular series created by a particular government body in particular circumstances or at a particular time. Knowing this and using the material within that context is essential to a full and proper understanding of it. Finding aids, not catalogues, provide the user entry point.

4.4 Museums

4.4.1 Museums may be said to deal in objects rather than documents or publications per se: collecting, researching, documenting, displaying. Conservation is a central skill and discipline, and the skills of public display under controlled conditions for educational purposes are a fundamental raison d'être. The use of audiovisual technology for display purposes is increasingly characteristic.

4.5 Audiovisual archives

4.5.1 It is evident that the totality of audiovisual archives, of necessity, embrace aspects of all three concepts. For example, the material they deal with may be "published" or "unpublished" though the distinction is not always obvious or important; the concept of an "original" (a film negative or a master recording) is also meaningful. The skills of cataloguing and inventory control are as essential in audiovisual archives as in libraries, museums and archives. Because they deal with a technological medium, it is conceptually impossible to separate the technology from its product, so the disciplines of museology are relevant. The mechanics and avenues of access, whether to individuals or groups of various size, are manifold. In addition, there are distinctives (see Section C) which arise from the nature of the media.

4.5.2 Equally, within this amalgam, there are aspects of each of the older professions which are not so relevant. For example, the archival science concepts of the record, original order and respect des fonds can be confining ones for the audiovisual archive and not always relevant to its needs. The library science concepts of information and collection management have limitations.

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32 There are various definitions of archival terminology, and as an example the following are quoted from the International Council on Archives' Dictionary of archival terminology, ed. Peter Walne, 1988:

"Archives" is defined as:
(1) Non-current records preserved, with or without selection, by those responsible for their creation or by their successors in function for their own use or by an appropriate archives because of their archival value (2) An institution responsible for the acquisition, preservation, and communication of archives: also called archival agency, archive(s) service and records office. Archives are also called after the type of institution whose "archives" they collect, e.g. college and university archives, press/radio/television archives, church archives etc. (3) A building or part of a building in which archives are preserved and made available for consultation: also called archive(s) repository or archival depository.
needs. The library science concepts of information and collection management have limitations. Access services can be very costly, so the ethic of free public access traditionally common in archives and libraries can be impractical.

4.5.3 The comparisons are instructive and would repay study. A hypothetical example will illustrate. The same television programme might legitimately find a place in all four types of institution. Within a library, it may represent information, historical record or an intellectual or artistic creation. Within an archives, it may comprise part of the records of a particular organization. Within a museum, it may be a displayable work of art. Each concept is legitimate and appropriate within the respective context, the same work being viewed from different perspectives - from the world-view of the profession involved - and treated accordingly. Audiovisual archives see this differently again, from their own world-view, which is equally legitimate and appropriate: a synthesis of these disciplines.

4.6 The audiovisual archive paradigm

4.6.1 The audiovisual archive is, instead, in a position to view the hypothetical programme in its own right and not as an aspect of something else. Therefore, it may not see it primarily as information, or historical record, or art, or organizational record. It can see it as a television programme which is all these things and more, at the same time and let that fact inform its methods and services. The character of the audiovisual media and its products are the first reference point for audiovisual archives: just as, centuries ago, the character of the printed book, as a phenomenon, was the first point of reference for libraries as we now know them.

4.6.2 To amplify this, one can consider - for example - how those audiovisual archives which also collect paper materials - periodicals, posters, photographs, scripts and the like - deal with them. These items are mostly not perceived in their own right - but in that aspect which serves to amplify the value of the recordings, films or programmes to which they relate. A film poster has value in an audiovisual archive because of the film to which it relates. It may have quite different value, as art, in an art gallery.

4.6.3 The extent to which this paradigm operates in practice varies according to the circumstances and choices of the audiovisual archive. Autonomous audiovisual archives - be they single or multiple-media - which have independence and status comparable to major libraries, archives and museums are in the best position to exhibit it, for in such cases the audiovisual media are seen to have the same cultural status as their older cousins. Audiovisual archives which are part of larger organizations find an accommodation between this paradigm and the world-view of their

33 The great Russian film maker and theorist, Sergei Eisenstein, considered film to be the "synthesis of the arts".

34 Some audiovisual archives collect only image and sound carriers, while others include a broad spectrum of ancillary items, such as costumes, vintage equipment and artefacts as well as paper materials. Each decides on its own scope, but the analogy holds for non-carrier material, whatever its range in a particular archive.

35 This does not mean that an audiovisual archive ignores the artistic dimension any more than (say) a library might ignore the artefact or artistic value of a rare book or manuscript. Rather, it indicates the particular paradigm which shapes the collection and sets the priorities.
parent institution. Obviously audiovisual media, like other media, retain their whole character regardless of their organizational context: the question is how far that context can, or should, reflect that whole nature. (Professionals in libraries, archives and museums which are parts of larger organizations face comparable issues.)

4.7 Other perspectives of audiovisual archives

4.7.1 The world-view of audiovisual archives contains many other elements which, to a greater or less extent, are its characteristic or defining features. The following are illustrative.

4.7.2.1 The audiovisual industry milieu: Audiovisual archives are part of the world of collecting institutions, conscious of the social responsibilities and ethic of public service which characterize that world. But they are also, to varying degrees, part of another world: the international audiovisual industries and their culture. They recruit staff from it, they speak its language, they service its needs. They reflect its entrepreneurial spirit and passion for the media. At the same time, especially for audiovisual archives which are part of larger organizations, the imperatives of (for example) generating revenue or servicing the priorities of the corporate parent may take precedence over the pursuit of perceived social responsibilities.

4.7.2.2 ...and its history. While there are some notable exceptions, the lesson of experience is that the AV industries are so preoccupied with their current production that there is often little time, or inclination, to dwell on corporate history and yesterday's product, whether from a cultural, historical or even commercial viewpoint. So it is the audiovisual archives and archivists who have to provide this dimension if the public memory is to be preserved, and "popular" culture (as distinct from "high" culture) kept accessible. The challenges and tensions for audiovisual archivists can be profound.

4.7.3.1 Corporate Culture: The fragility and fugitive nature of the audiovisual media, the pioneering flavour of audiovisual archiving, the frequent lack of resources and insecurity of employment, the rapid development of the technological and organizational landscape, and their small numbers relative to the size of the task give audiovisual archives and archivists a sense of mission and urgency. "So much to do, so little time". They are constantly confronted by the implications of their own actions, inactions and limitations: they need to convince, change attitudes and mould their environment. A sometimes passionate advocacy for their field is characteristic.

4.7.3.2 So is versatility. For example, having a basic general technical knowledge, and a historical knowledge of the audiovisual media and audiovisual archiving, regardless of one's area of specialization. A sensitive and scrupulous approach to ethics is essential in a field where commercial-in-confidence information is constantly handled, access or acquisition transactions may involve considerable sums, judgement is constantly needed and many important suppliers (such as private collectors) prefer to trust individuals rather than institutions. The commitment required to operate successfully in this environment tends to exclude those who lack personal enthusiasm for the audiovisual media and its archiving.

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4.7.4.1 **Preservation**: The tension between preservation and access is relevant to most collecting institutions. Access carries risks and costs, however great or small: yet preservation without prospect of access is pointless. Because audiovisual media are technologically based, the realities of preservation impinge on all the functions of an audiovisual archive in a particular way: they are integral to day-to-day operation, rather than an adjunct to it. Preservation shapes an archive's perceptions: access to material always has technological and cost implications, small or large. Possible modes of access are many: ranging from retrieving a cassette from the shelf to, say, making a new film print from preservation materials and tying up a cinema for several hours to project it. Whatever the choice, the mode of access must be such that it does not put the survival of the work at unacceptable risk. If the cost cannot be met at that time, access may not provided until it can be afforded and has sufficiently high priority.

4.7.4.2 Indeed, because of their technological base, audiovisual archives are often distinguished by their character as centres of specialized technical expertise and equipment: as places where obsolete technology and processes are, of necessity, maintained and nurtured so that material in all audiovisual formats can be restored and reproduced. How far this will always be the case, since archives are dependent on a wider industry infrastructure for such supplies as film stock and equipment spares, cannot be foreseen in the long term. Archives will also have to manage both the ethical and economic imperatives confronting them as the digital options become more diverse, and only increase the proliferation of formats. Certainly the *inertia effect* of storing, maintaining and copying ever increasing quantities of audiovisual materials in obsolescent formats will discourage rash judgements for the foreseeable future. Further, the aesthetic skills, historical knowledge and ethical judgements involved in preservation work are integral to the character of the audiovisual media and will always be needed. (See also C: 2.3 for a discussion of the carrier/content principle).

4.7.5 **Technical perspective**: A related characteristic is the technological mind set of audiovisual archivists: the capacity to think constantly in technical terms, to operate a variety of technical equipment, to understand the direct consequences for collection material of inappropriate storage, mishandling or misusing equipment in a variety of circumstances. It is an order of magnitude beyond that which one might expect as the norm in other collecting professions.

4.7.6.1 **Evidential approach**: Logically and validly, audiovisual archives use methods and principles of acquisition, collection management, documenting and service provision that arise

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36 **Preservation** is defined as *the totality of things necessary to ensure the permanent accessibility, with minimum loss of quality, of the visual or sonic content or other essential attributes of the work concerned. It therefore embraces such things as access feedback, examination, conservation, repair, restoration, copying, surveillance, collection management systems, storage environments and methods.*

37 "Unacceptable" is a *relative* concept. Some audiovisual archives have strict rules governing the mechanisms of access which easily take on the aura of the absolute. The reality is, however, that there are no absolutes: each archive decides for itself how to manage the risks of access, and its rules will be determined by current political and strategic, as well as technical and financial, considerations. They will evolve over time.

38 This is an area of ongoing ethical and practical debate. Can a digital clone ever be acceptable as a true substitute for an original analog artefact? Can it permit the original viewing or listening experience ever to be re-created? What are the longer term limits of the digital media?
from the nature of the audiovisual media and its context - physical, aesthetic and legal. These may therefore differ, in degree or in kind, from the corresponding approaches of the other collecting professions. While this statement may seem self-evident, the fact that audiovisual archiving has grown out of those professions means that their differing (and sometimes mutually incompatible) assumptions have been applied, by automatic analogy, to the practice of audiovisual archiving.

4.7.6.2 An example of this is the practice (now hopefully obsolete) of book librarians insisting that films be catalogued according to what was found on a title frame or written on the can. Film archive cataloguers had to argue long and hard that films should be catalogued according to what research determined they actually were, citing the ease with which films could be attached to misleading title frames, put in the wrong can, and so on. This was all unfamiliar territory to those whose artefacts came with title pages bound in!

4.7.6.3 Again, the need to work back to first principles has sometimes become apparent later, and for many is still in the process of emerging. For example, the differing approaches to collection organization and documenting of archival science and library science have both been applied to audiovisual archiving. Many audiovisual archives have developed other approaches which, while drawing signals from both, have different base assumptions and are different in practice.

4.7.7.1 **Collection development**: Like libraries, many audiovisual archives acquire material (depending on their circumstances) by voluntary or legal deposit, purchase and gift, and like them they develop and apply selection or appraisal policies and mechanisms. But collection development has additional and characteristic dimensions. These include, for some, systems of voluntary deposit (where the audiovisual archive has custody but not legal ownership of copyrights and/or material), off-air recording of broadcasts, the creation of recordings, and the skills of detecting and chasing fugitive materials whose commercial shelf life may be a matter of weeks rather than decades. Audiovisual archives need to be active and selective seekers rather than passive acceptors.39

4.7.7.2 Private individuals, including collectors, are a major source of material and relationships with them are very important. The audiovisual industries themselves rely very much on person-to-person contact. The capacity to develop and sustain personal relationships and inspire trust is essential in a field where sensitivities can be acute and trust is easily damaged. Ethical questions arise frequently and require careful judgement.

4.7.8 **Collection management**: By their nature, many audiovisual materials are both costly and environmentally vulnerable. Within the economic resources available to them, audiovisual archives maintain a variety of humidity/temperature controlled storage environments and regimes for periodically checking out the condition of their stock. Inventory type control systems which allow each carrier to be uniquely identified, and division of material by form, status and size are aspects of audiovisual archive housekeeping systems. The building up of detailed technical information on individual carriers is necessary to permit monitoring of condition over time, and

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39 The pattern depends on the organizational setting of the audiovisual archive and the policy of the parent body. Some may exercise little selection and may need to be less active in their approach. Official Government archives, for example, may receive the compulsory transfer of materials from other government entities.
to guide correct conservation treatment if it is necessary. In this setting, the key unit is the individual carrier\textsuperscript{40} linked to a "work" identified by a title. In its concept and application, the approach grows out of the nature of the audiovisual media, both physical and conceptual.

4.7.9.1 **Access:** Because of the nature of the audiovisual media, access has many levels - actual and potential - ranging from the one-to-one enquiry, to product marketing, to telecasting and public presentation. The skills and knowledge required in providing access are also of considerable range: entrepreneurial skills, knowledge of the collection, technical skills, product development skills, legal knowledge, presentational skills - to name some. Certain audiovisual archives may specialize in particular parts of this spectrum.

4.7.9.2 One can browse a book or a set of manuscripts. One does not browse a sound recording, film, videogram or even artefact in the same way. **Intellectual control** through catalogue entries, sometimes highly detailed, are often the most efficient entree for the user. Since cataloguing is labour intensive and expensive, and many collections are therefore still poorly catalogued, the collection knowledge of the audiovisual archivist is the essential alternative information source. Finding the correct balance remains a dilemma: as many institutions have discovered to their loss, individuals can die or leave unexpectedly, taking their knowledge with them. Because the use of auditioning/ viewing equipment, and the retrieval of material for viewing, can be expensive, "free" access is often not possible.

4.7.9.3 Limited access information may be the current reality, but is certainly not the aim, for audiovisual archives. New technologies, such as CD ROM and the Internet, are rapidly opening up new possibilities for browsing catalogue data bases and browsing the images and sounds themselves. This in turn will create new demands on audiovisual archives. It will change the nature of traditional textual cataloguing, allowing icons, images and sounds to become part of the catalogue entry itself. Software that permits the retrieval and mixing of text, images and audio in browsing a catalogue data base is now available - there are several systems. In addition, the simultaneous searching of multiple catalogue data bases is also possible. As these systems become more sophisticated, they will profoundly impact both cataloguing and access practice in audiovisual archives and offer much greater scope and choice to the user.

4.7.10 **Context linkage:** The preservation and accessibility of moving images and sound recordings sooner or later involves copying. Copying is not a value-neutral act; a series of technical judgements and physical acts (such as manual repair) determine the quality and nature of the resulting copy. It is possible, in effect, to distort, lose or manipulate history through the judgements made and the choice and quality of the work performed. Documenting the processes involved and choices made in copying from generation to generation is essential to preserving the integrity of the work: the audiovisual equivalent, perhaps, of the archival concepts of respect du fonds and original order. The same logic applies to the restoration and reconstruction of audiovisual media: only if the choices are documented can the "new" version be judged fairly, in

\textsuperscript{40} "Carrier" means the individual physical unit - i.e. tape reel, film reel, disc, cassette etc. Many carriers may make up each of the technical entities that together comprise a "work": for example, a single film may comprise picture negative, sound negative, master positive, composite print, etc., each of these elements, in turn, consisting of several carriers. On the other hand, several "works" may be contained on a single carrier; such as individual music tracks on a CD.
context. Meanwhile, as the creators of the works themselves re-work their original productions\(^4\) the need to acquire and preserve their documentation on their revision projects also arises.

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\(^4\) For instance, George Lucas’s updating of the *Star Wars* trilogy with new footage and effects.
Section C: THE PROFESSION

1 NATURE OF THE AUDIOVISUAL MEDIA

1.1 In this section we consider some defining characteristics of the audiovisual media which, in turn, shape both audiovisual archives and the profession.

1.2 Pro-action

1.2.1 Many audiovisual carriers are fragile and subject over time to physical/chemical decay and/or to the diminution of their content - their useful "shelf life" is often short. The classic illustration is that of cellulose nitrate film, which decomposes with age and is highly flammable. But there are reels of nitrate extant more than 90 years old; and emerging experience shows that acetate film, audio and video tape and even laser discs can have life spans far shorter than this. In this they differ from the traditional media which have quite a different order of stability: the classic illustrations are paper, canvas and other pictorial media which, with reasonable housing and treatment, seem able to survive centuries with little ill-effect. (This is, of course, a simplistic picture: some papers, such as newsprint, have a life expectancy almost comparable to nitrate film.)

1.2.2 Not only do audiovisual archive collections require constant, in-depth management and maintenance if they are to maximize their useful life; it also means that material not yet in the collection is potentially at risk from the moment it is made. Further, for financial or other reasons, producers or owners are often not in a position to apply the necessary storage or management conditions to remove risk.

1.2.3 Put another way, audiovisual carriers ultimately depend on deliberate institutional action to ensure their survival. While this characteristic may be shared by some other archival, library and museum materials it is the speed of loss or self-destruction which is the defining attribute for audiovisual carriers. Recyclable carriers, such as audio and video tapes, are particularly at risk - the economic pressure to "reuse" is added to the other factors. So are collections that are infrequently inspected: nitrate decay, vinegar syndrome, mould and fungus can spread like a cancer. They cannot reasonably be expected to survive by simply "lying around" or being put on a shelf: even if left alone, they will degrade and ultimately self-destruct.

1.3 Format progression

1.3.1 Since they are recorded and reproduced through technological devices, audiovisual media are further exposed to the effects of format progression: the constant displacement of the old by the new. Once the commercial life of a particular format is ended, and the technology is no longer supported by the industry, it must still be maintained within audiovisual archives - or the material recorded on that format will eventually become unplayable and therefore lost, no matter

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42 A century after their introduction, only the 35 mm film system and the standard piano roll are still commercially active in (essentially) their original form. An illustration of the profusion of formats and their obsolescence rate is given in Appendix 3.
how stable the carriers. Repeated migration of content from old formats to new is both undesirable and economically impractical as a preservation strategy (the inerita principle) so maintaining the technology is the only alternative — though it, too, is not always practical. Of course, copies of individual titles may be regularly made in contemporary formats for access purposes (and made again when superseded by new formats), but these will not be of preservation quality, nor offer a preservation solution.

1.3.2 To pursue the example of nitrate film, we may note that the copying of image and sound onto a new (polyester) film base before the nitrate (or acetate) disintegrates — an expensive process — remains the principal archival method of ensuring the survival of its content. Notwithstanding the increasing array of digital alternatives, the digitization of analog images is an ethically controversial approach. Further, the traditional analog method remains, so far, easily the most cost- and space-effective means of preserving high quality moving images. Black and white film copying (most nitrate films were shot in black and white) is a skill and technology whose survival in many countries is increasingly dependent on audiovisual archives. Although commercially obsolescent, archives judge this approach more cost effective than alternatives, so the investment in skills, people and infrastructure is warranted. For audio and video recordings, however, migration in the digital domain offers the best long term chance for content survival. (The complexities involved, though, stand in contrast to the simplistic popular perceptions of the process.)

1.3.3 Audiovisual archives as a group lack the critical mass to control or decisively influence the development agendas of the audiovisual industries: they can propose and encourage, but ultimately they can only react to the changes as best they can. This reality imposes enormous strain and uncertainty on audiovisual archives and their staffs, whose budgets are minuscule by comparison, and who cannot adequately plan, train staff or seek resources for an unpredictable future. The capacity for audiovisual archives to interact effectively with the industries, to influence and manage technical change for the public good, will become an increasing need — though perhaps remain a utopian vision!

1.4 Physical form

1.4.1 It is self evident that the audiovisual media have a range of distinctive, characteristic forms — both current and obsolescent — which are strongly embedded in the public consciousness. The gramophone disc and the perforated film are recognizable, tactile, icons which are a starting point for communication. As we move further into the digital domain such icons may remain in the public awareness, symbolizing audiovisual archiving.

1.5 Subjective perception

1.5.1 As an optical/acoustic phenomenon, perceived through the subjective channels of individual sight and hearing, the audiovisual media share certain characteristics with the static visual media — such as photography and painting — but are intrinsically different from text-based media, which communicate by means of a code which is intellectually interpreted. At this stage, computers can search text more easily than they can search for pattern recognition in digitized

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43 Rather like the steam locomotive, which is still the most recognizable icon for railways.
images and sounds. So in-depth cataloguing - i.e., intellectual description of content in textual form - remains relatively more important as an access mechanism. You don't have to read a whole book to catalogue it - but you have to audition or view an audiovisual work at some length to properly document it.

1.6 Accessibility and replication

1.6.1 Access to images and sounds can be given in a wide variety of ways. Provided the funds, legal clearance and means are available, the traditional limitations for collecting institutions of gaining access to an "original" or a replica thereof do not apply. In theory, images and sounds are infinitely replicatable and transmissible. They can be auditioned inside or outside the institutions, individually or in groups or crowds. The audiovisual heritage can potentially reach a large audience very quickly. Because of the subjectivity of perception and the versatility of the means of presentation, it is possible to change a work, or its understanding, radically in the process of providing access - so questions of ethics are involved.

1.6.2 For example, the long established (since the late 1920's) and continuing practice of projecting silent films at the standard "sound" speed of 24 fps (frames per second), resulting in ludicrously jerky movements in the perceived image, has convinced generations of viewers that the films were meant to look that way - a perception that the work of audiovisual archives has only now begun to change. More subtly, the showing of 24 fps sound films at 25 fps on television, to meet the convenience of scanning systems, has altered the pitch of voice and music and therefore of perception. Transferring film images to video, or playing acoustic recordings through electronic reproducers, can alter perception, subtly or radically. How many people watching video versions of wide screen movies believe they are seeing the whole film - when in fact the film has been "scanned" or "squeezed" to fit the format, and they are probably watching only half of the original image?

1.6.2 Individual copies of audiovisual works, even of the same status and format, may be very similar but not identical. The degree of difference varies. No two film prints are exactly the same - different copies may have different technological, aesthetic, social and cultural history, as well as variant content. Two regular CDs of the same content are effectively the same, at least at the point of manufacture: twenty years from now, with different histories, they may no longer be equivalent in their replay quality.

44 In practice, analog duplication involves a degree of degradation (and therefore information loss) along with other side effects, which archives strive to minimize. (This document is not the place to delve into the technical complexities - the reader is referred to the relevant technical literature! ). Digital duplication is normally lossless, since there is no signal degradation from one generation to the next: here the risk is reliance on a new and highly sophisticated infrastructure with potential for catastrophic failure. Further, duplication is only one aspect of the preservation process. All aspects are important for retention of image and sound quality.

45 For a further discussion of this topic, try Paolo Cherchi Usai's book Burning Passions (London, BFI, 1994)
2 GUIDING PRINCIPLES

2.1 Essentiality of selection

2.1.1 While it may be theoretically desirable to collect and preserve comprehensively, it is often a practical and financial impossibility to do so. It depends on circumstance. For example - audiovisual archives in countries with small film, broadcasting or sound industries may be able to keep relatively more of their national production than those who must deal with a much larger output. (There is no nexus between industry output and the size of archive budgets!) If we cannot keep everything, everything will not keep itself. It therefore becomes necessary to make value judgements about what will, and will not, be collected. Because selection judgements are subjective they are never easy. It is best that these judgements occur deliberately, rather than by default, notwithstanding the difficulty of trying to view the present with the eyes of the future. They are best based on written policies, which reflect the archive's mandate and role in society, so there is a clear reference point.

2.1.2 Some audiovisual archives start with the loss principle:46 "if there is any reason of form, content or external association why the loss of a particular item would be regretted in the future, there is a case for preservation". Many practitioners, however, believe a much more sophisticated and flexible approach is now expected: that making well-based selection judgements is something audiovisual archivists have to increasingly do, and that they are expected to be good at it. There is a need to be comprehensive in some areas, selective in others: to vary technical formats and costs in relation to content, perceived importance and expected use. (For example: for the same cost, does one acquire a selection on higher quality format or a comprehensive run on lower quality format?)

2.1.3 In practice, audiovisual archivists have to apply individual qualitative judgements. It is an expert and time critical task. They will be influenced by their own artistic, technical and historical knowledge of the audiovisual media and of their subject field generally, their personal perspective, and their practical limitations. There is a heavy responsibility in this, for good material passed over now may not be recoverable if there are second thoughts in future: unlike the printed word it may exist only in one copy and will not "hang around".

2.1.4 Selection policies can be keyed to many reference points, but one important one is the percentage of national production48 which is finding its way into audiovisual archives. For this to be reliably known, that production must itself be documented systematically. Audiovisual archives in some - but still relatively few - countries produce national filmographies, discographies and the like, a counterpart to the concept of national bibliographies produced by

46 The writer recollects that it was first enunciated by Ernest Lindgren, but cannot locate the reference.

47 Writer's emphasis. Many items may have a case for preservation, but not all will have the same priority.

48 The concept of the "national production" is a key one, employed in the 1980 UNESCO Recommendation for the safeguarding and preservation of moving images to which most countries are signatories. There it is defined as "moving images, the maker or at least one of the co-makers of which has his headquarters or habitual residence within the territory of the state concerned."
most national libraries. In recent years, computer technology has opened up the possibility of
linking data bases and therefore rationalizing the load of cataloguing work among many
institutions. This is improving prospects for the comprehensiveness of future documentation.
Nevertheless, audiovisual archivists may not be fully aware of all areas of national production.

2.1.5 If the archive is the direct or indirect beneficiary of legal deposit arrangements, selection
policy and selection practice have a further dimension: should everything due to it be accepted?
Depending on the terms of the law, of course, it may have no choice: but that means the archive
will have to accept everything without discrimination, along with the continuing obligation to
provide for its preservation. If the archive has the right of refusal, discretion can be used in
matching the intake with the selection policy. The law has recognized the right of the archive to
ensure preservation - a crucial principle - and the archive has made a judgement about what
merits preservation: a professional responsibility. It follows that if the archive is only an indirect
beneficiary - for example, in some countries the national library or national archives may be the
formal legal deposit recipient (while the audiovisual archive is the actual repository of both the
material and the expertise) - the process unfortunately becomes more complex.

2.1.6 Over time, a further judgement - deselection - may be necessary. There can be many
reasons for this: better copies of a particular work may be acquired so inferior ones can be
deleted; the archive's brief or its selection policy may change; selection judgements may be
reviewed with hindsight. Whatever the reason, the judgement is just as important - in some ways
more important - than the original selection decision.

2.1.7 For the most part, audiovisual archives collect material rather than create it - but there is no
reason that it must be exclusively so. The creation of recordings directly by, or at the instigation
of, the archive may permit identifiable gaps to be filled. The most common form of
archive-instigated recording is the oral or video history interview. The degree to which an archive
should be "producer" as well as "collector" is an interesting area of debate. Of course, the creation
of a recording by taping a programme off-air is also common practice, but this may be more
properly viewed as a form of acquisition of an existing programme.

2.2 Concept of the work

2.2.1 The concept of the individual "work" - the stand-alone intellectual entity - is the one most
widely used in audiovisual archives as the primary "building block" of audiovisual archive
catalogues and collection control systems. Each "work" is uniquely identified by a title (and, if
necessary, by sub-identifiers such as release or production dates) and to this anchor point is linked
all subordinate information. (For example, inventory and condition information on the relevant
carriers, cataloguing entry, details of the acquisition transaction and copyright information,
provenance information, data on holdings of related material, documenting of examinations and
copying, details of multiple copies for access or duping use). The amount of information
accumulated on each work is a function of the resources available and priorities involved. The
concept is a practical expression of the capacity of an audiovisual archive to perceive a
programme, recording or film in its own right, and to organize its information around that

Refer to the UNESCO Recommendation for the safeguarding and preservation of moving images (1980),
which has informed many national legal deposit arrangements.
concept. The approach appears to serve well the needs of users and the practical management of an audiovisual archive collection.

2.2.2 There is, of course, room for debate. A "work" can take many forms: for example, a symphony, a pop song, a feature film, an episode of a TV or radio programme, a newsreel, a TV commercial, an oral history recording. Whether, for example, a 24-hour video record of the images from a building security surveillance system might be termed a "work" in an intellectual sense may be a matter of discussion. However, as a concept for organizing a collection and related information, many audiovisual archives find it works well in practice.

2.3 Carrier/content principle

2.3.1 Preservation of, and access to, audiovisual materials involves considerations that have much in common with artefact conservation and restoration. There are also important differences, which arise from the nature of the audiovisual media: these include the implications of format change and technological obsolescence, as well as the practicalities and legalities of access - and economics. This is the carrier/content principle. It means separating the concept of the "carrier" (the physical film, disc or tape) from the "work", "content" or the "recording" (the sounds and/or images comprised therein).

2.3.2 The inherent instability of many audiovisual carriers, even when their life is maximized by good conservation and management practice and ideal storage conditions, requires that their image and/or sonic content be transferred to another carrier before it is lost through physical or chemical degradation. In this process, even with the greatest restoration and technical skills, significant image/sound information, and other qualities inherent in the original carrier, may be inevitably lost. However, it is the least worst solution currently available. Further, even when the life of the carrier can be maximized, this is of no value if the carrier outlives the technology required to reproduce it. (Typical examples are video and audio formats - both analog and digital - which have been superseded, and for which playback equipment is no longer available. It is a question of transferring the content while the old technology is still available.)

2.3.3 Because the loss of content information means, to that extent, the loss of the work itself - or its transformation into a different work - the development of a collection, or even its retention in a status quo condition, involves an informed appreciation of these realities. Audiovisual archives also retain individual discs, tapes or films as artefacts or museum objects - they may have attributes or associations that can never transfer in any duplication process - and apply principles of conservation to maximize their life: but here again the audiovisual archive paradigm applies.

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50 It may be stating the obvious, but every carrier in a collection is assumed to be a carrier with content. Blank tapes or discs could be collected only for their artefact value!!

51 The nature of audiovisual media means that perception is influenced by the carrier. For example, a modern acetate print of a 1920's film looks different from a vintage nitrate print. A video copy of the same film looks different again, and carries less picture information. Film projection is different from video projection. If an audiovisual archive could make a nitrate film last permanently as an artefact, that is what it would do.

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2.3.4 One example will illustrate. As originally released, the Beatles' LP, Sergeant Pepper's Lonely Hearts Club Band, contains a brief, repeatable sound sting on the "run-in" groove near the disc label. If left to oscillate on it, the pick up arm will play the track repeatedly until removed. Having fun with the physical characteristics of the gramophone disc and turntable mechanics was very much in keeping with the (then) unconventional nature of this production - as, indeed, was the design of the 12-inch square record sleeve, with its minutely detailed collage and cardboard cutouts. Transposed to another format - CD or cassette, for example - the sound sting has no point: as a stand-alone piece of audio content it would just confuse the listener. Likewise, miniaturizing the sleeve graphics for a smaller format destroys their impact and logic. And that's to say nothing of the audio buffs who insist that the CD version has lost all the tone and colour of the vinyl...

2.3.5 The practicalities and costs of providing access (and indeed, the principle of paralleling - see 2.6 below) mean that when access copies are generated from the preservation material, they will often be technically inferior, and in a different format, to the original. The classic comparison is between a 35 mm nitrate film original, and a VHS cassette copy; but to varying degrees it holds true for other content transfers.

2.3.6 The carrier/content principle affects the preservation of non-AV carriers also, but over a different time frame - for example, the restoration of paintings or museum artefacts which generally have a far longer shelf life - so the question has a different urgency and scale. For text material per se - to the extent that the artefact does not impinge on the perception of the text it contains (for instance, by bearing handwritten additions that would give it an artefact dimension) - the principle is not relevant: a scientific treatise in an elegant volume, a battered paperback or on a computer monitor has the same undiminished content in coded (i.e. textual) form.

2.4 Quality principle

2.4.1 The loss of image or sound quality through carrier degradation or poor copying is a loss of information: the equivalent of losing pages from a unique library book or folios from an archived correspondence file. It is a matter of at least comparable consequence for an audiovisual archive. Because copying of images and sounds is an art as well as a science, and involves a myriad of subjective judgements, the principle is fundamental to technical work. The skills involved are not just those of the technician, but a partnership of technical and subject skills.

2.4.2 Copying can have many consequences. For example, to copy a work, for preservation purposes, from its current format to a technically inferior one may involve a loss of quality. Or to copy it to a technically equivalent one, but with poor quality control, may result in a loss of image detail or sound frequencies. Finally, to manipulate an audio or video signal as part of the copying process in certain ways can permanently change a work - in effect, falsifying history.

2.4.3 When making copies for presentation purposes, it may be necessary to make copies on technically inferior formats for budgetary or practical reasons. While the preservation of the work...
is not thereby compromised, audience perceptions are certainly affected. In such cases it is logical for the audiovisual archive to correct false impressions by informing the audience accordingly.

2.5 Survival principle

2.5.1 An audiovisual archive does not put at risk the survival of a work which it is preserving in order to meet short-term access needs. It takes a long-term view of its role and, if necessary, resists short-term access demands in the interests of being able to meet them effectively in the long term. The essence of the principle is that the motive of an audiovisual archive is preservation in the interests of permanent access, not exploitation with no thought for tomorrow.

2.5.2 While the principle is simple, it does not necessarily find expression in dogmatic rules, and it may involve careful judgement in execution. To give effect to this, many film archives (for example) may provide access on their premises only, on their own equipment, and under the direct control of their own staff. They may respond only to serious research requests rather than the merely curious. Putting at item "at risk" may mean different things in different contexts, and choosing the lesser of two evils. An archive which provides no access at all, regardless of rules, is an archive that is in practice useless to its constituents. Providing access with care to unique material may be the best way to encourage growth in the archive's visibility and resources, and therefore its chances of providing adequately for its collection in the long term and evolving stricter risk management strategies to match.

2.6 Paralleling principle 53

2.6.1 In order to accommodate the simultaneous needs of preservation and access, audiovisual archives follow the principle of paralleling: holding the same work in multiple copies of different status (such as preservation, duplicating, access). The preservation copy can be kept in appropriate controlled environments and treated as irreplaceable; the access copy or copies can be discarded and replaced when worn by making further copies from the duplicating copy.

2.6.2 The vulnerability of audiovisual materials, and the fact that a preservation copy will often be in a technical format (such as a film negative or audio master tape) quite unsuitable for convenient or safe user handling, makes this a fundamental principle of collection management. The reality, however, is that most audiovisual archives cannot afford universal paralleling and many works may be held in the form of preservation copies only. So the survival principle applies.

2.7 Control/cataloguing principle 54

2.7.1 In audiovisual archives it is essential both to control the collection accurately and to provide cataloguing information as an access aid. It is therefore practical to separate the processes of

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53 The same principle is followed in libraries and archives when, for example, photocopies or microform copies of fragile materials are made for user access to protect the source materials from excessive handling.

54 It is instructive to compare audiovisual archive practice with the equivalents in museums, libraries and archives. It draws on elements of all three.
collection management and cataloguing. The latter follows the former - sometimes promptly, sometimes long delayed.

2.7.2 The nature of the material requires that, as soon as practicable, it be brought under housekeeping or inventory control\textsuperscript{55} so that the archive knows, and is able to accurately manage and account for, its holdings. Until this is done, neither access nor reproduction action is responsibly possible. Cataloguing - the intellectual description of content as an aid to access - cannot precede this, and can be managed as a separate process. Where resources are insufficient to catalogue everything, cataloguing priorities can be set independently of collection control priorities - to match the perceived needs of users.

2.8 Documenting principle

2.8.1 Like other institutions, audiovisual archives need to observe high standards in the documenting of acquisition, access and other transactions so that they can be seen to be accountable and trustworthy in their dealings. Because of the complexity of their collections, precise housekeeping records are essential. Because of the nature of the audiovisual media, what audiovisual archives \textit{do internally} with their collections also needs to be precisely documented.

2.8.2 Once discerned, the technical characteristics of each carrier needs to be appropriately recorded. This is particularly important for preservation copies. To be able to monitor over time the degradation of an audio or video signal in a tape roll, or the fading of colour dyes in a film roll, requires clear concepts and terminology, and accuracy and consistency in documenting. To get it wrong - for instance, to wrongly identify a particular film stock and as a result to give it a treatment bath which resulted in irrecoverable damage - can have serious consequences.

2.8.3 The vaulting and internal movement of individual carriers, and systems of loan where they apply, need to be managed with precision. Different institutions have, perhaps, different tolerances of loss for different types of material. Audiovisual archives generally have little tolerance: it is difficult to give an acceptable explanation to an owner for the loss of a reel of original negative or master tape in your custody if it means his/her film or programme is now commercially worthless. It is impossible to replace the irreplaceable.

2.8.4 In all copying work, the documenting of choices (see \textit{quality principle}) is essential if the new copy being made is to be understood and evaluated in context. Since subjective choices are always involved, and another individual doing the same job may have made different choices, to neglect this step is to negate the possibility of future research. This is an aspect of the ethics of copying and restoration. (See Section E)

2.9 Cataloguing for the user

2.9.1 Cataloguing in audiovisual archives shares some general principles with the cataloguing disciplines of librarianship, but the nature of the audiovisual media and the needs of users give rise to variations in emphasis, standards, and the range of information fields. This has been a field

\textsuperscript{55} This can go by various names - such as accessioning or registration - and the range and depth of information recorded varies both between and within institutions, depending on the nature and priority of the material. Precision in recording is essential, especially the unambiguous technical description of individual carriers.
of extended study by the cataloguing committees of FIAF, FIAT, IASA, SEAPAVAA and others, and a number of manuals and minimum data standards have been produced or are in preparation. Historically, these have developed separately and not always in harmony: there is a need to address remaining incompatibilities.

3 SKILLS, TRAINING AND QUALIFICATIONS

3.1 Elsewhere in this document reference is made to the various skills and attributes of audiovisual archivists. Some specific comments are also made here.

3.2 The other collecting and conserving professions - including library science, archival science and museology - have training courses well established worldwide at university level. Degrees or postgraduate diplomas in these fields provide a recognizable entry point for new recruits. They can also join the respective professional societies, which provide the forums for accreditation, debate and development of their profession, and support for the collective interests of its members.

3.3 By contrast, audiovisual archivists presently operate in a very informal environment. Intermittent "summer schools" and other short term events run by individual archives offer a degree of formal in-service training, and will continue to do so, especially for existing practitioners. However, such mechanisms cannot provide the comprehensive grounding which audiovisual archivists need as much as their professional cousins. This requires the availability of permanent university level courses, and these (see earlier in this document) are beginning to appear. Such courses will, in time, provide the entry-level qualifications and recruitment base for those entering the profession, as well as contributing to the ongoing need for in-service training. There exists a similar need for regular courses at non-university levels.

3.4 Similarly, although the Federations and a number of regional and national forums provide for debate, cooperation and the advancement of the interests of audiovisual archiving generally, professional societies in the classical sense - which are characteristic of the other collecting fields - are not traditionally a feature of audiovisual archiving. This has meant that audiovisual archivists, as individuals, have often been isolated and lacking in the mutual support and reference points which would allow them to deal with issues, and evaluate their own professional competence. This situation is now changing, at both the national and international level, with the emergence of new professional forums.

3.5 Motivation

3.5.1 Though some experts would differ from this view, it might be said that a strong affinity with the audiovisual media and a passion for its preservation, appreciation and popularization are characteristic of audiovisual archivists. Compared to the other collecting professions, opportunities for promotion, status and career development are at this stage less diverse and secure, and therefore less of an attraction for their own sake. Other factors - such as intrinsic job satisfaction and the opportunity to participate in the pioneering of a young field - are motivators. Money rarely seems to be a motivator. Those who work closest to the audiovisual industries are probably most keenly aware of cost-effectiveness, efficiency, and cost equivalents of their collections and professional service.
3.5.2 Personal enthusiasm for the audiovisual media can, however, be problematic if it introduces a conflict of interest. The audiovisual archivist essentially serves the creativity, projects and agendas of others: these may or may not coincide with his/her personal enthusiasms. Archivists who are themselves active personal collectors of (say) films or sound recordings may find this private pursuit incompatible with the interests of their institution or the perceptions of its clients.

3.5.3 In some settings, the informality of the field and the need to be a self-starter in developing one's skills, researching and seeking training opportunities requires a certain initiative, commitment and persistence. Becoming a proficient, well-developed audiovisual archivist is hard work and requires a long-term view. This rewards the enthusiasts and tends to winnow out the uncommitted.

3.6 Foundational

3.6.1 The publication already cited\(^5^6\) explores areas of commonality with other collecting professions where training might usefully be shared. It also cites subjects which are considered to be basic to all audiovisual archivists, whatever their personal specialization. These include:

- the history of the audiovisual media
- the technical nature of the various audiovisual media
- the history of audiovisual archiving
- basic media-related physics and chemistry
- an understanding of contemporary history

3.6.2 As in other professions, a versatile grounding across a broad front provides a good foundation for later specialization and allows the audiovisual archivist to place him/herself in the context of the collecting professions generally. The historical background is essential to an understanding and personal evaluation of the social significance of the media - to answer the question "why am I training for this?" The technical nature of the audiovisual media bespeaks the need for universal technical training: one cannot otherwise be familiar with one's stock in trade, nor interpret it to others. An understanding of contemporary history in general, and of one's own country in particular, provides a framework for evaluating audiovisual materials. An ability to appreciate, critique and form judgements about the creative quality of recordings, programmes and films ties these threads together.

3.6.3 One way of approaching this is to see the training of audiovisual archivists as overlapping the common areas of information and archival science, conservation and museology so that existing courses in these fields become part of the armoury of audiovisual archivists. Beyond that, elements specific to audiovisual archiving need to be addressed in their own right. And as technologies converge, how will the established collecting professions adapt? History has shown them to be conservative and initially reactive to technological change. Will this continue to be the case?

\(^5^6\) Curriculum development for the training of personnel in moving image and recorded sound archives
Paris, UNESCO, 1990

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3.7 *Subject specialisms*\textsuperscript{57}

3.7.1 Specialization, both in subject and media, is traditionally a feature of audiovisual archiving and will no doubt continue to be so, for both personal and institutional reasons. Hence, there are *film, sound, television and radio* archivists who find their prime professional identity in those terms. There are individuals who specialize in particular subject areas, in combinations of media, in skills such as presentation or a technical discipline. Such specializations have been a matter of both preference and necessity. The field of knowledge is so vast, and so rapidly expanding, that there can be no universal experts.

3.7.2 Examples of specializations could be multiplied, but here are a few: subject specializations for sound archivists may be nature sounds, ethnological documents, oral history, one or several of the many genres of music. Film archivists may have subject knowledge in one or several feature film genres, documentary genres, animation. Similarly there are numerous subject areas in radio and television: like drama, news, current affairs, commercials. Film repair, printing and processing, audio and video playback and signal processing and equipment operation and maintenance are among many technical specialties. Functional and management skills in service provision, acquisition, collection management, presentation and marketing are yet another layer. Then there is cataloguing and information technology...

3.7.3 The virtue of a broad initial grounding for new audiovisual archivists, or as background learning for experienced practitioners, is that it provides a perspective in which a specialization can be anchored. It helps prevent tunnel vision and widens personal potential. Involvement with other audiovisual archivists - for example, in professional societies - also develops one's individual perspective and knowledge as well as one's specialization.

4 RELATION TO OTHER PROFESSIONS

4.1.1 Audiovisual archiving is one of what can be broadly termed the *collecting professions*. The nomenclature differs from country to country, but these professions include:

- library science, or librarianship
- archival science, or archivism
- conservation
- documentarism or information science
- museology and its subsets

This is not an exhaustive list!

4.1.2 Sometimes these professions are manifested at an institutional level, and are closely related to the character, identity and philosophy of that institution. Examples are national libraries, archives and museums. Sometimes they are manifested at a sub-institution or section level, where

\textsuperscript{57} A subject of debate in various forums to date has been the proper background or qualification for senior managers in audiovisual archives. It has been argued (variously) that the head and/or deputy head of an archive should be either a technician, a historian or a curator first and an administrator or manager second. The justification has been that such skills and training indicate a perspective and motivation essential in such posts.
the profession in question coexists with others but maintains its own integrity and philosophy within that context. Examples are libraries within art galleries or museums, archival manuscript collections within many types of institutions, in-house document archives within commercial organizations.

4.1.3 Overlaying this, the professional person operates as an individual practitioner in various contexts, relating his/her skills, knowledge and philosophy to that context. Professional autonomy - i.e. the freedom to express professional identity and integrity, apply one's skills, and operate ethically and responsibly, irrespective of the context - may be easier in some contexts than others, but is relevant to all.

Popular perceptions

4.2.1 Popular perception looks for simplicity. Hence, the "archivist" is the person who looks after archives. The "librarian" is the person behind the loans desk or putting books on shelves. As some have found to their cost, to describe yourself as a "sound archivist" or "film archivist" is a great conversation stopper and raises eyebrows if you are applying for a passport!

4.2.2 The way professionals define themselves among each other can be important to the professionals, but fine points of definition may matter only within small circles. Audiovisual archivists as a group share the problem of an inadequate public image. Within professional circles, they also have the need, and right, to be recognized as distinct from "archivists" and not become a victim of semantics.58

Legitimacy, acceptance, recognition

4.3.1 When does a new field become a valid profession, and cease to be - or be perceived as - part of something else? Perhaps it turns on self-perception: we are what we believe we are. Of course, demonstrating the fact to oneself and one's immediate circle is one thing; gaining wide acceptance for it is altogether another, and a much longer process. Yet in a world of exploding audiovisual production, audiovisual archivists are today well placed to be heard as a distinct group among all the related professions, and to be available to them.

4.3.2 Part of that process is to respond to reactions from existing professional groups and individuals who have an opposing view. The debate is legitimate and can have a beneficial and clarifying effect on both sides of the argument if truth is being sought. A new profession inevitably changes the status quo and asserts that old analogies do not fit a new paradigm. Respondents may argue the opposite by fitting new evidence to an existing paradigm. Sometimes the views may be put in direct debate59, sometimes the "new" may be represented as an aberration

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58 When naming its new course in audiovisual archiving, the University of New South Wales (School of Information, Library and Archive Studies - SILAS) and the National Film and Sound Archive of Australia settled on the term audiovisual management. While not a perfect solution to the dilemma of nomenclature, it did avoid confusion with its existing "archives" and "librarianship" streams, creating a third academic stream of equivalent status.

of the "orthodox" and discussed in those terms. Here the view is taken that audiovisual archivists should argue for their paradigm objectively and evaluate responses on their merits. Inevitably there are politics as well as principles involved.

4.3.3 Gaining formal recognition of the profession by relevant authorities - e.g. civil service, UNESCO, audiovisual industry bodies - is another aspect of the process. Until this is achieved in the civil services of relevant countries, for instance, audiovisual archivists have to be aligned, by analogy, to the most suitable reference points. Situations vary greatly, but this can result in inappropriate alignments that may undervalue the complexity and responsibility of the work, or require audiovisual archivists to have inappropriate or unnecessary formal qualifications (and thereby exclude some potentially good recruits).

**Terminology**

4.4.1 Reference has already been made to the use of phrases like "special materials", "non-book", "non-text" and the like to identify the audiovisual and other media. They have had a long currency in the collecting professions. From the point of view of an audiovisual archivist they are not particularly useful. Some regard such terms as disparaging or even offensive. They are also negative terms. (Refer back to comments on the nature of the audiovisual media - C:1 - and the definition at A:3.2.3)

**Shared values**

4.5.1 Since all collecting professions deal with such functions as selection and acquisition, collection management and access, the emergence of audiovisual archiving adds another strand of experience and perception to these tasks. This can only be mutually enriching to all professions.

4.5.2 Though collecting institutions have been traditionally non-commercial enterprises, audiovisual archives have to interface more directly than most with the commercial world. They recognize that some commercial organizations also take audiovisual archiving seriously, and recognize colleagues within the operations of such bodies who are aiming for objectives compatible with their own. While this creates ethical and practical issues to be solved, their solution enriches the collecting field overall.

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60 For example, the chapter *Managing records in special formats* in Ellis, J., ed.: *Keeping archives* (D W Thorpe/Australian Society of Archivists, 1993) discusses the "media separation" vs the "total archives" approach, with reference to terms like "film archive", "sound archive" and "sound archivist" given consistently in parentheses. In relation to the latter, it notes that it is "almost a separate discipline... [overlapping] archives management and librarianship".

61 Everyone has their favourite anecdote. Here's mine. In 1913 the Australian Government appointed its first official cinematographer. A job without precedent. How to classify him? Easy. He was paid the same rate as a surveyor, because they both used tripods.
Section D: ETHICS

1 GENERAL

1.1 Collecting and other professions share many commonalities in codes of ethics and these apply equally to audiovisual archivists. These include such areas as fairness, equity, duty of care, discrimination, honesty and integrity, efficiency, criminal behaviour and so on. A fully developed code of ethics would detail these issues, but in this draft such things are taken for granted. The focus is on issues specific to this field.

1.2 The following paragraphs are indicative, not comprehensive. The compilation of a Code of Ethics for audiovisual archiving should draw on comparative sources from many countries, with particular reference to codes within the library science, archival science and museum fields.

1.3 Legalities are so important and sensitive in audiovisual archiving that a code of ethics needs to deal with the legal obligations of the institution and individual in scrupulously honouring copyright obligations and depositor and donor agreements. It also needs to deal with the morality of dealing with donors and lenders who may have no title to the material they are offering.

2 INSTITUTIONAL

2.1 The care of collection material is the shared responsibility of the audiovisual archive and its superior authorities, and the individual audiovisual archivist. Its staff are entitled to know the boundaries of their individual responsibility and accountability.

2.2 The audiovisual archive will honour and support the professional integrity, competence and development of its staff. It may require that they meet appropriate professional standards. It will not ask them to act in ways clearly contrary to professional ethics and standards.

2.3 Audiovisual archives will operate in an open and accountable manner. Consistent with their own professional ethics and standards, and mindful of the credibility and integrity of the audiovisual archiving field, they will create and observe written policies, guidelines and standards as frame of reference for their work. They will not be reliant on informal understandings or transactions, intuitive procedures, or personality-based arrangements. They will strive to document all relevant information in a retrievable form so that they are not dependant on individual memory or knowledge.

2.4 Collection material will be publicly presented, regardless of the setting, with integrity. An audiovisual archive will strive to present material in such a way that, as far as is now possible in practice, the audience is able to perceive and appreciate it in its original form, context and import.

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62 Sources drawn on include the Codes of Ethics of the Australian National Film and Sound Archive (NFSA), the Australian Institute for the Conservation of Cultural Material (AICCM), and the draft FIAF Code of Ethics (1997).
Where material is presented in a reconstructed, restored, abbreviated, incorrect or processed form which differs from this, relevant information or explanation will be available to audiences. An audiovisual archive will not knowingly mislead or misinform its audience or clientele.

2.5 An audiovisual archive will manage its collection and internal priorities holistically, and with a long term perspective. It will not compromise the survival of collection material in the interests of satisfying short term demand. It will strive to manage its priorities in the best overall interests of the survival and permanent accessibility of the audiovisual heritage.

3 PERSONAL

3.1 Responsibility to the public

3.1.1 Where audiovisual archivists encounter confidential information in the course of duty (such as in recording or transcribing oral histories, or servicing client projects) they shall honour such confidences without exception. Further, they shall exercise caution and judgement in discussing such information with their colleagues.

3.1.2 Audiovisual archivists shall observe, without exception, the contractual, copyright and moral obligations which attach to collection materials and shall familiarize themselves with these obligations to the extent that they are relevant to their duties. They will always act in accordance with the declared policies of their archive.

3.1.3 Personal expertise notwithstanding, audiovisual archivists shall not offer valuations, authentications, or similar opinions of material. Irrespective of their accuracy or otherwise, such opinions can involve a conflict of interest and be used subsequently by their recipient in potentially compromising ways, including dealings with their own archive.

3.1.4 Reconstructions, compilations, excerpting, abbreviation, format transfer or other ways of manipulating collection material for the purpose of presenting it to a contemporary audience shall (a) not threaten the preservation, unchanged, of the source material and (b) shall be documented in terms of the purpose, parameters and actual work done, so that an audience need be in no doubt as to the true nature of the new work so produced.

3.2 Responsibility to employer

3.2.1 Audiovisual archivists involved in acquiring collection material for their archives shall ensure that the transaction is fully documented in accordance with approved policies and

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63 For example, silent films projected, or sound recordings played, at the wrong speed.

64 It is suggested that a pro-forma statement or code to this effect be adopted as an appendix to a code of ethics. Such a statement might, for example, set out the parameters and purpose of the project (which guide all the technical and artistic decisions), a description of the work done and research undertaken, a description of the source material and its condition, an explanation of the judgements and choices made, a statement on how closely the result matches the stated parameters, the time frame and completion date of the project, and complete credits setting out the contributors to the project, and their roles.
procedures. In negotiating the acquisition, they shall not in any way intentionally mislead the supplier as to the terms of acquisition, value or identity of the item(s) in order to gain advantage for their archive or the supplier.

3.2.2 Potential conflicts of interest - whether apparent or real - shall be declared to their superior authority immediately they emerge. Such conflicts can be general or specific to the audiovisual archivist's personal interests and role within their archive. Examples might be: financial interest in an organization supplying goods or services to their archive, or membership of a group whose aims or activities conflict with those of their archive.

3.2.3 Because of the apparent conflict involved, audiovisual archivists shall not engage in the building of private collections in a manner which could be perceived to be inconsistent with the policies, priorities and interests of their archive. In case of doubt, they shall declare to their superior authority any private collecting activity relevant to their archive's coverage.

3.2.4 Audiovisual archivists will strive to understand, observe and respect the legal dimensions of their work, whether this relate to copyright, contractual or other obligations.

3.3 Responsibility to collection material

3.3.1 Audiovisual archivists, as collection managers, shall take all reasonable precautions against accidental damage, theft, misuse, loss, degradation, or misadventure, and shall have regard for the responsibilities, policies, procedures and limitations imposed on them by their respective skills and formal duties.

3.3.2 Audiovisual archivists shall not appropriate collection items for personal purposes except insofar as the collection and services of their archive are accessible to them as members of the public, and on the same terms.

3.3.3 Audiovisual archivists are guardians of the audiovisual heritage. They respect the integrity of the works in their care and do not mutilate or censor them, misrepresent them, improperly suppress access to them nor in any other way attempt to falsify history and access to it. They resist the efforts of others to do so. They endeavour to complete what is incomplete, find what has been lost, remove the accretions of time, wear and misinformation. They hold in tension their

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65 The issues are fundamental and complex. On the one hand, the legitimate rights of copyright holders and community groups (such as indigenous peoples) to exercise fair controls over access and use must be honoured; on the other hand, censorship and access control can take many insidious forms - in the interests of political correctness, economic advantage or otherwise. For an exploration of these and related issues, see Roger Smither's article Dealing with the unacceptable in FIAF Bulletin #45, October 1992.
personal tastes, values and critical judgements\textsuperscript{66} against the need to responsibly protect and develop their collection in accordance with policy.

3.3.4 In the management, repair and restoration of preservation copies, material will be stored in the best conditions available and treated as if it were irreplaceable (for in many cases it is). So far as it is within the power of the audiovisual archivist to ensure, no sound or picture information will knowingly be lost.

3.3.5 Audiovisual archivists will not sacrifice the long-term survival of collection material in the interests of short-term exploitation, acknowledging that this involves the application of judgement rather than dogma.

3.3.6 When copying collection items for preservation purposes, the audiovisual archivist does not edit or distort the nature of the work being copied, nor expose an original or preservation copy to undue risk. Within the technical possibilities available, new preservation copies shall be an accurate replica of the source material. The process involved, and the technical and aesthetic choices which it entailed, will be faithfully and fully documented and kept available, so the trail back to the original will always be clear. The terminology, concepts and data recording methods used shall be \textit{precise} and allow the unambiguous transmission of information for the future. After copying, the original material will not be destroyed unnecessarily.

3.4 \textit{Professional conduct and values}

3.4.1 The free sharing of knowledge and experience to aid the development and enlightenment of others, and the enhancement of the profession of audiovisual archiving, is a fundamental attribute. Audiovisual archivists shall act in a spirit of collaboration, not competition, with their colleagues and with kindred institutions.

3.4.2 Audiovisual archivists shall not knowingly be party to the dissemination of false or misleading information relating to their collections or areas of expertise.

3.4.3 Trustful relationships with sources and clients on a personal level are one of the greatest rewards and obligations of the audiovisual archivist. Knowing that they are open to abuse, and that some will prefer to trust the individual rather than the institution, such relationships will be characterized by absolute honesty, institutional loyalty and the absence of personal gain.

3.4.4 As the guardian of the audiovisual heritage, audiovisual archivists will strive to develop a personal perspective on the social and historical importance of the material under their care. Honestly held, such views may not always coincide with the view or the agenda of the

\textsuperscript{66} Every sizeable audiovisual archive collection probably contains enough material to offend everyone! Almost certainly, archivists will not share the values, moral standards and viewpoints inherent in at least \textit{some} items in their collection. But racism, sexism, paternalism, immorality, violence, stereotyping and the rest are facts of human history, and they are evident in the products of society, including audiovisual products! The question is: by giving access to this item, am I endorsing - or perceived as endorsing - the values it contains? Or am I endorsing the right to access? (See also the previous footnote).
audiovisual archivist's employer. In such cases, they must use judgement in advocating their point of view and seeking a solution which has the support of all involved. It is the mark of professionals that they not only possess requisite knowledge: they have intellectual and moral autonomy and an obligation to exercise it in the best interests of both the audiovisual heritage and their employer.

3.4.5 Audiovisual archivists recognize and observe their cultural and moral responsibility towards indigenous peoples, ensuring that collection material is handled and access is given in ways that are compatible with the norms of their cultures.

3.4.6 Knowing that the provenance of audiovisual materials is often difficult or impossible to establish, the audiovisual archivist will not knowingly be party to transactions likely to compromise personal integrity or the employer's reputation.

If there is an ultimate ethical issue for the audiovisual archivist, perhaps it is this. Imagine the scenarios: political censorship ("destroy this: it never happened"), economic pressure ("we can't afford to keep all this stuff: get rid of it"), arbitrary and uninformed directives, discouraging or suppressing access to "politically incorrect" or "inconvenient" material, and so on. We can now know of, and admire, the work done by dissident individuals in the archives of the former Soviet bloc to ensure the survival of anti-state materials - risking loss of employment, imprisonment or worse. Like me, many readers will know of other examples of such action, perhaps closer to home, which we do not feel at liberty to quote.

Following one's conscience in such circumstances may mean ignoring other ethical principles, for example, the principles of accurate documentation (3.2.1) and professional conduct (3.4). No code can provide a simple step by step response to such potential situations: it can only identify the (sometimes conflicting) professional values at stake.
Section F: Conclusion

1 This has been a first attempt to codify the philosophical basis of the profession of audiovisual archiving. That it may quickly prove to be incomplete, or in need of modification, would cause neither surprise nor offence to those involved in its creation. Part of its purpose is to stimulate discussion and debate, to encourage analysis, to invite the questioning of assumptions. It is a "first word", not a "final word". We have much more to discern.

2 As was set at the outset, the intention has been to document what is actually the case, rather than invent or impose theories or constructs: to be descriptive rather than prescriptive, to understand what philosophical principles arise from the nature of the audiovisual media, rather than by automatic analogy from elsewhere. It is for the reader to judge whether this has been done successfully, and, I hope, to pursue the issues raised in this first document in a spirit of enquiry and discovery.
APPENDIXES

Appendix 1

Definition of audiovisual media

The attached diagrammatic presentation was prepared by Dr Rainer Hubert and relates to the definition found at A: 3. 2 and following. Perhaps no other part of this document has been the subject of such extended discussion and, since such discussion is bound to continue, the following collection of comments on Dr Hubert's presentation are also recorded.

General

The word "media" connotes both the idea of "carrier" and the much wider world of the press, publishing and the Internet and is too broad in its associations. Possible substitutes are "materials" and "documents". Hence, "audiovisual documents" are the product of light emissions, acoustical or electronic processes, produced by machine and (except for still photographs) requiring the use of machines to read them.

Diagram II. 1:

Is the division between processes and states the appropriate one? Some films and recordings show no process at all, except the passage of time. Some still photographs try to record processes. What is the difference between a sequence of still photographs and a sequence of film frames? An alternative distinction could be diachronic (sequential) recordings vs. synchronic recordings.

Diagram II. 2:

The "basic fact" suggests a narrow and positivist concept of reality. Is this appropriate?

Accompanying graphic, same page: Some archives regard video games as audiovisual media. Why use "original photos" or audio as the basis of distinction
Comments to the definition of AV-Media

I. Divisions of AV-Media by the transitoryness, resp. stability of information

<table>
<thead>
<tr>
<th>AV-Transmissions</th>
<th>AV-Recordings</th>
</tr>
</thead>
<tbody>
<tr>
<td>radio/tv</td>
<td>film</td>
</tr>
<tr>
<td>telephone</td>
<td>video</td>
</tr>
<tr>
<td>radiotelephony</td>
<td>audio recording</td>
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<tr>
<td></td>
<td>photographs</td>
</tr>
</tbody>
</table>

Sending and reception are nearly simultaneous, that is the transmission and its comprehension, its use, are in a strict time relation.

The recording and its reproduction/comprehension/use are in no fixed time relation, i.e. the recorded document can be reproduced arbitrarily.

II. Division of AV-Recordings

1. Division by the character of the mirrored cut-out of the physical world (processes vs. states)

<table>
<thead>
<tr>
<th>Recording of Physical Processes</th>
<th>Recording of Physical States</th>
</tr>
</thead>
<tbody>
<tr>
<td>film</td>
<td>photographs</td>
</tr>
<tr>
<td>video</td>
<td></td>
</tr>
<tr>
<td>audio recording</td>
<td></td>
</tr>
</tbody>
</table>

- "time-containing" media; for their reproduction/comprehension/use a fixed amount of time is required.
- not "time-containing": no fixed relation between shooting time and time required for comprehension/use.

Strictly speaking this division is fictitious, because even a photograph needs a particular shooting time which is - as short it may be - a time span, in which a process takes place. On the other hand the "time content" of film and video founds on a succession of photos.

2. Differentiating AV-Media in the strict sense and AV-Media in a wider sense

Basic fact: AV-mediaw (in the strict sense) come into being by the fact that a technological device creates an analogon of a particular part of our physical world; AV-Media are machine-made mirror images of physical processes and states; they are transmissions or recordings of processes taking place at a particular time on a particular space.
2. The difficult border line between AV-Media and Writing/Text/Print Media

A good part of our modern Print Media (offset, Xerox) are, strictly speaking, AV-Media, because they mirror by the help of technological devices parts of the physical world. (In that sense there is no difference between a tree photographed and a book page Xeroxed: the tree as well as the book page are parts of our physical world and they are reproduced by more or less the same technique). "AV-Media" and "Writing/Text/Print Media" are concepts which lay on different levels and with different function. Therefore it is difficult to co-ordinate them.

The basic problem is: AV-Media contain verbal as well as non-verbal information, while Writing/Text/Print Media are mainly verbal information only (I am simplifying a bit: that Writing/Text/Print Media also transport non-verbal qualities - f.e. a poetic text conveying strong emotions, or the types of a book, which may be beautiful or ugly - is quite a different matter).

- Writing/Text/Print Media are mental processes in form of language
- AV-Media are mirrored cut-outs of physical processes and states.

As these concepts lie on different levels no theoretical border line can be drawn; there is a broad field of overlapping.

So, if we want to discriminate between Writing/Text/Print Media on the one hand and AV-Media on the other, we have to devise a pragmatic border line.
Types of institutions collecting information media

AV-Archives and AV-Departements:

AV-ARCHIVES

ARCHIVES

LIBRARIES

MUSEUMS

AV-ARCHIVES

AV-DEPARTEMENTS

(IN ARCHIVES, LIBRARIES AND MUSEUMS)
Appendix 2

Comparative table: audiovisual archives, general archives, libraries and museums

This table shows, in very simplified form, some comparisons between four types of collecting institutions. In practice, of course, particular institutions may have elements of some or all of these strands, or vary from the model shown. The purpose is to broadly illustrate the institutional type associated with each profession.

<table>
<thead>
<tr>
<th></th>
<th>Audiovisual archives</th>
<th>General archives</th>
<th>Libraries</th>
<th>Museums</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What do they keep?</strong></td>
<td>Image and sound carriers, associated documents and artefacts</td>
<td>Selected inactive records: any format, usually unique and unpublished</td>
<td>Published materials in all formats</td>
<td>Objects, artefacts, associated documents</td>
</tr>
<tr>
<td><strong>How is the material arranged?</strong></td>
<td>Imposed system compatible with format, condition and status</td>
<td>In order established and used by creators</td>
<td>Imposed classification system (e.g. Dewey, Library of Congress)</td>
<td>Imposed system compatible with nature and condition of items</td>
</tr>
<tr>
<td><strong>Who can have access?</strong></td>
<td>Depends on policy, copy availability, copyright and contract agreements</td>
<td>Depends on policy and legality, donor/depositor conditions</td>
<td>Depends on policy, general public or defined community</td>
<td>Depends on policy, general public or defined community</td>
</tr>
<tr>
<td><strong>How do you find what you want?</strong></td>
<td>Search catalogues, lists, staff consultation</td>
<td>Search guides, inventories, other documents</td>
<td>Search catalogues, browse shelves, staff consultation</td>
<td>View displays, staff consultation</td>
</tr>
<tr>
<td><strong>Where do you get access?</strong></td>
<td>Depends on policy, facilities and technology, On site or remote</td>
<td>On institution's premises, under supervision</td>
<td>On library premises, or (if borrowed) remote</td>
<td>In display areas</td>
</tr>
<tr>
<td><strong>What is their objective?</strong></td>
<td>Preservation and accessibility of audiovisual heritage</td>
<td>Protection of archives, and their evidential and informational values</td>
<td>Preservation and/or accessibility of materials and information</td>
<td>Preservation and accessibility of artefacts and information</td>
</tr>
<tr>
<td><strong>Why do you visit?</strong></td>
<td>Research, education, enjoyment, business</td>
<td>Proof of actions and transactions, research, enjoyment</td>
<td>Research, education, enjoyment</td>
<td>Research, education, enjoyment</td>
</tr>
<tr>
<td><strong>Who looks after the material?</strong></td>
<td>Audiovisual archivists</td>
<td>Archivists</td>
<td>Librarians</td>
<td>Museum curators</td>
</tr>
</tbody>
</table>

Acknowledgment: The concept of this table, and some of its content, is adapted from *J Ellis, ed. Keeping archives* (second edition) *D W Thorpe/Australian Society of Archivists, 1993*
Appendix 3

Format change and obsolescence: selected formats

<table>
<thead>
<tr>
<th>Format</th>
<th>Production period</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Film</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>70 mm Imax format polyester</td>
<td>1980s-present</td>
<td>Current</td>
</tr>
<tr>
<td>35 mm nitrate</td>
<td>1891-1951</td>
<td>Obsolete</td>
</tr>
<tr>
<td>35 mm acetate</td>
<td>1910-present</td>
<td>Current</td>
</tr>
<tr>
<td>35 mm polyester</td>
<td>1955-present</td>
<td>Current</td>
</tr>
<tr>
<td>28 mm acetate</td>
<td>1912-1920's</td>
<td>Obsolete</td>
</tr>
<tr>
<td>22 mm acetate</td>
<td>c. 1912</td>
<td>Obsolete</td>
</tr>
<tr>
<td>17.5 mm nitrate</td>
<td>1898-early 1920's</td>
<td>Obsolete</td>
</tr>
<tr>
<td>16 mm acetate</td>
<td>1923-present</td>
<td>Declining</td>
</tr>
<tr>
<td>9.5 mm acetate</td>
<td>1921-1970s</td>
<td>Obsolete</td>
</tr>
<tr>
<td>8.75 mm EVR</td>
<td>1970s</td>
<td>Obsolete</td>
</tr>
<tr>
<td>8 mm standard acetate</td>
<td>1932-1970s</td>
<td>Obsolete</td>
</tr>
<tr>
<td>8 mm super acetate</td>
<td>1965-present</td>
<td>Obsolescent</td>
</tr>
<tr>
<td><strong>Audio - groove carriers</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cylinders (replicated wax or moulded)</td>
<td>1876-1929</td>
<td>Obsolete</td>
</tr>
<tr>
<td>Cylinders (instantaneous/dictaphone)</td>
<td>1876-1950s</td>
<td>Obsolete</td>
</tr>
<tr>
<td>Coarse groove disc (78 rpm and similar)</td>
<td>1888-c.1960</td>
<td>Obsolete</td>
</tr>
<tr>
<td>Transcription disc (pressed)</td>
<td>1930s-1950s</td>
<td>Obsolete</td>
</tr>
<tr>
<td>Instantaneous lacquer disc</td>
<td>1930s-1960s</td>
<td>Obsolete</td>
</tr>
<tr>
<td>LP (long playing) microgroove</td>
<td>1950s-present</td>
<td>Obsolescent</td>
</tr>
<tr>
<td><strong>Audio - digital carriers</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compact disc (CD)</td>
<td>1980-present</td>
<td>Current</td>
</tr>
<tr>
<td>Piano roll (88 note)</td>
<td>1902-present</td>
<td>Declining</td>
</tr>
</tbody>
</table>
### Audio - magnetic carriers

<table>
<thead>
<tr>
<th>Format</th>
<th>Period</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wire</td>
<td>1930s-late 1950s</td>
<td>Obsolete</td>
</tr>
<tr>
<td>Magnetic tape reel-to-reel</td>
<td>1935-present</td>
<td>Current</td>
</tr>
<tr>
<td>Compact cassette</td>
<td>1960s-present</td>
<td>Current</td>
</tr>
<tr>
<td>Compact cassette</td>
<td>1960-present</td>
<td>Declining</td>
</tr>
<tr>
<td>DAT</td>
<td>1980-present</td>
<td>Current</td>
</tr>
</tbody>
</table>

### Video

<table>
<thead>
<tr>
<th>Format</th>
<th>Period</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 inch quad</td>
<td>1956-1980s</td>
<td>Obsolete</td>
</tr>
<tr>
<td>Philips format (half inch reel to reel)</td>
<td>1960s</td>
<td>Obsolete</td>
</tr>
<tr>
<td>Umatic</td>
<td>1971-present</td>
<td>Obsolescent</td>
</tr>
<tr>
<td>Betamax</td>
<td>1975-1980s</td>
<td>Obsolete</td>
</tr>
<tr>
<td>VHS</td>
<td>1970s-present</td>
<td>Current</td>
</tr>
<tr>
<td>Betacam</td>
<td>1984-present</td>
<td>Current</td>
</tr>
<tr>
<td>1 inch A, B, C, D formats</td>
<td>1970s-present</td>
<td>Declining</td>
</tr>
<tr>
<td>Video 8</td>
<td>1984-present</td>
<td>Current</td>
</tr>
<tr>
<td>Analog laser disc</td>
<td>1980s-present</td>
<td>Current</td>
</tr>
<tr>
<td>Video CD</td>
<td>1990s</td>
<td>Current</td>
</tr>
<tr>
<td>DVD</td>
<td>1997</td>
<td>Current</td>
</tr>
</tbody>
</table>
Appendix 4

The Internet

1 Use of the Internet as a means of delivering images and sounds is increasing exponentially. As bandwidth limitations are overcome, delivery of TV-quality images and sounds in real time will move closer to universal practicality. Already, the net is being used for first-release delivery of audio material, and web sites are offering entirely new ways of accessing a mix of text, images and sounds in a flexible and customized way. Video games - whether delivered on the net or via CD ROM - are getting conceptually closer both to animation and live action, and reaching comparable levels of quality and creativity - with the added dimension of interactively. Electronic commerce offers a new dimension of choice and convenience in product purchase.

2 To what extent can web sites be considered audiovisual documents or works? What is their nature? As the medium develops, the best answer at this stage is probably to keep an open mind! In one sense, the technology is simply offering an additional avenue for existing activity: information gathering, commerce, mail, document delivery, for instance. In another, it creates a new means of communication by enabling the convenient mixing and manipulation of image, sound and textual elements that would have previously been accessed separately. A web page can be accessed in both a linear and non-linear fashion - like a book or magazine. To the extent that these contain images and sounds, the technology offers the most convenient way yet of analyzing them frame by frame, moment by moment - though it doesn't change their linear nature.

3 What are the issues for audiovisual archives? As a delivery technology it has enormous potential for finding and delivering images and sounds to the end user, as well as facilitating on-line research: it democratizes access to a degree never before possible. That, in turn, raises a new set of copyright, format and technology issues, for collection items must be migrated to digital format before they can be delivered over the net.

4 What should be preserved from the net and how is this to be done? Multimedia products on CD ROM have the virtue that they are "fixed", while web pages can change daily - they are even more fugitive than live radio or TV. As with any other medium, it is vital to preserve what is of enduring cultural value, and some collecting institutions are beginning to turn their attention to the possible methods of doing this. Periodic monitoring, sampling and downloading of selected sites is one method and is beginning to happen in some countries.

5 Preserving the content of the net raises inevitable questions about preserving the technology of delivery - both hardware and software. How many of us already have unplayable video games and inaccessible files - because the technology has moved on? Can you imagine this on a much enlarged scale...? These questions do not have simple answers, because format obsolescence is faster here than anywhere.

6 For audiovisual archivists - and for other professionals - the challenge is not only technical, but conceptual. It involves exploring the definitional boundaries (review the discussion at A:3.2) and asking not only what is audiovisual - but why.
Appendix 5

Further reading

The following publications have been referred to in the text. For bibliographies of professional literature generally, refer to Audiovisual archives: a practical reader (below) and to the organizations listed on Appendix 7, some of whom produce their own bibliographies and publish books and journals.

Cherchi Usai, Paolo  Burning passions: an introduction to the study of silent cinema
London, British Film Institute, 1994

Ellis, J (ed.)  Keeping archives (second edition)  Port Melbourne, D W Thorpe/ Australian Society of Archivists, 1993


Harrison, Helen  Curriculum development for the training of personnel in moving image and recorded sound archives Paris, UNESCO, 1990

Koch, Grace  A brief typology of sound archives in IASA Phonographic Bulletin #58, June 1991

Kofler, Birgit  Legal questions facing audiovisual archives Paris, UNESCO, 1991

Smither, Roger  Dealing with the unacceptable: some ethical issues for cataloguing, documentation and programming staff in: FIAF Bulletin #45, October 1992

UNESCO  Recommendation for the safeguarding and preservation of moving images (adopted by the General Conference at its twenty-first session, Belgrade, 27 October 1980)
Appendix 6

Glossary

access Any form of use of a collection, an institution's services or intellectual knowledge. It can be proactive (initiated by the institution) or reactive (initiated by others).

audiovisual archive see A:3.4

audiovisual archive paradigm see B:4

audiovisual archivist see A:3.5

audiovisual heritage see A:3.3

audiovisual media see A:3.2

carrier An individual physical unit - i.e. tape reel, film reel, disc, cassette etc. Many carriers may make up each of the technical entities that together comprise a "work": for example, a single film may comprise picture negative, sound negative, master positive, composite print, etc., each of these elements, in turn, consisting of several carriers. On the other hand, several "works" may be contained on a single carrier; such as individual music tracks on a CD.

carrier/content principle see C:2.3

cataloguing see C:2.9

collecting the process of selecting and acquiring materials

control/cataloguing principle see C:2.7

deselection see C:2.1.6

document see audiovisual media

documenting principle see C:2.8

format the defining physical and technical specifications of carriers: see Appendix 3

format progression see C:1.3

loss principle "If there is any reason of form, content or external association why the loss of a particular item would be regretted in the future, there is a case for preservation." See C:2.1.2

material see audiovisual media

media see audiovisual media

multimedia a work comprising coordinated elements in a variety of presentational formats, such as sound, images (still and moving), text and graphics, usually - but not necessarily - accessed by software.

paralleling principle see C:2.6

preservation The totality of things necessary to ensure the permanent accessibility, with minimum loss of quality, of the visual or sonic content or other essential attributes of the work concerned. It therefore embraces such things as access feedback, examination, conservation,
repair, restoration, copying, surveillance, collection management systems, storage environments and methods.

quality principle see C:2.4

selection see C:2.1.

subjective perception see C:1.5

survival principle see C:2.5

typology see B:1

work see C:2.2
Appendix 7

Federations, associations, NGOs and others

The following is a list of several organizations referred to in the text which readers may like to contact for further information.

AMIA Association of Moving Image Archivists

A professional association - originally North American but now increasingly international - established to provide a means for cooperation among individuals concerned with the collection, preservation, exhibition and use of moving image materials. Objectives include providing a regular means of exchanging information, ideas and assistance; taking responsible positions on archival matters affecting moving images; encouraging public awareness of and interest in the preservation and use of film and video as an important educational, historical and cultural resource, and promoting professional standards and practices for moving image materials.

Web site: http://www.amianet.org/

ARSC Association of Recorded Sound Collections

An organization whose main purpose is to develop and disseminate information related to all fields of recording and sound media. It serves the scholarly interests of sound archivists, discographers, musicians, recording engineers, historians, collectors and others. It works for the preservation of historical sound recordings, promoting the exchange of information and an awareness of the cultural importance of recorded sound.

Web site: http://199.75.220.16/aacommg/arsc/arsc/arsc.htm

FIAF International Federation of Film Archives

An association of institutional film archives (film is here equivalent to moving images of all kinds) which aims to promote the collection and preservation of films and related documents, encourage countries to create and develop film archives, develop cooperation among members, promote film art and culture and encourage historical research into all aspects of the cinema.

Web site: http://www.cinema.ucla.edu/fiaf/default.html

FIAT/IFTA International Federation of Television Archives

Objectives are to encourage cooperation between members, promote the compatibility of audiovisual documentation systems as well as documentation exchange; preservation of audiovisual material and the appraisal and diffusion of this material.

Web site: http://www nbr.no/ fiat/
ICA International Council on Archives

The main international forum for general archives. ICA has various subsets, including an Audiovisual Archives Committee - it is working to develop a full Section on audiovisual archives. It also has regional branches, such as SARBICA (South Asia Regional Branch of ICA) and PARBICA (Pacific Area.....).

Web site: http://www.archives.ca/ica/

IASA International Association of Sound and Audiovisual Archives

IASA exists to strengthen cooperation between archive and other institutions which preserve sound and audiovisual documents, to further exchange, preservation, documentation and dissemination of information and collection material.

Web site: http://www.llgc.org.uk/iasa/iasa0001.html

IFLA International Federation of Library Associations and Institutions

The main international forum for libraries, as represented through their respective national library associations. Among the many subsets and committees there is an Audiovisual Roundtable.

Web site: http://ifla.inist.fr/VII/rt5

SEAPAVAA SouthEast Asia/Pacific AudioVisual Archive Association

A regional forum for addressing common issues and concerns related to the preservation of, and provision of access to, the audiovisual heritage of member countries. It promotes awareness and development of audiovisual archiving, strengthens national capabilities in the relevant skills, establishes region-wide standards, advances professional development and recognition of audiovisual archivists, and encourages communication and mutual assistance.

Web site: http://members.xoom.com/avarchives