

COLLECTION POLICY 2017

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1. INTRODUCTION

About the National Film and Sound Archive of Australia (NFSA)

The NFSA is Australia's premier audiovisual archive. Our mission is to collect and preserve Australian related film, recorded sound, broadcast, and their associated documents and artefacts, and to share and celebrate this collection with audiences worldwide. As part of the community of Australian collecting institutions we embrace the concept of a connected national collection made accessible through digitisation, and we also work to ensure the longevity and integrity of our analogue holdings. We value collaboration and innovation, and engage in meaningful partnerships with the community and other organisations to fulfil our vision.

Originating in the National Historical Film and Speaking Record Library, which was established in 1935 as part of the Commonwealth National Library, the NFSA was established as a semi-autonomous body by a Cabinet decision in 1984 with full responsibility for the national audiovisual collection. From 2003 to 2008 it was part of the Australian Film Commission, and was established as an independent statutory authority in 2008 under the *National Film and Sound Archive of Australia Act 2008*. In 2011 the assets of Film Australia Limited were transferred by bill of Parliament to the NFSA, including copyright in a significant body of work produced and commissioned by Film Australia and its predecessors for the Commonwealth of Australia.

The collection

The collection of over 2.3 million items represents moving image and sound production from its earliest days to the present. Drama, actuality and documentary, creative arts, social and scientific history, comedy, experimental and unique amateur audiovisual records are all represented. Formats span the analogue era, from the nitrate film and wax cylinders of the earliest days through to the many format iterations of the twentieth century (acetate and vinyl discs, audiotape, CDs, polyester film, broadcast video tape and various home movie formats). Into the digital age, the collection includes the latest digital files produced by today's media creators and professionals. Documentation and artefacts also form a large part of the collection, including stills, scripts, posters, manuscript collections, media industry oral history interviews, costumes and vintage equipment.

2. PURPOSE OF THIS POLICY

The purpose of this policy is to set out the guiding principles for the development, preservation and sharing of the collection. This policy is not a manual or strategy document. There are a number of policies and guidelines which relate to the principles established in this policy, and provide a comprehensive framework for the appropriate management of the NFSA collection.

3. GUIDING PRINCIPLES

This policy is based on the following principles:

Collect – Preserve – Share

Guided by these principles, the NFSA exists to perform three vital functions:

- > Collect audiovisual works and associated documentation that reflect all aspects of Australian experience and our diverse communities
- > Preserve the collection in accordance with best international standards and working within our resources, to ensure permanent access
- > Share the collection so its stories form an ongoing part of the evolution of our culture.

Audiovisual recording formats are often physically fragile, and quickly become obsolete as technology changes. Their preservation and continued accessibility is a costly and highly-specialised field of heritage protection, and our techniques and approaches evolve along with the media and entertainment industries' development. We maintain responsibility for the traditional preservation of over a century of analogue works and now, in a converged, digital environment preservation is a dynamic operation. Digital works are preserved through an ongoing process of format-shifting and data migration.

The NFSA collection is central to people's encounters with memories, stories and histories, creativity and imagination. The NFSA invests operational and capital funds along with management and staff expertise to ensure the collection is stored securely and preserved through conservation treatment and digitisation. This will enable its ongoing accessibility for future generations.

Accountable to history

The NFSA is committed to the cultural and social context of material in the collection in both stewardship and access terms. We also acknowledge the diversity and multicultural nature of the Australian community as it relates to ethnicity, gender, age, class, sexual orientation, religion and disability.

We respect and adhere to the inherent rights of First Peoples to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions as expressed in Article 31 of the United Nations Declaration on the Rights of Indigenous Peoples¹.

Curatorially driven

Curatorial collection management at the NFSA is based upon curatorial principles first articulated in 2004, and adapted and re-articulated in this policy. It builds upon the concepts of collecting, handling and experiencing both the artefact and the content in context and with integrity. Curators, reference teams, collection managers and expert technicians all contribute to this process.

Fundamental to the curatorial approach is the clear understanding that collection development, collection preservation and collection sharing are interlinked activities. Our collection must be accessible, interpreted and shared to form an ongoing part of the evolution of our culture. The NFSA does not simply store materials that are isolated and 'frozen in time'. The curators' goal is to ensure that cultural materials continue to be physically safe, permanently accessible and are interpreted to high professional standards, as significant and valuable manifestations of history and as cultural concepts.

This duty of care in recognising and interpreting the relevance of records and creative expressions of the past to inform future ideas, informs collection development strategies, preservation priorities and all activities to engage the public with the NFSA collection. It values professionalism, accountability, impartiality, collegiality and the ethical, effective and efficient use of resources.

¹ http://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf

Committed to standards and best practice

As part of the community of GLAMs (Galleries, Libraries, Archives and Museums) we actively align our activities – curatorship, preservation, collection management, documentation and staff skills development – with recognised best practice. The professional standards practised by the NFSA reflect the conventions, codes and protocols applied by national and international cultural organisation peak bodies. We also actively contribute to the formulation of standards: we debate their principles, participate in and monitor their development and adopt them into our own practices, as appropriate.

Connected and collaborative

Collaboration and partnerships as part of a network of community, industry and public organisations are essential in today's cultural and collecting environment. To ensure the ethical, efficient and effective spending of public monies under budget constraints means developing synergies and sharing resources and skills whenever possible. Collaboration offers an increasingly diverse, mobile and agile constituency innovative pathways to the collection.

As part of the community of National Collecting Institutions (NCIs) the NFSA works closely with our fellow galleries, museums and archives. We support collaboration across all tiers of government, and play an active role in policy development and public debate through our work with peak bodies in the Australian Digital Alliance (ADA)² and the Australian Digital Access to Collections initiative³.

The NFSA is an active player in the international community of film, sound and broadcast archives and museums. We contribute directly to the world body of audiovisual archiving expertise, adhering to and promoting the practices and ethics of the International Federation of Film Archives (FIAF)⁴, the International Association of Sound and Audiovisual Archives (IASA)⁵, Museums Australia (MA)⁶ and the Australian Society of Archivists (ASA)⁷. We subscribe to the protocols, declarations and recommendations of UNESCO and its Coordinating Council of Audiovisual Archival Associations (C AAAA).

The NFSA engages in exchange, training and mentoring, practical and philosophical debate in its field both nationally and internationally. We take a leadership role in both directing and coordinating initiatives in the audiovisual field in Australia, and of advising on audiovisual practices in Australia and the region.

² <http://www.digital.org.au>

³ <http://www.glampeak.org.au>

⁴ <http://fiagnet.org>

⁵ <http://www.iasa-web.org>

⁶ <http://museumsaustralia.org.au>

⁷ <https://www.archivists.org.au>

4. COLLECTION DEVELOPMENT PRINCIPLES

4.1 Key collecting areas and priorities

In line with the *National Film and Sound Archive Act 2008* (NFSA Act), we have a unique mandate to build a collection of Australian and international audiovisual works and associated documentation, to preserve these works and to make them accessible. Our aim is to develop and maintain a collection of enduring historical, social and cultural significance.

We acquire Australian and Australia-related material that represents:

- > a cultural and historical record
- > a record of Australian creative and technical achievement in the audiovisual context
- > the role, nature and status of audiovisual media in society
- > Australia's regional association, influence or context.

We also selectively collect international material to provide context to historical Australian audiovisual production, and to preserve a tangible record of historical cultural experience. We collect international material that:

- > had cultural influence and impact in Australia, and that would otherwise not be accessible to Australians
- > reflects culture and creativity in the Pacific region
- > is the only known extant copy of an international work, or which is not adequately preserved or otherwise at risk of loss.

When items physically delivered to the NFSA for consideration are deemed not relevant for the collection because of their content, inferior condition or duplication of existing holdings, they are defined as 'non-selected' and disposed of according to the procedures outlined in 4.7.

4.2 Acquisition methods

Donation, deposit, bequest and purchase are the NFSA's four primary acquisition options.

Donation – ownership of the physical items transfers to the NFSA. Copyright may also be conveyed partially or in full as part of this transaction but usually rests with the original copyright holder.

Deposit – physical items are lodged with the NFSA but physical ownership remains with the depositor and the original items may be withdrawn by the depositor at any time.

Bequest – the NFSA welcomes such contributions on the basis of agreed selection and relevance.

Purchase – purchase is the final option but only when finances allow and when identified works are deemed sufficiently relevant to the collection.

Formats acquired include all analogue and digital varieties which are used to produce relevant audiovisual works in their original form. As current digital formats continue to evolve, the NFSA updates to accommodate developments and to ensure supportable migration pathways. Online and born-digital works, including selections from sites such as YouTube and Facebook, are included within the established context for audiovisual production.

4.3 Legal deposit and publicly funded film works

Legal deposit is a statutory requirement for specified published material to be deposited with an assigned repository. For example legal deposit requires publishers to deposit printed and digital publications with the National Library of Australia. It does not currently exist in Australia for audiovisual production but it has the potential to provide the NFSA with a more comprehensive view of Australia's audiovisual output and to support greater efficiencies when acquiring material for inclusion in the collection.

If and when applied, the NFSA supports a selective, curated approach utilising notification to the NFSA, and mandatory delivery on demand to the NFSA upon selection. Further investigation and industry consultation is necessary before any such proposal would be presented to government for consideration.

Currently the NFSA benefits from inclusion in contractual agreements between film funding bodies (national and state-based) and producers which require the delivery of agreed components to the NFSA prior to final funding signoff.

4.4 Collection collaborations

As the pre-eminent national audiovisual collecting institution, the NFSA takes a leadership role in driving and coordinating advocacy initiatives in the audiovisual archiving field in Australia.⁸

The NFSA operates in collaboration with other key national, state and regional collecting bodies and with industry bodies to increase our impact and to achieve the most efficient and cost effective outcomes, including avoiding duplication of efforts and sharing resources where appropriate. These collaborations include the contractual arrangements mentioned in 4.3, and specifically relate to formal or informal collection development focuses shared with and relating to specific institutions such as the Australian War Memorial (war-related audiovisual works), the National Archives of Australia (government records), the National Library of Australia (folklore, oral history and music recordings) and AIATSIS (Indigenous cultural materials and related research).

4.5 Data management

The NFSA undertakes to capture and record information relating to all material in its care, to facilitate its discoverability and to increase the potential for research and creative appropriation. This is accomplished by creating an acquisition record in the NFSA collection management system that identifies the provenance, content significance and format of the work in accordance with the relevant procedures.

⁸ An example is the release of the NFSA document *Deadline 2025* in October 2015 and the subsequent joint national institution proposal to establish a National Digital Strategy to respond to the magnetic tape crisis.

Each acquisition is prioritised for accessioning. The catalogue record is the formal documentation of a work in the collection; it contains a detailed intellectual and technical description of material so that it can be readily identified, located and retrieved on request.

Accessioning is completed in accordance with the NFSA's Data Entry Guidelines to ensure consistency in the organisation's practice of data management. The NFSA is committed to quality information and governance of its collection records is undertaken in accordance with the NFSA's Data Quality Framework.

4.6 Deselection

Curators and NFSA management carefully consider and document deselection decisions. Physical disposal proceeds only after notifying donors as required. Deselection means the removal of an item from the NFSA collection on the basis that it:

- > is in a state of advanced deterioration or irreversible repair to the point where the content cannot be recovered or the item accorded the necessary conservation treatment
- > is of poor quality, either intrinsically or relative to other items
- > requires return to its owner and/or repatriation (as a duplicate of a preserved item within the collection)
- > duplicates other items in the collection in excess of the collection's requirement for additional copies.

In the event or immediate aftermath of a disaster, we may have to deselect collection material that is so severely damaged it cannot be recovered successfully.

4.7 Disposal

Curators and collection managers coordinate the disposal of deselected material according to one of the following methods, listed in order of preference:

- > returning the item to the donor, if the material was donated and the donor can be located
- > trading with another public or not-for-profit collecting institution or reputable individual collector
- > donating the item to another public or not-for-profit collecting institution
- > selling at a private or public auction
- > selling to a private buyer
- > destroying the material.

Proceeds from the disposal of deselected material go towards the acquisition of new works or preservation of existing collection materials.

5. PRESERVATION PRINCIPLES

5.1 Key principles

In order to ensure access to the collection, for both the present and the future, preservation aims to:

- > maintain the integrity of the original work
- > conserve, stabilise and/or duplicate its content
- > maintain safe and secure storage conditions.

5.2 Standards and guidelines

In undertaking preservation activities, the NFSA refers to relevant standards and guidelines set by international peak bodies and standards organisations. This includes, but is not limited to:

Film and still photography

- > ISO 18911:2010 *Imaging materials – Processed safety photographic films – Storage practices*
- > ISO 18902:2013 *Imaging materials – Processed imaging materials – Albums, framing and storage materials*
- > ISO 10356:1996 *Cinematography – Storage and handling of nitrate-base motion-picture films*

Magnetic media

- > ISO 1858:1977 *Information processing -- General purpose hubs and reels, with 76 mm (3 in) centrehole, for magnetic tape used in interchange instrumentation applications*
- > ISO 18933:2012 *Imaging materials -- Magnetic tape -- Care and handling practices for extended usage*
- > ISO 18923:2000 *Imaging materials -- Polyester-base magnetic tape -- Storage practices*

Non-ISO Standards

- > IASA-TC 03 (2005) *Safeguarding the audio heritage: Ethics, principles and preservation strategy*
- > IASA-TC 05 (2014) *Handling and storage of audio and video carriers*

Related documents

- > ANSI IT9.13-1996 *Imaging Materials - Glossary of Terms Pertaining to Stability*
- > ANSI IT9.1-1989 *Imaging Media (film) - Silver Gelatin Type - Specifications For Stability*
- > ISO 18916:2007 *Imaging materials – Processed imaging materials – Photographic activity test for enclosure materials*
- > NEH Report *Environment and Enclosures in Film Preservation* #PS 20802-94
- > NEH Report *The Preservation of Magnetic Tape Collections: A Perspective* #PA 50123-03
- > Image Permanence Institute: *New Tools for Preservation*
- > Image Permanence Institute *Time Weighted Preservation Index (TWPI)*

5.3 Protecting the original work

Protecting the artistic and physical integrity of the original work is a primary responsibility. Whenever possible and reasonable, its preservation and reproduction in original format is the first priority as it preserves material characteristics of the carrier medium, and allows for an understanding of its historical reproduction and reception context.

However, the move from analogue duplication to digital reproduction means that in many instances this approach is no longer sustainable on a large scale. While the NFSA undertakes selective analogue preservation of audiovisual objects based on their value as art objects and historical artefacts, digital extraction of a carrier's content has become the norm for the majority of formats. If preservation in the original format is not sustainable, the NFSA commits to 'lossless digitisation' according to international best practice.

Active preservation

Active preservation maintains the content of audiovisual works either by duplication to a new carrier in the original format (eg. film-to-film duplication), or by signal extraction of its content and embedded metadata into a lossless digital format. Active preservation aims to produce new copies that are authentic, complete, of equivalent quality to the original item and reflect as much as possible the original author's intention at the time of its production. Priorities for active preservation are researched and established by curators in consultation with preservation experts.

Passive preservation

Passive preservation aims to maximise the longevity of physical original materials through non-invasive conservation treatments (eg. cleaning), appropriate packaging and storage, and controlled environmental conditions. It also encompasses the adequate storage, back-up and migration of digital collection materials, as well as proper handling and usage procedures for all relevant assets.

5.4 Formats and media

The NFSA deals with all formats of audiovisual production from the earliest iterations of the late 19th century to the constantly evolving digital forms of the 21st century. In addition it supports major holdings of documents and artefacts in traditional and digital formats.

The evolution of technology in audiovisual production and distribution is leading to technological obsolescence of analogue and photochemical media. The NFSA maintains the expertise and facilities necessary for working with obsolete media and the associated exhibition experience, while also actively pursuing the reformatting of programs to ensure the ongoing accessibility of the NFSA collection.

There is now consensus among audiovisual archives internationally that we will not be able to support large-scale digitisation of magnetic media in the very near future. Tape that is not digitised by 2025 will in most cases be lost forever.

The NFSA's *Deadline 2025: Collections at Risk* calls for the development of a collaborative National Framework for Digitisation of Audiovisual Collections.

5.5 Storage of physical materials

We regularly assess storage requirements for the NFSA collection.

International best practice informs the NFSA's approach to environmental conditions in our storage facilities. They are designed, managed and monitored to ensure the longest possible life expectancy of the various materials in our collection.

In undertaking preservation activities, we are guided by standards and international guidelines published by recognised authorities in the engineering and archival fields to assist in the design, construction and maintenance of collection storage vaults. We undertake regular monitoring and annual testing of facilities to ensure consistent performance.

International best practice also informs the environmental conditions appropriate for the materials held in each of our vaults.

Appropriate security policies and practical security systems, including fire detection, are implemented in all collection storage areas, with a regular formal review of alarm notification procedures.

5.6 Storage of file-based (digital) materials

The NFSA's management of its digital audiovisual collection is aligned with the Open Archives Information System (OAIS) model. This model identifies mandatory responsibilities for file acquisition, authentication, long-term storage and discoverability. Key management issues include:

- > avoidance of proprietary codecs and wrappers for audiovisual objects wherever possible
- > quarantine and authentication of incoming (third party) files
- > verification of data (checksums) at any step of the path
- > periodic checking of data (checksum)
- > long-term data storage on the latest generation tape format⁹
- > retention of three tape copies in three physical locations
- > geographical isolation of the third copy from the other two copies
- > periodic migration of the tape library.¹⁰

5.7 Research and innovation

The NFSA encourages continued research and discovery to improve preservation performance. In collaboration with the broader audiovisual archive community, we are guided by advances in environmental controls, storage, digital workflows and technical leverage and technology standards.

⁹ The NFSA preservation data tape is currently LT06 in 2017. Currently the next migration is scheduled to be LT08 in 2019.

¹⁰ Periodic migration allows the data to be verified completely and for growth without updating the hardware.

6. ACCESS AND SHARING PRINCIPLES

6.1 Key principles

The NFSA aims to foster engagement with the collection via relevant, contemporary and curated methods suited to the needs of the broadest public, for the purposes of:

- > research and education
- > audition and production
- > entertainment
- > cultural expression and experience.

Key to achieving these principles is the need to digitise our collection.

Third-party ownership of much of the intellectual property in the NFSA collection means that permissions are often required prior to any external use or copying of collection material. Where audiovisual material is available commercially the NFSA refers enquiries to the relevant parties.

The NFSA works in collaboration with the international network of audiovisual archives to deliver consistent, equitable access which supports the core archival principles of responsible preservation whilst facilitating use of the broadest range of collection materials.

Wherever possible, the NFSA supports the principle of free access to the collection and related information, within the limits of NFSA business operations. We balance this commitment with the actual costs of providing services and the need for cost recovery from clients and users.

We deliver activities and programs within our curatorial framework. Curators, archivists, educational presenters and cultural programmers are mindful to:

- > promote public awareness and support of our programs, services, activities and role as a national archive
- > interpret the collection to facilitate an understanding about our past, present and future
- > promote curatorial standards in handling audiovisual heritage
- > encourage the presentation of the collection in a manner as close as possible to the original audiovisual experience whenever feasible.

6.2 Collection reference services

Collection Reference services respond to enquiries about the collection from the general public and the screen, cultural and educational sector. Based in the NFSA's Canberra, Sydney and Melbourne offices, Collection Reference provides reference and research advice and facilitates access to collection materials for research, auditioning, theatrical and non-theatrical screenings and creative re-use purposes. Preliminary data research is available worldwide through the NFSA's online catalogue facilities.

NFSA Access Centres

NFSA Access Centres located in state and territory libraries throughout Australia enable clients to access items from the collection and provide auditioning facilities and advice relating to the collection.

Loan conditions

Loan conditions for collection material reflect attribution, branding and cost requirements familiar in audiovisual archives worldwide and are closely aligned with relevant sections in the FIAF Statutes and Rules¹¹. They are noted in the formal loan agreement for each approved loan.

¹¹ <http://www.fiafnet.org/pages/E-Resources/FIAF-Statutes-and-Rules.html>. The relevant sections are *Chapter IX - Relations between Affiliates* in the 2016 edition.

6.3 Online access

The NFSA's web platforms support access to the collection and its data to encourage greater engagement. Digital collection content online is progressively expanding in line with modern expectations.

Our website nfsa.gov.au provides:

- > search access to collection data
- > curated collections and exhibitions showcasing the collection's content
- > general advice on collection development, management and preservation matters
- > guidance for collection management and storage climate control
- > digital learning opportunities.

The NFSA utilises third-party operated social media platforms (including YouTube, Facebook, Twitter, Instagram and SoundCloud) to connect social media users and communities with the collection and the work of the NFSA. This includes the upload, storage and playing of titles and excerpts of titles from the collection.

6.4 Community engagement

As part of its commitment to provide access to the collection, the NFSA actively engages with Australian and international communities to deliver, and partner in the delivery of, a range of public activities designed to highlight the collection and to support the priorities of the NFSA's Strategic Plan. These include:

- > curated screening and recorded sound programs and events
- > curated education programs
- > film festival and music festival involvement
- > physical exhibition partnerships with related cultural exhibition venues
- > new technology developments to present the NFSA collection on controlled digital platforms.

A priority for the NFSA is to continue to extend our audience reach and the diversity of that audience, and to seek the public's creative input to continually extend the collection's reach. To support this work, the NFSA has a Community Engagement Strategy which outlines the ongoing high-level priorities for public engagement activities.

6.5 Collaborations

Collaboration with partners in Australia and overseas is a key strategy for the NFSA to share as much of the collection as possible, to the widest audience. We welcome and seek out partnerships with cultural institutions and exhibitors.

7. MANAGING INDIGENOUS CULTURAL MATERIALS

The NFSA is a custodian of over 30,000 audiovisual works on the stories of Australia's First Peoples. The NFSA works in partnership with communities, cultural knowledge holders, artists, filmmakers and musicians to respectfully manage these cultural materials.

The Board and Management of the NFSA are strongly committed to actively collaborating within Australia's cultural sector in the appropriate management of and engagement with the cultural collections of Australia's First Peoples.

An underlying principle of this direction is to actively ensure that the NFSA is aligned with the cultural directions and aspirations of traditional owners and communities. The NFSA therefore supports the development of cultural agreements with Australia's Indigenous communities that will not only outline the way the NFSA works with these communities, but champions the inherent rights of First Peoples to maintain, control, protect and develop their cultural heritage, traditional knowledge and cultural expressions.

We identify and observe Indigenous Cultural Intellectual Property protocols and develop cultural agreements with First Peoples communities. The NFSA's Reconciliation Action Plan also reflects the organisation's commitment to active engagement with communities at all levels.

Critical to the NFSA's support for Indigenous interests is its engagement with key Indigenous partners. The NFSA collaborates with:

- > the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) in a formal Memorandum of Understanding
- > the Indigenous Remote Communities Association (IRCA) in a formal Memorandum of Understanding.

The NFSA's Board established an Indigenous Connections Committee in 2017 to specifically address and support Indigenous initiatives and issues relevant to the NFSA's operations.

8. RESPONSIBILITIES AND DELEGATIONS

Chief Executive Officer

The Board has delegated to the CEO its powers under the *National Film and Sound Archive of Australia Act 2008*.

Related policies, guidelines and references

Policies and guidelines relating to the principles established in this policy include:

www.nfsa.gov.au

- > NFSA Accessioning Policy 2012
- > NFSA Business Continuity Plan 2017
- > NFSA Collection Development Strategy 2010
- > NFSA Community Engagement Strategy 2015
- > NFSA Mediaflex Procedures for Creating Acquisitions 2013
- > NFSA Data Entry Guidelines 2015/16
- > NFSA Data Quality Framework 2016
- > NFSA Deselection and Disposal Procedures 2012
- > NFSA ICT and Digital Strategy 2012-2015
- > NFSA Indigenous Cultural and Intellectual Property Policy 2017
- > NFSA Indigenous Cultural Clearance Protocols 2014
- > NFSA Preservation Plan 2016-2019
- > NFSA Preservation Strategy 2010
- > NFSA Reconciliation Action Plan 2017
- > NFSA Risk Management Framework 2016

www.fiaf.net

- > FIAF (International Federation of Film Archives) Statutes and Rules 2016
- > FIAF Code of Ethics 2008
- > FIAF Moving Image Cataloguing Manual 2016

www.iasa-web.org

- > IASA-TC 03 (2005) Safeguarding the Audio Heritage: Ethics, Principles and Preservation Strategy
- > IASA-TC 04 (2009) Guidelines on the Production and Preservation of Digital Audio Objects
- > IASA-TC 05 (2014) Handling and Storage of Audio and Video Carriers
- > Ethical Principles for Sound and Audiovisual Archives (2010)
- > IASA Cataloguing Rules 1999

Other

- > ICOM (International Council of Museums) Code of Ethics for Museums 2013
- > ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) Standards in Preventive Conservation 2002
- > United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) 2007

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