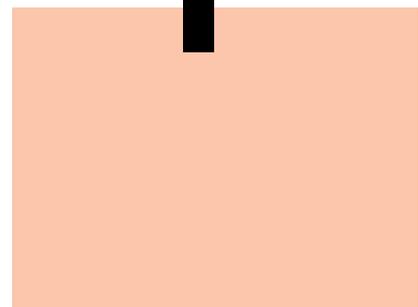


COLLECTION POLICY MAY 2011



NATIONAL
FILM
& SOUND
ARCHIVE

A U S T R A L I A



AUSTRALIA'S LIVING ARCHIVE

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ABOUT THIS POLICY



At the National Film and Sound Archive (NFSA), our mission is 'to excite people's curiosity and inspire their creativity through development, preservation and an informed understanding of Australian film, sound and emerging new media heritage, its cultural diversity and significance'. This Collection Policy explains how we go about doing this.

Our collection is a significant record of Australian cultural experiences and society represented through audiovisual media. We have the unique opportunity and ability to interpret and make this heritage and history accessible to the general public now and for future generations.

We first published our Collection Policy & Statement of Curatorial Values in September 2006 and this is the first revision since we became an independent statutory authority on 1 July 2008. Our founding legislation, the *National Film and Sound Archive Act 2008* (NFSA Act), provides the legislative mandate for us to develop, preserve, maintain, promote and provide access to our collection. In carrying out this mandate, we place an emphasis on the historical and cultural significance of our collection while applying the highest possible curatorial standards. The increased use, enjoyment and appreciation of the collection are at the heart of what we do.

Our Collection Policy helps to define our business and guide our decisions, outlining the principles by which we operate. It is underpinned by the key ethical principles

and service standards contained in our Guiding Principles and our Service Charter. These documents, along with other specific guidelines and strategy documents addressing particular activities and services, can be found on our website at www.nfsa.gov.au. The context for these policies and the practical implications for their implementation are provided in our three-year Corporate Plan (2011–13), which is reviewed and published annually.

This Collection Policy has been developed with reference to a number of documents issued by international agencies (see [Appendix B](#)). We have also sought direct input from peer national and international organisations to confirm and benchmark our place and role within this network.

This document neither implies nor assumes resources for all activities will be available. We continually apply our available resources to the best possible balance of priorities, ensuring our decisions are publicly clear and transparent.

We welcome comments that will assist in the periodic review and refinement of this policy document. Comments should be addressed to:

Chief Executive Officer
National Film and Sound Archive
PO Box 2002
Acton ACT 2601
Australia



Definitions

In the context of this document, the term 'Australian' refers to works created by or involving Australian people. The term 'audiovisual heritage' is used throughout this document according to the definitions provided in:

- *Time in Our Hands* (Canberra: National Film and Sound Archive of Australia, 1985)
- Birgit Kofler, *Legal Questions Facing Audiovisual Archives* (Paris: UNESCO, 1991), and
- Ray Edmondson, *Audiovisual Archiving: Philosophy and Principles* (Paris: UNESCO, 2004).

Audiovisual media generally includes—but is not limited to—recorded music, radio, television, film, new media forms and related documents and artefacts. For a detailed definition, see [Appendix A](#).



INTRODUCTION

INTRODUCTION



1.1 Overview

The National Film and Sound Archive (NFSA) is the national audiovisual archive of Australia, established by the *National Film and Sound Archive Act 2008* (NFSA Act). We play a key role in documenting and interpreting the Australian experience and actively contributing to the development of audiovisual culture and the industry.

We are a leader in preserving, presenting, interpreting and promoting screen and sound culture in Australia. The NFSA Act requires that we perform these functions to the highest curatorial standards (see [Section 8.3](#)). Within our curatorial framework, our people make judgments and choices about which screen and sound material relevant to Australia's culture is collected, and how it is stored, preserved, interpreted, presented and made available, not just for the present but on behalf of posterity. Our decisions as a publicly accountable organisation are based on a framework of policies, which are open to public scrutiny:

- We collect, preserve and provide public access to the national audiovisual heritage, including emerging new media formats.
- We stimulate and participate in interpretation and appreciation of—and education about—the national and international screen and sound culture and heritage.
- We are an active participant in contemporary screen and sound industry issues and debates.
- We document and protect Australian Indigenous culture and history.
- We value diversity in terms of our audiovisual collection, our programs and our people.

1.2 Our history

The NFSA was created as an independent statutory body under the NFSA Act and commenced operation as a statutory authority with a governing Board on 1 July 2008.

However, the origins of the NFSA date back to the National Historical Film and Speaking Record Library, which was established by Cabinet decision on 11 December 1935, as part of the Commonwealth National Library.

Work was continued by its successor, the National Library of Australia (NLA), in what ultimately became the library's National Film Archive and Sound Recording sections.

A Cabinet decision of 26 March 1984 created, as a new Commonwealth institution, an 'autonomous National Film and Sound Archive' to which the staff and collections of these sections were transferred.

The same decision also established an Advisory Committee for the NFSA to report on the future development of the institution. The Committee's report, *Time in our hands*, tabled in Parliament in November 1985, set out the NFSA's initial philosophy and policy framework.

In November 1992, a complete set of policies for the NFSA was published. The present document is the latest development in a series of revisions and updates since that time.

In June 1999 the archive's name was changed to ScreenSound Australia and in July 2003 ScreenSound became a Division of the Australian Film Commission. The name reverted to National Film and Sound Archive in December 2004.

On 1 July 2008, the NFSA was formally separated from the Australian Film Commission.

1.3 Our collection

Early development

In 1935 a small collection of 35mm films was assembled, presumably together with some sound recordings. The collection was revived in 1950 as a sub-set of the Film Division of the NLA, whose primary purpose was to run a 16mm lending service. It grew slowly but steadily in the 1950s and 1960s, and in the 1970s video formats were also added to the collection. The collecting of sound recordings was re-established in 1973, when the NLA began to collect all sound formats.

The collection of film and sound materials grew rapidly in the 1970s and 1980s, with the acquisition of major collections, the introduction of voluntary deposit arrangements, and specific retrospective campaigns such as *The Last Film Search*.

The National Library of Australia began acquiring materials related to the audiovisual media—such as photographs, posters, oral histories, scripts, vintage equipment, published and unpublished documentation and memorabilia—from the late 1950s onwards, as part of the NLA's 'historical film collection'. Today, these account for over half of the items in our collection.

The use of the collection expanded rapidly from the 1970s through to the 1990s, reflecting the upsurge in interest in audiovisual heritage as part of the increased general interest in heritage artefacts and historical materials.

In 2004 the NFSA took over responsibility from the NLA for the curatorial management, development and operation of the National Film and Video Lending Service—a screening and educational collection of approximately 17,000 titles, mostly on 16mm film and VHS video. Ownership of the collection was formally transferred to the NFSA on 1 July 2008. This collection, now known as the Non-Theatrical Lending Collection, is maintained as a discrete collection with its own catalogue and booking database. Services are now managed together with our overall film loan operations.

Our current collection

From the first film images and sounds recorded in Australia right through to the most recent high-profile productions, the national audiovisual collection consists of more than 1.6 million items, comprising film, television, music and radio works along with associated documents and artefacts captured on generations of audiovisual formats. The collection encompasses all genres of creativity, reflecting Australia's rich and diverse community and experience.

We hold an extensive collection of moving image works; including Australian feature film productions, documentaries, newsreels, cinema advertisements as well as home movies. A select collection of culturally significant international film classics is also included.

Commercially released Australian sound recordings, including those with a significant Australian creative contribution, feature prominently in the collection. We also have unpublished sound recordings such as early field recordings and recordings of musical performances. Numerous oral histories and interviews with screen and sound industry personalities and practitioners form a unique collection focus, and film and radio pioneers and jazz have excellent coverage.

The national audiovisual collection also contains a strong selection of works representing the Australian broadcast industry. It includes significant coverage of television news bulletins, mini-series and serials as well as a variety of programs from commercial free-to-air, pay, and community broadcasters. Australian commercial and community radio broadcasts are available as well, and, of particular note, vintage radio serials, variety programs, current affairs and lifestyle programs provide insight into the Australia-wide radio experience across decades.

Supporting documents and artefacts feature strongly in the national audiovisual collection and are integral to understanding Australia's audiovisual heritage. These items include photographic stills of personalities; organisations and film productions; film and music posters; festival programs; cinema lobby cards; personal and production papers; film, television and radio serial scripts; music scores; publicity materials; costumes; memorabilia and vintage equipment.



Our Indigenous Collection records the creativity, culture and contribution of Indigenous Australians. Coverage extends across ethnographic footage, expeditions, travelogues and mission films, feature and documentary productions by—and about—Indigenous Australians, commercially released sound recordings of popular and traditional music, and Indigenous representation in television and radio.

For a more comprehensive summary of our collection, see our [Collection Development Strategy](#).

1.4 Challenges of digital technology

The development, preservation and access potential of our collection in more recent times has been dramatically affected by the exponential increase in born-digital works and the opportunities created by digitisation technologies. The dramatic changes in media and communications technologies—telecommunications, radio, television and the internet—has also been recognised by the Government with the Department of Broadband, Communications and the Digital Economy announcing a Convergence Review¹ in March 2011. The review will address the current policy framework for the production and delivery of media content and communication services. While the outcome of the review may have an impact on how we collect, store and make available our collection, we are currently addressing four challenges in order to continue to meet our legislative mandate:

- **the digital collecting challenge:** providing robust infrastructure to collect and store works that originated in digital format (born-digital)
- **the digital preservation challenge:** preserving digital works for long-term access in the face of technical obsolescence
- **the audiovisual obsolescence challenge:** migrating very large audiovisual collections to digital formats to rescue them from becoming obsolescent and inaccessible
- **the digital access challenge:** converting traditional analogue works into digital formats, and delivering our collection as digital files to make it easily accessible to communities both in Australia and internationally.

These challenges are explored in more detail in [Chapters 2, 3 and 4](#).

1.5 Audiovisual collections across Australia

Our collection is part of the Distributed National Collection, which is a cooperative network approach to identifying and managing audiovisual collections across Australia. This includes the holdings of all major libraries, archives and museums in Australia which have agreed to a collaborative and non-competitive national approach to collection development.

We exercise a coordinating role in the audiovisual field, and we facilitate the collecting, preservation and access work done by other institutions. Our [National Registry of Audiovisual Collections](#) is a prime resource for identifying information about significant audiovisual collections around Australia. While keeping an overview of the national screen and sound heritage, we aim to minimise duplication of effort.

Agreements were made in 1991 to formalise the roles of major national institutions and encourage a collaborative approach to collection development and management.

This has subsequently expanded to include the development of both formal and informal agreements with related national, state and regional collections to avoid duplication of effort and to promote practical cooperation across the country. Specific examples of these complementary relationships with other institutions include:

- Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) – a collection of audiovisual materials on Aboriginal and Torres Strait Islander culture, history and societies
- Australian War Memorial (AWM) – audiovisual material which constitute records of Australia's involvement in world conflict
- National Archives of Australia (NAA) – moving image and recorded sound created as Australian Government documents
- National Library of Australia (NLA) – an oral history and folklore collection that includes stories, speeches, folksongs, music and environmental sound recordings, musical scores and sheet music.

On occasion, in the context of the Distributed National Collection and collaborative archiving, high-risk, unique works (such as nitrate film), which theoretically fit within the 'distributed' definition, will nevertheless be lodged with the NFSA as the most effective—and secure—repository.

We do not directly fund the activities of other collecting institutions. However, as the national audiovisual collecting body, we take a leadership role in both directing and coordinating initiatives in the audiovisual archiving field in Australia, and of advising on audiovisual collecting, preservation and access work throughout the country.

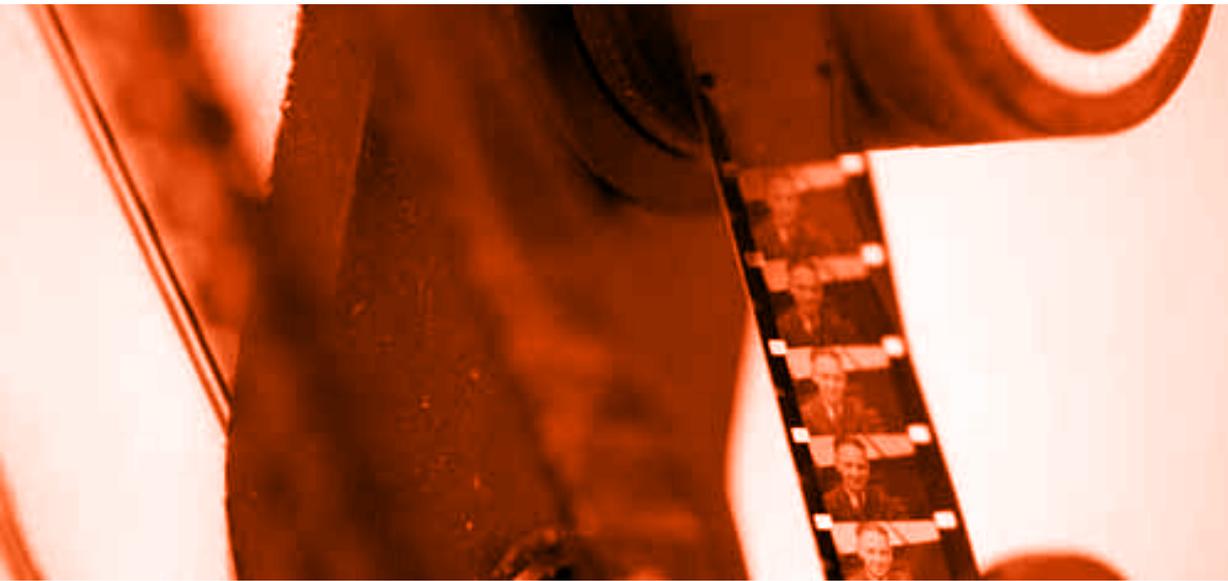
1.6 Cultural context

We acknowledge and respect the legal and moral rights of Indigenous owners of tradition in relation to the ownership of cultural materials. While we recognise current legal rights of ownership over Indigenous materials, we also understand there is a complex blend of historical relationships and negotiations which resulted in the recording of Indigenous culture and in the accumulation of Indigenous materials.

We also acknowledge and respect the diversity and multicultural nature of the Australian community. This may relate to ethnicity, gender, age, class, sexual orientation, religion and people with sensory, physical or mental disabilities.

In providing access to collection material, we are sensitive to, and take into account, the cultural and social context of items in the collection and their users.

¹http://www.dbcde.gov.au/digital_economy/convergence_review/covergence_review_terms_of_reference



1.7 International context

Our audiovisual heritage is not just a collection of artefacts defined by where they were made or by the identity of the people who helped to create them. It is also defined by the experience of the people who benefit from cultural works in general, regardless of their nationality, and who turn their knowledge into creativity.

In recognition of this, we are committed to ensuring our collection adequately represents the Australian audiovisual heritage within that broader context of audiovisual culture as a global phenomenon.

We are also committed to acquiring, preserving, interpreting and providing access to representative, rare or unique examples of works created outside Australia, and we are an active participant in the international audiovisual archival community. Details about our international acquisition policy are provided in [Chapters 2 and 6](#).

1.8 Glossary of terms

A glossary of terms is provided at [Appendix A](#) to help explain the technical terminology and abbreviations we have used in this document.



ACQUISITION POLICY

2

ACQUISITION POLICY

2.1 Acquisition goals and objectives

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, to preserve these works and to make them accessible. Our aim is to develop and maintain a collection of audiovisual and related materials that have enduring cultural significance.

We acquire material that represents:

- a cultural and historical record
- a record of Australian creative and technical achievement in the audiovisual context
- a reflection of the role, nature and status of audiovisual media in society.

Our curators carefully consider which works should be acquired for the audiovisual collection and present acquisition progress reports to the NFSA Collection Committee. These works are then recommended to the NFSA Board for approval.

The Statement of Significance (see [Appendix C](#)) supports the assessment of the cultural worth of a film, sound recording, radio or television program and its related documentation. When we evaluate a proposed acquisition, we also consider how it fits with our Mission Statement, how the item has the potential to strengthen the collection, and the physical and financial resources required for its care and preservation.

We respect the cultural history and heritage of all individuals and groups whose cultural property is considered under our Acquisition Policy. At the point of acquisition, rights (including copyright, cultural and other rights) are investigated, recorded and, where possible, negotiated for future NFSA use.

We recognise the importance to the NFSA and the Australian public of rights information and clearances in providing access to our collection.

Our main aim is to develop a comprehensive collection of Australian works and materials representing the history, technology and culture of the audiovisual media, from their origins to the present time.

In practical terms, this means that the collection of Australian works will be comprehensive in those fundamental areas that are a formal record of Australian audiovisual production, such as annual feature films, government-funded television drama, and commercial recording releases. The collection will selectively represent the more expansive fields of television and radio broadcast as well as online media.

Our aim is to collect works holistically, ensuring all original elements that relate to the core content are part of the acquisition. For example, for a feature film, we aim to collect not just all components for the film itself but also the soundtrack album, the marketing and promotional materials, related production papers and website documents. For a YouTube clip, we would acquire the related webpage, including user and creator comments, while for significant commercial sound releases, we would aim to acquire the promotional material as well. This approach ensures the creative work is represented in its full context.

Our curators strive to acquire complete works that are in their final, best quality and/or commercially released versions, and in the media in which they were intended to be experienced by their audiences. If it proves impossible to acquire or exhibit the works in their original form, our curators will assess alternative options to acquire a representation of the work.

We also selectively collect international material to provide both context and original experience. Criteria include:

- works with a particular Australian or regional association, influence or context
- material strongly influential in Australia that would otherwise not be accessible
- material that we would hold in trust for the region
- material that is the only surviving copy – or if copies of the works held abroad are not adequately preserved or are otherwise at risk of loss.

In building a high-quality representation of international audiovisual culture, duplication cannot be avoided as these works are preserved elsewhere in the world but may not be readily available in Australia from other national or local sources.

Primarily, the purpose of the international collection is for access, reference and research. For more information, see [Chapter 6: International Policy](#).

It is not our intention to duplicate the collection, preservation or access activities of other institutions, in Australia or abroad, as we acknowledge that there is archival responsibility shared across multiple organisations. Where there is potential overlap, we collaborate with other relevant institutions to agree who should take on the *primary collector* role. Where these kinds of works represent a broader Australian significance, we may decide to include them in our collection.

2.2 Key collecting principles

We give priority to the Australian national heritage which we define as all audiovisual works that:

- are produced by Australians, both nationally and abroad
- are created in Australia
- reflect a major contribution by Australians
- have had a significant cultural impact in Australia.

We aim for the collection to be an accurate reflection of the diversity of Australian cultures. With this in mind, we foster ongoing relationships with the wide range of ethnic and social communities to ensure they are appropriately represented within the collection.

We acquire Indigenous Australian material, both current and retrospective, in collaboration with other archival organisations, acknowledging the complex issues involved. We recognise the ethical issues and moral rights surrounding ownership and exhibition of Indigenous cultural property. For more information, see [Chapter 5: Indigenous Collection Policy](#).

We develop and maintain management practices to ensure cultural property is treated appropriately. In researching, with all due diligence, the provenance of works being considered for acquisition, we specifically identify:

- collection works of questionable provenance
- orphan works, that is, those works which are (or are likely) to be protected by copyright and where it is impossible to identify, locate or contact the copyright owner
- collection works to which another party may claim lawful ownership
- potential collection works that may be the primary collecting province of another institution.

In dealing with works of questionable provenance where we are uncertain about ownership, non-compliance with export protocols or the works are from dubious origins, we ensure compliance with a range of international conventions. These include the:

- Convention on the Protection of Cultural property in the Event of Armed Conflict (UNESCO, 1954)
- Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, Transfer or Ownership of Cultural Property (UNESCO, 1970)



- Convention on Stolen or Illegally Exported Cultural Objects (International Institute for the Unification of private law – UNIDRIOT, 1995)
- International Council of Museums, Code of Ethics for Museums 2004.

Wherever possible, we acquire audiovisual works in their original carriers, formats and media. When applicable, we also recognise the importance of the carrier or format, its context and its experience, and we observe best practice in its preservation and public access.

New media is defined as those works which have been intrinsically created within the digital environment, with no analogue precursor, and intended exclusively for delivery via the internet or other public network(s). While digital technology enables new approaches to archiving these works, the same collecting principles apply when considering works for acquisition into our collection. We apply the same selection criteria to the work, and manage the digital item within our existing storage area network infrastructure according to established digital archiving standards.

As well as the transition of traditional media activities to the digital environment, public accessibility to digital technology and the internet has created an explosion of content where virtually anyone can create and publish works. We seek to acquire those new media works that are relevant to audiovisual cultures and industries in Australia.

Supporting documents and artefacts (including, but not limited to, scripts, posters, stills, publicity, manuscript collections, equipment, costumes and other artefacts) will be collected as complementary and integral to understanding and facilitating detailed research into Australia's audiovisual heritage. In addition, we collect moving image and audio professional and domestic equipment of historical value, and the documentation associated with current and vintage equipment, formats and processes.

In managing consignments of works, we retain the right to not select material we deem unsuitable for our collection. This material is returned to the donor or disposed of in accordance with their instructions. Where provenance cannot be established, we determine the method of disposal.

Our curators are responsible for acquiring material in accordance with this Collection Policy and for creating a Collection Development Strategy that determines collecting programs and priorities. The curators are also ultimately accountable for determining and acting on the significance of the acquisitions and for the priorities they have established.

We reserve the right to deselect works from the collection. For more information, see [Chapter 7: Deselection Policy](#).

2.3 Acquisition programs

Our curators are responsible for the acquisition of collection works and developing relevant acquisition programs that fulfil our [Mission Statement](#). The [Collection Development Strategy](#) provides a practical guide to implementing our Acquisitions Policy, and we document our collection priorities in our annual business plans and operational guidelines.

Curators are responsible for ensuring that key performance measures for acquisitions are set and met each year. They also maintain up-to-date documentation for all acquisitions and undertake all acquisition work in accordance with established procedures.

2.4 Acquisition methods

Collection material is accepted for the national audiovisual collection under a number of arrangements. We may also receive unsolicited material for which we cannot take responsibility until curators have assessed its significance.

Acquisition by donation

We welcome donations of works that match our acquisition criteria, on the understanding that these items become permanent gifts to the collection. Under this arrangement, we acquire title to, and control over, the physical items but the intellectual property of the donated works generally remains with their legal owners. The exception is when the donated works are in the public domain or the owner chooses to assign rights to the NFSA. We respect both the privacy of donors and the legitimate interests of copyright holders.

We give the donor a written receipt confirming our acceptance of their gift, including a description of the gift and the date it was received. We do not provide valuations of donated works, either verbally or in writing.

Donors may wish to participate in the Australian Government Cultural Gifts Program. Further information, forms and lists of approved valuers are available from the website for the Department of the Prime Minister and Cabinet's Office for the Arts.

Acquisition by deposit

The owner of a work may wish to transfer it to the NFSA for preservation or storage purposes while retaining the rights (such as title rights, intellectual property rights and/or moral rights) and a degree of control over the material. Ideally, we should receive fair value in exchange for providing such preservation and storage services and we should seek funds to offset any incremental operational costs incurred because of the deposit. For works acquired under this arrangement, detailed deposit agreements are executed by both parties and cover:

- **Consideration: fair value exchange**

Recognising that our storage and preservation resources are of considerable value to owners of archival quality items, we carefully evaluate every deposit proposal to ensure we receive adequate consideration—that is, fair value—in exchange for accepting items on deposit. This fair value may include the right to:

- duplicate the material and add the duplicate to our own collection, while acknowledging all non-NFSA intellectual property rights and moral rights
- make the work (or a copy of the work) available to scholars and researchers, whether this is on our premises or on NFSA-associated premises, or offsite with a documented rights-holder agreement in place

- exhibit the material (or a copy of the work), whether in galleries or, in the case of moving images, in our theatres, with the permission of the copyright owner(s)
- digitise, exhibit or communicate the material, in whole or part, at our premises or in a non-reproducible low resolution form online for the purpose of making it available for preview or study
- publicise the fact that we hold the material on deposit
- obtain other permissions for non-commercial use, subject to negotiation.

- **Financial considerations**

We assess the financial impact of each proposed deposit agreement to determine whether the acquisition will incur significant incremental expenses.

- **Access to the material by the depositor**

The deposit agreement must specify the access to be granted to the depositor. Specifically, the agreement must address how often the depositor may obtain access, the amount of advance notification required, whether the material may be temporarily removed from our premises, and any administrative fee to be charged to grant this access.

- **Time limits on deposit agreements**

Deposit agreements specify the date or conditions under which the work is to be returned to the depositor. As a minimum, the agreement must give us the right to return the material to the depositor with reasonable notice, and identify a similar right for the depositor to withdraw the material permanently with reasonable notice.

In the event that the depositor cannot be located, or the material is otherwise undeliverable, we may:

- accession the work as NFSA-controlled collection material
- deselect the work with no further obligation to the depositor
- deselect the work deemed excess to requirements yet retain it for use in hands-on public programs.

- **Deterioration of works on deposit**

The depositor must acknowledge that all collection items eventually are prone to natural, gradual deterioration, even when held in environmental conditions meeting contemporary standards of preservation care. We do not take responsibility for the inevitable deterioration of deposited works that have been held in appropriate environmental conditions.

- **Return of works on deposit**

All deposit agreements will identify the conditions under which materials on deposit may be returned to the depositor. These conditions may include:

- advance written notification by the depositor requesting the return of the material
- the material being in an advanced state of deterioration
- receipt of information indicating that the provenance of the material is in dispute
- receipt of a claim of lawful ownership of cultural property by a third party
- an order by a court of competent jurisdiction to surrender the material.

Acquisition by purchase

In evaluating a proposed acquisition for purchase, we seek to ensure that we acquire the works we intend to acquire on carriers in appropriate format and condition. We also need to acquire the clear title to the works, and pay a fair price. Other important considerations are:

- **Description of the work to be purchased**

We make every effort to include key documentation concerning the work as part of any purchase. Such information may include:

- provenance, copyright ownership and title of ownership
- exhibition history, loan history and condition reports
- digitisation and other forms of duplication
- third party challenges to its provenance or to the intellectual property rights in the work
- third party claims of lawful ownership of cultural property
- publicity about the work or the work's creator
- information establishing the work's significance
- past appraisals of the items.

- **Purchase price**

We pay no more than fair market value (to the extent this can be assessed, including receiving advice from independent valuers) for works we acquire by purchase. All other associated costs (such as accessories, variants, documentation, customs, shipping, handling and insurance) will be addressed explicitly in negotiating the purchase.

- **Acquisition by trade**

Trading of material with other collectors can also be a valuable method for enriching our collection. In these circumstances, we will trade only with reputable collectors.

- **Licensed rights**

In some cases, we may choose to acquire limited distribution rights in works acquired or purchased. Rights acquired usually relate to films (on various formats) intended to be made available for loan and screening by the NFSA itself, or by clients of the NFSA, usually on a non-commercial basis, for example, through the Non-Theatrical Lending Collection. These rights may be purchased on a 'life-of-print' basis or for a fixed term with the option of renewal of rights on expiry of the term. In other cases, a donor or depositor of works to the NFSA (for example, a collection of still images, or a collection of feature films), may, as rights owner, negotiate for the NFSA to act as an agent in the exploitation of these works, in return for a share of the revenue.

Commissioned acquisitions

NFSA acquisition programs may acquire collection works by commissioning their creation. Acquisitions by this arrangement are undertaken in accordance with contractual agreements that identify the service, the provider and cost. This is especially the case with oral histories and their transcripts.

Acquisition via 'on loan for copying'

In some instances we acquire material by creating a copy of a work, usually when a client does not want to donate the item but can appreciate its significance.

2.5 Acquisition by bequest

Living artists, producers, collectors and others may wish to name the NFSA as an intended recipient of works or other property when they die. Many such bequests have been made known to us during the artist's, producer's or collector's lifetime. When there is a long-standing professional relationship, or when we have participated in the development of the terms and conditions surrounding the bequest, the expectations and requirements of both parties will be well known to each side.

In these instances, we can confirm the relevance of the bequest material to the collection and, consequently, verify the benefits of the bequest for all concerned. We retain the right to refuse a bequest if it imposes conditions that cannot be met for all practical purposes.

When the bequest is unexpected, the work(s) must receive the same scrutiny and consideration given to any proposed acquisition. We may:

- accept the bequest
- refuse the bequest
- select from the bequest and dispose of items that have not been selected.

2.6 Unsolicited works

We cannot take responsibility for unsolicited works we receive and we reserve the right to accept or reject these kinds of materials.

These items will be delivered immediately to our curatorial staff for further decision. If the item is not selected to be included in the collection, we will either return it to the sender (if practical to do so) or dispose of it.

2.7 Legal deposit

There is currently no legal deposit scheme for electronic and audiovisual materials. However, together with the National Library of Australia, we are advocating the extension of legal deposit to include audiovisual and electronic material. We support an approach where publishers must advise the NFSA of published works, so that the NFSA can select or reject material and determine exemptions to the obligation to deposit. Any selection criteria would be based on the works cultural significance as assessed by the curators and as determined by this Collection Policy. Should an extended scheme be implemented, this 'policy would be revised to take account of revised arrangements.

3

PRESERVATION POLICY



PRESERVATION POLICY



3.1 Scope

Collection preservation is one of the keystones of archival management, alongside acquisition and access. The NFSA is entrusted to hold the national audiovisual collection in public trust on the basis that our stewardship brings with it permanence and a high level of care.

This preservation policy provides a general guide to how we preserve the items in our collection. It endorses the principle that all collection items formally accepted as part of our collection require full maintenance, care and preservation treatment.

3.2 Key principles

Protecting the original work

The underlying principle of preservation is that it respects and maintains the integrity and intent of original material and its contents. This applies to both analogue and digital works because although the practices may vary, the ethics guiding the activity does not. Original work must not be altered, manipulated or edited, except to remove irreparably damaged or deteriorated fragments which could jeopardise the safety of the work.

While we remain fundamentally committed to respecting the historical and aesthetic identity of all works in the collection, changes in technology, such as format obsolescence, necessitate a pragmatic approach to preservation. As a result, we may decide it is appropriate to preserve titles using non-original formats and media. The process and criteria for this decision is expressed through our Preservation Strategy and Cross Media Preservation Plan.

To protect original works, we collect and/or create multiple, quality copies and assign them to categories such as preservation, duping, broadcast or access. We store different categories of collection works in different locations to minimise risks to the collection.

We retain the original material when copies are made. At the same time, we recognise that some carriers will reach a point of severe decomposition beyond any conceivable means of recovery, and we may choose to deselect them when they reach that stage. Subject to curatorial recommendation, items originally held for preservation purposes may also be deselected if better copies are acquired. In addition, items may be retained for purposes such as collection artefacts or as items for research and exhibition (see [Chapter 7: Deselection Policy](#)).

Any active preservation treatment or conservation we carry out is based on best available international archival practice, to which we actively contribute.

Preservation and conservation treatments are documented in writing for each item, to account for any changes that have been made to an artefact or to the technical quality of the moving images and recorded sounds.

Preserving formats and media

Audiovisual and documentation formats have characteristics that require preservation. Some formats are very fragile, some are highly flammable and all are susceptible to adverse environmental effects. They can become mouldy or sticky and shrink, fade, corrode, de-laminate, chemically decompose, lose their magnetic retention or bear damage from general wear and tear during normal handling and use.

Deterioration proceeds at different rates in different materials and may also occur in different rates in the same material. Our ability to arrest or slow down the deterioration of audiovisual and documentation works is influenced by the inherent durability of the material itself.

We practise the principle of passive preservation which includes environmentally controlled storage and pollutants monitoring along with safe handling, movement and packaging.

Audiovisual and documentation works require machinery or technology to replay, render, reproduce or project the content they contain. Such machinery may employ mechanical, optical, acoustic, electro-mechanical, photochemical, electronic, and digital or other technology, which becomes obsolete as manufacturers cease to support these technologies.

We therefore acquire, maintain and support all the equipment needed for preservation and conservation, develop the knowledge to operate this equipment, and maintain it in a peak operational state.

Preserving digital works

New media and formats continue to appear on the market. Accordingly, we have established an ongoing process of cloning or migrating audiovisual works to protect the collection from format obsolescence.

For born-digital works where there is no fundamental relationship between the artefact and its carrier (such as a hard disk containing cultural content), we would normally extract the data for preservation purposes and then dispose of the carrier.

Where digital formats have been distributed in association with specific software, images, sounds, or combinations of these (for example, a website catalogue), we make copies, keep notes or make references to them to alert users to their existence.

In order to digitally preserve collection works, we may need to copy, print or dub them to another medium or format, or convert them from one format to another. In these cases, we ensure there is no avoidable loss or degradation of audiovisual information during the transfer or conversion process.

Migration of digital content, whether it be digitised or born-digital, is an essential element in the preservation of digital artefacts. However, even this process is threatened by the rapid obsolescence of digital formats. For interactive media there is no easy solution, and a combination of migration and operating environment emulation is currently the best way forward. These digital access assumptions further highlight the importance of retaining original components, which remains one of the key archival principles underlying this Collection Policy and curatorial values.

We use automated storage systems that meet or exceed the standards of the original source system, allowing the transfer of information without significant loss of quality from generation to generation.

The system maximises the efficiency and effectiveness of data migration through the use of automated monitoring of data integrity, fail-safe back-up, rapid transfer speed, and links to collection management systems. Changes in technology are monitored and migrations planned accordingly.

Our capabilities for preserving new media depend on both leadership and cooperation with creators and service providers. There may also be a need for traditional methods of acquiring and preserving physical components. Within the context of global online services, material may be preserved or made available in a number of locations in many forms, but an original source or centre of responsibility will be identified for each work.

Generally, we try to preserve the technology required to replicate an authentic experience as well as the actual content. However, when the authentic experience cannot be recreated, we ensure that as much contextual information as possible is provided to inform and illustrate that original experience.

Risk management

As part of our Integrated Pest Management Strategy we inspect incoming collection items to minimise the risks of contamination or infestation that may affect other works in the collection. Risk mitigation strategies include quarantine and decontamination of items where necessary.



The strategy also guides the design, construction, fitout and equipment for work areas with the aim of achieving:

- safety for collection items and staff
- optimum processing of material
- accurate judgment or assessment of the quality of the material.

At all times, our staff exercise duty of care when handling and transporting collection works and are fully trained in the event of an emergency or disaster occurring that directly affects the national audiovisual collection.

3.3 Preservation strategies and tools

The preservation of audiovisual material, documentation and artefacts incorporates the myriad of techniques and practices needed to:

- maintain the integrity of the original work
- conserve, stabilise or duplicate its content
- maintain safe and secure storage conditions
- provide access to the collection in the future as well as the present.

The Senior Managers of Preservation and Technical Services, Collection Stewardship and Senior Curators lead the development of documentation associated with the preservation of our collection.

Our preservation practices include, but are not limited to:

- identifying and organising the collection according to medium, carrier type, status and condition through a risk management strategy and supporting plans that include regular examination, analysis and reporting of performance
- minimising risk by redundancy, with duplicate components or copies, multiple storage locations, and the application of diverse technologies
- preserving the works of the sound, moving image and artefact heritage, either on stable and supported formats and media or by a system of migration from one format and carrier to the next
- placing appropriate limits on access to original and fragile components, and maintaining high standards of collections handling and exhibition
- adhering to appropriate storage standards
- developing and maintaining a *Disaster Preparedness Plan*.

Our *Preservation Strategy* guides plans and actions relating to our preservation mission while identifying all key result areas for development and implementation. It provides a framework for us to focus our preservation resources in order to meet the current and future preservation needs of the national audiovisual collection.

Our curatorial framework allows us to apply our preservation resources in a way that recognises efficiencies and synergies and addresses at-risk priorities. Together with our *Cross Media Preservation Plan*, it also provides for long-term planning for significant access outcomes according to:

- the allocation of priority to works that are deemed to be curatorially iconic and culturally significant

- the demand for the national audiovisual collection from our audiences, the intrinsic and relative cultural and heritage value of the work, and its ability to contribute to our mission
- the stability, fragility and condition of materials and the probable cost of preserving the collection over time
- the availability of duplicate preservation masters, either existing or planned
- the expected life-span and related obsolescence of the medium and the treatment options that are presently available (including equipment and expertise) or likely to become available in the future.

Other factors influencing approaches to long-term preservation include the limitations of physical facilities and staffing resources, and the financial resources needed to take appropriate preservation action at the time it is required.

3.4 Formats and media

Sustainability

An item's sustainability can be determined by its inherent physical and chemical stability and format support.

Items in the collection are regularly assessed to determine their condition.

Formats are monitored on a cyclical risk-management basis as part of collection maintenance in order to inform priorities for preservation. Standards for condition and life expectancy are researched via a technology watch process and maintained in close conformity with international industry and archival best practice.

The preservation media for copying or developing the collection is selected on the basis of their inherent or manufactured stability. Blank media or raw stock for preservation copying will be procured in a way that ensures consistent quality, and may be subject to acceptance testing for stability and performance.

New formats or carrier types are subject to research and monitoring, both in storage and in use, to determine possible modes of failure and life expectancy. Where necessary, we carry out stability and accelerated aging tests on blank stock or deselected carriers. Whenever practicable, we work in research partnership with other relevant archival and industry collaborators.

While we try to limit the number of formats in the collection, we will use those best suited for preserving the works we hold. Decisions are made based on a thorough program of research, analysis and assessment.

In the digital environment, we actively contribute to the development of international best practice standards for digitisation.



Maintenance

Whenever possible, equipment for reproducing and handling preservation and duplication formats is supported by adequate preventative maintenance, spare parts, staff training and documentation for the projected life of the media and format.

Obsolescence

In the event that a medium or format becomes obsolete, or there is an immediate threat to its sustainability, the effort to ensure the stability of affected items centres on achieving accurate reproduction of the works by other means. However, we will always undertake research into alternative methods of preserving or duplicating audiovisual works in line with our curatorial values and respect for the original materials and technologies.

3.5 Storage

Environmental conditions in our storage facilities are designed to meet the requirements of the various materials in our collection to ensure the longest possible life expectancy. We store all items using the most appropriate storage equipment and archival containers to minimise the risk of harm while allowing the required levels of security and access.

Standards and international guidelines published by recognised authorities in the engineering and archival fields guide us in the design, construction and maintenance of collection storage vaults.

We carry out an annual assessment of storage facilities and practices to test the effectiveness of our storage facilities, and we make recommendations for improvement to inform our capital asset and replacement planning.

Environmental conditions

International best practice informs the environmental conditions appropriate for the materials held in each of our vaults. Temperature, relative humidity, air exchange rate and air circulation, as well as the maximum allowable fluctuation in these conditions, are monitored regularly and reported on a monthly basis to ensure environmental conditions in the vaults are within the set parameters.

Security

We provide an appropriate security system in all of our storage areas. We also have security practices and procedures in place—including disaster recovery plans—that are designed to minimise the risk of theft of, or damage to, collection material, both within the vaults and during access.

The number of staff members who have access to the vaults is carefully considered and limited to staff who require access to all vaults to undertake their routine duties. This includes our Chief Executive Officer and their nominees; the Manager of Collection Stewardship and their nominees; the Manager of Preservation and Technical Services and their nominees; the Manager of Facilities and Services and their nominees; and the Senior Curators.

Emergency personnel (such as local fire departments) have access to all of our sites at all times, including the vaults, so they can respond to emergency situations.

Fire detection and suppression

A combination of detectors sensing smoke, heat and dust are installed in vaults and archive study areas, where appropriate. All detectors are connected to a central control panel to enable a coordinated response by staff and emergency personnel.

Alarm systems are connected to a 24/7 monitoring service, and all vaults have a dedicated line to the fire brigade and/or security monitoring services. Fire detection and/or suppression devices are installed inside all vaults, while thermal and smoke detectors are installed outside the vaults.

The Manager of Collection Management and the Manager of Facilities and Services review alarm notification procedures and the order of staff notification on an ongoing basis.

Storage planning

Storage requirements for the national audiovisual collection are regularly assessed and take account of:

- the rate of acquisition
- projected future vault and workspace requirements
- planning specifications for future vault construction
- how new technologies apply to storage efforts
- an evaluation of building heating, ventilating and air conditioning systems and equipment
- an assessment of staff conservation resources.

These criteria inform storage planning and relocation of collection works into improved conditions.

3.6 Disaster preparedness

Our *Collection Emergency Management Manual* provides guidelines supporting disaster preparedness at the evaluation, mitigation, response and stabilisation stages.

The manual includes detailed descriptions of salvage and stabilisation procedures to be followed for each type of material in the collection. We have also identified iconic works and mapped their whereabouts to ensure they are given priority in the event of a disaster. The manual also sets out procedures to be used to protect staff, minimise damage to the collection and appropriate responses to various emergency situations, such as fire, flooding, pest infestation and bomb threats.

The NFSA is an active participant in the Disasters ACT Network (DISACT), which is a disaster recovery resource for public collecting institutions in the Australian Capital Territory and surrounding region.

The NFSA is a signatory of the memorandum of understanding that ensures collecting institutions provide reciprocal support in the event of a disaster.

The establishment and review of disaster preparedness is the responsibility of our Executive Management with support from curators, the Senior Manager of Preservation and Technical Services, the Senior Manager of Collection Stewardship, and the Manager of Facilities and Services. This plan is tested, reviewed and updated annually.

3.7 Research and innovation

Research and innovation are recognised as crucial components to support preservation objectives. This includes:

- scientific archival research in relation to materials
- collection management environments and technical standards
- engineering innovation and development
- systems, process and workflow reform.

We also pursue collaboration with other archives, the international archival community, and related libraries and museums in as many practical ways as possible.

3.8 Staff training

To help safeguard and provide access to the collection, all NFSA staff who handle collection items are given the training to competently cover a broad spectrum of responsibilities. This includes:

- collection handling
- maintaining equipment and facilities for both contemporary and obsolete formats
- restoration and conservation treatments
- scientific archival research
- risk assessment
- transfer, digitisation and conversion technology and methods.

Active support is essential for ongoing professional interaction at both the national and international levels for both research and practical training.

4

ACCESS AND OUTREACH POLICY



ACCESS AND OUTREACH POLICY

4.1 Overview

Our Access and Outreach Policy addresses the many means by which people use, appreciate and enjoy our collection within or beyond our premises.

In offering this access, we ensure it does not violate any party's economic, moral, intellectual property or cultural property rights (see [Chapter 5: Indigenous Collection Policy](#)), nor any restrictions imposed by donors or depositors.

We are also mindful of the need to ensure the permanent availability of the Australian audiovisual heritage. Responsibility for balancing the priority of protecting the physical integrity of artefacts with facilitating safe and non-discriminatory access to them rests with our Chief Executive Officer (CEO), with guidance provided by this policy document as well as our curators and our staff from Access and Public Programs, and Preservation and Technical Services.

When delivery of public programs involves active engagement with artefacts, we generally use copies of material from the collection, or props which are not part of the national audiovisual collection. Collection items are used within the limitations of good preservation practice and with the approval of the relevant curator.

4.2 Access and Public Programs objectives

Increasing the use, enjoyment and appreciation of the collection, its history and cultural diversity, is as the heart of what we do. We recognise that many people have expectations, tools and skills to choose from an ever-increasing range of possibilities to

satisfy their interest and enjoyment. The national audiovisual collection, our staff, service and programs serve as a resource for teaching, research, scholarship, inspiration, entertainment and creation of new works by:

- providing access to, and use of, the national audiovisual collection
- delivering public programs that are responsive to audience needs and, where appropriate, are implemented according to the highest technical and intellectual standards
- delivering lifelong learning and formal educational opportunities through our [Learning and Cultural Program Strategy](#)
- providing access to the national audiovisual collection via online catalogue services and booking options
- providing curated collection access for both educational and general public use via services such as [australianscreen online](#)
- actively supporting and encouraging independent curatorial research into the national audiovisual collection through initiatives which include our Scholars and Artists in Residence program (see the [NFSA Triennial Research Plan](#))
- stimulating and contributing to broader societal debate which may include activities around observing national and international anniversaries and presenting and interpreting material based on social and cultural themes.

4.3 Strategies

We meet our access and outreach objectives in the following ways:

Access on demand

- We provide access to collection materials and information about the audio, film and television artists and industries past and present, in response to domestic and international audience and client demand for exhibition, broadcast, program production, research and individual use.
- Access to the collection is available through our offices in Sydney and Melbourne (including the Australian Mediatheque) and in the Access Centres of other capital cities, and is being further increased in regional and remote areas of Australia, as well as internationally through online collection databases.
- An access collection of screening material on original film formats is available for national and international loan by clients, including film festivals, cultural institutions, cinemas and community organisations. Films are also made available selectively on video, DVD and other formats.
- Building a significant access collection of digitised collection material is critical for ensuring our collection remains accessible and relevant. Digitisation also enables us to provide access to unique, rare and fragile items and those at risk of format obsolescence through the provision of digital copies. Digitisation projects are supported by our [digital rights management framework](#) which guides how we deal with copyright issues in digitising our collection. In particular, this framework addresses:
 - reforming our procedures for rights management
 - exploring ways of opening access through the use of licensing and *Copyright Act 1968* exceptions
 - protocols for managing rights-holder relationships
 - orphan works management, as outlined in our [Statement on Orphan Works](#).
- Access is limited only by good preservation practice, respect for intellectual cultural property rights, the unique characteristics of each collection, and the availability of staff to monitor access and to support visitor research. (See [Section 4.6 Collection access conditions](#).)

Public programs

We develop and deliver a range of public programs, either alone or in collaboration with other institutions in Australia and abroad, in a variety of venues and locations to ensure maximum audience reach. Programs are delivered in line with published NFSA strategies such as the [Arc Cinema Programming Strategy](#) and the [Learning and Cultural Program Strategy](#). Subject to available resources, our public program activities include:

- interactive presentations, presentations by our scholars and artists in residence, on-site education programs, our Arc cinema screening program, performance works and other special archival programs aimed at providing access to, and enhancing, the understanding of Australia's unique audiovisual heritage and its preservation. Presentations and screenings will also be available for the general public visiting our premises
- exhibitions curated by the NFSA or by other organisations whose aims and activities are consistent with our mission
- collaborative exhibitions in which items from a number of collections are brought together to create greater scope, depth, clarity and context around a particular topic or theme
- curated touring screening programs to reach regional venues throughout the year. These programs include Big Screen, Black Screen and School Screen and are expanding to incorporate exhibition of the sound collection. They may also include archival screenings, music programs, cultural festivals and seminars
- a product range designed to deliver access to the collection and related archival holdings developed in collaboration with other professional entities and organisations. These activities provide access to audiovisual works and related materials that would not normally be available in the commercial marketplace.

Our headquarters, which includes our primary physical visitor site, is based in Canberra and we recognise the responsibility we have to be a useful and valued member of the Canberra and ACT community and region. As a national collecting and cultural institution, we are also mindful to balance our Canberra-focused activities with our responsibility to be clearly national in outreach and range, especially given—unlike other fields of cultural heritage activity—the absence of dedicated counterpart institutions at the state level.

Online

Digital technologies offer new opportunities to provide access to a national and international audience. We continue to scope online access scenarios that will be possible through digitisation of the collection.

All current means of access are supported through our online platforms including:

- providing information about—and support for—public and education programs
- making the collection searchable through our online Search the Collection database
- making products available through our online shop
- increasing access through our online library
- delivering a curated overview of Australia's audiovisual collections to a worldwide audience through *australianscreen online*, including the education and production sectors. Our online moving image-based site is also extending to incorporate the recorded sound perspective.

When providing access to analogue materials in digital formats, we will inform audiences of the original technical format and exhibition context.

Learning and education

We collaborate with universities and other learning organisations in developing and teaching coursework leading to formal degrees. With the approval of our CEO, we may offer our facilities, collections and staff expertise in support of these degree-granting programs. Our policies governing general access to our collections will also apply to degree-granting collaborative efforts.

We collaborate with key industry and curriculum partners in the development of programs beneficial to the widest possible education markets. We actively seek new audiences and engage to identify and support their needs in the context of our mission.

For more information, refer to our *Learning and Cultural Programs Strategy* and our *Cultural Diversity Strategy*.

4.4 Knowing and growing the market

One of the ways in which we seek to reach the broadest possible community is by actively pursuing partnerships and collaborations with individuals and organisations.

We endeavour to work with other peak bodies to provide public programs that target groups with special needs in the community, and to provide training to staff in order to give them the skills necessary to serve these groups.

We recognise Australia's demographic make-up is a diverse combination of our Indigenous population, our British colonial past and the extensive immigration from many different countries and cultures.

Some of those we work with to broaden access to the collection include:

- national and international industry representatives, including licensees, producers, creators or other partners (such as broadcasting networks and film exhibitors who seek collection material and technical services for use in new programs or projects, and through whom collection material is disseminated to a wider public)
- visitors and patrons who come to our screenings, exhibitions and events—whether in Australia or abroad, individually or in groups—and to exhibitions, screening programs and events we support or deliver in partnership with other providers
- diverse groups, such as Indigenous communities and multiculturally and linguistically diverse communities
- gay, lesbian, bisexual and transgender and intersex communities
- people with special needs
- academic and private researchers
- education curriculum and life-long learning programs
- special interest and community groups and organisations
- purchasers of our products
- business partners and stakeholders, including sponsors and other cultural and collecting institutions, both in Australia and abroad
- organisers of events and activities involving the NFSA
- electronic users who access the NFSA via the internet or comparable avenues
- Australian federal, state, and territory governments
- media representatives.

We will undertake visitor and client surveys to evaluate and continually improve the performance and outcomes of our programs, presentations, products and services.



4.5 Curatorial responsibility

Access and public programs are delivered within our overall curatorial framework (see [Section 8.3](#)). Our curators, archivists, educational presenters and cultural programmers work together, mindful that they will:

- promote public awareness and support of our programs, services, activities and role as a national archive
- interpret the collection to communicate ideas and feelings that may help people understand more about themselves and their environment
- promote curatorial standards in handling the audiovisual heritage
- encourage the presentation of the collection in a manner as close as possible to the original audiovisual experience.

4.6 Collection access conditions

We have established a set of [Collection Access and User Charging Principles](#) which we review annually. These principles inform our provision of access to the national audiovisual collection, including the circumstances in which we provide services free of charge, services where we may charge a fee and the circumstances in which we may waive or discount fees. The principles also cover circumstances where we may restrict access to collection material due to copyright limitations, moral rights or the lack of a suitable version of the collection item.

As a member of the International Federation of Film Archives (FIAF), and in accordance with their ideals, statutes and rules, when making our collection accessible to other FIAF members (for non-commercial purposes only) we do this at no cost other than handling, freight and copyright clearance, where appropriate.

In seeking to ensure audiences have greater access to our collection, we also collaborate with other cultural institutions who seek to use our collection in their exhibitions. Where collection items are copied or loaned for such purposes, this takes place under a loan agreement which covers the obligations of both parties.

5

INDIGENOUS COLLECTION POLICY



INDIGENOUS COLLECTION POLICY

5.1 Overview

We have a major role in benchmarking culturally appropriate best practice in the management of Indigenous audiovisual collections, that is, the appropriate protocols of the Indigenous peoples concerned. The preservation and transmission of Indigenous recordings contributes to an informed understanding of the Indigenous dimension of Australian audiovisual heritage.

We recognise, respect and promote Indigenous people's right to:

- safeguard their intangible heritage contained within Indigenous collections recordings
- represent themselves in the curatorship of collections, exhibitions and events
- repatriate copies of audiovisual materials for cultural maintenance purposes
- determine the cultural status for access and use of their intellectual property
- research and re-contextualise recordings from an Indigenous perspective.

While we recognise and respect current legal and traditional rights of ownership over Indigenous materials, we also recognise and respect that historically there is a complex blend of relationships and negotiations which resulted in the recording of Indigenous culture and the accumulation of Indigenous materials. These processes have not always been handled with due acknowledgment of traditional ownership and recognition of cultural sensitivities.

In this context, we continue to develop, implement and monitor Indigenous policies, practices and procedures, including undertaking an annual review and evaluation process. We pro-actively seek to:

- develop Indigenous collection management strategies for the acquisition, oral history recording, deselection, preservation, storage of restricted materials, digitisation, and the display, screening and broadcast of Indigenous collections material
- implement mechanisms to recognise and respect Indigenous intellectual property and moral rights within audiovisual recordings, including their right to control access to, and use of, the material, including shared benefits
- prioritise the preservation of Indigenous community-produced 'at-risk' audiovisual materials of national significance, important historic Indigenous recordings, and materials for repatriation, screenings, exhibits or other community-based or public events
- institute procedures and encourage a staff culture that supports education, training, cultural awareness and professional integrity in handling and providing access to Indigenous collection materials
- maintain a strategic focus on the development and promotion of Indigenous peoples and cultures within our management and operations
- repatriate materials to Indigenous people to support the maintenance of cultural knowledge, including their languages, and, in exchange, apply Indigenous people's knowledge to inform accurate documentation of the collection materials.

We have developed our Indigenous Collections Policy by consulting extensively with Indigenous peoples and their cultural organisations, as well as other cultural institutions, both nationally and internationally. We also involve Indigenous people in monitoring, evaluating and reviewing the policy's implementation.

5.2 Context

The Indigenous collections—estimated at 23,000 titles or approximately 3% of our total moving image, recorded sound and document and artefact materials—represent Indigenous peoples and expression of their heritage or cultural landscape. Predominately recorded by non-Indigenous people, the collections also contain a significant body of work produced by Indigenous people.

We have responsibility for developing a comprehensive, well-researched, inclusive Indigenous collection, reflecting the multi-dimensional audiovisual heritage and social history of Australia. Indigenous cultural protocols and curatorial standards guide the NFSA in managing secret/sacred and sensitive materials. We work in partnership with both Indigenous custodians and copyright holders of culturally restricted titles, including the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), the South Australian Museum, the Strehlow Research Centre and the Museum of Victoria.

We adopt a principle-based approach to Indigenous collection development and management. This includes mechanisms to ensure the free, informed consent of, and benefit-sharing outcomes for, Indigenous peoples. The Indigenous Collections Branch (ICB) provides input into our leadership, management and planning processes, enabling us to reflect the unique status of Indigenous peoples within our policies, programs and project activities.

The ICB holds primary responsibility in collaboration with other curatorial and service branches for the acquisition, preservation and exhibition of Indigenous collection materials, in consultation with other NFSA curators. The ICB collaborates across all of our branches, and with other cultural and academic institutions, Indigenous custodians/communities and their organisations, to benchmark the highest standards in the management of Indigenous audiovisual collections. In caring for the NFSA's Indigenous collections we:

- ensure Indigenous participation in decision-making processes involving the development, implementation, monitoring and review of policies, programs and activities that affect Indigenous people
- develop and implement policies that embed curatorial principles and values and embody Indigenous cultural protocols

- partner with Indigenous people, including custodians of collection materials, creative producers and researchers, to encourage Indigenous engagement with the collections
- conduct cultural awareness workshops to facilitate staff awareness of Indigenous cultural diversity, sensitivities, protocols and socio-economic and political histories
- resource and facilitate Indigenous self-representation in our program activities, enable Indigenous research and publication, and provide training and support for Indigenous community-based audiovisual archives
- consult broadly to ensure fully inclusive Indigenous engagement processes, develop a sound Indigenous network and knowledge base, conduct open, transparent and accountable management practices, and implement culturally appropriate procedures.



We also partner with Indigenous cultural custodians of collection materials in building a web-based cultural map of our Indigenous collections, highlighting the connection of the material to Indigenous people and the importance of maintaining their languages, cultural landscapes, stories, ceremonies and knowledge. This will enable:

- the identification of Indigenous custodians of collection materials
- the Indigenous curatorship of web-based exhibitions and events
- the re-contextualisation of audiovisual holdings from an Indigenous perspective
- free, informed consent processes to ensure Indigenous custodial control over access to, and use of, their intellectual property
- Indigenous people's web-based access to, and engagement with, our Indigenous collections.

5.3 Legislation and Indigenous intellectual property

Copyright law protects the interests of the producers of audiovisual materials, but the specific interests of Indigenous peoples in their intangible heritage described in the recordings are not considered intellectual property under Australian law and therefore not protected by law. We contribute directly to policy recognition of Indigenous people's right to control their intellectual property within Indigenous collections material by:

- building Indigenous intellectual property rights into our collections database to ensure recognition of Indigenous rights and interests is a fundamental part of our workflow
- actively contributing to appropriate government initiatives related to Indigenous cultural mapping, Indigenous natural and cultural resource management, and cultural and intellectual property and moral rights
- in partnership with Indigenous people, developing awareness within the NFSA of issues relating to the cultural and intellectual property rights of Indigenous peoples and consulting with other government bodies investigating such issues
- developing and promoting Indigenous cultural, intellectual property and moral rights within Indigenous collections materials, particularly sacred or secret/sacred or sensitive recordings. This will support Indigenous custodians in safeguarding their cultural heritage from unauthorised access and use
- working in partnership with copyright holders of restricted materials and Indigenous custodians in identifying the protocols, practices and procedures relating to the storage, preservation, documentation, access and use of these materials
- helping Indigenous people manage their own intellectual property rights through ongoing support for Indigenous community-based audiovisual archives and by providing in-country and in-residence archival training in preserving, cataloguing and providing access to, and use of, collection materials.

5.4 Accessing and using Indigenous materials

We remain committed to providing equitable access to the national audiovisual collection. Copyright, moral rights and Indigenous intellectual property rights govern access to Indigenous collection materials. The term 'access' relates to the physical process of identifying and consulting material, while 'use' relates to the active incorporation of material, usually through copying, for example, into an event or production.

'Access to' and 'use of' Indigenous materials includes but is not limited to:

- research (private or commercial access)
- screenings, exhibitions and audiovisual presentations to Indigenous urban, regional and remote communities
- screenings, exhibitions and audiovisual presentations to the general public, such as cinema societies or public exhibition venues
- broadcast via radio or television transmission
- use of complete items or extracts in new productions, such as documentaries or news items.

We recognise and respect the rights of the copyright holders and the Indigenous cultural custodians in providing or denying access to sensitive, sacred or secret/sacred audiovisual materials. Items of this nature need not be readily available to everyone simply by virtue of their prior publication, and access requires specific permission from the relevant Indigenous people and copyright holders.

We respond in a culturally appropriate manner to Indigenous protocols and sensitivities related to the public screening, broadcast or use of audiovisual works representing Indigenous peoples or their cultures. We also facilitate Indigenous peoples' re-contextualisation of these materials when screened, displayed or broadcast publicly. This process includes:

- the free, informed consent of the Indigenous cultural custodians and the provision of shared-benefit arrangements
- an acknowledgment of, or welcome to country by, the Indigenous cultural custodians of the land where the screening, exhibition or broadcast takes place
- the engagement of Indigenous elders, interpreters or curators to contextualise Indigenous collection material from an Indigenous socio-historic or cultural heritage perspective
- the provision of context and sourcing information for the material within a production.

Access to, and use of, such material may require use of a specific disclaimer or warning prior to broadcast or other public dissemination based on contextual information we provide.

We recognise and respect Indigenous peoples' cultural rights to, and responsibilities for, audiovisual recordings of their peoples and cultures that are held in the Indigenous collections. This includes their right to participate in decision-making processes involving policies, practices and procedures that affect them and the archiving and representation of their cultural heritage. To encourage access to our resources, facilities and services, and to support Indigenous engagement, we have undertaken to:

- focus on the acquisition, preservation and exhibition of Indigenous materials in partnership with Indigenous people
- develop outreach projects to provide urban, rural and remote Indigenous communities with access to—and repatriation of—copies of Indigenous collections material
- provide training and expertise to Indigenous community-based audiovisual archives, and support for Indigenous community-based audiovisual recordings and screenings, including cultural festivals
- provide the space, resources and opportunity for Indigenous people to curate exhibitions and events for local, national and international audiences
- collaborate with other cultural institutions to organise and resource delegations of Indigenous people to visit Canberra's national cultural institutions so they can engage with collection materials. This includes cultural custodians of collection materials, community archivists, collection curators, researchers, media students and trainees
- support Indigenous research fellowships which encourage broad engagement by Indigenous people with the collection (eg research by remote Indigenous custodians of Indigenous collection materials, research by Indigenous recorded sound and moving image producers)
- demonstrate our commitment to Indigenous employment at all levels
- ensure collection management systems safeguard the protection of Indigenous culturally restricted materials and prevent inappropriate handling of these materials.

5.5 Describing and classifying materials

We are responsible for accessioning, preserving, physically managing and providing access to the entire national audiovisual collection.

To provide easy access to collection information, when indexing materials we draw on standards and protocols used by libraries, archives and information services in terms of subject headings, classification systems and terminology. To improve access to information about Indigenous holdings in the collection, we have agreed to:

- develop subject headings, guidelines and forms of intellectual description that are consistent with the culture and sensitivity of Indigenous people, and which promote effective identification and retrieval
- build Indigenous intellectual property rights into the rights module of our collections database to ensure that recognition of Indigenous rights and interests becomes part of our workflow
- work in partnership with Indigenous cultural custodians to identify sensitive materials that may require access restrictions, special storage or handling conditions and restricted access to the content summary in the collection database
- initiate consultation with Indigenous cultural custodians, and local Indigenous knowledge and cultural centres, regarding material that has been identified as relevant to that community
- ensure that all online public catalogue references clearly identify restricted materials and provide a straightforward means for clients to understand the nature of those restrictions
- identify effective labelling, storage and security mechanisms that allow for ready location of all Indigenous items and clear direction as to appropriate handling, access and use.



6



INTERNATIONAL POLICY

INTERNATIONAL POLICY

6.1 International participation

We view our activities as part of a cooperative global effort to collect, preserve and provide access to the world's audiovisual culture and heritage.

Our International Relations and Positioning Strategy 2011–15 guides our engagement with the international community. We actively contribute to the world body of expertise, adhering to and promoting the code of ethics of associations such as the International Federation of Film Archives (FIAP), the International Council on Archives (ICA), the International Association of Sound and Audiovisual Archivists (IASA), the International Federation of Library Associations (IFLA) and other international audiovisual organisations. We also subscribe to declarations and recommendations of the United Nations Educational, Scientific and Cultural Organisation (UNESCO) and the Coordinating Council of Audiovisual Archive Associations (CCAAA), and other international protocols in audiovisual archiving.

Recognising that participation in the international community also contributes to our development, we represent Australia in the audiovisual field through dialogue, professional exchange, formal professional association and cooperative partnerships and alliances. These connections, together with the advance in technologies for image and sound delivery from abroad, increase the potential availability of material from other sources and help to refine collecting and disposal priorities as well as preservation activities.

We aim to further develop and strengthen our position as a leading audiovisual archive at the national, regional and wider international levels. The body of our experience, our acknowledged expertise and broad-ranging

involvement in a wide variety of audiovisual media and archiving functions put us in a position to achieve this.

We actively pursue participation with leading national and international bodies interested in audiovisual archiving, in accordance with their published rules or charters. This includes partnering with other Australian organisations in international forums and representing the NFSA on the international stage. International partnerships may involve working with other Australian government and private sector entities, international archives, leading international organisations that represent audiovisual interests and industry groups, and standards-setting authorities.

As one of the major audiovisual archives in the Southeast Asia–Pacific region, we give priority to active participation in this area. We recognise the importance of our relationships within the region and our strategic role as a supporter and mentor to other archives and archivists. We seek to play an active role in professional associations operating within the region, especially the Southeast Asia–Pacific Audio Visual Archive Association (SEAPAVAA).

In participating in the international environment, we seek to support countries developing their own audiovisual archiving infrastructure to suit their own particular requirements. We offer our experience for the benefit and potential adaptation of our colleague organisations.

Through innovative use of technology and communications, we endeavour to engage with the global archiving and broadcasting industry community. We also actively encourage international colleagues to visit our facilities.

6.2 Professional development, training and standards-setting

We are strongly committed to the ongoing development of the professional discipline associated with audiovisual archiving. We take an active role in assisting the professional development of audiovisual archiving practice, both in Australia and abroad. The open sharing of knowledge is seen as a prerequisite to support this involvement. (See [Chapter 8: Professional Standards](#) for more information.)

Key fields of interest for international participation include:

- curatorial issues
- preservation and technical services
- collection management disciplines
- access services and associated copyright interests
- education and professional development.

While our primary commitment is to our own collection and the audience we serve, we may also assist institutions or individuals abroad.

We seek to make the most of our involvement in professional development, training and standards for audiovisual archiving through the skilful exploitation of technology and communications opportunities.

6.3 International support relationships

We are committed to providing leadership, advice and practical preservation support to other nations in our region, as appropriate. This may entail actively collecting and preserving high-priority audiovisual items in trust for another nation when that nation faces serious limitations in its own preservation capacity (see also [Chapter 2: Acquisition Policy](#)). It may also entail providing training and developmental support for those nations to establish that capacity.

All such initiatives are implemented on a case-by-case basis in consultation with the nations involved. Australia's Department of Foreign Affairs and Trade may also be consulted, when relevant, as well as regional and international archival organisations and authorities.

We also play an active role in assisting those who wish to access material not available from our own collection by referring them to locations that might satisfy their requirements, including those in other countries.

6.4 International access to our collection

We recognise the growing international interest in materials held in our audiovisual collection. We are actively supporting this increased interest by providing the same services that apply to Australian-based interests, on a stand-alone basis or with the cooperation of organisations such as UNESCO and other cultural entities. In accordance with the statutes and rules of FIAF, our access holdings are accessible to other FIAF members (for non-commercial purposes only) at no cost other than handling, freight, and copyright clearance, where appropriate. (See [Chapter 4: Access and Outreach Policy](#) for more information about access to collection items.)

6.5 Repatriation of collection materials

Foreign audiovisual works disseminated in Australia are a fundamental component of the nation's heritage, as they constitute a creative body that has affected and influenced Australian audiovisual makers, artists, and the audience in general. It is an equally important part of our role to acquire, preserve and make accessible this part of the Australian audiovisual heritage (see also [Section 1.7 in Chapter 1](#) and [Section 2.1 in Chapter 2](#)).

Repatriation of foreign works is considered on a case-by-case basis, subject to the creation of duplicate elements to be kept at the NFSA. Prior authorisation from the copyright owners and donors of the works may be required.

In some instances, the inherent cultural value of certain original artefacts will mean we have to retain the original elements and provide duplicate elements to the receiving archive (at their cost). When returning an original audiovisual work to its country of origin, we request that the receiving archive provides us with a copy of the same work in a medium and format identical (where possible) to the original, and/or with one or more works preserved by the receiving archive.

In all other cases, we create (at the receiving archive's cost) a duplicate element of the work to be repatriated, and retain the original. Our curators may consider the opportunity of a short-term loan (to be formally stipulated in advance) of the original elements to a foreign archive so they can duplicate it. Even in this case, we would request a copy of the preserved or restored work together with the return of the original elements.



DESELECTION POLICY



DESELECTION POLICY



7.1 Overview

In fulfilling our mission, we constantly seek to refine and improve our collection. This means removing items from the collection from time to time as well as acquiring new ones. Deselecting items (and subsequently deaccessioning them) is primarily a way of ensuring that the quality, depth and breadth of our holdings reflect and support our charter, mission and goals.

If an item is no longer needed in our collection, a curator may recommend that it be deselected. Once this recommendation is formally approved and the item is permanently removed, it is deaccessioned and documented accordingly. The actual deaccessioning process involves changing the data in our Media Asset Management (MAM) system and our registry files to reflect the decision to permanently remove the work, and the disposal method applied.

Curatorial responsibility

Deselecting works from the collection is a serious decision that must be taken with extreme caution. Curators must provide a clear and well-documented rationale for deselection, and final approval must be given by the NFSA Board.

Works may be deselected if they fall within the guidelines outlined in [Section 7.2](#).

Deselected works may still be used by the NFSA for educational, training, technical, scientific or research purposes. Whenever possible, for works we are proposing to deselect, we first make any required contact with the donor and then we endeavour to make a first offer of the item to other archives (for purchase, exchange or gift). If this option is unsuccessful, we then turn to other non-profit organisations or individuals to see if they are interested in the item.

Unless otherwise specified in the donation agreements, we have no obligation to notify the copyright owners of the deselection process if we legally own the physical elements of the works. However, we do try to contact depositors of deselected works to arrange the return or disposal of these items. We ask depositors to notify us when their contact details change in case we need to contact them for this purpose.

We should note that the course of action will depend on the type of material and its condition. For example, the process will be different for deteriorated material or material we know to be of no value or interest to other institutions.

7.2 Deselection guidelines

Collection material may be considered for deselection if it:

- is in a state of advanced deterioration or irreversible repair to the point where the content cannot be recovered or accorded the necessary conservation treatment
- is of poor quality, either intrinsically or relative to other items
- is of questionable provenance
- is a variant that has no value as part of a series
- requires repatriation for cultural reasons (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 of a disaster, collection material may:

- be rendered so severely damaged that it cannot be recovered successfully and post-disaster deselection needs to be undertaken
- need to be deselected on the spot during or in the immediate aftermath of a disaster.

Approving deselection

While curators initiate the process of deselection, they may accept recommendations from other professional staff, or they may seek professional advice from outside consultants.

Once they have prepared a written proposal to deselect an item, this is submitted through the Collection Committee to Executive Management and then to the NFSA Board for final approval.

Should a recommendation for deselection be queried by the NFSA Board, further information will be provided to clarify the case, with the option to retain the item in the collection if agreement cannot be reached.

Public trust

We hold our collection in public trust for the use, education and enjoyment of all. Where particular claims arise in relation to material of cultural, sacred or sensitive importance to Indigenous Australians, these are dealt with in accordance with [Chapter 5: Indigenous Collection Policy](#) and our [Indigenous protocols](#).

Record keeping

Complete and accurate records of each deselected item and the circumstances of its deaccessioning are maintained in our MAM system, as well as our file registry, and in accordance with our Collection Stewardship Operational Guidelines.

7.3 Disposal principles and methods

Disposal principles

Before disposing of deselected material we may:

- make use of deselected material in our programs
- offer the material to non-profit collecting institutions that can demonstrate the ability to care for and preserve the items properly and provide beneficial public and scholarly access
- sell the deselected material obtaining the highest price possible, subject to the limitations spelled out below.

Where an item has been deselected due to terminal and irreversible physical deterioration, physical destruction is the only effective option for disposal.

Disposal methods

We may dispose of deselected material only through one of the following methods. In order of preference, we:

- return the item to the donor, if the material was donated and the donor can be located
- surrender the item because of cultural property issues
- use the item in our public programs
- trade with another non-profit collecting institution or reputable individual collector
- donate the item to another non-profit collecting institution
- sell at a private or public auction
- sell to a private buyer
- destroy the material.

Selling at auction or to a private buyer would only occur after we can demonstrate we have offered material to other non-profit collecting institutions prepared to pay all the costs of the transfer, and there have been no takers. We would use the funds generated by the auction or sale of the deselected material exclusively to improve the collection through the purchase of new works or the preservation of existing works.

Destruction of deselected materials is carried out by our Collection Stewardship Branch in accordance with secure destruction principles to ensure material is permanently destroyed.

Restrictions on recipients

No individual who is an employee of the NFSA, an NFSA Board member, or any family member, may receive deselected material from the NFSA.

Independent appraisals

Unless a deselected item is to be given away or sold at public auction, it is essential that an appraisal is obtained from an independent outside appraiser before the item is sold. The purpose of this appraisal is to ensure that the sale price reflects the market value of the item.

7.4 Proceeds from disposal

Approved uses

Proceeds from the disposal of any deselected item may be used only to improve the audiovisual collection through the acquisition of new works or the preservation of existing works.

7.5 Donor requirements

Notification and acknowledgment

We make every effort to notify any living donor whose material has been approved for deselection. This includes donations where the donor has originally agreed to hand over full disposal authority, except in those cases where a curator confirms that such follow-through is impractical or unnecessary.

If we purchase an item using the proceeds we receive from a deselected item, we are happy to acknowledge the living donor of the deselected material if the donor approves this acknowledgment in writing.



8



PROFESSIONAL STANDARDS

PROFESSIONAL STANDARDS

8.1 Our commitment

The NFSA draws on an array of international standards relating to curatorship, preservation, collection management, documentation and staff working within the cultural sector. These protocols underpin the operations of the NFSA in order to meet our stewardship responsibilities in managing the national audiovisual collection of audiovisual works in a sustainable manner.

The professional standards practised by the NFSA reflect the conventions, codes and protocols applied by a wide range of national and international cultural organisations, technical institutions and 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.

A list of website links to key organisations for standards we use as reference points is provided at [Appendix B](#).

8.2 Guiding principles

In accordance with the NFSA Act and our three-year Corporate Plan, we follow a number of principles in relation to our collection, our documentation, our leadership role and our people.

Our collection

In building, preserving, safeguarding and making accessible our collection of audiovisual material, we undertake to:

- apply the highest curatorial values (see our Statement of Curatorial Values in [Section 8.3](#)) in the overall development, care and interpretation of our national audiovisual collection

- package and store material, especially original or preservation category works, in the best conditions we have available. We will continually monitor the environmental conditions of the vaults and strive to improve collection storage across all sites
- catalogue collection material to ensure accessibility through the accurate identification of the work and its location
- seek to retain the integrity of the original work, in particular when copying material for preservation or access purposes. We will not edit, manipulate or distort the physical nature or the content of the work being copied
- endeavour to present material in a range of forms, in a way that is consistent with the original sound or viewing experience, and to the highest technical standards appropriate for intended use
- exercise a duty of care when handling collection items
- respect any cultural and access restrictions placed on collection works.

Our documentation

To maintain the highest possible standards in our documentation, we:

- thoroughly document all collection acquisitions and maintain these records in perpetuity
- create an agency registry file for each acquisition and keep this up-to-date with all related correspondence, transactions and agreements
- substantiate collection acquisitions with a Statement of Significance, as required (see [Appendix C](#))

- maintain a permanent catalogue of all collection works and make this publicly available via our website
- ensure catalogue records include descriptive, contextual, interpretive and technical details and information, and that they meet data quality goals in terms of consistency, accuracy and completeness
- encourage curatorial and accessioning staff to work together to provide the descriptive, contextual, interpretive and technical metadata needed to identify and distinguish a work
- support cataloguing information with data entry guidelines and procedures that meet best practice in audiovisual archival description
- selectively share data where this serves to further our strategic objectives
- recognise the cultural and practical necessity of maintaining an authoritative record of the whole national production of moving image and of the current national production of recorded sound. As part of maintaining this record, we make it publicly available via filmographies, discographies and similar projects for all audiovisual media.

Our leadership role

As a leading member of a number of national and international film and archival bodies, we:

- encourage the responsible preservation and provision of access to audiovisual collections held by other organisations, by providing advice and assistance where appropriate
- participate as a member of the global audiovisual archiving community, viewing our collection development as part of a cooperative global effort to preserve and provide access to the world's screen and sound cultural heritage
- take an active role in assisting the professional development of audiovisual archiving practice, both in Australia and abroad
- stimulate debate on audiovisual archiving issues and practices, both within our own organisation and externally, to Australian audiovisual industries and organisations, to government, and to the general public
- commit to an ongoing process of benchmarking against relevant organisations and techniques, and maintain awareness of new developments in technology and audiovisual issues
- value and promote a cooperative and accessible relationship with local, national and international cultural collecting organisations.

Our people

With a strong and effective Executive and dedicated staff, we:

- expect the highest standards of personal and professional behaviour in accordance with the Australian Public Service Values and Code of Conduct and our *Statement of Curatorial Values*
- encourage collaborative, creative, and challenging debate
- provide learning opportunities that build skills and knowledge they need to reach their highest potential and confidence to share their expertise
- encourage staff to join relevant professional associations and to attend seminars, conferences and forums that advance our goals and strategic objectives
- promote a culture where curiosity about the national audiovisual collection leads to research, publication and an active involvement in screen and sound culture.

8.3 Statement of curatorial values

We are committed to applying internationally recognised curatorial principles to our operations. These values support and drive all of our programs, informing our collection development strategies, our preservation priorities and collection access in all its rapidly evolving forms. Acquisition, preservation and access are equally important features of a curatorial vision. These core business areas of activity are nurtured and developed in a holistic way.

We thrive on the collaboration of our professional staff which includes curators, archivists and technical experts. These roles intertwine to support the national audiovisual collection in every context, and together they provide the technical and intellectual infrastructure to build, preserve, interpret and deliver the national audiovisual collection to its many audiences.

We support our curators to oversee the development, care and interpretation of the national audiovisual collection. The role of a curator is to acquire and preserve objects, and to research, identify and interpret them for the benefit of the community. They establish coherent and objective policies, which in turn inform archival procedures, protocols and technical approach. Curatorial decisions are made with proper consideration of the safety and integrity of the collection.



Collecting the artefacts: diversity

Each work under our responsibility is as important to the collection as any other work, regardless of its cultural identity, nationality or access status. Their provenance and integrity are always recorded to ensure context for future interpretation.

In building and refining the national audiovisual collection, curators are bound to respect the diversity of ideas, values and beliefs in the community, and should not impose their own in deciding which works are to be collected. They are responsible for developing a collection that draws on and represents the diversity of cultural, political, social, religious and other ideas of individuals and groups in the past and present society, not just the dominant ideas of their time.

Handling the artefacts: integrity

No original work in the collection will be altered, manipulated or modified under any circumstance (even by its author) for any reason whatsoever. In the case of original works, the only genuine exception to this approach is the essential removal of irreparably damaged or deteriorated fragments. This does not contradict the fundamental principle, as there is no resulting alteration, manipulation or modification, and their removal will always be documented as a part of the history of the original artefact.

While new works may be created through the use of one or more existing works in the collection, the new work should never alter, manipulate or modify the existing collection items.

As soon as a work becomes part of the national audiovisual collection, each of its components is potentially an 'original' and should be treated with all the care necessary to ensure its survival for future generations. The original work (as determined by the

curator) should never be touched, except for the creation of preservation and access elements. Any preservation work must be reversible; it must not involve further alteration of the original work, and it must be carefully documented.

No duplication whatsoever of the original work should be made without prior adequate measures to ensure the stability of the item. No duplication, transfer or migration of the original work for preservation or access purposes will be allowed before a work is accessible in its original format or medium (assuming this is practical).

Experiencing the artefacts: cultural identity

Curators must ensure that the work can be experienced in its original medium and format, or at least in a form as close as possible to the way it was intended to be seen and/or heard at the time it was created.

The work may also be made accessible in other media, as long as a choice is always given between the original medium (if available) and a new medium.

The difference between the original presentation of a work and its modern reproduction must be understood and articulated.

8.4 Safeguarding sensitive information

Under the *Privacy Act 1988*, we must protect personal information contained in the records we maintain. Personal information consists of information or opinion that identifies an individual's identity, details, comments or statements. Our staff must consider their responsibilities under privacy laws before disclosing an individual's personal information to another.

While privacy laws protect access to personal information, the *Freedom of Information Act 1982* (FOI Act) provides a general right of public access to documents we hold (outside the national audiovisual collection²), subject to any exemptions in that Act.

Staff should keep in mind that any administrative documents they create or hold may become accessible under the FOI Act, so they need to exercise professional judgement when creating those documents and avoid adding any disparaging or personal remarks.

Strict statutory timeframes apply to requests made under the FOI Act, so staff must immediately refer all requests to the NFSAs Legal Services Branch for processing and respond promptly where the Branch seeks information in connection with a request.

The Office of the Australian Information Commissioner (see www.oaic.gov.au) provides further information about our responsibilities under freedom of information and privacy laws.

8.5 Conflict of interest

In accordance with our Conflict of Interest Policy 2008, staff are requested to declare any actual or perceived conflicts of interest throughout their engagement with the NFSAs.

There is potential for a conflict of interest to arise when staff have substantial private collections that may compete with ours. Any trading and dealing (that is, buying and selling for a profit) in material we collect must be disclosed. In this instance, staff must provide the NFSAs with a description of their collection and a statement of their collecting policy. Any agreement made with employees about their private collections and dealing activities must be recorded and formally filed.

In assessing an audiovisual collection, staff must observe the highest standards of objectivity and they are not normally qualified to undertake valuations. In the instance where staff, especially curators, are asked by a member of the public to identify, authenticate or establish the market value of an item, and there is potential for direct or indirect personal financial gain, this could also give rise to a conflict of interest. Curators should direct the client to an independent valuer and provide the client with contact details if required.

In the instance where a staff member is an accredited valuer, they must declare their intention to value an item beforehand to Executive Management and obtain written

consent before undertaking this kind of private work. Even when they have obtained this consent, they must not allow such activities to interfere with the discharge of their official duties and responsibilities.

In accordance with our document *Giving and Receiving of Gifts or Benefits by Individual NFSAs Employees 2010*, staff are legally required to declare all gifts and benefits in accordance with the endorsed policy. This helps to ensure the transparent management and accountability of these kinds of matters.

In all instances, staff are expected to act in accordance with the Australian Public Service (APS) Code of Conduct and behave in a manner which upholds the APS Values.

8.6 Responsibilities to the public

The acquisition of collection items from members of the public must be conducted in a transparent manner, ensuring fairness and professional objectivity (see also Section 8.4).

Although circumstances can arise where staff may refuse to identify an item, as a general rule they are expected to do so (in the course of their employment) when asked by a member of the public. Staff must not withhold significant facts about the item or deliberately mislead the client. If a staff member's knowledge of the item is incomplete, they should explain this and advise the client accordingly.

The NFSAs are party to the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. Staff must not identify, accept on loan or acquire by any means an item which they have good reason to believe was acquired by its current owner in contravention of the terms of the convention, or by any other illegal means.

Collection works on public display, with all forms of accompanying information, should present a clear, accurate and balanced interpretation and must never deliberately mislead.

These principles apply also to books, material sold, and information we publish or otherwise disseminate.

Curatorship of collection works can be a sensitive undertaking, and staff must be aware of the possible impact of this activity on people's feelings or religious beliefs. Staff must take all reasonable steps to avoid giving rise to public offence or outrage in their management of any material that is sensitive in nature.

In cases where their professional advice is sought, staff must ensure that such advice is consistent with NFSAs policy, procedures and protocols and, as far as possible, in the best interests of the client.

²Section 13 of the FOI Act specifically excludes material in the collection of the NFSAs.

8.7 Relationships with commercial organisations

It is often a legitimate part of developing collections to work with commercial organisations in relation to existing or potential acquisitions (see also [Section 8.4](#)).

Organisations may include vendors, suppliers, producers, distributors, exhibitors, auctioneers, dealers, potential sponsors and the media.

In the course of their duties, staff may be asked to provide advice on an appropriate commercial organisation to be approached. Recommendations must be well informed and objective in order to obtain the best and fairest results.

In the area of commercial sponsorship, there must be an agreed relationship between the NFSA and the sponsor, ensuring our standards and objectives are not compromised by this relationship.

When providing information to the media, authorised staff must ensure it is factually accurate and, wherever possible, that it enhances our reputation. All such communication will be coordinated in line with our marketing and communications guidelines and services.

8.8 Relationships with professional colleagues

Our relationships with professional colleagues should always be courteous, both in public and in private. Staff are expected to conduct these relationships with courtesy and fair-mindedness, and to render their professional services to others efficiently and to the best of their ability.

Differences of professional opinion should not be expressed in a personal way. Particular care must be taken to avoid any dispute coming to public notice, as this would bring discredit on the people concerned, the NFSA and the profession at large.

When collecting areas overlap with other national institutions, we will ensure mutually satisfactory agreements are in place. If there is likely to be some conflict with other organisations over the acquisition of an item, staff must take all possible steps to ensure the issue is amicably resolved.



9

WORKING WITH OTHER ORGANISATIONS



WORKING WITH OTHER ORGANISATIONS

9.1 A collaborative approach

While our aim is to develop a comprehensive collection of Australia's audiovisual heritage, there are many other organisations in Australia that collect audiovisual material. We are committed to a collaborative and non-competitive approach to collection acquisition, preservation and provision of access.

9.2 Cooperative arrangements

We seek to minimise duplication of effort in audiovisual archiving. There is a legislative distinction between our own collecting policies and the collecting policies of the National Archives of Australia, and we have cooperative arrangements in place with specialised collecting institutions such as the National Library of Australia, the Australian Institute of Aboriginal and Torres Strait Islander Studies and the Australian War Memorial in relation to subject-specific audiovisual materials.

We also seek to encourage the responsible preservation of, and provision of access to, audiovisual collections held by other organisations, by providing information, advice and assistance, where appropriate.

9.3 How we provide advice

We provide audiovisual archiving advice and assistance, including to neighbouring nations as appropriate, by:

- participating in national and international professional archiving networks and actively promoting agreed international archival standards

- taking a leading role in the provision of education in archival, curatorial and preservation theory, methodology and practice
- contributing to the Community Heritage Grants program coordinated by the National Library of Australia
- offering access to staff expertise in a variety of forms, ranging from direct consultation to information disseminated via the internet.

Our website provides:

- general advice on collection development, management and preservation matters
- guidance for collection management and storage climate control
- an online help service for general advice on the preservation of high-heritage collection items
- a National Registry of Audiovisual Collections.

Our primary responsibility is to collect, preserve and make accessible our own collections. We readily provide advice and assistance to other organisations within this context, without any negative impact on the timely and efficient fulfilment of our responsibilities towards our holdings and the audience we serve.



APPENDICES



APPENDIX A:

GLOSSARY OF TERMS



access	The physical and/or intellectual exhibition or delivery of collection works based on a confirmed level of copyright protection.
access – appropriate	Access to collection works based on a confirmed level of copyright and negotiations with traditional ownership and peoples of association to ensure that legal and cultural interests are covered (see Chapter 5: Indigenous Collection Policy).
access – open	Collection works that have no restrictions and may be made readily available.
access – restricted	Collection works whose access is restricted for one of the following reasons: they are subject to conditions of donation; they have special technical requirements; they contain secret or sensitive content; or they are only accessible after appropriate clearances have been received from copyright and/or traditional owners.
acquisition	The formal process of accepting works for the national audiovisual collection.
appraisal	The context of this term will usually indicate which of the following meanings is relevant: <ol style="list-style-type: none"> 1. Providing or obtaining an estimate of an item's worth, both in terms of cultural significance and monetary value. 2. The process of evaluating business activities to determine which records need to be captured and how long the records need to be kept in order to meet business needs, the requirements of organisational accountability and community expectations.
archive	The context of this term will usually indicate which of the following meanings is relevant: <ol style="list-style-type: none"> 1. Records of organisations and individuals that have been selected for indefinite retention on the basis of their continuing value for legal, administrative, financial or historical research purposes. 2. The name given to the repository in which an archival collection resides. 3. an organisation (or part of an organisation) whose main function is to select, manage, preserve and make archival records available for use.

artefact (cultural)	In curatorial terms, a work to be acquired, preserved, and made accessible. There are three elements to a cultural artefact: the content of the work (that is, its subject matter, events and sounds) to be presented to an audience; its context (the social, cultural, technological and political factors affecting the environment in which the work has been created) and its experience, as determined by the media in which the work was and is heard or seen by its public. The combination of these three elements determines the cultural significance of the artefact.
audiovisual	Moving images and/or recorded sounds embodied in any medium now known or yet to be invented. 'Audiovisual' includes—but is not limited to—the formats of film, video and audio tape, video and audio discs, computer files and machine-readable or encoded data embodying sound and/or moving images; the distinctive technologies by which their content is reproduced and made accessible; the context in which the content is created and disseminated; and its experience by an individual or collective audience.
Australian Mediatheque	Joint access and research facility in Melbourne shared by the NFSA and the Australian Centre for the Moving Image.
Australian works, artefacts, materials	Content produced in, by or about Australia or Australians representing the cultural breadth of audiovisual creative endeavour.
born-digital works	Works that originated in digital formats.
carrier	A single or multiple entity that captures the content in an analogue and/or digital format.
content	The original creative work captured in an analogue format or in digital form.
classification	The context of this term will normally indicate which of the following is relevant: <ol style="list-style-type: none"> 1. Application of index terms such as subjects, formats, class and genre, to facilitate the retrieval of works. 2. Classification of level of restriction; or classification of material as either 'restricted' or 'open'. 3. Classification applied to material that is broadcast or screened, such as audience level ('G', 'PG', 'MA' etc) and type of content ('violence', 'coarse language' etc).
conservation	An integral subset to preservation, conservation relates to all the activities necessary to prevent or minimise the process of physical degradation of the artefact, whether such an artefact is newly produced by the archive or is an already existing object acquired by the archive. An underlying principle of the conservation process is that the activities described above should be carried out with minimal intervention or interference with the artefact.
consideration: fair value exchange	A rational and unbiased estimate of the potential market price of an item.
curatorial framework	The structure embraced by the NFSA which gives prominence to curatorial activity. Our commitment to applying internationally recognised curatorial principles to our operations highlights the role of a curator, in the context of developing, caring for, and interpreting the national audiovisual collection.
deaccession	The process of amending catalogue records to document and indicate that a previously held work has been removed from the collection. At the NFSA, the catalogue record is retained in perpetuity, so once an item has been deselected its status is changed to 'deaccessioned material'.
deposit	Collection material placed on 'deposit' with the NFSA for safekeeping. Unlike material that is purchased or donated, the physical item on deposit remains the property of the source until such time as the source may transfer ownership to another person, community or organisation.

depositor	The person, organisation or company that deposits audiovisual material with the NFSA for safekeeping.
deselection	The formal process of research and assessment resulting in a decision to remove an item from the national audiovisual collection.
digitisation	The process of converting diverse forms of information, such as text, sound, image or voice, into a single binary code.
DISACT	The Disasters ACT Network (DISACT) was established by collection institutions in Canberra to improve disaster preparedness, facilitate training, establish partnerships for resourcing efficiencies and provide local mutual assistance in the event of emergencies affecting public collections.
disclaimer	Warning or qualifying text or announcement inserted at the beginning of a film, video, sound recording, television or radio broadcast and born-digital work, or given as accompanying text in the presentation of documentation items. For materials with Indigenous subject matter, a disclaimer may be, as a minimum, a warning that Indigenous people depicted in the work may have since passed away.
disposal	The process of physically removing deaccessioned or non-selected items from the organisation's premises.
Distributed National Collection	A cooperative network approach to identifying and managing audiovisual collections across Australia. This includes the holdings of all major libraries, archives and museums in Australia which have agreed to a collaborative and non-competitive national approach to collection development. The NFSA exercises a coordinating role in the audiovisual field, and facilitates collecting, preservation and access work done by other institutions. While keeping an overview of the national screen and sound heritage, the NFSA adheres to the goal of minimising duplication of effort.
documentation	The material produced before, during or after the completion of a film or sound production, providing meaningful information on audiovisual works, their creation, exhibition, reception, and influence. It includes—but is not limited to—scripts, publicity materials, stills, business and private papers, and press clippings.
donation	Collection material that is gifted without charge to the NFSA, so that the physical item becomes our property. The material may still be subject to copyright and/or may require the agreement or clearance of the traditional owners before it can be accessed or used.
donor	A person, organisation or company that donates material to the collection by gift or legacy. Material that is donated becomes the physical property of the NFSA, although the content of the item may still be subject to copyright.
duplication	The set of practices related to creating a replica of an audiovisual work, either as a backup of existing original or preservation material, or as a way of providing access to the audiovisual work. A duplicate may be restored but cannot be enhanced.
education programs	Programs and activities that foster enquiry about, and understanding of, the cultural life and environment of Australia through its audiovisual heritage.
enhancement	A separate and distinct process of rearranging or adding content, altering sound fields, or adding qualities such as colour, reverberation or effects which were not part of the original production, but which may increase contemporary appeal. A new, enhanced work is a re-creation, not a restoration, and should not take place to the detriment of the availability of the original audiovisual content and experience.
heritage (cultural)	Physical features, both natural and artificial, associated with human cultural activity. These include sites, structures and objects possessing significance—either individually or as a grouping—in history, architecture, archaeology or human cultural development. Cultural resources are unique and non-renewable. Cultural heritage is also defined as 'our legacy from the past, what we live with today and what we pass on to future generations' (UNESCO World Heritage).

Indigenous cultural and intellectual property rights	Indigenous Australians' rights to their heritage. Heritage consists of the intangible and tangible aspects of the whole body of cultural practices, resources and knowledge systems developed, nurtured and refined by Indigenous people and passed on by them as part of expressing their cultural identity. See Terri Janke, <i>Our Culture: Our Future. Report on Australian Indigenous Cultural and Intellectual Property Rights</i> (1998).
intellectual property	The product of a person's mind, including ideas and concepts that do not become tangible works. Intellectual property rights refer to the rights of people to use and protect their original creative ideas and works, including copyright, patents, registered designs and trademarks.
internal data only	Specified fields in the cataloguing database which are not available for general public consultation and may not be viewed on the NFSA's online catalogue. These include, but are not limited to, internal notes, source and method of acquisition. Any record displayed in the online catalogue will not include information held in the 'internal data only' fields.
interpretation	The act of explaining items in the collection, making clear their context, experience, meaning and cultural significance.
item	A discrete physical copy (including the original) of a work or part of a work (for instance, a sound negative) on one or more carriers.
licensee	A person, organisation or company that is granted a license to use items from the collection in a public manner (usually by way of display, screening, broadcast etc).
migration	Transferring data en masse onto a new system capable of carrying the same data, in a similar but not necessarily identical form.
moral rights	The right to be named as creator and the right for the work to keep its integrity. Moral rights link to copyright, and presently apply in Australia under the <i>Copyright Amendment (Moral Rights) Act 2000</i> which came into effect on 21 December 2000. The Act introduces comprehensive moral rights protection in Australia for authors of literary, dramatic, musical and artistic works and filmmakers (producers, directors and screenwriters). See also traditional ownership .
national audiovisual collection	The group of objects acquired by the NFSA as defined by this Collection Policy. The national audiovisual collection consists of various formats, including—but not limited to—film, television and recorded sound and radio broadcasts. In addition, the national audiovisual collection includes associated documentation (that is, material produced before, during or after completion of a moving image or sound production, including scripts, publicity materials, stills and other artefacts).
new media	Interactive digital, computerised, or networked information and communication technologies.
non-selection	The process of research and assessment resulting in a decision not to proceed with the acquisition of a work, item or collection on offer. This is different from deselection of an item that is already in the collection.
orphan works	Orphan works are works which are, or are likely to be, protected by copyright and where it has been impossible to identify, locate or contact the copyright owner. In terms of audiovisual collections, orphan works include sound recordings or films where copyright may be expired in the work as a whole, but rights may continue to subsist in the underlying works (such as in the script or music accompanying the film).
outreach	The provision of programs off-site, aimed at achieving access, educational and awareness-raising objectives.
peoples of association	Indigenous people with traditional rights to audiovisual works, and Indigenous people depicted and/or related to people depicted in audiovisual material.

presentation	A live event designed to deliver information about our collection. A presentation may include seminars, interactive discussions, guided tours and the experience of items from the collection.
preservation	Procedures, principles, techniques and practices necessary for maintaining the physical integrity and organising the intellectual experience of a recorded sound or of a moving image on a permanent basis. The purpose of preservation work is three-fold: ensuring the surviving collection artefact is no further damaged or altered in its format and content; bringing it back to a condition as close as possible to its original state; and providing access to it, in a manner consistent with the way in which the artefact was meant to be exhibited and perceived. Taken individually, other activities such as duplication, restoration, conservation, reconstruction (where appropriate), access and exhibition in proper conditions, are possible or necessary but not sufficient actions aimed at achieving preservation. Enhancement is not part of the preservation process. The purpose of preservation is to enable access to the sound and image heritage in the long term as well as the short term. As such, short-term access should not be achieved at the expense of preservation that enables access in the long-term future.
preservation (active)	See also preservation . Physical treatment of carriers or artefacts in their original format (for instance, cleaning or consolidation), a condition for restoration and transfer of the works (as in duplication or printing).
preservation (passive)	See also conservation . The storage, packaging and all the other non-interventionist means of prolonging the life of a carrier or artefact in its original form. It includes—but is not limited to—cyclical maintenance (such as monitoring condition or re-spooling).
preservation and access	Material may be acquired either with the intention of preservation (and subsequent access), or solely for access purposes. In the latter case, preservation is assessed against the likelihood that the work is (or will be) adequately preserved by another organisation, in Australia or abroad, so that the NFSA does not need to duplicate that task.
preservation component	The original or earliest generation held by the archive; the best technical quality element; the most complete, and/or the most stable or robust component. A preservation copy contains a complete, unedited and unaltered transfer of the content of an unstable original component.
product	Objects created for sale, using material from the collection, including—but not limited to—videos, compact discs and paper-based items.
provenance	The history of ownership of a collection or item, which may include ownership of the physical item, the creative and production history, and the intellectual property rights.
public domain	The legal status of material in which no copyright currently exists.
public programs	Suite of public activities designed to foster and increase awareness of the audiovisual heritage, and to interpret it for the benefit of diverse audiences, nationally and abroad.
purchase	Collection material that is financially and legally acquired by the NFSA, so that the physical item becomes our property. The work(s) and other materials contained in the item may still be subject to copyright, and/or may require the agreement/clearance of the traditional owners before access to and/or use of the work may occur.
repatriation	The return of materials to relevant organisations and communities as either copies ('work' or 'content') or originals ('physical items'). Repatriation in an Indigenous context may also sometimes imply that the physical location of the item remains unchanged, but the recognised status of ownership changes (for instance, ownership may transfer from an organisation or collector to an Indigenous community while the item itself remains in the same location, such as a designated collecting institution, for safekeeping and archival storage).

research	Private, educational or commercial investigation into archival holdings to identify material and subject matter which may subsequently be requested for further access, reference or incorporation into publication, production or private archives.
restoration	An important outcome of preservation, restoration is the set of technical, editorial and intellectual procedures aimed at compensating for the loss or degradation of the audiovisual artefact, thus bringing it back to a state as close as possible to its original condition when created and/or released. The restoration process is not complete if it does not jointly address the content, the technological context, and the distinctive experience linked to its accessibility. In the absence of one or more of these components, the process may be called 'simulation', 're-creation' or, in limited cases, 'duplication'.
sacred	Spiritual, religious and/or ancestral beliefs and practices, regardless of whether or not they are secret or restricted. Certain sacred rituals are open to everyone (including outsiders, by invitation). See Chapter 5: Indigenous Collection Policy .
secret	Information that under customary law is made available only to the initiated; or information that can only be seen by men or women, or particular people, within the culture. See Chapter 5: Indigenous Collection Policy .
sensitive materials	Material with content which may or may not be secret or sacred, but which may be considered derogatory or invasive of the privacy of individuals, and may cause offence or damage to individuals or communities.
 touring exhibitions and programs	Exhibitions, screenings, presentations and other activities at venues throughout Australia and abroad.
traditional ownership	The rights of an Indigenous community, family or individual to maintain control over intellectual, cultural, spiritual and physical property of an audiovisual work by virtue of customary law. Traditional ownership is not subject to legislation in the way that copyright and moral rights are in Australia. This is particularly the case with audiovisual recordings of traditional Indigenous communities. Traditional ownership involves an ethical dimension to these rights, meaning that they may be broader than the specific legal definition of moral rights. Ownership of the content of such audiovisual recordings may remain the intellectual property of the person(s) who have been recorded or who have authorised the performance, or their descendants. In such cases, we strive to document this information sensitively, accurately and responsibly, and when providing access to and/or use of the material, to respond to the requirements of the Indigenous community, family or individual (that is, the traditional owner). See Chapter 5: Indigenous Collection Policy .
use	Active incorporation of collection material held by the NFSA into an event, production, publication or presentation. Use is always subject to the confirmation of prior clearance from identified rights holders, when applicable.
work	A distinct, identifiable cultural or intellectual creation that may have one or more parts.

Note: This glossary of terms has been derived from a range of sources, including the organisations listed in [Appendix B](#).

APPENDIX B:

KEY ORGANISATIONS FOR PROFESSIONAL AND TECHNICAL STANDARDS



American Association of Museums (AAM)
www.aam-us.org

American National Standards Institute (ANSI)
www.ansi.org

Association of Moving Image Archivists
(AMIA)
www.amianet.org

Australasian Registrars Committee (ARC)
www.registrars.org.au

Australian Institute for the Conservation of
Cultural Material (AICCM)
www.aiccm.org.au

Australian Public Service Commission (APSC)
www.apsc.gov.au

Australian Society of Archivists (ASA)
www.archivists.org.au

Collections Council of Australia (CCA)
www.collectionscouncil.com.au

Coordinating Council of Audiovisual Archive
Associations (CCAAA)
www.ccaaa.org

Image Permanence Institute (IPI)
www.imagepermanenceinstitute.org

International Association of Sound and
Audiovisual Archives (IASA)
www.iasa-web.org

International Centre for the Study of the
Preservation and Restoration of Cultural
Property (ICCRPM)
www.iccrom.org

International Council of Archives (ICA)
www.ica.org

International Council of Museums (ICOM)
www.icom.museum

International Electrotechnical
Commission (IEC)
www.iec.ch

International Federation of Film
Archives (FIAPF)
www.fiapfnet.org

International Federation of Library
Associations (IFLA)
www.ifla.org

International Federation of Television
Archives (FIAT)
www.fiatifta.org

International Standards Organisation (ISO)
www.iso.org

Joint Photographic Experts Group (JPEG)
www.jpeg.org

Library of Congress (LoC)
www.loc.gov

Motion Picture Experts Group (MPEG)
www.mpeg.org

Museums Australia (MA)
www.museumsaustralia.org.au

Office of the Australian Information
Commissioner (OAIC)
www.oaic.gov.au

Society of Motion Picture and Television
Engineers (SMPTE)
www.smpte.com.au

Southeast Asia-Pacific Audio Visual Archive
Association (SEAPAVAA)
www.seapavaa.org

Standards Australia (SA)
www.standards.org.au

United Nations Educational, Scientific and
Cultural Organisation (UNESCO)
www.unesco.org



APPENDIX C:

STATEMENT OF SIGNIFICANCE

NFSA may use a Statement of Significance to substantiate acquisition activity that does not fall clearly within our mainstream acquisition program. It may also use a Statement of Significance where particularly unusual or additional factors have influenced a decision to acquire material. In these circumstances, the following criteria reflect the selection parameters employed by NFSA curatorial staff in making informed selection decisions. They are defined in terms common to archives and museums worldwide and are incorporated into NFSA's Media Asset Management system design to ensure consistent, essential, centralised record keeping.

Primary criteria

- Historical: A work or body of work which documents or is associated with a particular individual, place, event, genre, movement etc.
- Aesthetic: intrinsic artistic value, excellence or innovation within the work. Reflection of broader aesthetic trends and influences, including the merging of creative and technological elements within a work.
- Scientific/research/technical: A work or body of work that represents excellence and innovation in relevant technical execution or production.
- Cultural/social/spiritual: Works that meaningfully reflect social, spiritual or cultural bonds of community, belief, values and religion.
- Provenance: The origin, ownership history and context of a work.

Comparative criteria

- Representativeness: How a work embodies the characteristics of a particular style, movement, genre, period etc.
- Rarity: Rare or uncommon works of relevance to our national audiovisual collection.
- Condition/completeness/intactness/integrity: The degree to which a work is complete in terms of both physical form and creative content.
- Interpretive potential: Potential of a work or body of work to tell a meaningful story in terms of our mission, audiovisual, archival and broader sociological themes.