Version 1 – July 2005

The Moving Image Archive Framework: Policies, Standards and Guidelines

There exists a range of national and international policies, standards and guidelines that are relevant to the development of the UK moving image archive sector. This document draws in part from the Museum Libraries and Archives Council's (MLA) *Standards and Guidelines for Museums, Libraries and Archives in the UK* of 2003. It offers this definition of a 'standard':

> *Any document or specification generated and accepted by appropriately qualified professional groups or individuals, which advises on quality assurance, by presenting good practice, core principles and codes of practice.*

This selection for moving image archives draws together nationally and internationally-produced documents which have been produced by:

i)   the film/audio-visual archive community

ii)   the wider archive and heritage community

iii)   national and international bodies and governments

This has been done because of the inter-relatedness between the film archives and the wider archives sector and the law, especially areas such as general standards and practices, collections management, collections information access, and learning and copyright.

Where appropriate, therefore, each section of the framework begins with film archive related documents and then widens out to more general works.

The Film Archive Forum (FAF) advocates that future work on standards by the UK moving image archive sector needs to be informed by:

- this framework of documents
- a good understanding of sectoral practice and sectoral need
- the wider archive community

It is for this reason that the FAF (which includes the British Film Institute's National Film and Television Archive) should develop relevant policies, standards and guidelines in conjunction with the National Advisory Service of the National Archives and the Museums, Libraries and Archives Council.

This document is a work in progress. Revisions will be published on the Film Archive Forum web site (www.bufvc.ac.uk/faf).

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19 July 2005

The Moving Image Archive Framework:
Policies, Standards and Guidelines

sections

1. Core Values; Policy and Strategy
2. Accreditation and Designation
3. General Standards, Acts and Guidelines
4. Preservation Practice
5. Collecting Policies
6. Collections Management
7. Collection Information Systems
8. Access and Learning

1. Core Values; Policy and Strategy

1.1 *Moving History: Towards a Policy for the UK Moving Image Archives*, Film Archive Forum, 2000
Available from: http://www.bufvc.ac.uk/faf/publications.htm

1.2 *Hidden Treasures: The UK Audiovisual Archive Strategic Framework*, Film Archive Forum, 2004
Available from: http://www.bufvc.ac.uk/faf/publications.htm

1.3 *Audiovisual Archiving: Philosophy and Principles*, Ray Edmondson, Paris, UNESCO, 2004
http://portal.unesco.org/ci/en/ev.php-URL_ID=15592&URL_DO=DO_TOPIC&URL_SECTION=201.html

"The document adopts the stance of UNESCO in conceiving of audiovisual archiving as a single field, within which several federations and a variety of institutional archive types operate, and which it is valid to regard as a single profession with internal plurality and diversity. […] Audiovisual archiving shares the standard values of the collecting professions, and of the UNESCO Programmes, Recommendations and Conventions which relate to the protection and accessibility of documentary and cultural heritage include the *Convention for safeguarding the intangible cultural heritage* (2003), *Memory of the World: General guidelines to safeguard documentary heritage* (2002), and the *Recommendation on the safeguarding and preservation of moving images* (1980)."

1.4 FIAF Code of Ethics

Available from: http://www.fiafnet.org/uk/members/ethics.cfm

"Film archives and film archivists are the guardians of the world's moving image heritage. It is their responsibility to protect that heritage and to pass it on to posterity in the best possible condition and as the truest possible representation of the work of its creators. Film archives owe a duty of respect to the original materials in their care for as long as those materials remain viable. When circumstances require that new materials be substituted for the originals, archives will retain a duty of respect to the format of those originals. Film archives recognise that their primary commitment is to preserve the materials in their care, and - provided always that such activity will not compromise this commitment - to make them permanently available for research, study and public screening."

1.5 ICA Code of Ethics, International Council on Archives, 1996

1.6 *Rediscovering the Role of Film Archives: To Preserve and to Show*, FIAF 1990
Proceedings of the FIAF Symposium held in Lisbon, 1989.

2. Accreditation and Designation

2.1 Film Archive Forum Membership

Criteria established by the FAF focused on acceptable standards related to the following activities:

- preservation practice
- documentation
- public access
- ethics

To be developed into a formal accreditation document in 2005 in conjunction with the National Advisory Service of the National Archives.

2.2 The National Archives' Approved Repositories Scheme

http://www.nationalarchives.gov.uk/archives/framework/repositories.htm
http://www.nationalarchives.gov.uk/archives/framework/standards.htm

Similar to MLA's Museum Accreditation Scheme, The National Archives' approved repositories have received recognition as meeting the standards required by "The National Archives Standard for Record Repositories" (2004). This means that either the repository is approved as a Place of Deposit for public records, by agreement between the Lord Chancellor and the relevant authority, or that it meets the former Historical Manuscripts Commission Standard for Record Repositories 3rd Edition (2001) and BS 5454 (2000) in all essential respects. The Standard's recommendations are addressed to archivists and governing bodies of record offices, libraries, museums and other institutions holding records [including moving image archives] which are available to the public for research. Its primary concern is with the well being of records. The Standard makes recommendations for the creation or maintenance of record repositories within five key areas: constitution and finance, staff, acquisition, access, storage and preservation. All repository inspections now use "The National Archives Standard for Record Repositories" (2004). It is supported by the TNA's "Framework of Standards" which comprises a range of standards and best practice guidelines in all aspects of record keeping.

2.3 The Designation Scheme for Museums, Libraries and Archives Council, 2004

MLA's Designation Scheme is designed to recognise outstanding collections held in non-national museums, libraries and archives. The Designation Scheme was extended to archives in late 2004 and the first Designated collections in the archive domain were announced in the autumn of 2005.

All applicants must demonstrate that they have carried out an assessment using the *Benchmarks in Collection Care* document and that they are working to improve the standards for their collection. Applicants will be expected to show that they are working towards the appropriate standards. Archives must work towards TNA's Standards for Record Repositories.

Applicants need to address these standards:

- Documentation, cataloguing and internal research and communication related to the collection: full ISAD (G) compliance.
- Access and learning related to the collection. Physical access to the collection is provided in compliance with the Disability Discrimination Act. Where virtual access is available this should comply with W3C WAI level 2 (A) and working towards level (AA). Please refer to the web accessibility initiative website (http://www.w3.org/TR/1999/WAI-WEBCONTENT-19990505/) for more details.
- Good practice as outlined in *Inspiring Learning for All: A Vision for Access and Learning in Museums, Archives and Libraries* (http://www.inspiringlearningforall.org.uk). Services must demonstrate a commitment to lifelong learning. Progress in developing access through website and multi-media applications should be demonstrated.
- Virtual and internet access complies with MINERVA technical standards, (http://www.minervaeurope.org/publications/technicalguidelines.htm) and follows eGovernment Website Design Guidelines (http://www.e-envoy.gov.uk/Resources/Resources/fs/en).
- Compliance with the draft Public Services Quality Group, *Public Access Standard for Archives*.

3. General Standards, Acts and Guidelines

3.1 *BS 5454:2000: Recommendations for the storage and exhibition of archival documents, 3rd edition*, British Standards Institute, 2000
This BSI Standard provides recommendations for the storage and exhibition of archival documents.

3.2 *Data Protection Act 1998: Guidelines for Records Managers and Archivists*, PRO/PRONI/National Archives of Scotland, 2000

3.3 *Freedom of Information Act 2000: Code of Practice on the discharge of public authorities functions*, Lord Chancellor's Department, 2002

3.4 *Best Practice Guidelines for Archives*, Society of Archivists, 1993-2002

A series of Best Practice guidelines:

I *Measuring Performance* (1993)

ISBN 0 902886 45 2

II *Security* (1994)

ISBN 0 902886 47 9

III *Health and Safety* (1996)

ISBN 0 902886 53 3

V *Archive Education Services* (1998)

ISBN 0 902886 55 X

VI *Film and Sound Archives in non-specialist repositories* (2001)

ISBN 0 902886 60 6

VII *Archival Web Sites* (2002)

4. Preservation Practice

4.1 *The Film Preservation Guide*, National Film Preservation Foundation, USA, 2004

4.2 *Technical Manual of the FIAF Preservation Commission*, FIAF, 1993

A user's manual on practical film and video preservation procedures.

4.3 *The Dangers of Cellulose Nitrate*, Health & Safety Executive, UK, 2003

http://www.bufvc.ac.uk/faf/publications.htm

4.4 *Handling, Storage and Transport of the Cellulose Nitrate Film*, FIAF, 1992

4.5 *Physical Characteristics of Early Films as Aids to Identification*, Harold Brown, FIAF, 1990

Documents some features such as camera and printer apertures, edge marks, shape and size of perforations, trade marks, etc. in relation to a number of early film producing companies.

4.6 *A Handbook for Film Archives*, Eileen Bowser and John Kuiper, FIAF, 1980

5. Collecting Policies

All of the UK public sector film archives have collecting policies that inform the development of each collection.

The BFI's *Collecting Policy* of 2004 is a good example of a national document.

6. Collections Management

6.1 *Protecting Archives and Manuscripts Against Disasters*, Historical Manuscripts Commission, 1993

6.2 *Audio-Visual Archives Administration*, Society of Archivists, 1999

6.3 *Records Management: Standards and Guidance*, Public Record Office, 2001
This series of standards and guidance aims to provide a comprehensive guide for government departments on all aspects of records management. Once completed, the series will replace the Manual of Records Administration (August 1993).

6.4 *Benchmarks in Collection Care for Museums, Archives and Libraries: A Self-assessment Checklist*, Museums, Archives and Libraries Council, 2002
http://www.mla.gov.uk/documents/benchmarks.pdf

"Identification Information, Policy, Collection Care, Acquisition and Disposal, Staff and Volunteers, Training and Awareness, Budget, Buildings, Fabric, Security, Storage, Storage Areas, Storage Furniture, Storage Enclosures, Labelling and Marking, Non-standard Material, Housekeeping, Handling and Use of Collections, Handling and Moving Procedures, Reading and Research Room Practice, Exhibitions, Lending Items, Operating or Playing Objects, Environmental Monitoring and Control, Monitoring and Equipment – General, Temperature and Relative Humidity, Light, Gaseous and Particulate Pollutants, Conservation, Programme Implementation, Surrogate Copies and New Media, Procedures, Photocopying, Preservation, Microfilm, Modern Media, Emergency Preparedness, Prevention and Recovery."

What are Benchmarks for Collection Care? "A wide range of standards, guidelines and benchmarks has evolved to assist in assessing preservation needs and measuring levels of collection care. Most have

been developed within the context of the individual domains, but recognition of similarities and key issues has led to a high level of collaboration and sharing of expertise. Benchmarks are standards of practice that have developed from a review of a wide range of institutions and then codified to provide others with an indication of what can be achieved at various levels." The benchmarks are at three distinct levels: Basic Practice, Good Practice, Best Practice.

7. Collection Information Systems

7.1 AMIA Compendium of Moving Image Cataloging Practice
http://www.amianet.org/publication/resources/cataloging/compendium/introduction.html

"Because there are no fieldwide standards carved in stone, and because of the tremendous diversity in the types of institutions that have a need to catalog moving images, catalogers have often had to "reinvent the wheel" and come up with new solutions to old problems. Many moving image catalogers have spent great quantities of time and mental effort unraveling cataloging problems for which solutions already existed. There was simply no awareness of other methods for handling problems such as dealing with different versions of a work or different production and broadcast/release dates. That is the reason for the creation of this work. Rather than hand down a set of ordained standards that might only apply to a certain section of the vast and various institutions and collections that make up Association of Moving Image Archivists membership and the moving image archival field in general, the *Compendium* is meant to present a series of solutions from which institutions may choose the solution that is the most comfortable fit for their holdings. The *Compendium* can serve as a source of options for moving image catalogers and a touchstone for discussion. Additionally, it is very much hoped that this work will generate discussion concerning the cataloging of moving image materials for some time to come."

7.2 FIAF Cataloguing Rules
http://www.fiafnet.org/uk/publications/catrules.cfm

"This manual consists of a set of rules for cataloging materials held in moving image archives. Its immediate purpose is to provide a means of facilitating the exchange of information between and among archives, so that cataloging records, created in one archive, may be readily interpreted and understood in another. This goal supports the basic aims of FIAF, which lists the following goals in Article I of its Statutes and Internal Rules: "to encourage all countries to create and develop film archives," "to develop cooperation between its members and ensure international availability of films and documents," "to

promote film art and culture and encourage historical research into all aspects of cinema," and "to promote the collection and preservation of films, as works of art and/or as historical documents.

The creation of catalogs is perhaps the least visible activity of a film archive. Cataloging work includes the complex, professional tasks of gathering and arranging data within systems (as well as the creation of those systems) upon which the entire organization and operation of an archive depend. Indeed, accurate, well-organized descriptions of both filmographic and technical information about an archive's collection serve as the basis for informed preservation, collections development, and outreach or screening programs. They further constitute the key to the use of collections by scholars, researchers and the general public – both now and for future generations."

7.3 AMIA Moving Image Collections (MIC)
http://gondolin.rutgers.edu/MIC/text/index.htm

"The MIC Union Catalogue brings together in one place catalog records for individual moving images collected and managed by a number of organizations, enabling users to search for moving images across multiple collections. Information for each moving image includes title, date, physical format(s), credits, and subject information, with information about the organization holding the moving image. Some records include links to moving images available for immediate download or streaming. The MIC Union Catalog imports and exports catalog records to and from MARC and MPEG-7. Dublin Core mapping will be added shortly.
http://www.loc.gov/marc/
http://www.chiariglione.org/mpeg/standards/mpeg-7/mpeg-7.htm
http://dublincore.org/

7.4 *Encoded Archival Description (EAD) version 2*, Library of Congress, 2002
The EAD Document Type Definition (DTD) is a standard for encoding archival finding aids using the Standard Generalized Markup Language (SGML). The standard is maintained in the Network Development and MARC Standards Office of the Library of Congress in partnership with the Society of American Archivists*.*

7.5 *ISAD (G) - General International Standard Archival Description*, International Council on Archives (ICA), 1999
The purpose of archival description is to identify and explain the context and content of archival material in order to promote its accessibility. This standard provides general guidance for the preparation of

archival descriptions. It is intended for use in conjunction with existing national standards or as the basis for the development of national standards. The ICA Standard contains general rules for archival description for any form or medium of archival material. However it does not give guidance on special materials such as seals, sound recordings or maps.

7.6 *Information Retrieval (Z39.50): Application Service Definition and Protocol Specification*, American National Standard Institute/National Information Standards Organization, 2003
http://www.loc.gov/z3950/agency/document.html

"This standard defines a client/server based service and protocol for Information Retrieval. It specifies procedures and formats for a client to search a database provided by a server, retrieve database records, and perform related information retrieval functions. The protocol addresses communication between information retrieval applications at the client and server; it does not address interaction between the client and the end-user. […] The objective of this standard is to facilitate interconnection of clients and servers for applications where clients search and retrieve information from server databases. The ways in which databases are implemented differ considerably; different systems have different styles for describing the storage of data and the means by which it can be accessed. A common, abstract model is therefore used in describing databases, to which an individual system can map its implementation. This enables different systems to communicate in standard and mutually understandable terms, for the purpose of searching and retrieving information from a database."

8. Access and Learning

8.1 *Inspiring learning for all: a framework for learning and access in museums, libraries and archives*, MLA, 2004
http://www.inspiringlearningforall.gov.uk

"*Inspiring Learning for All* is a vision for accessible learning in museums, archives and libraries. It is founded on four broad and overlapping principles, which together describe the characteristics of an accessible and inclusive museum, archive or library. These principles focus on People, Places, Partnerships and Policies, Plans and Performance. *Inspiring Learning for All* is supported by a *Learning Outcomes Toolkit* which will help museums, archives and libraries to research and understand what people have learnt from engaging with the experiences, activities and resources that they provide. *Inspiring Learning for All* adopts a broad and inclusive definition of learning as its starting point: *"Learning*

is a process of active engagement with experience, It is what people do when they want to make sense of the world. It may involve the development or deepening of skills, knowledge, understanding, awareness, values, ideas and feelings, or an increase in the capacity to reflect. Effective learning leads to change, development and the desire to learn more."

8.2 *Access for All Toolkit: Enabling inclusion for museums, libraries and archives*, MLA, 2004
http://www.mla.gov.uk/documents/access_mla_tk.doc

This toolkit aims to help museums, libraries and archives make access for everyone an essential part of their culture and practice. It is:

(1) is a self-assessment tool for use in museums, libraries and archives and to promote access for all;

(2) enables the sector to audit good practice and identify areas for improvement;

(3) consists of a tool, *Access for All,* for measuring general accessibility, followed by additional checklists for specific groups;

(4) underpins MLA's *Inspiring Learning for All* framework, with each theme in this toolkit relating to one of its four principles: 1.People; 2. Places; 3. Partnerships; 4. Policies, Plans, Performance;

(5) can be used to support other standards such as the Standard for Access to Archives.

8.3 *Standard for Access to Archives: A working document*, Public Services Quality Group (PSQG), 2000
The PSQG standard is intended to guide archive services in the management of access. It may also be used by archive services, users and third parties as a means of assessing the quality of the service. The standard sets out general principles which describe the levels of service that the archive service is required to aim for when following the standard, and include principles for setting objectives, planning, performance measurement and stakeholder communication.

8.4 *Manual for Access to the Collections*
Special issue of *The Journal of Film Preservation*, no. 55, December 1997.

8.5 *Building bridges: guidance for museums and galleries on developing new audiences*, Museums & Galleries Commission, 1998

8.6 *Designing exhibitions to include people with disabilities: a practical guide*, Gail Nolan, National Museums of Scotland Enterprises Ltd, 1997

8.7 *Listen up!: effective community consultation*, Audit Commission, 1999

http://www.auditcommission.gov.uk/reports/

8.8 *Get the message: making information accessible for blind and partially sighted people*, RNIB, 1999

Email: cservices@rnib.org.uk

8.9 *See it Right Pack*, RNIB, 2000

http://www.rnib.org.uk/seeitright

Contains 12 booklets with practical advice on planning, designing and producing accessible information:

1. Information matters; 2. Websites; 3. Clear print; 4. Handwriting; 5. Making information accessible to deafblind people; 6. Signs; 7. Large print; 8. Videos; 9. Tape; 10. Braille; 11. E-text; 12. Information for all.

8.10 *Directions in diversity: current opinion and good practice*, Audit Commission, 2002

http://www.auditcommission.gov.uk/reports/

8.11 *Access to museums, archives and libraries for disabled users: self-assessment toolkit 1*, MLA, 2002

http://www.mla.gov.uk/documents/distkit01.doc

8.12 *Disability Portfolio*, MLAC, 2003/4

http://www.mla.gov.uk/information/publications/00pubs.asp

Contains 12 booklets giving advice, information and guidance on how best to meet the needs of disabled people as users and staff in museums, archives and libraries:

Disability in Context; 2. *Meeting Disabled People*; 3. *Training for Equality*; 4. *Audits*; 5. *The Disability Discrimination Act (DDA)*; 6. *Inclusive Information*; 7. *Using Technology*; 8. *Access on a Shoestring*; 9. *Accessible Environments*; 10. *Outreach and Partnerships*; 11. *Consulting Disabled People*; 12. *Employment at Every Level*.