International Federation of Library Associations and Institutions

Guidelines for Audiovisual Resources in Libraries and Other Institutions

Prepared by the
IFLA Guidelines for Audiovisual Resources Working Group
on behalf of the **IFLA Audiovisual and Multimedia Section**

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Preface

0.1 Background and Edition Statement

The IFLA Audiovisual and Multimedia Section (IFLA AVMS) has undertaken this revision of the *Guidelines for Audiovisual Resources in Libraries and Other Institutions* abbreviated in the text as *Guidelines*, to represent good practice in a rapidly changing field. This set of *Guidelines* is the product of many years of consultation and collaborative effort.

The *Guidelines* are updated based on the previous versions:

- *Draft Guidelines for Audiovisual and Multimedia Collection Management in Libraries* by Sonia Gherdevich, Michael J. Miller and the IFLA Audiovisual and Multimedia Section members [2017 Draft Version - not submitted to World-Wide Review] The Hague: IFLA, April 2017. https://repository.ifla.org/handle/20.500.14598/1759 (Gherdevich et al. 2017).
- *Guidelines for Audiovisual and Multimedia Materials in Libraries and Other Institutions* by Bruce Royan, Monika Cremer and the IFLA Audiovisual and Multimedia Section members [2003 Version - Retired] The Hague: IFLA, July 2004. https://repository.ifla.org/handle/20.500.14598/531 (Royan et al. 2004).

The 2004 edition of the *Guidelines*, authored by Bruce Royan, Monika Cremer, and members of the IFLA Audiovisual and Multimedia Section, was submitted for worldwide review and remained the peer-reviewed standard until its withdrawal in 2017. That same year, a revised draft, prepared by Sonia Gherdevich, Michael J. Miller, and the IFLA Audiovisual and Multimedia Section—was released. However, this 2017 draft was not submitted for peer review by the wider IFLA community.

Since the withdrawal of the peer-reviewed 2004 edition and in the absence of a peer-reviewed update, no officially endorsed updated version of the *Guidelines* has been available since 2017. This highlighted a clear need to produce a thoroughly updated and peer-reviewed edition to reflect current best practices and technological developments.

0.11 Summary of changes in the 2025 revision

Rapid developments in the field of online access and technical advancements in the field of audiovisual and multimedia resources in libraries and other institutions like archives and cultural institutions required a revision of the *Guidelines*.

The changes and updates in the 2025 revision take into account recent developments in the field of access to audiovisual and multimedia resources and include new topics such as media literacy, online access to audiovisual resources and streaming video content, the use of artificial intelligence for access to

audiovisual resources, and the role of audiovisual resources in promoting accessibility and equal participation.

The structure of the document has been revised. The *Guidelines* include new sections on media and audiovisual literacy in libraries, accessibility of audiovisual resources and artificial intelligence perspectives. The chapter on cataloguing has been changed to include cataloguing and metadata management. The chapter on copyright has been revised and is now called *Rights and Licensing*. Standards by related audiovisual communities have been referenced. The references for all chapters have been revised and updated.

0.12 Consultation

The revision work group of the IFLA Audiovisual and Multimedia Section started in 2019. The first draft of the present *Guidelines* was published online and open for world-wide review from 7 April 2025 to 19 May 2025. It was widely circulated to IFLA and other professional communities for comment, including member organisations of the Co-ordinating Council of Audiovisual Archives Associations and other IFLA sections. In June 2025, an IFLA AVMS-meeting was held in Berlin, Germany, to work on the Guidelines and integrate feedback. From 21 July to 25 August an updated second draft version was again circulated to experts from professional communities for comment. From 25 August to 15 September 2025, the Guidelines were finalised. On September 19, 2025, the Guidelines have been submitted to the IFLA Professional Committee. The revised 2025 edition of the *Guidelines* reflects feedback received during the global review and consultation process. All comments, suggestions, and concerns, submitted by experts and stakeholders, have been carefully reviewed and considered in the preparation of this updated version. A summary of key changes is available in the Edition Statement published alongside the *Guidelines*.[1]

This document has been revised using generative AI tools to copy-edit contributions from multiple individuals. Microsoft Copilot, OpenAI ChatGPT-4o and 5, Grammarly and DeepL were used for translation and copyediting. No section or original content was generated by artificial intelligence. This process was conducted with respect for the intellectual contributions of all individuals involved. Changes were reviewed to ensure alignment with the original perspectives and intent.

0.13 Revision Schedule

These *Guidelines* will be reviewed for updates every five years.

0.2 Scope of the Document and Definitions

These *Guidelines* address the stewardship of audiovisual and multimedia collections in libraries and information services of all types. For the purposes of this document,

[1] For more detailed information on changes in the 2025 revision of the Guidelines see the following accompanying document submitted to the IFLA Professional Committee: Anna Bohn and Hélène Brousseau, *2025 Revision of IFLA Guidelines for Audiovisual Resources in Libraries and Other Institutions: Statement of Intent, Review Process, and Dissemination Strategy*, IFLA AVMS, 2025.

audiovisual resources include any recorded materials that convey information through sound and/or moving images. Multimedia resources combine two or more elements such as sound, video, still images, text, animation, or interactive components in an integrated presentation.[2]

The sections of the *Guidelines* cover literacy and audiovisual resources, professional development, access, collection development and management, cataloguing and metadata management, rights and licensing, preservation, and Artificial Intelligence perspectives. This document provides a broad overview of these topics and directs the reader to specialised resources for further guidance.

Building on earlier versions of the *Guidelines*, this document aims to provide an overview of key considerations for the stewardship of audiovisual and multimedia resources, along with a list of resources for further reading for professionals who want to learn more on all aspects related to managing audiovisual resources in their libraries and other institutions. In the *Guidelines*, the term “audiovisual resources” will be used for content of the collections of all types of libraries, archives and other institutions that include moving images and sound.

0.3 Intended Audience

These *Guidelines* are designed for individuals who work with audiovisual resources, including managers, librarians, technicians, and information specialists, as well as individuals with no special knowledge but who are interested in working with audiovisual resources.[3] The *Guidelines* propose principles applicable to any size or type of library, they are meant for professionals in public, national, government, academic, and special libraries, as well as archives and media centres and other institutions that provide access to audiovisual resources.[4]

The *Guidelines* address the worldwide community. However, it is acknowledged that there are significant differences in the current state of libraries, archives, media centres, and other institutions giving access to audiovisual resources worldwide. The *Guidelines* are written to be aware of wide social, cultural, and economic differences in countries and regions. These *Guidelines* aim to assist in decision-making and need to be applied as best suited depending on the nature of the library and its legal obligations. The *Guidelines* assume some basic familiarity with audiovisual

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[2] This definition aligns with the 2004 edition of the IFLA Guidelines for Audiovisual and Multimedia Materials in Libraries and Other Institutions, as well as with the Coordinating Council of Audiovisual Archives Associations (CCAAA), which describes its scope as including “audiovisual materials including films, broadcast television and radio, and audio recordings of all kinds,” https://www.ccaaa.org/pages/who-we-are/introduction.html, and with the International Association of Sound and Audiovisual Archives (IASA), which states that “the term audiovisual encompasses sound recordings, moving and still images,” https://www.iasa-web.org/cataloguing-rules/00-scope-purpose-and-use.

[3] Please note that while the term 'librarian' is regularly used in this text, the *Guidelines* apply to a broad range of professionals with diverse titles working in the audiovisual and multimedia environment.

[4] Please note that while the terms ‘library’ and ‘libraries’ are regularly used in the text, the *Guidelines* are intended to support all institutions that provide access to audiovisual resources, including archives, media centres, and other related organizations.

resources and a core understanding of professional terminology used within audiovisual and media librarianship.

1. Introduction

An ever-increasing volume of information covering educational, recreational, and informational needs is produced in a wide variety of audiovisual formats worldwide. Audiovisual resources are essential for accessing and sharing knowledge, serving diverse communities, including the general public, academic and research institutions, and educational settings, from schools to lifelong learning programs. Libraries must recognise the significance of audiovisual media and ensure appropriate access to promote media literacy, information competency, and equitable participation in society.

Audiovisual resources are vital components of a fully integrated library service. They offer essential access to information for individuals who may have limited interaction with print-based resources, including those with visual or auditory impairments and those with lower literacy levels. Audiovisual resources can also capture real-time changes, movements, or interactions that are difficult to convey through static images or written descriptions.

As information-seeking behaviours continue to evolve, audiovisual resources have become increasingly popular and influential among younger generations.[5] Social media platforms that share audiovisual content are used not only for entertainment but also as sources for political and news-related information.[6] In this context, where audiovisual resources can play a significant role in meeting educational and informational needs, libraries and related institutions must remain current with best practices for managing these parts of their collections.

1.1 Audiovisual Heritage: International Documents

Audiovisual resources are integral to cultural heritage, carrying valuable information that must be accessible and preserved for current and future generations. The rich

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[5] Maria Mirecka and Katarzyna Werner-Mozolewska, *Watching Videos like a Historian: State of the Field Report on Media Literacy Supported by AV Collections* (2022), p. 10, https://euroclio.eu/wp-content/uploads/State-of-the-Field-Report-on-Media-Literacy-supported-by-AV-Collections.pdf; Surveys on media consumption comparing the use of video, audio, and text in various countries show that video use significantly surpasses text. The ARD/ZDF Media Study 2024 reports that Germans aged fourteen and above use media for an average of 384 minutes per day, with about 194 minutes spent watching video, 155 minutes listening to audio, and just 57 minutes reading text. " ARD/ZDF-Medienstudie 2024," Medienstudie, 2024, accessed September 9, 2025, https://archiv.ard-zdf-medienstudie.de/artikel-mit-analysen/; Younger generations (Generation Z) increasingly rely on social platforms for search, favoring visual and interactive discovery. Maura Pierson, "By the Numbers: Generational Media Habits and Shifts in Search Behaviour," accessed September 9, 2025, https://lbbonline.com/news/by-the-numbers-generational-media-habits-and-shifts-in-search-behavior

[6] Pew Research Center, *About Half of TikTok Users Under 30 Say They Use It to Keep Up With Politics, News*, August 20, 2024, accessed September 6, 2025, https://www.pewresearch.org/short-reads/2024/08/20/about-half-of-tiktok-users-under-30-say-they-use-it-to-keep-up-with-politics-news/.

variety of media expressions in society should be reflected in library services, ensuring access to a broad range of audiovisual materials.

The significance of audiovisual heritage is formally recognised in several international documents published by UNESCO, including:

- *Recommendation for the Safeguarding and Preservation of Moving Images*, adopted by the UNESCO General Council in Belgrade, 1980 (UNESCO 1980).
- *Memory of the World: General Guidelines to Safeguard Documentary Heritage*, prepared for UNESCO by Ray Edmondson (UNESCO 2002).
- *Convention for Safeguarding the Intangible Cultural Heritage* (UNESCO 2003a).
- *Guidelines for the Preservation of Digital Heritage* (UNESCO 2003b).
- *Charter on the Preservation of the Digital Heritage* (UNESCO 2009).
- *World Day for Audiovisual Heritage*, approved by the UNESCO General Assembly in 2005 (UNESCO 2005).
- *Recommendation concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form* (UNESCO 2016).
- Ray Edmondson/UNESCO: *Audiovisual Archiving: Philosophy and Principles*.[7]

These documents acknowledge the cultural importance of audiovisual resources. They recognise their integrity as artefacts and their role in capturing and preserving sound and moving image heritage that constitutes regional, national, and global audiovisual cultural heritage. Audiovisual resources serve as genuine records of knowledge and creative expression, essential to the user experience within library collections and to knowledge transfer.

Although audiovisual works and audiovisual resources have existed in library collections since their mass production and public availability, they have often been viewed as secondary to text-based resources, referred to as “nonbook” or “non-textual” materials, implying that text documents or print books are the primary or default medium for knowledge, while audiovisual materials are merely supplementary or of lesser scholarly value. This perception reflects traditions rooted in written-word and book culture, which has been privileged in many regions and academic disciplines, often at the expense of other ways of knowing, for example oral traditions and visual culture. In the digital era however, where resources are predominantly accessed online, and audiovisual content is increasingly used for knowledge sharing and information retrieval, audiovisual resources in libraries should be recognised for their intrinsic value.

1.2 Cooperation

Collaborating with other institutions and establishing cross-domain partnerships can provide significant benefits for sharing information and addressing crucial challenges in audiovisual resource management, including acquisitions, metadata management,

[7] Ray Edmondson, *Audiovisual Archiving: Philosophy and Principles*, 3rd ed. (Paris: UNESCO, 2016), https://unesdoc.unesco.org/ark:/48223/pf0000243973

cataloguing, classification, subject indexing, training, digitisation, archiving, and preservation.

A range of specialist associations offer a wealth of expert information and professional networking opportunities with internationally acknowledged audiovisual specialists. The International Federation of Library Associations and Institutions (IFLA) works together with other supranational non-governmental organisations (NGOs) in the Coordinating Council of Audiovisual Archive Associations (CCAAA). IFLA's partnerships with various NGOs focused on audiovisual content include:

- Association of Moving Image Archivists (AMIA)
- International Federation of Film Archives (FIAF)
- International Federation of Television Archives (FIAT/IFTA)
- International Association of Sound and Audiovisual Archives (IASA)
- International Council on Archives (ICA)
- United Nations Educational, Scientific and Cultural Organization (UNESCO)

For libraries and related institutions, collaboration across institutions and domains within the broader audiovisual heritage sector may also involve galleries, libraries, archives, and museums (GLAMs), along with other organisations dedicated to preserving and providing access to audiovisual materials.

2. Literacy and Audiovisual Resources

Audiovisual and multimedia resources are increasingly central to how individuals engage with information in the digital age. People consume, create, share, and remix multimedia content daily. Moving images and sound are particularly effective with younger audiences, who largely receive news and information through digital sources.[8] These resources span a broad spectrum, from film and video to interactive installation and virtual reality. They serve a variety of information needs, including recreational, informational, and educational needs. Furthermore, audiovisual and multimedia content and data is of growing importance in academic research and in science communication.

In this context, libraries and other cultural heritage institutions play a vital role in preserving and facilitating access to audiovisual materials. By making these resources available for education and research, they can help foster critical engagement and enhance information literacy skills, particularly for media and visual information. While media and visual literacy are established concepts for librarians and information professionals, they do not fully encompass the multimodal complexity of audiovisual and multimedia resources. A broader framework is needed. In this section, media literacy, visual literacy, and audio literacy are introduced.

[8] Maria Mirecka and Katarzyna Werner-Mozolewska, p. 10.

2.1 Media Literacy

Media literacy as a broader term encompasses information literacy, news literacy, and visual literacy. It is generally understood as being the ability to access, analyse, evaluate, create, and act using all forms of communication.[9] While media literacy applies to audiovisual and multimedia content, the term also extends to print, digital and social media communications.

Media literacy empowers individuals to navigate and understand media content they encounter daily, allowing them to make informed decisions, challenge misinformation and disinformation, and participate actively in society in a self-determined way. Media literacy encompasses interrelated disciplines, such as digital and science literacy, with various frameworks to combat false narratives, truth decay, and fake news.

Building on traditional literacy, media literacy introduces new forms of reading and writing, fosters an understanding of the media's role in society, and provides essential skills for inquiry and self-expression. These are crucial for meaningful participation in a democratic and open society.

2.2 Visual Literacy & Audio Literacy

Visual literacy, as defined by the Association of College and Research Libraries (ACRL) is the ability to locate, interpret, assess, utilise, and produce images and visual media effectively. It enables individuals to critically analyse visual content's cultural, ethical, aesthetic, intellectual, and technical aspects.[10]

A visually literate person can engage critically with visual media and actively contribute to shared knowledge and cultural discourse.[11] Accordingly, visual literacy can be further defined as the ability to “read” and analyse the language of visual, audiovisual, and multimedia content and the ability to create this content.

Audio literacy, also called sound literacy or aural literacy, refers to the ability to understand, interpret, assess, utilise, and produce sounds. Audio literacy involves developing skills to critically listen to sounds, analyse sounds, and understand their impact, including their emotional and cultural context. The landscape and mix of sounds in audiovisual and multimedia resources may encompass different kinds of sounds, including oral/vocal sounds, musical sounds, environmental and natural sounds, human-generated non-verbal sounds, technological or synthetic sounds, and noise or abstract sounds. These categories may be captured or produced in all

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[9] National Association for Media Literacy Education, *Media Literacy Defined*, accessed February 26, 2025, https://namle.org/resources/media-literacy-defined/.

[10] Association of College and Research Libraries, *The Framework for Visual Literacy in Higher Education: Companion Document to the ACRL Framework for Information Literacy for Higher Education* (Chicago: Association of College and Research Libraries, 2022), 2, https://www.ala.org/sites/default/files/acrl/content/standards/Framework_Companion_Visual_Literacy.pdf.

[11] Ibid.

ways. This includes sounds originating from natural, human, mechanical, or artificial sources.

Audiovisual and multimedia resources often combine audio and visual and therefore can promote both visual literacy and aural literacy.

2.3 Promoting Literacy

Libraries with audiovisual and multimedia collections are crucial in promoting literacy worldwide. As knowledge hubs, they advance media literacy by ensuring access to reliable information, developing literacy programs, and encouraging critical engagement with media.

By providing reliable audiovisual and multimedia resources with transparent provenance metadata, and by offering educational and learning opportunities, libraries empower diverse communities to engage critically with audiovisual content, make informed choices, and foster healthy discussions on a global level.

Libraries with audiovisual collections should support and develop literacy programs, provide access to digital tools, and organise workshops that integrate audiovisual materials. These initiatives should aim to support and strengthen a fundamental understanding of multimedia formats, AI-driven tools, and emerging technologies. As digital technologies rapidly evolve, staying up to date with new hardware, software, and artificial intelligence advancements is essential for effective media literacy education.

Collaboration between institutions is also recommended in the development of literacy initiatives that address today's literacy challenges.

2.4 Resources

The following is a selected list of resources and organisations for further reading on media and visual literacies.

- IFLA Media and Information Literacy Recommendations[12]
- UNESCO: Media and Information Literacy Alliance[13]
- International Council for Media Literacy[14]
- International Visual Literacy Association (IVLA)[15]

[12] International Federation of Library Associations and Institutions (IFLA), *IFLA Media and Information Literacy Recommendations* (2011), https://www.ifla.org/publications/ifla-media-and-information-literacy-recommendations/.

[13] UNESCO Media and Information Literacy Alliance, *UNESCO Media and Information Literacy Alliance*, accessed July 15, 2025, https://www.unesco.org/en/media-information-literacy/alliance.

[14] International Council for Media Literacy, *International Council for Media Literacy*, accessed July 16, 2025, https://ic4ml.org/.

[15] International Visual Literacy Association, *International Visual Literacy Association*, accessed July 16, 2025, https://ivla.org/.

- National Association of Media Literacy Education[16]
- Framework for Information Literacy for Higher Education[17]
- ACRL: *The Framework for Visual Literacy in Higher Education: Companion Document to the ACRL Framework for Information Literacy for Higher Education*[18]

3. Professional Development

Working with audiovisual resources demands a range of specialised knowledge and skills, as well as ongoing professional development, due to rapid advances and disruptive changes in the field of access to audiovisual materials.

3.1 Competencies and Knowledge

Working with audiovisual resources in libraries and other institutions is by nature interdisciplinary, and requires specific skills and knowledge across various areas, including descriptive metadata, collection management, and preservation techniques. Professionals must not only be familiar with the resources themselves, but also with the equipment necessary to access and view them.

Staff roles and responsibilities should be clearly defined, and whenever possible, dedicated librarians or staff with specialised expertise should be available. In smaller institutions, one or more staff members should assume coordination responsibilities, supported either in-house or through external expertise.

Collaboration across multiple service and disciplinary specialists' areas in libraries is essential. Often, the best solutions emerge from a collective, interdisciplinary approach. Equally important is cross-institutional and cross-domain cooperation, which can strengthen the infrastructure and expertise needed to manage audiovisual and multimedia collections.

Ongoing training and professional development must be accessible to information professionals, and opportunities for professional exchange with specialist institutions should be actively pursued. Online courses, webinars, summer schools, seminars, and other training opportunities are highly valuable, as is active participation in advocacy and professional discussion groups.

In support of these efforts, it is desirable for one or more institutions in each country to take the lead in developing and promoting best practices for the provision of audiovisual and multimedia materials and services.

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[16] National Association for Media Literacy Education, *National Association for Media Literacy Education*, accessed July 16, 2025, https://namle.org/.

[17] Association of College and Research Libraries, *Framework for Information Literacy for Higher Education* (Association of College and Research Libraries, 2016), https://www.ala.org/sites/default/files/acrl/content/issues/infolit/Framework_ILHE.pdf.

[18] ACRL, *Framework for Visual Literacy, 2022.*

3.2 Education, Development and Training

Audiovisual resources may be relevant for all subject areas of interest to a library; they represent a significant cross-sectional area of library work. Schools and institutes of librarianship and information science should ensure that all students are provided with a basic understanding of the role and value of audiovisual resources in library services. For those seeking to specialise further, optional courses that reflect the multifaceted nature of audiovisual librarianship, which demands intellectual, creative, legal, and technical competencies should be offered. Curricula should incorporate the expertise of film librarians, media librarians and other specialists who work with moving images, sound recordings, and multimedia works.

Given the rapid evolution of media technologies and products, continuing professional development is especially important for audiovisual and media specialists. Such training should be supported by professional associations, schools of librarianship and information science, and other relevant organisations. Programs may be offered at the international, national, regional, or local level. Some institutions offer specialised courses and education programs in audiovisual archiving, preservation, management, curation, and programming for media librarians. International associations, such as the training programmes organized by the Institut National de l'Audiovisuel (INA) in partnership with the International Federation of Television Archives (FIAT/IFTA) and the European Broadcasting Union (EBU); or the international summer schools offered by the International Federation of Film Archives (FIAF).

3.3 Ethical Standards and Values

The *Guidelines* recommend consulting with professional codes of ethics as outlined by IFLA and by other audiovisual communities. The *IFLA Code of Ethics for Librarians and Other Information Workers* highlights the core mission of librarians and other information workers "to ensure access to information"[19]. This core mission encompasses access to audiovisual information.

The ethical guidelines set forth by the Association of Moving Image Archivists (AMIA) *Code of Ethics* emphasise the importance of respecting the cultural, historical, and artistic significance of moving images. The International Federation of Film Archives in the *FIAF Code of Ethics* underlines the general principle to respect and safeguard the integrity of audiovisual resources and to protect the resources from any forms of manipulation, distortion, falsification, or censorship.[20]

3.4 Resources

The following is a selected list of resources for further reading on ethical standards developed by audiovisual communities:

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[19] International Federation of Library Associations and Institutions (IFLA), *Code of Ethics for Librarians and Other Information Workers (Long Version)* (2012), https://repository.ifla.org/handle/20.500.14598/1850.

[20] International Federation of Film Archives (FIAF), *Revised Version 2025. https://www.fiafnet.org/pages/Community/fiaf-code-of-ethics-revised-2025-en.html*

- IFLA *Code of Ethics for Librarians and Other Information Workers*[21]
- AMIA *Code of Ethics*[22]
- FIAF *Code of Ethics*[23]
- IASA's 2011. *Ethical Principles of Sound and Audiovisual Archives*[24]
- IASA's 2017 *Code of Ethics*[25]
- ICA *Code of Ethics*[26]

4. Access

Providing access to audiovisual resources in libraries involves not only making content available, but also ensuring its preservation, legal use, accessibility to diverse audiences, and integration into educational and research activities. Libraries often manage hybrid collections that combine analogue film and digital films on physical carriers with digital resources online and offline.

4.1 Physical Media

Audiovisual and multimedia resources exist in various analogue and digital formats on various carriers, requiring careful selection and handling. Libraries and cultural institutions must identify relevant formats for inclusion in their collections based on the collection's scope and user needs. Institutions must ensure that staff are equipped to manage acquisition, transportation, description, preservation, and access. Many formats require specialist handling skills, and knowing the nature of the audiovisual collection is essential for the library staff in making decisions to best support the collection.

Playback equipment needs to be considered as an integral component of the collection, as certain formats require specialised devices to access the resources. Collections often span multiple generations of technology, with content stored on physical carriers using analogue or digital signals. Understanding these formats is crucial for effective preservation and access.

Libraries must maintain equipment for all formats they offer and implement migration, conversion, or emulation strategies for obsolete media as well as workflows for digitization of analogue media. If acquiring or maintaining certain equipment is not feasible, libraries should consider alternatives such as partnering with other institutions or acquiring necessary formats and equipment for reference use. Adequate security measures should be in place to protect both hardware and

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[21] IFLA, *Code of Ethics*, 2012.

[22] AMIA, *Code of Ethics*, 2023.

[23] International Federation of Film Archives, *Code of Ethics*.

[24] International Association of Sound and Audiovisual Archives (IASA), *Ethical Principles of Sound and Audiovisual Archives*, IASA 2010, revised 2011, https://www.iasa-web.org/book/export/html/844.

[25] International Association of Sound and Audiovisual Archives (IASA), *Code of Ethics* (2017), https://www.iasa-web.org/code-ethics.

[26] International Council on Archives (ICA), *Code of Ethics* (1996), https://www.ica.org/resource/ica-code-of-ethics/.

software, with dedicated funding allocated for maintenance, insurance, and long-term accessibility.

4.2 Digital Content and Online Access

As a result of digital transformation, audiovisual and multimedia resources created exclusively in digital format are becoming more prevalent. Digital formats dominate content delivery today, and users increasingly expect audiovisual media to be available through online access and streaming content. As a result, libraries must adapt by ensuring that digital resources, including images, audio, and video formats, are both preserved and made available to users online (when permitted by local legislation) and offline.

Digital collections exist in various file formats, both open and proprietary, requiring libraries to determine which file formats they can support. Born-digital collections and works may be acquired through different channels, from digital content arriving on a physical carrier to direct ingestion from the original source via file download. For audiovisual and multimedia acquisitions, the digital files must undergo quarantine for antivirus inspection and quality control before being integrated into the library's network and collection management systems.

Streaming video enables real-time consumption of audiovisual content without significant user-side storage and has become a key access point for heritage, educational, and research collections in libraries. While this model removes the need for local file storage, it requires reliable, high-bandwidth connections to function effectively. The data load of streaming can be significant both for users and for library infrastructures, and in areas where bandwidth is limited, streaming may not be a viable option. As demand for audiovisual resources continues to grow, libraries must navigate complex challenges not only providing access, whether through in-house digitisation or licensing agreements with commercial vendors, but also ensuring equitable access across diverse technological contexts.

4.3 User Services

Libraries should provide the same level of service for audiovisual resources as for printed materials. Staff should be well-informed about audiovisual collections to offer reliable guidance to users. In some libraries, particularly smaller ones, there may be no dedicated space for audiovisual resources, but these resources should still be grouped together by carrier type and integrated into the general collection. Films, and other audiovisual media can be organised in different ways, some libraries organise by director or by genre to enhance discoverability and usability, however it is also possible to organise them by acquisition order.

On-site consultation of audiovisual resources should include dedicated listening and viewing stations, with sound management measures in place to minimise noise disruption. To enhance accessibility, libraries should provide user guides detailing the collection and equipment usage training sessions to help patrons engage with these resources. Appropriate finding tools and reference materials should also be available to support discovery and access to audiovisual and multimedia collections.

Audiovisual resources should be available for lending, and libraries should adopt commonly used systems and formats to facilitate this process. Interlibrary lending policies should encompass all media collections, ensuring that no materials are excluded based on format. However, fragility and rarity of the resource must still be considered before allowing interlibrary loans. Centralised library services at local, regional, national, and international levels should incorporate the interlending of audiovisual and multimedia materials into their policies.

In some countries, it may be possible to establish a formal regional or national interlibrary lending structure for audiovisual and multimedia materials. Libraries should encourage informal cooperation to facilitate resource sharing where such structures do not exist.

Because audiovisual and multimedia resources are fragile and more susceptible to damage than printed materials, unique or original items should not be used for interlibrary loans. Instead, a copy may be made for lending purposes, provided it complies with copyright legislation.

4.4 Equal Participation for All Users: Audiovisual Resources and Accessibility

Accessible audiovisual resources play a crucial role in promoting inclusion; they allow for participation and ensure non-discriminatory access to information and knowledge. Accessible audiovisual content enables people who are blind and/or deaf, have difficulty hearing or seeing or have cognitive impairments, to have equal access to information and entertainment, to educate themselves and to participate in cultural and social events.

Recognising the importance of accessibility, libraries offer a wide range of audiovisual and multimedia resources designed to be inclusive. These audiovisual resources incorporate features such as audio descriptions, subtitles for deaf and hard-of-hearing individuals, sign language, transcriptions, and navigable audio content such as audiobooks in the *Digital Accessible Information System* (DAISY audiobooks).[27]

An audio description is used to make a film, a performance, or an event accessible to blind or visually impaired people by means of an acoustic description. Audio descriptions, also known as video descriptions, empower individuals with visual impairments to engage with various multimedia resources, from movies to theatre, plays, operas, or museum exhibitions. By narrating key visual elements, audio descriptions enable a comprehensive understanding and enjoyment of content.

[27] The subchapter 4.4 on Audiovisual Resources and Accessibility is based on the following article: Bohn, Anna: Barrierefreies Hören und Sehen. Zur Rolle audiovisueller Ressourcen für die kulturelle und gesellschaftliche Teilhabe [Accessible Hearing and Seeing. The role of audiovisual resources for cultural and social participation], in: Praxishandbuch Inklusion. Herausgegeben von Christiane Felsmann, Belinda Jopp und Anne Sieberns. Berlin: de Gruyter Saur, 2025, S. 241-258. https://doi.org/10.1515/9783111206943-034

Subtitles and captions for people with impaired hearing enable deaf or hard-of-hearing individuals to better perceive a movie or event by providing text overlays that display spoken dialogue, sounds, and other audio displays.

Information and translations in sign languages, which are displayed in addition to the video and audio content, employing visual-gestural communication to bridge communication gaps for people with hearing impairments, also serve to ensure access and inclusion.

Transcripts of audiovisual content allow for searching and citing audiovisual content. Transcripts are also of benefit for blind and visually impaired individuals who may use screen readers and/or convert text into Braille text.

However, the commitment to the principles of digital inclusion goes beyond the provision of accessible content and includes findability and searchability. Accessibility metadata is a requirement for finding and accessing content. Accessibility also includes searchability and findability, user-friendly media technology and non-discriminatory terminology for the audience and target groups and different communities. Accessible audiovisual resources should be explicitly mentioned in the collection policy and in the acquisition profiles. When developing collections in libraries, audio descriptions, subtitles for people with hearing impairments, transcriptions and sign language should be systematically considered for access, both when acquiring carrier media and when licensing for online access via video streaming.

The IFLA Accessibility Metadata Network aims to promote full and effective, equal participation for all through the improved use of accessibility metadata. Accessibility metadata ensures that resources are identifiable and findable, and meet the requirements of international guidelines and national legislation.

4.5 Resources

We recommend consulting the following documents for further reading on Accessibility and Audiovisual Resources:

- *IFLA Accessibility Metadata: Statement and Principles*. Prepared by the IFLA Accessibility Network. (in preparation for publication)[28]
- *Web Content Accessibility Guidelines 2.2.* W3C Recommendation.[29]
- W3C: *Making Audio and Video Media Accessible*[30]

[28] International Federation of Library Associations and Institutions (IFLA), *Accessibility Metadata: Statement and Principles*, prepared by the IFLA Accessibility Network, in preparation.

[29] World Wide Web Consortium (W3C), *Web Content Accessibility Guidelines (WCAG) 2.2,* W3C Recommendation, 12 December 2024, https://www.w3.org/TR/WCAG22/.

[30] World Wide Web Consortium (W3C), *Making Audio and Video Media Accessible*, accessed July 16, 2025, https://www.w3.org/WAI/media/av/.

5. Collection Development and Management

5.1 Collection Development Policy

The library's collection development policy must explicitly state its commitment to incorporating audiovisual resources. It is crucial to establish priorities and selection criteria for these materials, as they may differ depending on format or content. Additionally, the policy should emphasise the institution's commitment to preserving original formats of collected audiovisual resources.

Librarians and information professionals curate collections that align with their institution's objectives while considering the availability of content originally created in audiovisual and multimedia formats. Libraries that collect these resources must also consider acquiring the necessary equipment to store, preserve, and access these materials. Furthermore, specialised knowledge is required to acquire and maintain appropriate equipment.

While the collection development policy for audiovisual and multimedia resources should include all standard sections found in collection development policies, it must also address specific criteria for these formats.

The following is a selection of criteria specific to audiovisual and multimedia collections that should be considered:

- **Accessibility features**: The availability of features such as subtitles for deaf and hard-of-hearing individuals/closed captions, audio descriptions, transcripts, sign languages, and Digital Accessible Information System (DAISY) formats to ensure inclusive access for individuals with impairments.
- **Supported Formats**: The library must determine which physical (e.g., DVDs, Blu-rays, VHS, CDs, LPs) and digital (e.g., streaming, downloadable files, such as WAV, MP3, MP4) formats are compatible with its infrastructure and user needs.
- **Digital Media Container Format**: The file or physical structure that packages the audiovisual content, such as MP4, MKV, or DCP.
- **Resolution**: The quality and clarity of audio, visual, and audiovisual materials needed for institutional purposes, such as HD or 4k.
- **Licensing terms**: The conditions under which the library can acquire, store, and provide access to audiovisual materials.
- **Public Performance Rights**: The legal permissions needed for screening audiovisual materials beyond individual or personal use (local copyright provisions and exceptions must be verified and considered).

5.1.1 Acquisition Methods

The distribution network for audiovisual resources is complex and distinct. It requires the development of knowledge for both the international market and the legal context of audiovisual resources. Whether regional, national, or international, distribution

networks are diverse in scope and size and can sometimes be poorly organized. Libraries collecting audiovisual and multimedia materials should collaborate to determine a selected list of reliable distributors for each type of material.

There is a wide range of sources for acquiring audiovisual resources. These include, but are not limited to commercial outlets, independent distributors and filmmakers, broadcast industries, production and recording companies, funding bodies, and private collectors.

Acquisitions may be received in a range of ways, including:

- **Bequest**: A collection material transfer that occurs through a legal will, where a donor designates the library as the recipient of a specific item or collection at their death.
- **Donation**: A voluntary transfer of ownership of the collection material to the library without financial compensation.
- **Exchange**: A mutual agreement between the library and an institution or individual for the exchange of collection materials.
- **Legal deposit**: A legal obligation requiring producers or distributors to submit copies of their work to a designated library or archive for preservation and public access.
- **License**: A contractual agreement that allows the library the right to access and use a resource for a defined period, without transfer of ownership of the resource.
- **Purchase**: The library acquires a resource in exchange for an agreed financial transaction.

Many institutions find it beneficial to establish a collection of locally or regionally produced materials, such as films, videocassettes, oral history recordings, and music. This strategy effectively preserves these materials while increasing their accessibility if copyright issues are considered.

5.1.2 Budget

Audiovisual collections require significant ongoing investment to ensure their availability in the future.

The budget for these resources varies according to the library's mission and impacts audiovisual and media resources allocations. While all library budgets must include a portion of audiovisual resources, sustainability is essential for maintaining high-quality service. Allocations typically cover acquisition, licensing, packaging, preservation, equipment, storage, and security insurance. As libraries develop their audiovisual and multimedia collection infrastructure, networks, and systems, they also need ongoing budgetary assignments. Many libraries maintain hybrid audiovisual collections (both physical and digital formats), necessitating a higher level of continual investment.

Digitising obsolete analogue media may be necessary for preservation and can be expensive. Digitization is especially urgent for magnetic media formats like VHS and compact cassettes. Libraries holding rare or unique items in obsolete formats need to budget for digitisation needs.

A recognised budget for collection development, digitisation, equipment, regular maintenance, storage, repair, and hardware replacement is necessary. This budget should be a defined percentage of the library's collection and equipment budget, based on the size of the collections.

The budgeting process should be reviewed annually to adapt to the rapid changes in new technologies, as an amortisation rate of 5 years is excessively lengthy in this field.

5.1.3 Resources

For more information on collection development and management for audiovisual resources we recommend consulting the following resources:

- *ACRL Guidelines for Media Resources in Academic Libraries*[31]
- Collection Policies Published by FIAF Affiliates[32]
- IFLA *Guidelines for a Collection Development Policy using the Conspectus Model*[33]

5.2 Infrastructure and Systems

Current trends in digital system design support end-to-end workflows, from acquisition to access. As a result, systems are integrated, and the information technology and communication (ICT) infrastructure provides a robust environment that delivers speedy connectivity for file ingestion, preservation, and transactions network.

In managing a digital audiovisual collection, ICT matters play a significant role. Hardware, software, and systems must be implemented with a holistic approach at each step of the collection management process. This means a network of systems is required for acquisitions, preservation, cataloguing, storage, and access.

Infrastructure also encompasses a range of documentation that articulates policies, protocols, and practices ensuring that the collection is managed consistently and in a standardised manner.

A broad range of staff expertise is essential to effectively manage digital collections. Utilising in-house resources and strengthening professional relationships often leads to the most appropriate solutions. In some cases, expertise can be contracted to deliver the required service.

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[31] Association of College and Research Libraries (ACRL), *Guidelines for Media Resources in Academic Libraries* (2018), https://www.ala.org/acrl/standards/mediaresources.

[32] International Federation of Film Archives (FIAF), *Collection Policies Published by FIAF Affiliates*, https://www.fiafnet.org/pages/E-Resources/Collection-Policies-Affiliates.html.

[33] International Federation of Library Associations and Institutions (IFLA), *Guidelines for a Collection Development Policy Using the Conspectus Model*, 2001, https://repository.ifla.org/handle/20.500.14598/52

6. Cataloguing and Metadata Management

Audiovisual and multimedia resources have unique characteristics that require specialised cataloguing and metadata management practices. In archives and libraries, documentation principles and standards have historically been developed primarily based on written textual records and print media. These standards have since been adapted to meet the requirements of audiovisual resources. Due to the characteristics of audiovisual resources, it is often considered a specialised area.

Two international descriptive standards are widely used in the global library community. IFLA has developed the *International Standard Bibliographic Description* (ISBD) as a descriptive standard for all types of resources.[34] *Resource Description and Access* (RDA), developed from the tradition of *Anglo-American Cataloguing Rules*, and aligned with the IFLA Library Reference Model, provides a toolkit of cataloguing instructions for all kinds of resources, including audiovisual resources, and has been adopted in numerous countries.[35]

6.1 Management of Audiovisual Resources

Managing audiovisual and multimedia resources increasingly depends on cross-domain data exchange and interoperability. Collaboration between libraries, archives and cultural heritage institutions, and audiovisual communities enables the sharing of sound and moving image metadata and content. The use of authority data and identifiers support cross-domain data integration and enrichment.[36]

In addition to ISBD and RDA, there are also specialised manuals for audiovisual archives, as well as more detailed ones for sound and moving image description. Audiovisual archives have developed their own documentation standards based on the specifics of film materials. The Federation of Film Archives (FIAF) published the *FIAF Manual for Cataloging Moving Images* in 2016, while the Library of Congress released the *Archival Moving Image Materials: A Cataloging Manual* (2nd Edition) in 2000.[37] The On-line Audiovisual Catalogers (OLAC) have also developed guidelines and best practices for describing audiovisual and media resources.[38] These manuals

[34] International Federation of Library Associations and Institutions (IFLA), *International Standard Bibliographic Description (ISBD)* (2021), https://repository.ifla.org/handle/20.500.14598/1939.

[35] American Library Association, Canadian Federation of Library Associations, and CILIP: the Chartered Institute of Library and Information Professionals, *RDA Toolkit* (2017), https://www.rdatoolkit.org/.

[36] The National Library of France in 2020 published an identifiers policy as part of the overall metadata strategy, see: Bibliothèque Nationale de France (BnF): *Politique identifiants BnF: Déclaration de principes*, 2020. https://www.bnf.fr/fr/politique-identifiants-bnf

[37] FIAF Cataloguing and Documentation Commission, *The FIAF Moving Image Cataloguing Manual* (2016), https://www.fiafnet.org/pages/e-resources/cataloguing-manual.html.; Library of Congress, *Archival Moving Image Materials: A Cataloging Manual*, 2nd ed. (2000), http://archive.org/details/AMIM2.

[38] OLAC Catalogers Network, *OLAC: Resources*, https://www.olacinc.org/olac-resources.

and guidelines can be applicable and inform library metadata management for audiovisual resources and ensure consistency with archival and specialist practices.

Library cataloguing and bibliographic practices should align with widely recognized standards. Widely adopted vocabularies for subject indexing should be used.

As a general rule, audiovisual and multimedia resources should be included in the library's main catalogue to provide maximum information for the user. These resources should be integrated into a country's national bibliography and filmography. However, additional access points specific to audiovisual and multimedia materials should be considered. Catalogue entries should include technical details and legal information regarding usage. In some cases, it may enhance user access to provide an additional view of the catalogue limited to the audiovisual resource collection itself.

In documenting an audiovisual resource, cataloguing practices and data models should support the choice of shared and recognised standards, that promote interoperability. The depth of cataloguing provided for audiovisual resources is dependent on the library type, services, and resources. Nevertheless, a meaningful intellectual and technical description of the work must be captured in the catalogue record.

6.2 Choices when Cataloguing Audiovisual Resources

The audiovisual resource can either be catalogued from the item in hand, or data may be ingested from another source. Authority data and international standard identifiers for moving image works and metadata from trusted sources can be linked to enrich metadata.[39] This principle also applies to digital files. Cataloguers may need to view the resource in its entirety to fully capture the essence of the resource, ensuring that the relationship between content and carrier is maintained.

The content of a resource informs its intellectual description, while the format informs the technical description of the work. If the work comprises multiple components or carriers, each of these should be described. No single set of data fields will apply to all audiovisual resources, as some fields relate only to a specific format or generation of the work. Accessibility features of audiovisual resources, such as subtitles for deaf and hard-of-hearing individuals/closed captions, audio descriptions, should be recorded in the record of the resource.

6.3 Resources

For more information on cataloguing sound and audiovisual resources, we recommend consulting the following resources:

[39]Examples of trusted sources include authority data created by the library community Gemeinsame Normdatei (GND; translated: Integrated Authority Files) for German-speaking countries in English; Library of Congress LC Linked Data Service; VIAF: The Virtual International Authority File; as well as universal identifiers by the audiovisual communities such as International Standard Audiovisual Number (ISAN), and the Universal Media Identifier (EIDR); International Standard Recording Code (ISRC), etc.

- *Accessibility Metadata Network (IFLA)*[40]
- *Archival Moving Image Materials: A Cataloging Manual*[41]
- *Chapter 5: Description of Audio Recordings in ARSC Guide to Audio Preservation*[42]
- *FIAF Manual for Cataloging Moving Images*[43]
- *IAML resources*[44]
- *International Standard Bibliographic Description (ISBD)*[45]
- Online Audiovisual Catalogers (OLAC) resources[46]
- *Resource Description and Access* (RDA) Toolkit[47]

7. Rights and Licensing

Managing audiovisual resources in libraries can require knowledge of the applicable legal frameworks. Audiovisual and multimedia works are typically protected under intellectual property unless they have entered the public domain. While such works can be created by a single author, they are often the result of collaborative creative work involving multiple individuals and/or corporate entities, making rights management and clearance particularly complex.

Intellectual property encompasses rights over “creations of the mind, such as inventions; literary and artistic works; designs; and symbols, names and images used in commerce.”[48] Copyright and related rights are the main legal frameworks governing audiovisual and multimedia works. Copyright is time-bound, and as time passes, more audiovisual works will enter the public domain. While rights are country specific, they are typically extended further through international frameworks such as those provided by institutions like the World Intellectual Property Organization (WIPO) or trade agreements. Legal deposit legislation is also relevant, particularly for national and regional libraries, which may be mandated to collect, preserve, and make them accessible.

When working with and providing access to moving images, additional legal considerations may be relevant. For instance, personality rights, privacy, and data protection, laws protecting the interests of indigenous peoples, and legislation designed to protect young audiences.

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[40] International Federation of Library Associations and Institutions (IFLA), “Accessibility Metadata Network,” accessed *September 9, 2025*, https://www.ifla.org/units/accessibility-metadata-network/

[41] Library of Congress, *AMIM2*, 2000.

[42] Marsha Maguire, "Chapter 5: Description of Audio Recordings," in *ARSC Guide to Audio Preservation*, ed. Sam Brylawski, Maya Lerman, Robin Pike, and Kathlin Smith (Association for Recorded Sound Collections, 2015), https://arsc-audio.org/guide-to-preservation

[43] FIAF Cataloguing and Documentation Commission, *Cataloguing Manual*, 2016.

[44] IAML resources, https://www.iaml.info/

[45] IFLA, *ISBD*, 2021.

[46] OLAC Catalogers Network, *OLAC: Resources*, https://www.olacinc.org/olac-resources.

[47] American Library Association et al., RDA Toolkit, 2017.

[48] World Intellectual Property Organization (WIPO), *What Is Intellectual Property?*, accessed July 15, 2025, https://www.wipo.int/about-ip/en/.

Libraries and other institutions must also consider contract and licensing agreements, which may impose specific access restrictions, copyright exceptions must be verified and considered and comply with accessibility laws that ensure audiovisual materials are available to users with disabilities. All these frameworks must be respected when making audiovisual content available to users.

7.1 Intellectual Property Rights and Licensing

Audiovisual resources—including sound recordings and moving images—are often the subject to complex legal frameworks. In addition to copyright, other rights may apply, such as producers' rights, performers' rights, mechanical rights, and other related rights specific to audiovisual resources. At the same time, many jurisdictions provide copyright exceptions that benefit libraries and their patrons.

For each item in the collection, the legal status must be clearly established and properly documented. Institutions should work together to develop metadata standards that describe the legal context of a work. In some countries, legislation around orphan works, or those which are out-of-commerce may provide useful solution, especially when managing large collections. Because laws vary by country, seeking professional legal advice is recommended. It is also advisable for institutions within the same jurisdiction to collaborate to ensure consistency when developing guidelines and policies for applying the relevant legal framework.

Licensing plays a critical role in managing and giving access to audiovisual resources. Licences may limit options that would otherwise be available to libraries under copyright laws; terms must be carefully negotiated. It is therefore advisable to maintain a regularly updated register documenting the rights associated with each licensed item. Active license management is essential: contracts should be closely monitored, reviewed, and updated as necessary. A variety of licensing models and exceptions are available to libraries, enabling them to expand access while remaining compliant with legal restrictions. A clear understanding of what is permitted under national copyright law is therefore indispensable.

Libraries and institutions should advocate for publishers to agree to a model license agreement, similar to the one promoted by library consortia like the Center for Research Libraries (CRL).[49] These model agreements can help streamline negotiations with various publishers and labels.

Certain works may be made available under open licensing agreements, such as Creative Commons licenses. In these cases, the terms of the open licensing agreements provide for greater flexibility in what is afforded to libraries and their patrons.

Usage permissions granted by licenses must be consistently recorded in the item’s metadata. For example, when resources are cleared for home lending, public performance, perpetual access, or when they are licensed under College and University Digital Site Licenses (DSL) or Life-of-File terms. Recording this

[49] Examples for independent institutions providing Licensing Tools and Resources, including Model License Agreements: CRL Center for Research Libraries https://www.crl.edu/licensing-resources

information is essential to ensure compliance, facilitate access management, and support long-term collection planning. Time-limited licenses, such as those used for rental collections, may also be appropriate in certain contexts, and should likewise be clearly documented.

For physical media formats such as DVD or Blu-rays, national legislation may permit lending or rental to users, and copyright exceptions may afford further opportunities. However, for digital access – such as streaming Video-on-Demand (VOD), rights may need to be cleared or content may need to be licensed through appropriate channels, often in coordination with local copyright collectives or agencies. Again, it is advisable to seek legal advice.

Copyright and public performance rights, when required, are not always held by individual libraries. In such cases, libraries must rely on national and international legislation, as well as the advocacy and guidance of associations and organisations such as IFLA, the International Association of Sound and Audiovisual Archives (IASA), or the European Bureau of Library, Information and Documentation Associations (EBLIDA). As a first point of reference, institutions should consult their national library associations for legal and licensing advice.

7.2 Advocacy

Given their essential role in preserving and providing access to audiovisual content, libraries and related institutions have a voice that needs to be heard in discussions about copyright laws and licensing frameworks.

Libraries and related institutions should actively advocate for low-barrier, free or cost-effective access to audiovisual materials in public educational contexts and within the broader framework of lifelong learning. One possible mechanism is the Extended Collective License (ECL), which, when combined with fair compensation structures, can streamline licensing processes, reduce access barriers, and strengthen meaningful contributions of libraries to media literacy and audio literacy.

In addition, libraries should take a proactive approach in negotiations, whether individually or through consortia, to secure licenses that offer the best possible conditions for them to fulfil their missions. Libraries should also monitor licensing practices over time, documenting cases where terms and conditions of licensing hinder their work, to provide evidence that can inform advocacy efforts and, when necessary, contribute to broader legal and policy reforms.

7.3 Resources

For more information on intellectual property rights and licensing of audiovisual and multimedia resources, we recommend consulting the following resources:

- World Intellectual Property Organization (WIPO), *Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired or Otherwise Print Disabled*[50]
- WIPO Draft Broadcasting Organizations Treaty[51]
- European Union Intellectual Property Office (EUIPO). *Out-of-commerce Works Portal*[52]
- EUIPO, *Orphan Works Database*[53]
- International Association of Sound and Audiovisual Archives (IASA), Copyright & Other Intellectual Property Rights[54]
- European Bureau of Library, Information and Documentation Associations (EBLIDA)[55]
- CCAAA Co-ordinating Council of Audiovisual Archives Associations: World Day for Audiovisual Heritage[56]

8. Preservation

Preservation is defined here as all the practices and procedures necessary to ensure permanent accessibility with a minimum loss of quality and ensuring a maximum integrity of the visual or audio content of the materials.[57] Preservation encompasses a set of practices such as conservation, duplication, restoration, reconstruction, documentation, and access.[58] Preservation has both active and passive aspects. Passive preservation is synonymous with conservation and storage, meaning keeping the material in ideal storage conditions and not subjecting it to any mechanical risk through use. Active preservation encompasses measures such as duplicating film materials, restoring audiovisual resources and reconstructing sound and moving image works. Active preservation aims at using various methods and tools to ensure sustainable preservation. Sustainable preservation always is to be

[50] World Intellectual Property Organization, *Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired or Otherwise Print Disabled*, adopted June 27, 2013, Marrakesh, https://www.wipo.int/treaties/en/ip/marrakesh/.

[51] World Intellectual Property Organization (WIPO), *Draft Broadcasting Organizations Treaty*, accessed July 16, 2025, https://www.wipo.int/meetings/en/doc_details.jsp?doc_id=627732.

[52] European Union Intellectual Property Office (EUIPO), *Out-of-commerce Works Portal*, accessed July 16, 2025, https://euipo.europa.eu/out-of-commerce/#/.

[53] European Union Intellectual Property Office (EUIPO), *Orphan Works Database*, accessed July 16, 2025, https://euipo.europa.eu/orphanworks/.

[54] International Association of Sound and Audiovisual Archives (IASA), *Copyright & Other Intellectual Property Rights*, accessed July 16, 2025, https://www.iasa-web.org/copyright-other-intellectual-property-rights.

[55] European Bureau of Library, Information and Documentation Associations (EBLIDA), *European Bureau of Library, Information and Documentation Associations*, accessed July 16, 2025, https://eblida.org/.

[56] Co-ordinating Council of Audiovisual Archives Associations (CCAAA), *Co-ordinating Council of Audiovisual Archives Associations*, accessed July 16, 2025, https://www.ccaaa.org/.

[57] National Film and Sound Archive of Australia, "Glossary: Preservation," accessed March 31, 2025, https://www.nfsa.gov.au/preservation/preservation-glossary/preservation.

[58] Bohn, Anna: Denkmal Film. Band 2: Kulturlexikon Filmerbe. Köln, Weimar, Wien: Böhlau, 2013, p. 48-49.

understood as ongoing tasks which are best implemented as part of an ongoing cycle of work.[59]

As different types of libraries have very different obligations in this area – from national libraries and regional legal deposit libraries, which store resources for long-term preservation, to smaller libraries focusing on access to audiovisual resources for user service – the approach to preservation in this document can only be general in nature.

8.1 Cooperation

The need for cooperation between libraries and archives specialised in managing audiovisual resources, such as film and video archives, cinematheques and sound archives, is evident and should be encouraged. National strategies are required to lead efforts in addressing major challenges, including long-term preservation of audiovisual resources.

Libraries involved in the preservation of audiovisual resources should stay informed about developing standards and practices, drawing on the expertise of institutions recognised for their good practices or extensive experience in the field.

Because libraries vary in their legal obligations to preserve collections in their care, no single approach can be universally applied. Each institution must therefore have a preservation plan tailored to the specific needs of its holdings.

Libraries of all types can seek advice from audiovisual archives regarding storage and archiving. IFLA collaborates with other non-governmental organisations, such as IASA, FIAT/IFTA, FIAF, ICA, and UNESCO, as well as the Co-ordinating Council of Audiovisual Archives Associations (CCAAA).

8.2 Principles of Preservation

To preserve the audiovisual content placed in their care, institutions must maintain the integrity of the original documents so that, during replaying, digitisation, or transferring, the signals can be retrieved with the same quality and standard of integrity as when they were recorded and first published.

The obsolescence of formats and technology poses a challenge in managing audiovisual resources; therefore, the preservation policy for any medium should also consider the future need for functional equipment to access the information on that medium. However, several key concepts need to be considered when determining the level of preservation activity required to ensure continued access to audiovisual or multimedia content work:

- **Authenticity:** An authentic document is defined by its genuineness, traceable provenance, and reliability as an original audiovisual record. An audiovisual resource is authentic if it can be proven that (1) it is what it claims to be, (2) it

[59] Digital Preservation Coalition (DPC), *DPC Homepage*, accessed March 31, 2025, https://www.dpconline.org/.

was produced by the person or collective who claims to have produced it, and (3) it was produced at the stated time.[60] In moving image preservation, the goal is to preserve the specific look and sound of a moving image work in its original form, as it was produced to be screened.

- **Integrity:** Preservation practices need to maintain the integrity of the material and aim to restore or stabilise its content to provide access to the material.
- **Vulnerability:** The physical composition and vulnerability of audiovisual formats must also be considered. The inherent durability of the format itself influences the deterioration of audiovisual works. The rate of deterioration differs across physical formats, and while active and passive preventative measures may be practised, deterioration is inevitable over time.
- **Environment and condition assessment:** Preservation of the audiovisual carrier requires storage in an environment suited to the purpose. The underlying principle is called *passive preservation* or *preventive conservation.* It involves all measures and actions aimed at avoiding and minimizing future deterioration or loss[61]*.* Regular condition assessments need to be undertaken, and the findings must be fully documented. Condition assessments and risk management inform preservation priorities and strategies. This is of major importance under conditions of climate change with long-term shifts in temperatures and weather patterns.
- **Prioritisation:** Preservation prioritisation is the process of determining which material requires attention. Decisions may be based on several criteria, such as, the preservation mandate of the institution, the cultural significance of the content, format obsolescence, equipment obsolescence, and usage. As preservation is time-consuming and cost-intensive, it should be based on a preservation policy developed according to the needs of the institution; priority should be given to those audiovisual documents that are at greatest risk, through either degradation or technical obsolescence.[62]

Preservation strategies that reduce risk to the collection may include:

- Maintaining a stable and safe environment by monitoring consistent temperatures and relative humidity.
- Cooperating with a network of institutions for preservation.
- Organising the collection by medium, carrier type, and condition.
- Creating duplicate components or copies.
- Digitising unique analogue materials for preservation and access.
- Preserving audiovisual resources on stable formats.
- Migrating content to viable carriers.
- Evaluating outsourcing options.

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[60] See the chapter on Authenticity: Bohn, Anna. 2013. “Authentizität.” In: Denkmal Film. Band 2: Kulturlexikon Filmerbe. Wien, Köln, Weimar: Böhlau, p. 235-258.

[61] ICCROM: Preventive Conservation https://www.iccrom.org/projects/preventive-conservation; See also: ICOM Resolution adopted by the ICOM-CC membership at the 15th Triennial Conference, New Delhi, 22-26 September 2008. *Terminology to characterize the conservation of tangible cultural heritage*. https://www.icom-cc.org/en/terminology-for-conservation.

[62] See International Association of Sound and Audiovisual Archives (IASA), *IASA-TC 03: The Safeguarding of the Audiovisual Heritage – Ethics, Principles and Preservation Strategy*, 4th ed. (2017), 18, https://www.iasa-web.org/tc03/ethics-principles-preservation-strategy.

- Utilising universally accepted standards that are openly available and used by many institutions and organisations for long-term image preservation.

Preservation treatments or restoration processes are employed to restore the carrier to its original condition and must be thoroughly documented for each item. If a work is copied, a record of its copy history must be maintained.

Many libraries adopt digitisation as their primary method of preservation.[63] Standards for digitisation of physical media must be established before acquiring equipment or contracting with external services.[64] Simultaneously, the information technology infrastructure, networks, and systems need to be fully operational. Network speed and storage requirements are also key considerations.

8.2.1 Resources

We recommend consulting the following documents for further reading on preservation of audiovisual resources:

- UNESCO/PERSIST Content Task Force. *The UNESCO/PERSIST Guidelines for the Selection of Digital Heritage for Long-Term Preservation.* 2nd ed.[65]
- *The Safeguarding of the Audiovisual Heritage: Ethics, Principles and Preservation Strategy (IASA-TC 03)*.[66]
- Northeast Document Conservation Center (NEDCC). *Fundamentals of AV Preservation.*[67]
- National Film Preservation Foundation: *The Film Preservation Guide. The Basics for Archives, Libraries, and Museums.*[68]
- Memoriav Recommendations.[69]
- Ray Edmondson: *Audiovisual Archiving: Philosophy and Principles*[70].

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[63] Digitisation does not automatically mean the destruction of the source material. A careful assessment must be made of what is to be discarded.

[64] IASA Technical Committee, *Guidelines for the Preservation of Video Recordings (IASA-TC 06)*, ed. Carl Fleischhauer and Kevin Bradley, 1st ed. (Vienna: International Association of Sound and Audiovisual Archives, 2018), accessed July 21, 2025, https://www.iasa-web.org/sites/default/files/publications/IASA-TC_06-B_v2019.pdf.

[65] UNESCO/PERSIST Content Task Force, *The UNESCO/PERSIST Guidelines for the Selection of Digital Heritage for Long-Term Preservation*, 2nd ed. (May 2021), https://repository.ifla.org/handle/20.500.14598/1863.

[66] International Association of Sound and Audiovisual Archives (IASA), *The Safeguarding of the Audiovisual Heritage: Ethics, Principles and Preservation Strategy*, 4th ed., co-edited by Will Prentice and Lars Gaustad (2017), https://www.iasa-web.org/sites/default/files/downloads/publications/TC03_English.pdf.

[67] Northeast Document Conservation Center (NEDCC), *Fundamentals of AV Preservation* (2022), https://www.nedcc.org/fundamentals-of-av-preservation-textbook/.

[68] National Film Preservation Foundation, *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums* (2004), https://www.filmpreservation.org/preservation-basics/the-film-preservation-guide.

[69] A series of documents with recommendations for the preservation of audiovisual resources can be downloaded as a PDF Memoriav, *Memoriav Recommendations*, accessed September 6, 2025, https://memoriav.ch/de/empfehlungen/all/1-einfuehrung-allgemein .

[70] Edmondson, Ray. 2016. *Audiovisual Archiving: Philosophy and Principles*. 3rd ed. Paris: UNESCO. https://unesdoc.unesco.org/ark:/48223/pf0000243973.

- University of Illinois. *Preservation Self-Assessment Program: Collection ID Guide*.[71]

8.3 Digital Preservation Strategy

Libraries must evaluate various options when developing a digital preservation strategy to ensure that the content of digital collections remains in usable form over time. The Digital preservation strategy should consider the following principles and best practices:[72]

- **Authentication and integrity:** Ensure that original files have the attributes of standard file formats.[73] This involves using open, public formats, validating files against their specifications, and using checksums to monitor integrity.
- **Provenance-based data integrity:** Provenance-based information is used to check content integrity.
- **Authenticity:** Authenticity refers to the trustworthiness of the digital audiovisual resource as an accurate representation of the original.[74]
- **Sustainability:** Use sustainable file formats which enable control and standardisation. Adopt open wrapper format for digital files and use uncompressed audio bitstreams.
- **Documentation:** Documentation of standards and procedures throughout the lifecycle of the resource. Record in metadata to capture information on the technical features of the file and content.
- **Replication:** The creation of multiple copies of data at one or more locations and on one or more systems.
- **Refreshing**: Copying information content from one storage media to the same storage media[75] while monitoring and maintaining data integrity.
- **Migration**: The process of transferring data to a newer hardware and/or software environment without changing the format.[76]

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[71] University of Illinois. *Collection ID Guide*. Preservation Self-Assessment Program. Accessed September 6, 2025., https://psap.library.illinois.edu/collection-id-guide

[72] For best practices see the following example: National Archives and Records Administration (NARA), *Digital Preservation Strategy 2022–2026*, https://www.archives.gov/preservation/digital-preservation/strategy. See also Digital Preservation Coaliton (DCP) *Digital Preservation Handbook*, 2nd Edition, https://www.dpconline.org/handbook, Digital Preservation Coalition © 2015.

[73] See also W3C: *Verifiable Credential Data Integrity 1.0. Securing the Integrity of Verifiable Credential Data*. W3C Recommendation, 15. May 2025. https://www.w3.org/TR/vc-data-integrity/

[74] This definition draws upon the definition given by National Archives and Records Administration (NARA), *Digital Preservation Strategy 2022–2026*, https://www.archives.gov/preservation/digital-preservation/strategy. See also: Digital Preservation Coalition (DCP) *Digital Preservation Handbook*, 2nd Edition, https://www.dpconline.org/handbook, Digital Preservation Coalition © 2015; ISO 16363:2025 *Space data and information transfer systems - Audit and certification of trustworthy digital repositories*. Edition 2, 2025. https://www.iso.org/standard/87472.html

[75] Digital Preservation Coalition: *Digital Preservation Handbook*. Glossary https://www.dpconline.org/handbook/glossary#R

[76] For an example see: Library and Archives Canada Audiovisual Migration Strategy. April 2024. https://www.canada.ca/en/library-archives/corporate/about-us/strategies-initiatives/audiovisual-migration.html

- **Conversion**: Change of format,[77] which may involve transferring a document from analogue to digital form or from one digital format to another. For example, a VHS cassette might be converted by playing the tape back on a calibrated VCR connected to a digital capture system, which produces a digital video file in a preservation format such as uncompressed AVI.
- **Transcoding**: The process of converting a digital file from one encoding format (codec) to another, typically to ensure compatibility, reduce file size, or meet specific preservation or access requirements.
- **Emulation**: The creation and use of software that simulates earlier hardware and software environments, enabling access to digital objects saved in obsolete formats. Emulation preserves the look, feel, and functionality of legacy applications, datasets, or websites by imitating how earlier systems and software processed the files.
- **Standards:** Use and apply recognised standards to preserve and maintain access to audiovisual and multimedia resources.
- **Identification:** Adopt unique identification numbers for each file or resource.

Libraries also need to consider that multiple strategies may apply to suit the needs of their audiovisual and multimedia collection.

8.3.1 Resources

We recommend consulting the following documents for further reading on digital preservation strategy:

- National Digital Stewardship Alliance (NDSA), *Levels of Digital Preservation*[78]
- Digital Preservation Coalition (DPC): *Digital Preservation Handbook*[79]
- National Archives and Records Administration (NARA): *Digital Preservation Strategy 2022–2026*

[77] For international standards see current ISO standards: *ISO Standard Information and documentation — Digital records conversion and migration process. Edition2, 2022. (ISO 13008:2022).*

[78] National Digital Stewardship Alliance, *Levels of Digital Preservation*, version 2.0, (accessed September 6, 2025), https://ndsa.org/publications/levels-of-digital-preservation/

[79] Digital Preservation Coalition, *Digital Preservation Handbook*, 2nd ed., revised (accessed September 6, 2025), https://www.dpconline.org/handbook

8.4 Digitisation

The term digitisation refers to the process of making information accessible in a digital format.[80] When dealing with audiovisual resources, digitisation is typically understood as converting analogue recordings into digital files.[81] Digitisation does not automatically mean the deaccession, destruction, or discarding of the analogue source material, as one of the core principles of preservation is to safeguard original materials. A careful assessment must be made of what is to be discarded.[82]

Libraries aiming to preserve audiovisual resources should stay informed about evolving digitisation standards and emulate institutions known for their best practices and extensive experience in this area.

Preserving long-term access to the information contained in unique analogue audiovisual materials often requires copying that information to the same or a different medium. The intellectual property implications of such copying must be thoroughly considered. Currently, the preferred method for copying this information is digitisation. The concept of digitisation for access differs from that of digitisation for preservation. Digitisation for access aims to make audiovisual content readily available, while digitisation for preservation prioritises safeguarding audiovisual content over time.

Before digitisation, verify if the document has been digitised elsewhere and if another digitisation is needed. Ensure that the library or institution has verified whether copyright restrictions exist. Such inquiries can often be difficult and serve as obstacles to progress, but they are necessary. Organisations may find it beneficial to collaborate on a shared digitisation project to reduce costs and ensure that each document is digitised only once.

Transferring content from analogue to digital formats may be challenging and often results in some loss of information. These technologies may improve in the future, especially in reproducing the characteristics of the original medium.

Digitisation for preservation requires high-quality standards, which in turn results in large data volumes and high costs for both digitisation and long-term digital preservation. Digitisation for the purpose of giving short-term access may allow for lesser quality.

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[80] Yokogawa, *The Differences Between Digitization, Digitalization, and Digital Transformation in Manufacturing* (2021), https://www.yokogawa.com/library/resources/white-papers/the-differences-between-digitization-digitalization-and-digital-transformation-in-manufacturing/.

[81] NSW Government: *Digitisation of analogue audio and video recordings*, last updated 04 February 2025, accessed 12 September 2025, https://www.nsw.gov.au/nsw-government/recordkeeping/sentence-and-dispose/digitisation-of-records/analogue-audio-and-video

[82] See Memoriav position paper: Memoriav, *Physische Datenträger audiovisueller Dokumente nach der Digitalisierung behalten oder vernichten?* February 2016, accessed September 12, 2025, https://memoriav.ch/de/empfehlungen . See also: Brecht Decqlercq and Loes Nijsmans: "What do do with audiovisual carriers after their digitization?". In: SOIMA: *Unlocking Sound and Image Heritage*, p. 56-62, DOI: https://doi.org/10.18146/soima2015.2.08 .

Archival transfers from an old to a new format for preservation must be carried out without subjective alterations or enhancements to produce unaltered preservation copies. However, this recommendation might not be applicable in certain cases, for example, it is common practice to enhance the quality of distribution copies to make them more enjoyable for the audience. In all cases, parameters and procedures used must be documented. Metadata must be included in the document, comprising all necessary technical information, such as compression, file size, pixel dimensions, format, etc.

In certain cases, digitisation may be the only viable preservation option, for example in cases where materials are at risk of physical degradation (such as vinegar syndrome or nitrate degradation) or when audio and video formats face technological obsolescence.

If the institution's budget does not allow for digitising content, fundraising and grant applications for digitising audiovisual resources may offer opportunities. Cooperation with other institutions is recommended to ensure long-term preservation of digitised resources.

8.4.1 Resources

We recommend consulting the following documents for further reading on digitisation of audiovisual resources:

- FIAF Resources of the Technical Commission[83]
- Digital Preservation Coalition: *Digital Preservation Handbook*. Moving pictures and sound.[84]
- Digital Cinema Initiatives (DCI): Specifications[85]
- Library of Congress. Preservation Guidelines for Digitizing Library Materials[86]
- Memoriav: *Recommendations*. (A series of documents with recommendations for the preservation of audiovisual documents in German, French and Italian can be downloaded as a PDF).[87]
- Federal Agencies Digitization Guidelines Initative (FADGI): *Digitizing Motion Picture Film*.[88]

[83] FIAF, *Resources of the Technical Commission* (TC), accessed September 12, 2025, https://www.fiafnet.org/pages/E-Resources/Technical-Commission-Resources.html

[84] Digital Preservation Coalition, *Digital Preservation Handbook*, Moving pictures and sound, accessed September 12, 2025, https://www.dpconline.org/handbook/content-specific-preservation/moving-pictures-and-sound

[85] Digital Cinema Initiatives (DCI), *Specifications*, accessed September 12, 2025, https://www.dcimovies.com/dci-specification

[86] Library of Congress, *Preservation Guidelines for Digitizing Library Materials*, accessed September 12, 2025, https://www.loc.gov/preservation/care/scan.html

[87] Memoriav, *Memoriav Recommendations*, accessed September, 12, 2025, https://memoriav.ch/de/empfehlungen-fur-fachpersonen

[88] Federal Agencies Digitization Guidelines Initiative (FADGI), *Digitizing Motion Picture Film*, accessed September 12, 2025, https://www.digitizationguidelines.gov/guidelines/

NSW Government: *Digitisation of analogue audio and video recordings.*[89]

8.5 Archiving & Storage

8.5.1 Physical Collections

Storage conditions for audiovisual and multimedia carriers require special attention. Dirt, dust, polluted air and fluctuating temperature and humidity can cause damage. The lifespan of carriers like optical discs or Linear Tape-Open (LTO) tapes depends on their storage environment. Carriers should be stored separately, by their chemical type (e.g. magnetic tapes, acetate discs, optical discs), to ensure appropriate temperature and humidity control and facilitate fire extinguishing. Additionally, magnetic media, such as video, should be kept away from magnetic fields such as library anti-theft systems.

Marking on physical carriers should not compromise their integrity. Traditional inks or adhesives should be avoided for CDs and DVDs. Instead, use quick-drying ink or a laser engraver on the central blank area of the disc, though neither method is completely reliable.

Regularly assess the degradation of original carriers to prevent loss. For discs, visual checks are necessary to detect impacts and moisture, while for tapes, signal reading helps detect demagnetization and dropouts. Optical discs require an analyser to reveal loss, as a reader may not show complete information.

The storage policy for audiovisual carriers must also consider future access to playback equipment. Obsolescence can pose a greater challenge than material degradation for many media, especially magnetic tapes. This also applies to older Linear Tape Open (LTO) tapes, a magnetic tape data storage technology widely used for backup, data archiving, and data transfer. Storage conditions should align with the format and adhere to applicable international standards, such as ISO standards.[90] However, as many libraries may face resource limitations, a risk management approach may be necessary. If optimal storage conditions cannot be ensured, more frequent inspections are required to intervene in case of degradation.

Storage containers vary in size and shape, which impacts the organisation of the storage area. Vaults must remain clean and designed for easy movement. Security measures must minimise theft and damage risk, limiting vault access to library staff. Both staffed and unstaffed areas require surveillance, and fire detection systems must be in place, alongside regular servicing of temperature control systems.

Proper packaging using professional materials is crucial for passive preservation, ensuring longevity and content accessibility. Libraries should maintain a minimal

[89] NSW Government: *Digitisation of analogue audio and video recordings*, last updated 04 February 2025, accessed 12 September 2025, https://www.nsw.gov.au/nsw-government/recordkeeping/sentence-and-dispose/digitisation-of-records/analogue-audio-and-video

[90] Up-to-date Information on ISO Standards in the field of audio-visual resources can be accessed on the ISO website : ISO audio-visuals, accessed September 12, 2025, https://www.iso.org/sectors/it-technologies/audio-visuals

stock of archival packaging materials. For safe handling and packaging guidelines, consult institutions like the Library of Congress.[91]

8.5.2 Born-digital and Digitised Content

Digital collection storage solutions vary from external hard drives and LTO tapes to cloud computing, each with inherent risks. Therefore, when evaluating storage options, it is essential to consider the risk-mitigating controls and measures that must be implemented, continuously maintained and monitored. Additionally, the storage capacity and growth rate of the digital collection are crucial considerations. Environmental impact should also factor into decision-making, as digital preservation infrastructure, particularly energy-intensive cloud data centres, and frequent hardware replacement, can contribute significantly to carbon emissions and electronic waste.

In some cases, a secondary digital storage site is also established to ensure business continuity during unplanned service disruptions. Recently, cloud storage solutions have gained popularity, and key factors for this option include performance, reliability, security, and cost.

Incorporating tape backup into digital preservation practices and migrating the digital collection from one tape generation to the next is a sustainable option in many scenarios.

For the preservation of digitised or born-digital works, it is important to consider solutions that provide long-term access to the file formats. In audiovisual collection management, this challenge is ever-present as technology evolves rapidly.

Additionally, collection emergency management must account for the digital collection and its storage needs.

8.5.3 Resources

We recommend consulting the following documents for further reading on archiving of audiovisual resources:

- ARSC *Guide to Audio Preservation*[92]
- Ashley Blewer: *Pragmatic Audiovisual Preservation*.[93]
- FIAF *Digital Statement*[94]

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[91] Library of Congress, *Preservation: Frequently Asked Questions – Audiovisual Materials*, accessed March 4, 2025, https://www.loc.gov/preservation/about/faqs/audio.html#pack.

[92] *ARSC Guide to Audio Preservation*, ed. Sam Brylawski, Maya Lerman, Robin Pike, and Kathlin Smith (Association for Recorded Sound Collections, 2015), https://arsc-audio.org/guide-to-preservation

[93] Ashley Blewer, *Pragmatic Audiovisual Preservation*, DPC Technology Watch Report, October 2020, v 1.1, Digital Preservation Coalition, accessed September 6, 2025, https://www.dpconline.org/docs/technology-watch-reports/2381-pragmatic-audiovisual-preservation-member-preview/file

[94] FIAF Digital Statement https://www.fiafnet.org/pages/E-Resources/Digital-Statement.html

- IASA *Guidelines for the Production and Preservation of Digital Audio Objects*[95]
- Memoriav *Recommendations Digital Archiving of Film and Video*.[96]
- Ray Edmondson: *Audiovisual Archiving: Philosophy and Principles*.[97]

8.6 Disaster Recovery Management

Even with the best preventative measures and risk mitigation strategies in place, the possibility of a collection emergency occurring is always present.

To this end, libraries should operate with an updated collection disaster response and recovery plan for their audiovisual and multimedia collection that covers both analogue and digital material. The plan should be tested annually and reviewed accordingly. Staff training is also a key component of success.

Disaster recovery management for audiovisual resources can involve replicating data and audiovisual content to different locations or cloud storage to protect against disasters like floods, fires, armed conflicts or cyberattacks.

A library Disaster Recovery Plan[98] should be a high priority and should include the following procedures:

- Response to minor or major collection emergencies.
- Salvage prioritisation and treatment. High-priority sections of the collection should be identified.
- Equipment and training of staff to handle each stage of a disaster recovery need to be provided, and procedures continually updated.
- Handling instructions for affected material.
- Collection evacuations.

8.6.1 Resources

For further reading, we recommend the following resources on disaster recovery for audiovisual resources:

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[95] IASA Technical Committee, *Guidelines on the Production and Preservation of Digital Audio Objects*, 2nd ed. (Aarhus, Denmark: International Association of Sound and Audiovisual Archives, Technical Committee, 2009), accessed September 6, 2025, https://www.iasa-web.org/tc04/audio-preservation

[96] Memoriav, *Memoriav Recommendations: Digital Archiving of Film and Video*, version 1.2, November 7, 2019, https://memoriav.ch/en/dafv/. Updates are available in German (https://memoriav.ch/de/empfehlungen/all) and French (https://memoriav.ch/fr/recommandations/all/glossaire); updates are no longer translated into English.

[97] Ray Edmondson, *Audiovisual Archiving: Philosophy and Principles*, 3rd ed. (Paris: UNESCO, 2016), https://unesdoc.unesco.org/ark:/48223/pf0000243973

[98] For information see: International Federation of Film Archives (FIAF), Coordinating Council of Audiovisual Archives Associations (CCAAA), and Lydia Creech, *Disaster Recovery Documents and Resources for Audiovisual Materials*, accessed March 31, 2025, https://www.fiafnet.org/pages/E-Resources/Disaster-Preparedness-Recovery.html.; National Film and Sound Archive of Australia (NFSA), *Technical Preservation Handbook: Disaster Planning*, accessed March 31, 2025, https://www.nfsa.gov.au/preservation/guide/handbook/disaster.

- International Federation of Film Archives, Coordinating Council of Audiovisual Archives Associations, and Lydia Creech, *Disaster Recovery Documents and Resources for Audiovisual Materials*[99]
- Mick Newnham et al.: *Digital Disaster Recovery for Audiovisual Collections: Testing the Theory*.[100]

9. AI Perspectives

Artificial intelligence (AI) technologies are rapidly transforming the audiovisual and multimedia sector. AI is increasingly integrated throughout the entire value chain, from concept development and pre-production planning to content creation, post-production, distribution, and accessibility. It also supports marketing, indexing and the analysis of video performance, audience engagement, and viewing behaviour.

In libraries and archives, the integration of AI is reshaping both the professional practices and the legal frameworks surrounding audiovisual resources. For example, AI technologies can offer solutions to cope with managing the exponential growth of audiovisual digital content and making content accessible. Examples of AI applications increasingly used in libraries and archives with audiovisual resources include tools for automated and semi-automated metadata generation and tools for data and content management. AI technologies show promise in improving the searchability and accessibility of audiovisual content. They can support automated processes including indexing, summarisation, searchability and recommendation engines, content classification, subtitling, and metadata extraction.

AI-driven solutions may be used for improving accessibility by automatically generating subtitles, transcripts, and summaries of audiovisual content in real time. AI-powered apps and assistive tools also support real-time sign language interpretation through avatar-based systems, lip-reading recognition, facial and image recognition, and for generating easy-to-understand summaries of audiovisual content.

In recent decades, libraries have invested significant resources in cataloging audiovisual materials. The data produced by humans through the creation of original metadata in libraries and other cultural heritage institutions holds significant value. Created meticulously using standardised rules and validated by expert knowledge, these datasets represent a substantial investment of human labour and are invaluable assets. This high-quality, human-generated data can be used to train AI-powered applications and plays a crucial role in hybrid AI approaches, particularly in constructing and semantically enriching knowledge graphs.

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[99] International Federation of Film Archives (FIAF), Coordinating Council of Audiovisual Archives Associations (CCAAA), and Lydia Creech, *Disaster Recovery Documents and Resources for Audiovisual Materials*, accessed March 31, 2025, https://www.fiafnet.org/pages/E-Resources/Disaster-Preparedness-Recovery.html.

[100] Mick Newnham *et al.*, "Digital Disaster Recovery for Audiovisual Collections: Testing the Theory," *Southeast Asia–Pacific Audio Visual Archives Association*, 2016, http://seapavaa.net/wp-content/uploads/2016/02/Digital-disaster-recovery.pdf.

Beyond enhancements of services, AI technologies are also used to detect illegal content and identify deep fakes, helping institutions monitor for harmful or misleading materials.

The use of AI also raises complex ethical questions and poses numerous challenges. These include notably the environmental impact of developing and using AI technologies, the hidden human labour involved in training the models, the respect of copyright and related rights of content used to train the models, and ongoing concerns around privacy. AI can also be misused to usurp voice and image, generate fake content, spread misinformation and disinformation, and reinforce systemic bias.

It is essential that libraries including AI in their workflows remain transparent on their use. Institutions must remain attentive to the broader social and legal implications of these tools.

As AI continues to evolve, we encourage professionals to critically evaluate emerging tools and share best practices and experiences. Libraries and individual practitioners should invest in ongoing professional development to stay informed about AI technological advancements and ethics of using AI.

9.1 Resources

For further reading, we recommend the following resources on artificial intelligence for audiovisual resources:

- Maja Cappello (ed.), *AI and the audiovisual sector: navigating the current legal landscape*[101]
- Georg Rehm, *The use of Artificial Intelligence in the Audiovisual Sector*[102]
- European Data Protection Supervisor, *AI Act Regulation (EU) 2024/1689*[103]
- UNESCO, *Recommendation on the Ethics of Artificial Intelligence*[104]

10. References

[101] M. Cappello, ed., *AI and the Audiovisual Sector: Navigating the Current Legal Landscape*, IRIS (Strasbourg: European Audiovisual Observatory, Council of Europe, October 2024), https://rm.coe.int/iris-2024-3-ia-legal-landscape/1680b1e999.

[102] Georg Rehm, *Research for CULT Committee – The Use of Artificial Intelligence in the Audiovisual Sector* (Brussels: European Parliament, Policy Department for Structural and Cohesion Policies, 2020), https://www.europarl.europa.eu/RegData/etudes/IDAN/2020/629221/IPOL_IDA(2020)629221_EN.pdf.

[103] European Data Protection Supervisor, *AI Act Regulation (EU) 2024/1689 – Regulation (EU) 2024/1689 of the European Parliament and of the Council of 13 June 2024 Laying Down Harmonised Rules on Artificial Intelligence and Amending Regulations (EC) No 300/2008, (EU) No 167/2013, (EU) No 168/2013, (EU) 2018/858, (EU) 2018/1139 and (EU) 2019/2144 and Directives 2014/90/EU, (EU) 2016/797 and (EU) 2020/1828 (Artificial Intelligence Act) (Text with EEA Relevance)* (Luxembourg: Publications Office of the European Union, 2025), https://data.europa.eu/doi/10.2804/422537.

[104] UNESCO. 2022. *Recommendation on the Ethics of Artificial Intelligence*. Adopted on 21 November 2021. Published in 2022 by the United Nations Educational, Scientific and Cultural Organization in Paris, France. https://unesdoc.unesco.org/ark:/48223/pf0000381137

American Library Association, Canadian Federation of Library Associations, and CILIP: The Chartered Institute of Library and Information Professionals. *RDA Toolkit.* 2017. https://www.rdatoolkit.org/.

Association of College and Research Libraries (ACRL). *Guidelines for Media Resources in Academic Libraries.* 2018. https://www.ala.org/acrl/standards/mediaresources.

Association of College and Research Libraries. *Framework for Information Literacy for Higher Education.* Association of College and Research Libraries, 2016. https://www.ala.org/sites/default/files/acrl/content/issues/infolit/Framework_ILHE.pdf.

Association of College and Research Libraries. *The Framework for Visual Literacy in Higher Education: Companion Document to the ACRL Framework for Information Literacy for Higher Education.* Chicago: Association of College and Research Libraries, 2022. https://www.ala.org/sites/default/files/acrl/content/standards/Framework_Companion_Visual_Literacy.pdf.

Blewer, Ashley. 2020. *Pragmatic Audiovisual Preservation*. Digital Preservation Coalition. V1.1 Minor corrections added in September 2021. ISSN: 2048-7916. DOI: http://doi.org/10.7207/twr20-10.

Bibliothèque Nationale de France (BnF): *Politique identifiants BnF: Déclaration de principes*, 2020. https://www.bnf.fr/fr/politique-identifiants-bnf.

Blewer, Ashley. *Pragmatic Audiovisual Preservation*. DPC Technology Watch Report, October 2020, v 1.1. Digital Preservation Coalition. Accessed September 6, 2025. https://www.dpconline.org/docs/technology-watch-reports/2381-pragmatic-audiovisual-preservation-member-preview/file.

Bohn, Anna. 2013. *Denkmal Film. Band 2: Kulturlexikon Filmerbe*. Köln, Weimar, Wien: Böhlau.

Bohn, Anna. 2025. “Barrierefreies Hören und Sehen. Zur Rolle audiovisueller Ressourcen für die kulturelle und gesellschaftliche Teilhabe”, In *Praxishandbuch Inklusion in Bibliotheken: Barrierefreier Zugang zu Information, Bildung und Kultur* edited by Christiane Felsmann, Belinda Jopp and Anne Sieberns, 241-258. De Gruyter Saur, 2025. https://doi.org/10.1515/9783111206943-034.

Brylawski, Sam, Maya Lerman, Robin Pike, and Kathlin Smith, eds. *ARSC Guide to Audio Preservation*. Association for Recorded Sound Collections, 2015. https://arsc-audio.org/guide-to-preservation.

Cabrera Blázquez, Francisco Javier, Maja Cappello, Amélie Lacourt, Eric Munch, Justine Radel-Cormann, and Sophie Valais. 2023. *Accessibility of Audiovisual Content for Persons with Disabilities*. IRIS Plus, European Audiovisual Observatory, Strasbourg. https://rm.coe.int/iris-plus-2023-01en-accessibility-of-audiovisual-content-for-persons-w/1680ab1bdc.

Cappello, Maja, ed. *AI and the Audiovisual Sector: Navigating the Current Legal Landscape*. IRIS. Strasbourg: European Audiovisual Observatory, Council of Europe, October 2024. https://rm.coe.int/iris-2024-3-ia-legal-landscape/1680b1e999.

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Appendix A: List of Acronyms

Acronym	Name	Website
ACRL	Association of College & Research Libraries	https://www.ala.org/acrl
CCAAA	Co-ordinating Council of Audiovisual Archives Associations	https://www.ccaaa.org/
DPC	Digital Preservation Coalition	https://www.dpconline.org/
DSL	Digital Site License	
EBLIDA	European Bureau of Library, Information and Documentation Associations	https://eblida.org/
EUIPO	European Union Intellectual Property Office	https://www.euipo.europa.eu/
FIAF	International Federation of Film Archives	https://www.fiafnet.org/
ICCROM	The International Centre for the Study of the Preservation and Restoration of Cultural Property	https://www.iccrom.org
ICOM-CC	International council of museums - committee for conservation	https://www.icom-cc.org/
IFLA	International Federation of Library Associations and Institutions	https://www.ifla.org/
IFLA AVMS	International Federation of Library Associations and Institutions Audiovisual and Multimedia Section	https://www.ifla.org/units/avms/
IASA	International Association of Sound and Audiovisual Archives	https://www.iasa-web.org/
ICA	International Council on Archives	https://www.ica.org/

ICT	Information and communications technology	
ISBD	International Standard Bibliographic Description	https://www.ifla.org/g/isbd-rg/isbd-editions/
LTO	Linear Tape Open	
OLAC	Online Audiovisual Catalogers	https://www.olacinc.org/
RDA	Resource Description and Access	https://www.rdatoolkit.org/
UNESCO	United Nations Educational, Scientific, and Cultural Organization	https://www.unesco.org/
W3C	World Wide Web Consortium	https://www.w3.org/
WCAG	Web Content Accessibility Guidelines	https://www.w3.org/TR/WCAG21/
WIPO	World Intellectual Property Organization	https://www.wipo.int/