



<Name of Archive> Archive Collection Management Plan 2020-2023

SAMPLE ONLY

Please note: This Sample Collection Management Plan is designed to spark ideas and raise questions for your own Archive. Each Archive will have different needs and arrangements. The content of this Plan is NOT fixed, not does it set out how things MUST be done.

Explanations of the sections of the Plan and how the Plan fits into your Archive planning are provided in the First Nations Media Australia Guide for First Nations Media Archives.

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THE HISTORY OF OUR ARCHIVE

Our Archive started in 1985 when we began producing video for our local BRACS TV station and storing VHS tapes of the productions we put to air.

The videos were used for broadcast. Copies were also made and sold to community members. The Archive started as a cupboard that we stored the VHS videos in, and as it grew bigger we moved it into a room of its own. In the late 1990s the media went digital and we began to store productions on DVDs and CDs, and then onto digital drives.

In 1995 a large donation of photographs of ceremony from the 1940s was donated. This has become a very important collection for cultural and family history purposes.

BRACS was an important program for Aboriginal and Torres Strait Island self-determination and self-representation. Our Archive represents the outcomes of the program from its beginnings to current times where our organisation is also producing for online content as well as regional and national TV and radio.

Our video and radio content was and remains in language and covers Jukurrpa, social and community histories and stories as well as community and sports events.

WHAT WE HOLD IN OUR ARCHIVE

Our Archive contains analogue and digital media objects produced by our organisation from 1985 and added to continuously through our media productions activities. Since 1998 our media objects are digital.

The media items we preserve and maintain in the Archive are:

- Final cuts of all productions (video and audio) no matter the topic.
- Final versions of all music tracks and albums.
- Log files of all radio shows.
- For community and sports events: a variable number of representative photos as selected by our archive staff in consultation with our Board and cultural custodian group.
- In the case of rough cuts and rushes – only media assessed as culturally and linguistically significant content by our archive staff in consultation with our Board and cultural custodian group.

Our Archive also contains:

- A small amount of donated media, most commonly photos, with content relevant to our media areas as set out above.
- Some purchased productions from other First Nations media producers, primarily used for training purposes.

Our Archive has an active repatriation program, and whilst we have not been able to secure the return of the original media, some collecting agencies have provided digital access copies which we maintain and preserve. Our Archive recognises the ICIP rights of the knowledge and law holders represented in the media.

In the case of the donated, purchased and repatriated media, the copyright of the media lies with other persons and organisations, whilst the copyright of all other media lies with our organisation.

The first 100 productions we produced are stored at the National Film and Sound Archive (NFSA) for preservation purposes and are not part of the NFSA media access program, nor are NFSA staff permitted to access the media. Digital access copies of those productions are kept by our Archive.

THE SIZE OF OUR ARCHIVE COLLECTION

Our Archive Collection comprises:

Analogue media

- 125 VHS tapes
- 45 SVHS tapes.
- 350 music audiocassettes
- 110 audio recordings on cassettes
- 1020 colour and black and white photos.

Digital media as at June 2019

- 1010 video productions as digital files
- 500 digital access files of the video productions
- 373 DVDs
- Over 10,000 digital images
- 560 music tracks as digital files
- Over 1,000 hours of radio show log files
- 145 music CDs
- 325 audio recordings of interviews as digital files

WHAT ISN'T KEPT IN OUR ARCHIVE

Betacam and Umatic versions of our early productions are not held in the Archive due to a lack of players. They are stored through a formal agreement at the NFSA. The agreement restricts access to the media to anyone other than the persons agreed to by our Cultural Custodian group.

HOW CULTURAL CONTENT IN MEDIA OBJECTS IS MANAGED BY OUR ARCHIVE

The media objects in our Archive are managed according to the Laws of our communities.

The content of the media objects in our Archive are Indigenous and Cultural Intellectual Property (ICIP).

The copyright of the media objects as published objects lies with the production company or person of any given media as set out in the Copyright Act.

No media objects will be made available for broadcast or publishing by third parties without consultation with ICIP owners.

In consultation with the Archive's Cultural Custodians, all media objects are to be tagged in the inventory and/or cataloguing system with cultural viewing restrictions as follows:

- **Open:** Can be viewed by any First Nations or non-First Nations person without any restrictions
- **Warning:** Open media but First Nations people should exercise care in viewing or listening in case of deceased content that has not yet been notified to the Archive. In the case of deceased content, people are advised to contact the Archive Coordinators on ## ##### #####
- **Sorry:** Media that contains known deceased content and that has not been released for Warning viewing by cultural custodians and/or family. Viewing and listening needs approval from the Archive Coordinators or family.
- **Restricted Women's:** Media that can only be viewed by the women's group(s) approved by the cultural custodians.
- **Restricted Men's:** Media that can only be viewed by the men's group(s) approved by the cultural custodians
- **Restricted Sensitive:** Media that can only be viewed upon permission from the Archive Coordinators (who in turn consult with the Cultural Custodians).

Viewing or listening arrangements by community members must be managed according to the media tag.

Culturally restricted media objects that require off-site digitisation will be taken off-country only with the permission of the relevant law and knowledge holders. Where required due to the sensitivity and importance of the content, law and knowledge holders may be approved to accompany the media objects to ensure its cultural safety.

Within the Archive there are to be protocols for which staff can handle and/or view media. The Archive Coordinators will assign staff to handling media objects according to the cultural position of the staff member as guided by the Cultural Custodians group.

WHO CAN USE OUR ARCHIVE AND THE CONDITIONS OF ACCESS

Viewing of and listening permissions for Archive media objects will generally be managed through media tagging to restrict access as needed.

In relation to specialised access requests from *non-First Nations persons* to visit our physical Archive the following arrangements apply:

Persons other than researchers

- Entry to the physical Archive is not permitted.
- Listening to and viewing of media on our online platforms is only permissible for media objects tagged as Open. Our online platforms must have viewing/listening restrictions.

Researchers

- Written/emailed application to the organisation is required, setting out reasons, duration, and content being sought.
- Any access granted must be within conditions set out in the approval.
- An access fee may be charged.

Filmmakers, broadcasters, etc requests for footage

- Written/emailed application to the organisation is required, setting out footage sought.
- Any provision of footage must be within conditions set out in the approval and will be priced according to industry standards as well as any negotiated fee for the relevant cultural custodians.

Community access to the Archive is available in the Viewing and Listening Space. Community members are not permitted to access the Archive storage spaces without the Archive Coordinators permission.

HOW WE RECORD WHAT'S IN OUR ARCHIVE, STORE IT AND MAKE IT AVAILABLE

Our Archive will be developed as far as possible according to archive cataloguing standards and according to our cultural access protocols. Our cataloguing and access platforms:

- Ensure that our cultural access protocols are embedded in cataloguing and community access platforms as the main priority.
- Enable implementation of the First Nations Media Australia metadata profiles for Video, Audio, Still Images and Music.
- Ensure that for the metadata fields relevant to subjects, languages, and places, AIATSIS and AustLang vocabularies are used, complemented by our own terms where those terms aren't appropriate or accommodated within the AIATSIS and AustLang vocabularies.

Accordingly the:

- Cataloguing software we use is <name of software>
- Community access software we use is <name of software>
- The subject thesaurus we use is the AIATSIS Subject Pathway.
- The place thesaurus we use is the AIATSIS Place Pathway.
- The language and nation thesaurus we use is AustLang.

Community access

The media we use for community access are:

- **For digitised and born digital media:** Compressed file versions
- **For analogue media:** access is only through permission of the Archive Coordinators using safe viewing and listening methods.

Preservation

- **For digitised and born digital media:** Uncompressed files are not available for community access. They are stored and maintained using the <name of the digital storage solution>. Download of the digital preservation files is only with the permission of the Archive Coordinators.
- **For analogue media:** Storage is in the temperature and dust controlled Archive Vault. Access to the Vault is only with permission of the Archive Coordinators. The first 100 analogue media objects produced by our organisation are store at the NFSA.

WHO OUR ARCHIVE STAFF ARE

Our Archive will employ two Archive Coordinators – one for women’s side and one for men’s side. The Cultural Custodians group, along with the organisation’s senior management will have a role in approving the persons filling these roles.

The Archive Coordinators will work with senior management in identifying appropriate First Nations persons for Archive roles according to skills as well as cultural attributes.

Non-First Nations staff may work in the Archive under the control of the Archive Coordinators with regard to cultural matters.

WHAT ARCHIVE PLANS AND POLICIES WE HAVE IN PLACE

Our Archive will have and regularly review the following Archive policies and plans:

- Cataloguing Platforms and Standards
- Conservation Plan
- Digital Storage Plan
- Digitisation Plan
- Disaster Management
- Disposal Policy
- Donation Management
- Staffing

Policies and Plans will be developed by the Archive Coordinators in consultation with the Cultural Custodians group and senior management, and will be approved by the Board.

OUR ARCHIVE CHALLENGES

Our Archive has three key challenges:

- **Storage of analogue media.** We lack dust and temperature controlled storage.
- **Analogue media players.** Our analogue media players are failing and replacements are difficult to obtain.
- **Bandwidth.** Lack of sufficient bandwidth is compromising uploads of uncompressed digital media files.

OUR ARCHIVE PARTNERS

Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS): provision of analogue media objects handling and conservation advice and support under the control of the Archive Coordinators.

National Film and Sound Archive: The first 100 productions we produced are stored at the National Film and Sound Archive (NFSA) for preservation purposes and are not part of the NFSA media access program, nor are NFSA staff permitted to access the media.

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