

## **CCAAA strategic framework for professional training and development – a working paper.**

This paper (originally published in 2003) has been revised following the CCAAA workshop on training and professional development held in London, in 2006.

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### **Statement of need/desired outcome**

In a world where sound and moving image is steadily overtaking the written word as the medium in which our cultural and documentary history is recorded, we depend on role of the audiovisual archivist for the survival and management of this essential part of our common heritage. Artistic performances of all kinds, the records of public events and private lives, radio and television broadcasting, all generate a rich variety of time-based content, the study of which bridges cultural and generational divisions and provides a prolific resource for academic and personal study and research. How can the survival of this wealth of material be provided for? How can its integrity be assured? How can access to this volatile heritage be guaranteed in a world of commercial rights and rapid technological change?

The emerging profession of audiovisual archiving, working across the heritage, information, media, and arts sectors, engages with all of these issues. The technical challenges of this work require a high level of skill. The effective use of limited resources is constrained further by the lack of sufficient opportunities for professional training and education to meet the demands of a young but fast growing profession. There is also a requirement for broader professional competences applying records management and ethical standards in the audiovisual field.

All of these issues point up the need for a co-ordinated initiative to articulate the need, establish a policy framework, and to seek a higher priority with funding agencies for the training and development of audiovisual archivists.

### **International aspects and regional disparities**

Training for AV archivists has come sharply into focus during the last decade, with the establishment of the first formal university level courses, the rapidly growing international demand for skills training, and rapid technological evolution. The demand is being unevenly met. The key issues are these:

- For the most part, the university courses (based in Europe, North America and Australia) are only available to those who can afford the fees and the travel and local subsistence costs. This effectively excludes most archivists in developing countries and poorly funded institutions, unless they can obtain access to limited scholarship and other funding support.
- The traditional lack of literature resources, guides and manuals has been addressed and the fund of knowledge is growing rapidly. However, exploitation of this resource increasingly requires access to good IT facilities which are not equally available worldwide, as well as facility in English, French and Spanish, and other world

languages. Translation and effective dissemination of key texts and standards documents is an essential means to address this lack.

- It is easy for teaching to be based on “ideal” standards which rich countries can afford, and on the assumptions of developed economies. This is often disempowering and of little value to archivists in poorly resourced situations.
- This disparity is self-perpetuating. Economic need, language barriers, lack of infrastructure and lack of access to information continues to exacerbate the gap between the ‘haves’ and ‘have-nots’.
- The number and diversity of one-off workshops, summer schools, etc., has increased all over the world. These have been conducted by CCAAA members, by individual archives, and by private consultants. The lasting effect is hard to gauge, however, and isolated exercises that are not followed up may prove to be a poor investment.
- There is a shortage of trainers and teachers. Well developed archives are reluctant to release and support their key personnel for extended training work in other countries. This can mean that private consultants are paid to run workshops or courses, which can mean that those in most need of this support are excluded by high entrance fees.

### **The variety of desired delivery platforms – training or education?**

There is no single optimal model for delivering the required outcomes, no one-size-fits-all solution. Different approaches have different effects and archives need to benefit from the mix appropriate to them.

- **Postgraduate university courses** educate the individual, provide a general theoretical and practical frame of reference and provide a formal qualification. They also establish networks with demonstrably lasting effects. In addition to specialist AV archiving courses, there are general archives and librarianship courses which include an AV component.
- The model of substantial **international “summer schools”** lasting several weeks was pioneered by FIAF in 1973. If participants, objectives and theme are carefully chosen, they can have lasting effect. SEAPAVAA grew out of such an event; the record of FIAF participants speaks for itself. Being costly, they need to focus on their strategic potential: for example, training future leaders, building political and management skills, rather than basic skills that can be learned more cheaply.
- All CCAAA members hold **annual conferences and symposia**, each of which offer the economical opportunity of attached workshops.
- Focused **local/ regional workshops** adapted to particular needs have the advantage of being close to the realities of a particular archive or archives, and they are relatively cheap: the teacher(s) is ‘imported’, the participants are local. Subject matter is matched to need: diagnostics, practical skills, low cost solutions, political empowerment, community building.
- Conventional **print publication** provides an important tool for the dissemination of best practice and the support of professional education. The *IASA cataloguing rules*, also available in Spanish translation, are a good example of the practical benefits of such activity.
- **Staff exchange** and ‘volunteers abroad’ schemes can have profound impact on individuals, who in turn impact on their archives and associations. They build awareness, understanding, mutual support. Because of economic disparity, staff exchange is difficult; ‘volunteers abroad’ schemes operate in other fields and are potentially practical in ours.
- Just as there need to be “teaching hospitals” for doctors, there need to be **“teaching archives”**. Those which host university level courses have acquired this character: there is a need for more.

- CCAAA members have **training/ education committees** to oversee their activity, set policy and conditions. If these committees can cooperate under CCAAA it will become possible to develop a strategic overview of training and education, stimulate growth of activity and resources, identify and fill gaps.
- There is a clear role for **internship programmes** based in well-established audiovisual archives in more developed countries. Charitable trusts, and endowment funds often find these kinds of activity easier to support than revenue funding for core archive activities. CCAAA members have role in working with host institutions to develop the content and structure of such programmes.
- **Distance learning**, if well-organised, can be an effective way of supporting individual tuition. The infrastructure requirements of these programmes point towards co-operation and partnership with agencies already active, but outside the AV archive sector.
- The question of personal, **professional accreditation** must be faced if this profession, like other professions, is to build the status, official recognition and funding support which it needs.
- **Project activities**, outside institutional and professional networks can provide valuable supporting activities within limited time frames. TAPE, funded under the Culture 2000 programme of the EU, is a 3-year project for raising awareness and training in audiovisual preservation through expert meetings, research, publications and workshops.

### **Current roles and activities of CCAAA members**

**FIAF** highlights "the importance of developing educational and training programs for a recently born profession: the profession of moving image archivist". The FIAF Summer School, has been successfully run in a variety of venues every three years since 1973. The eleventh is planned for Bologna in 2007. The FIAF School on Wheels regularly sends leading experts to centres in Latin America to give courses and workshops on specialized topics.

**FIAT** has organised a number of regional workshops since May 2000, when an event for the Nordic & Baltic countries was held in Estonia. Subsequent workshops have covered Russia & Eastern Europe, north and east Africa, and jointly with FIAF and IASA in Latin America in 2001. A successful seminar jointly organised with IASA was held in South Africa in 2005. FIAT also runs an International Summer School jointly with FOCAL International, a federation of commercial AV libraries.

The **IASA** Board has recently re-instated the IASA Training Committee. IASA acknowledges CCAAA as the appropriate forum for the formulation of policy, and recognises that needs should be met in accordance with specific local circumstances. Latin America is a current regional priority, with IASA providing trainers and speakers at the 2001, 2003, and 2005 events in Mexico. The shortage of available and qualified trainers is seen by IASA as a key issue. IASA has also worked with the Asian Broadcasting Union and Deutsche Welle on a series of workshops on Managing Modern Radio Sound Archives which took place in six Asian countries throughout October and November 2000.

**SEAPAVAA**'s origins are in a series of month-long 'training seminars', each for about 20 participants, held annually from 1995-97. UNESCO has supported week long "travelling workshops" involving trainers travelling from country to country in the South-east Asian region. Themed regional workshops on issues such as, cataloguing, and vinegar syndrome have also been held. ASEAN/COCI 'scholarships' have supported local participation in the Charles Sturt University internet-delivered postgraduate course.

**AMIA** states that the education and training of moving image archivists is not only central to its role as a professional association, but is also essential to the long-term survival of the moving image heritage. To this end, AMIA's Education Committee promotes, designs, supports, and implements educational programs, projects, and services with two broad

objectives, to contribute to the continuing education and training of working archivists, and to facilitate the education and training of students who wish to pursue careers in moving image archive management. A recent survey has led to a number of outcomes including recommendations that priority be given to workshops, consideration be given to distance learning programmes, and internships and mentoring arrangements. Accredited degree programmes are recognised as requiring a longer term plan, building on existing programmes.

The Audiovisual and Multimedia Section (AVMS) of **IFLA** is the international forum for persons working with non book media in every kind of library and information service. In this regard AVMS promotes the development of specialist expertise regarding: sources and methods of acquisition; technical issues for carriers and equipment, whether current or historic; legal issues affecting the collection, transfer and delivery of documents; and media-specific rules and formats for cataloguing.

The mission of **ICA** is the advancement of archives through international co-operation. It achieves this by, *inter alia*, facilitating the training of new archivists and conservators, and the continuing education of working archivists and conservators. The mandate of the Committee on Professional Training is to develop teaching materials, and to ensure their promotion, dissemination and implementation, and to examine the development and implementation of professional and technical training, and continuous training in all professional areas, and to promote the exchange of views and experiences in this area.

**ARSC** has published an on-line resource, "Education and Training in Audiovisual Archiving and Preservation." The web page lists classes, training programmes and courses on audiovisual archiving and preservation. In addition, it features links to discussion lists, organisations and websites of relevance to audiovisual archivists, engineers, librarians or anyone with an interest in or connection to audiovisual archiving and preservation.

### **Current provision in the formal education sector**

In the USA, the George Eastman House in Rochester has offered, since 1996, a high level annual course programme at the L. Jeffrey Selznick School of Film Preservation. Other relevant courses in the United States are at UCLA and New York University, both of which offer postgraduate programmes in moving image archiving and preservation. In Europe the Universiteit van Amsterdam offers a postgraduate course in Preservation and Presentation of the Moving Image, and in the UK the University of East Anglia has an MA course in Film Studies with Film Archiving. The Fachhochschule für Technik und Wirtschaft Berlin, runs a degree level course on moving image and photograph conservation, and in April 2006 the Staatliche Akademie der Bildenden Künste Stuttgart, started a two-year post graduate programme on the digital preservation and management of video and photographs. Charles Sturt University in Australia provides a distance learning course leading to a Graduate Certificate in Studies in Audiovisual Archiving.

Educational opportunities in the formal sector relating to sound archiving are more limited. UCLA's Department of Ethnomusicology offers a course on Audiovisual Archiving in the 21st Century. The Sibley Music Library at the Eastman School of Music holds an annual summer Music Preservation Workshop. University of Texas at Austin, School of Information, Preservation and Conservation Studies offers courses in audio preservation and reformatting.

### **Resources**

The two most important issues regarding resources are ensuring that the limited available resource is targeted on the right activities, and the inadequacy of the existing available resource (and the consequential need to seek new sources of funding).

The principal resource utilised in support of the activities already described, is the time and the experience of members of the respective associations and federations. This activity therefore depends on the goodwill of employing institutions, and often on the willingness of

full-time employees to sacrifice their own personal time. This resource is invaluable, but it is not an adequate basis for a fast growing profession. Some limited successes have been achieved with commercial sponsorship of summer schools, and in the small number of cases where there are full-time institutional courses it can be said that the education sector is providing a resource, but the volume of these activities is insufficient, and they tend to be limited to the archival management of cinema film, rather than the broader audiovisual domain.

### **Recommended actions**

1. co-ordination and wherever possible, resource sharing by CCAAA members in the area of training and professional education.
2. establish and maintain a shared resource of basic training materials and manuals
3. set up a CCAAA Training & Professional Development Commission to carry forward the programme
4. steadily build CCAAA profile to deliver the "recognition factor" as a strategy for fund-raising with trusts, foundations, and inter-governmental organisations
5. seek partnerships to make progress with the above actions and to develop appropriate strategies for delivery.