



Permanent Observatory for Archives and Local Televisions

CRDI
CENTRE DE RECERCA
I DIFUSIÓ DE LA IMATGE

**ARXIU
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la xarxa

**Associació d'Arxivers
Gestors de Documents
de Catalunya**

DECLARATION FOR THE SAFEGUARDING AND PROMOTION OF THE AUDIOVISUAL ARCHIVES OF LOCAL TELEVISION STATIONS

For over three decades, local television stations have been producing audiovisual documents preserved in public and private archives. This means hundreds of thousands of hours of image and sound that constitute a very valuable legacy, both for their singularity and the fact that they represent a true testimony of our closest reality. Recordings of relevant events for local and regional life, interviews and debates that collect the sensitivities and opinions of the citizenship, entertainment programmes that reflect the trend of a period, etc. This material undoubtedly constitutes an important and essential source of knowledge and it should be considered as part of our cultural heritage.

The recognition of audiovisual documents as part of the cultural heritage of humanity has its origin, on the one hand, in the UNESCO Universal Declaration of 27 October 1980 (*Recommendation for the Safeguarding and Preservation of Moving Images*), a reference date that was chosen by the organization itself at the 2005 General Conference to annually commemorate the World Day for Audiovisual Heritage. On the other hand, also in 2005, the Coordinating Council of Audiovisual Archives Associations, an organization that gathers the major professional associations in the field of audiovisual archives, published the *UNESCO Instrument for the Safeguarding and Preservation of Audiovisual Heritage: CCAAA Issues Paper*, where UNESCO's recommendation was made extensive to all audiovisual media, including films, radio and TV programmes and audio and video recordings in all its formats.

The preservation of these documents, however, is no easy task. Quite often, the formats used are fragile and have a rather limited useful lifetime, which can be reduced due to exposure to unfavorable environmental conditions or malpractice in the use and storage of the material. Many of the videotapes of the twentieth century's last decades

are already in an advanced state of degradation and can only be preserved by replacing original carriers with digital copies. Furthermore, these documents are vulnerable to the rapid obsolescence of the technology to which they are intimately bound. The preservation of these documents requires, therefore, the effort and involvement of different sectors, especially that of public administrations, which play a key role.

Thus, we consider necessary to

1. Protect the cultural heritage that audiovisual documents produced by local television networks represent.
2. Value the audiovisual archives of local televisions and the professionals that work in them, as a guarantee of our historical and cultural heritage.
3. Disseminate the great richness and informative diversity that these documents contain.
4. Raise the awareness of the general public about the disappearance of these documents, since it represents a loss of our collective memory and our history.
5. Demand the establishment of public policies and the provision of financial and human resources directed at the preservation of this cultural property.
6. Make documents accessible to researchers and the general public.
7. Alert about the extraordinary vulnerability of audiovisual formats due to their physical degradation and the technical obsolescence that could make them illegible in a few years.
8. Gain more knowledge about the existing audiovisual heritage, to determine its state of preservation and the risks that threaten its survival.
9. Encourage organizations to promote an integral management of their audiovisual production, from the moment a recording is conceived until its long term preservation, in order to foster its reuse and exploitation.
10. Develop joint dissemination platforms and promote the use and exploitation of audiovisual archives in the creation of cultural, social or commercial products.

11. Promote professional ethics and respect for intellectual property rights.
12. Encourage the creation of resources for the instruction and training of the professionals responsible for the management of the audiovisual heritage.
13. Lay down the methodological basis for work in the audiovisual archives, encouraging the creation of regulations, recommendations and standards, and promoting the knowledge in the use of new technologies.
14. Establish criteria for appraisal and documentary selection that contribute to improve the archive's efficiency and determine what material must be preserved permanently.
15. Dedicate resources to the development and implementation of campaigns for the digitization of analog video.

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