

DESCRIBING ARCHIVAL MATERIAL

For the purposes of tax certification, archival material refers to fonds, archives, or collections that contain any of the following: textual records, graphic materials, cartographic materials, architectural and technical drawings, moving images, sound recordings, records in electronic format, records on microform, philatelic records, related discrete objects.

For archival material comprised primarily of **Audiovisual Material and/or Electronic Resources**, consult the text boxes below for further instructions on preparing an application for tax certification.

For the purposes of tax certification:

Audiovisual Material means **film/video, animation, television, radio/sound recordings** that embody, contain or carry reproducible sound and/or images, whether moving or still, including analogue and digital formats.

Electronic Resources means electronic data, encompassing analogue and digital information formats, available by remote access and direct access (fixed media) and refers to any work encoded and made available for access electronically.

Archival material should be described in accordance with prevailing archival practice using standards appropriate to the type of material. The Canadian standards, entitled **Rules for Archival Description (RAD)** are produced by the Canadian Council of Archives (CCA) and may be downloaded from the CCA website at: <http://www.cdncouncilarchives.ca/public.html>. The CCA may also be contacted directly by telephone at 613-565-1222, toll free at 1-866-254-1403, by fax at 613-565-5445, or by email at cca@archivescanada.ca.

As a minimum, for a tax certification application, the following descriptive information should be provided for archival material. This information should be provided to each monetary appraiser to ensure that the valuations submitted with an application are consistent as to the material appraised and presented for tax certification. Where full descriptive information has not been provided, delays could result in the processing of the application for tax certification. In specific cases, the applicant may be asked for further information beyond these minimum criteria, as deemed necessary.

Maker

Provide the full name of the person or corporation that created the archival material. Where the maker is known by more than one name, indicate each name and identify by which name the maker is recognized in current literature. In some cases, the maker may be a corporation, e.g. Hudson's Bay Company.

In the case of **Audiovisual Material and Electronic Resources**, provide the full name of the production company, broadcaster, corporate body or individual responsible for creating the material.

Nationality of Maker

Indicate the nationality in brackets after the maker's name, e.g. Farley Mowat (Canadian). If the maker has more than one nationality, indicate the nationality at birth and the most recent nationality, e.g. Nam June Paik (Korean/American).

Maker's Birth and Death Dates

Provide the year of birth of the maker and, where applicable, the year of death, after the nationality, e.g. Nam June Paik (Korean/American, 1932-2006).

Title and Extent

Provide a summary title of the contents of the archival material, and a summary description in terms of the type of material and the extent of each type, e.g. *Canadiana Collection*, consisting of 12 meters of approximately 128 groups of material on general Canadiana, Eastern Townships, fur trade, Seigniorship of Hertel de Rouville, New France and Viger family.

For ***Audiovisual Material and Electronic Resources***, provide a summary title of the contents of the archival material, and a summary description in terms of the type of material and the extent of each type, e.g. *ABC Production Company Ltd. Fonds, 1993-2003*, consisting of 6,732 video recordings, 144 audio recordings, approx. 135 linear m. of textual material and 4,968 photographic images related to the creative, production and business records of this TV production company; or *XYZ Polling Company Database*, consisting of 7 quarterly public opinion surveys on environmental and social issues, 1945 – 1970, totalling 2.56 MB of data.

Date(s) of Creation

Provide the span of time covered by the archival material directly after the title, e.g. *Canadiana Collection, 1867 – 1921*. In cases where the dates of creation may be unknown, provide an approximate creation date that can be justified, e.g. 1870 – ca. 1921.

Accrual

Indicate whether the archival material is an accrual to an existing fonds, archive or collection or represents a complete fonds, archive or collection. If an accrual, specify if it is the first accrual or a new accrual and whether or not future accruals to the same fonds, archive or collection are anticipated. Explain the extent to which the material represents the whole or a portion of the activities of the maker.

Product

For ***Audiovisual Material and Electronic Resources***, specify the product in terms of film/video, animation, television, radio/sound recording, electronic resources and indicate the type for each as set out in the Technical Specifications in Annexes I - V.

Provenance (history of ownership, including the dates of transfer)

Ownership history (provenance) may be relevant to establishing the authenticity, "outstanding significance and national importance" and/or fair market value of the archival material.

The applicant should therefore provide the most complete provenance information possible, from the date of creation to the present, which includes the names of the previous owners and the respective dates of ownership. If ownership is held by a corporate body, provide the name(s) of the principals.

Incomplete provenance: In cases where it is impossible to establish complete ownership history, provide the following:

- a written, signed and dated statement from the donor/vendor certifying that the property was acquired legally;
- a detailed description of the efforts that have been made to exercise diligence in bridging the gaps in the history of ownership.

Condition Report

Condition may affect whether a fonds, archive or collection meets the criteria of “outstanding significance and national importance” as well as the fair market value. Where material within the fonds, archive or collection has not undergone conservation, and only minor conservation is required, such as surface cleaning, include a general condition statement as part of the description. If “excellent”, “very good”, “good” or “poor”, for example, is used to describe the general condition, provide an explanation in support of that description.

In cases where archival material has undergone or requires conservation treatment, a full condition report prepared, dated and signed by a conservator should be provided.

Archival Assessment

To ensure that the Review Board deliberates only on the archival material that the organization has made a commitment to preserve over the long term, the recipient organization should include a comprehensive archival assessment (sometimes referred to as an archival appraisal report) with the application for certification. This document should outline when, how, and by whom the archival assessment was conducted and include a summary of the author’s qualifications—maximum 100 words—as they relate to the archival material being acquired. The archival assessment should be completed prior to obtaining a monetary appraisal and prior to presenting an application for certification to the Review Board, so that the appraisers and the Review Board are fully aware of all material being presented for certification.

The following should be addressed in the archival assessment:

- Is there any duplicate archival material either within the current accrual or with previous accruals or other material already in the organization’s collection? If so, explain why the duplicates should be certified.
- What criteria were used for selecting the archival material to be presented for tax certification and what proportion of the complete fonds, archives or collection (or accrual) is being presented for certification? Provide a summary of the archival material not retained or not submitted for certification.
- Outline the scope and content of the fonds, archive or collection, identify the archival material the organization will retain permanently, and provide a rationale for retention.
- How reliable is the selected material for researchers, either in a single subject area or across a broad research field?
- Identify any access restrictions.

In addition, the following should be addressed in the archival assessment for ***Audiovisual Material and Electronic Resources***:

- Describe the scope and content of the fonds, archive or collection (or accrual) being retained in terms of the Technical Specifications in Annexes I – V and provide a rationale for retention of the selected material;
- What technical equipment is available to replay/access/read the archival material being collected and, if the equipment is not available, what migration strategy is in place for the presentation, access and long-term preservation of the material?

Finding Aids

For archival material, the organization should provide a finding aid with the application for certification to each monetary appraiser that clearly reflects the material being retained as the result of its archival assessment exercise. Given the significant extent of some fonds, archives or collections, sufficient detail should be provided to assist the appraisers and the Review Board in fulfilling their respective roles. In some cases, a finding aid provided by the donor/vendor may be comprehensive and accurate enough for the organization to endorse and use as its own. If such is the case, the organization should demonstrate that the contents of the donation are precisely reflected in the finding aid. Where all the archival material retained by the organization is being appraised but not all is being submitted for certification, the appraisals will need to clearly identify the estimated value of only the portion of material being presented for certification.

Finding Aids for ***Audiovisual Material and Electronic Resources*** should also include the following:

- individual titles or categories of titles including the extent and format of all material relating to each title. In the case of very large collections, grouping titles into logical categories is acceptable;
- extent/descriptive unit for each title or categories of titles: including quantity of archival material, running time and length (as precisely as possible);
- the archival material clearly identified in accordance with the Technical Specifications in Annexes I - V.

Animation Art

Where a select number of animation cells are being acquired as works of art, refer to [Describing Works of Art and Other Objects](#) in Section 4 of this Guide, or consult the Secretariat.

FILM / VIDEO Technical Specifications	
Identify Type such as:	Describe Selected Content in Terms of the following, including the corresponding Format(s):
Documentary	<ul style="list-style-type: none"> • Masters and sub-masters, duplicate negatives and/or elements that complete the first expression or digital equivalents • Intermediate production elements (i.e. cutting copies, intermediate editing, unsynchronized tracks, premixes and other materials) or digital equivalents • Raw footage • Outs • Release prints and other distribution formats • Final mixes and international tracks • Optical sound negatives • Stock footage • Textual material (e.g. transcripts, scripts) • Other
Corporate	
Fiction	
Other	
	<p>Examples of Film Formats:</p> <ul style="list-style-type: none"> • 70 mm • 35mm • 28mm • 16mm • Super 8mm • 8mm • Other <p>Examples of Video Formats:</p> <ul style="list-style-type: none"> • 2" Quad • Betacam SP • Digital Betacam • DV • U-Matic ¾-inch cassette • 8mm • XD Cam HD • Other high-definition formats • VHS • DVD • Other

ANIMATION Technical Specifications		
Identify Type such as:	Describe Scope of Selection:	Describe Selected Content in Terms of the following:
Variety / Entertainment / Ads	<ul style="list-style-type: none"> • Number of programs • Partial/entire series • Selected weeks of a season • Alternating broadcast days • Selected specials • Sampling of other programs spread over the season • Other 	<ul style="list-style-type: none"> • Handpainted limited edition cels • Sericels • Character model cels • Production cels: <ul style="list-style-type: none"> Grade (A, B, C,) Full image setups or Subject image setups Character (major or secondary) Background size (12 field, 16 field or larger) • Background Paintings: <ul style="list-style-type: none"> Key Backgrounds Preliminary Backgrounds Laser backgrounds Background 12 field Pan background (16 field or larger) • Layout drawings (includes character layouts and background layouts) • Pencil drawings used to create a cel (i.e., animator's pencil drawing) • Rough animation drawing: <ul style="list-style-type: none"> Key drawings Break-Downs Inbetweens Cleanups or Finished drawing • Key master set-ups • Model sheets • Storyboards • Textual materials • Design (building character library) • Voice recordings • Animatics • Modeling and rigging (3D) • Blocking shots – camera / animation (3D) • Animation and backgrounds • Animation and compositing • Compositing, editing and post production • Concept art • Title cards • Production folder • Textual material (e.g., transcripts) • Other
Other		

TELEVISION Technical Specifications		
Identify Type such as:	Describe Scope of Selection:	Describe Selected Content in Terms of the following, including the corresponding Format(s):
Documentary series or single programs	<ul style="list-style-type: none"> • Number of programs • Partial/entire series • Selected weeks of a season • Alternating broadcast days • Selected specials • Sampling of other programs spread over the season • Other 	<ul style="list-style-type: none"> • Masters, submasters and/or elements that complete the first expression • Intermediate production elements (i.e. cutting copies, intermediate editing, unsynchronized tracks, premixes and other materials) • Preservation and viewing copies • Final mixes and international tracks • Raw footage • Textual material (e.g., scripts) • Other <p>Examples of Television Film Formats:</p> <ul style="list-style-type: none"> • 70 mm • 35mm • 28mm • 16mm • Super 8mm • 8mm • Other <p>Examples of Television Video Formats:</p> <ul style="list-style-type: none"> • 2" Quad • Betacam SP • Digital Betacam • DV • U-Matic ¾-inch cassette • 8mm • XD Cam HD • Other high-definition formats • VHS • DVD • Other
Fiction series (weekly)		
Fiction series (daily)		
Variety / Entertainment / Performing arts programs		
Lifestyle programs		
Reality programs		
News programs		
Public affairs programs		
Interview programs		
Instructional series/programs		
Other		

RADIO / SOUND RECORDINGS Technical Specifications		
Identify Type such as:	Describe Scope of Selection:	Describe Selected Content in Terms of the following, including the corresponding Formats:
Documentary series or single programs	<ul style="list-style-type: none"> • Number of programs • Partial/Entire series • Selected weeks of a season • Alternating broadcast days • Selected specials • Sampling of other programs spread over the season • Other 	<ul style="list-style-type: none"> • Original unedited master recordings • Intermediate elements i.e. premixes and mixes, alternative versions and distribution copies • Masters and preservation copies of final versions • Textual material (e.g., radio scripts, interview transcripts) • Other <p>Examples of Sound Recording Formats:</p> <ul style="list-style-type: none"> • 2" tape • 1" tape • ¼" reel-to-reel tape • Compact cassettes • DAT • Wire recordings • Discs (many different sizes & speeds) • DTRS • CD • Other
Fiction series (daily/weekly)		
Variety / Entertainment / Performing Arts programs		
Lifestyle programs		
Reality programs		
News programs		
Public affairs programs		
Interview programs		
Instructional		
Sound Recording Industry (music, publishing etc.)		
Field research / Oral history		
Sound and special effects		
Other		

ELECTRONIC RESOURCES Technical Specifications	
Identify Resource Type such as:	Describe Selected Content in Terms of the following, including the corresponding Format(s):
Web-Based Resources	<ul style="list-style-type: none"> • Collection of web pages containing images, videos or other digital objects generally located on at least one web server having a common domain name or IP address, and accessible via a network such as the Internet or a private local area network • E-prints, electronic theses and dissertations, electronic journals, electronic publishing, research data, etc. • Facebook, Twitter, LinkedIn, etc.
Emails	<ul style="list-style-type: none"> • Communications (including attachments) sent or received by an electronic messaging system
Gaming Simulation	<ul style="list-style-type: none"> • Computer and video games, online games, and games on handheld and mobile devices
Geographically-Based Data	<ul style="list-style-type: none"> • Visualization and analysis of geographic data in a computer-based environment (e.g., environmental monitoring and modelling, land surveying, archaeological site assessments)
Computer Aided Design (CAD)	<ul style="list-style-type: none"> • Graphically oriented (rather than geographically based) automated process for interactively creating, modifying and manipulating spatial information and three-dimensional environments (e.g., architectural, cartoons, archaeological and engineering mapping, fine or applied arts, humanities)
Databases	<ul style="list-style-type: none"> • A database is an application for storing and providing access to data. Various types of databases exist, however each has unique features with respect to its structure, programming, data, the environment in which it was applied and the context of its initial and ongoing management (e.g., scientific, demographic, polling data, etc.)
Digital resources for which there are analogue equivalents	<ul style="list-style-type: none"> • Textual documents (e.g., Word documents), tables, spreadsheets, images (e.g., photographs), etc.
Other	<p>Examples of Digital Formats (indicate whether stored on CDs, DVDs, hard disks, flash memory, etc.):</p> <ul style="list-style-type: none"> • CAD/CAM files in various versions of the software • Proprietary and Custom Databases (e.g. polling data) • Email (Outlook, Thunderbird, etc) • Websites • Office-type software files • Encrypted data • Electronic versions of textual materials • Images • Other

The following resources are external websites provided for educational purposes:

United Nations Educational, Scientific, and Cultural Organization (UNESCO)
<http://portal.unesco.org/ci/en/files/7746/10448729330glossary.pdf/glossary.pdf>

International Association of Sound and Audiovisual Archives (IASA)
<http://www.iasa-web.org/>

Library and Archives Canada
<http://collectionscanada.ca/government/products-services/007002-2049-e.html>

National Film Board, Canada
<http://www3.nfb.ca/animation/objanim/en/>

The Library of Congress
<http://www.itsmarc.com/crs/arch0342.htm>

The Society of American Archivists
<http://www.archivists.org/glossary/>

National Film and Sound Archives, Australia
http://www.nfsa.gov.au/preservation/audiovisual_terms/

Association of Moving Image Archivists (AMIA)
<http://www.amianet.org>

Oral History Association (OHA)
www.oralhistory.org