

CNA COLLECTION POLICY 2020



LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG
Ministère de la Culture

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INTRODUCTION

«
The CNA will continue
to be the primary
reference source for
the audiovisual and
photographic heritage
of Luxembourg.
»



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The archive, museums, cinemas and Médiathèque of the Centre national de l'audiovisuel (CNA) acquire, preserve, exhibit and provide access to the most important audiovisual and photographic collections of and about Luxembourg. These collections and services are available to a growing number of private individuals, communities and professionals.

At a time when new technologies have ushered in an era of interconnectedness, characterized by instant communication and global information sharing, the demand for curation and connectivity is greater than ever before. Our visitors' and users' demands are constantly expanding and changing. The CNA plays a crucial role by providing an open platform where the public, as well as professionals from the creative industry, research, education, and culture can exist, learn, and create together. Aiming to bring the community closer to its heritage, the CNA engages its public through exhibitions, screenings, conferences, and other events, while offering new cultural mediation opportunities for archives, the heritage sector, and the creative industries. However, this brings with it new responsibilities.

The CNA's strategic goals can be summarized as follows: the optimization and rationalization of resources through the alignment of work processes

and collection management; and bringing the public closer to its heritage via a broad range of platforms in support of Luxembourg's digital strategy. Over the next few years the CNA plans to continue to invest in a state-of-the-art infrastructure, made available to professionals, schools, exhibition visitors, researchers and others, in order to respond, in a transparent way, to their expectations.

The CNA will continue to be the primary reference source for the audiovisual and photographic heritage of Luxembourg. Its goal is to offer a portfolio of services, including education and training, all supported by a focus on its rich and dynamic collection: its contextualization, digitization, sustainability and accessibility. With knowledge, infrastructure, and services designed to ensure sustainable access to this heritage, the CNA intends to remain an engine of collaboration, and especially, innovation in the cultural heritage, new media and education sectors.



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The purpose of this policy

This is a high-level document that describes the general collection development framework of the CNA. It reflects how the Centre national de l'audiovisuel supports its various missions through its collecting choices and priorities, and its decision-making process when integrating items into the CNA archive. It presents a broad understanding of its collection focus, methods of acquisition and deaccessioning. In addition to addressing description, standards, and norms in use for preservation

and access, it provides an overview of how it collaborates with other institutions and organizations nationally and internationally – in both collection development as well as collection outreach.

This policy serves to keep the CNA accountable and committed to the missions it is tasked with. It reflects the kind of cultural heritage institution the CNA is and provides the public with the necessary information about who it is, how it functions and why it exists. It aims to illustrate how the CNA plans to serve its users.

It also mirrors the CNA's ambition to create, maintain and provide access to a body of work that truthfully and faithfully represents Luxembourg politically, culturally, and socially.

This policy will be reviewed every five years.

The Mission how we got here



The CNA was funded in 1989 and placed under the helm of the Ministry of Culture. Its current organizational structure is the result of a 2004 law that re-organized the cultural institutions in Luxembourg¹.

This legislation defines the different missions and roles the CNA plays in Luxembourg and establishes the boundaries of its responsibilities in relation to other cultural heritage institutions in Luxembourg. CNA's creation demonstrates a clear and conscious attempt to create an infrastructure responsible for the preservation of audiovisual heritage (moving image, photography and sound). Additionally, as a key player in Luxembourg's digital strategy network, it is tasked with introducing new means of communication and storytelling that captures the present, preserves the past and works toward the future.

Its primary mission is to “*ensure the safeguarding of the national audiovisual heritage through legal deposit, voluntary deposit, donation or purchase of audiovisual, cinematographic, sound and photographic documents, produced on the national territory and made available to the public regardless of their technical production processes, publishing or distribution, to which can be attached documents produced abroad and in particular those of significant importance for this same heritage*”².

Portrait, Négatif au gélatino-bromure d'argent sur plaque de verre © [s.n.] / HISACQ000046V01, Fonds HISACQ Antoinette Reuter (Collection du CNA).



The CNA's DNA

The CNA embraces a variety of missions. It is an archive that acquires and preserves the Luxembourgish moving image, photography and sound heritage for the future. It is also a museum, with two permanent international collections: Edward Steichen's "The Family of Man" in Clervaux Castle, and "The Bitter Years" located in Dudelange on a renovated industrial site. Together, these collections are complemented by rotating exhibitions in gallery spaces and an extensive cultural program consisting of conferences, seminars, artist's talks and film projections.

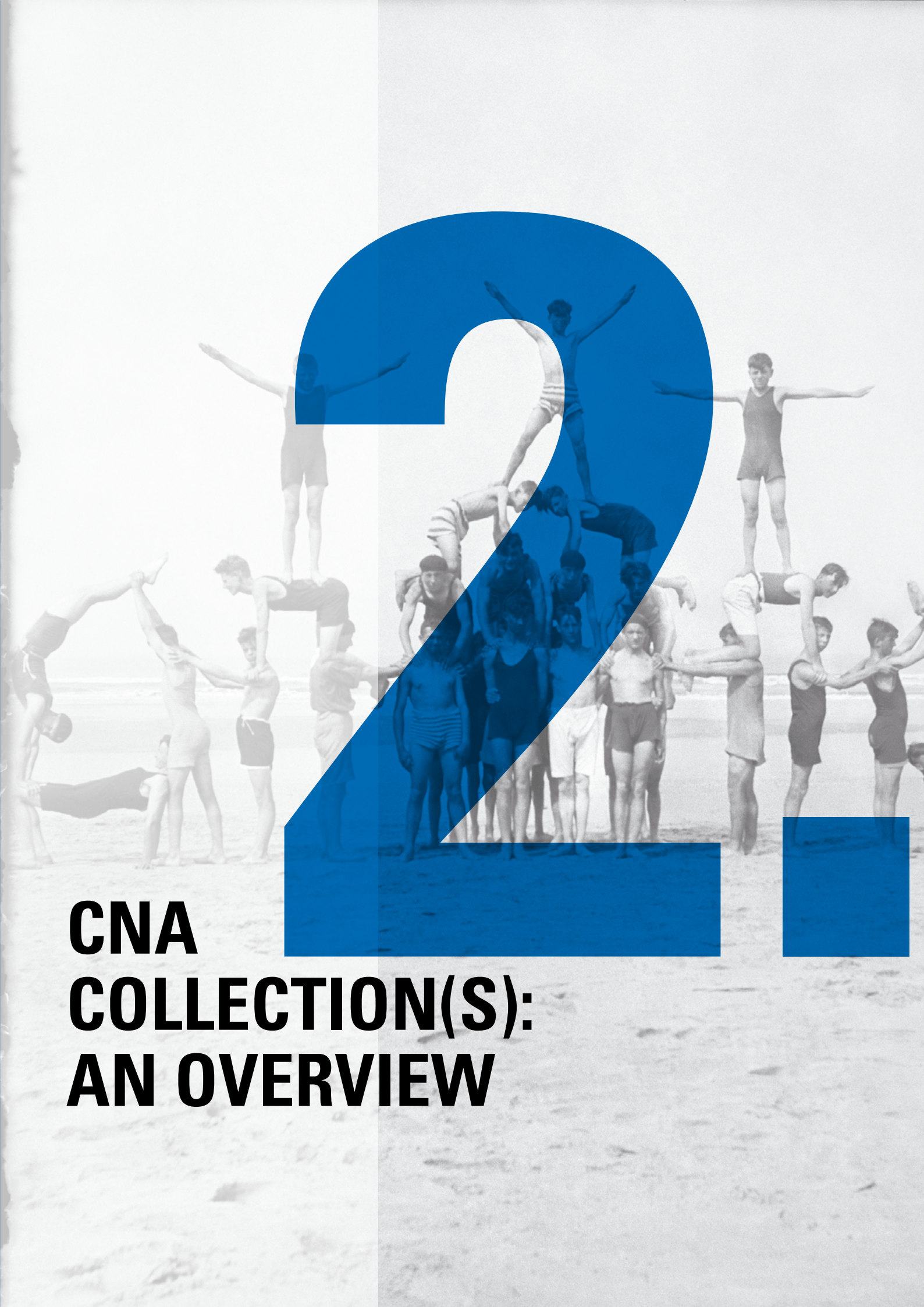
In addition to its archival mission, the CNA produces content: it supports young talent as well as established artists, filmmakers, producers and musicians by engaging in film, audiovisual and musical (co)productions. The CNA also promotes the creation of new photographic works through different grant and residency programs and photographic commissions. These encourage an artist's development, or enable the production and/or publication of their work. Such initiatives also contribute to the documentation of visually relevant subjects relating to Luxembourg's social, environmental and urban development.

The CNA's education department provides various workshops and educational opportunities for children, adolescents, adults and professionals, as well as conferences and seminars, often in collaboration with international experts. The aim of the education department is to introduce the public to the knowledge and use of audiovisual media for cultural and educational purposes, and to implement specific training adapted to the needs of our various designated communities.

CNA's Médiathèque, a member of Luxembourg's library network, is a lending library whose collection can be consulted via a-z.lu, on-site or remotely via CNA's on-demand platform³.

Finally, a two-screen cinema completes CNA's offer to the public, screening contemporary film releases as well as opera and ballet retransmissions. Special attention is given to screenings for children and students.

³ <https://vod.mediatheque-numerique.com>



CNA COLLECTION(S): AN OVERVIEW



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The CNA collects audiovisual and photographic content as well as supporting collections⁴ within the context of its missions defined by law.

⁴ Books, written documents, objects, etc.



Core Collection

The CNA's collecting activity focuses on Luxembourgish works and works relating to Luxembourg. Its core collection content is produced by media professionals and artists as well as amateurs.

Photography

Luxembourgish works are defined as

- Works produced wholly or in part by a company registered in Luxembourg
- Works produced wholly or in part by a Luxembourgish citizen or resident
- Works commissioned or sponsored by a Luxembourgish-based company, institute or association, including the CNA itself.

Works relating to Luxembourg are defined as

- Works about Luxembourg
- Works relating to a Luxembourgish citizen or resident
- Works relating to a Luxembourgish company in Luxembourg or abroad
- Works relating to any other part of the Luxembourgish history, culture, economy or society
- Works created by international citizens that relate to Luxembourg national territory

The Photography collection is composed of more than 500,000 items that encompass both historical as well as contemporary works. Photographic processes include daguerreotypes, cyanotypes, autochromes, paper prints (e.g. silver-gelatin), negatives (glass, acetate, nitrate, polyester), diapositives (including magic lantern slides) and digital born files⁵.

Collection Auteur

Contains significant professional photographers' works, working both in the field of commercial and artistic photography and represents an extensive ensemble of their work throughout their career. Photographers represented include (among others): Norbert Ketter (1942-1997), Ernest Groff (1890-1966), Michel Medinger (1941), Lee Miller (1907-1977), Romain Urhausen (1930) and Jacques-Marie Bellwald (1871-1945).

Collection Commande

Includes contemporary photographs produced on assignment by nationally and internationally recognized photographers. The CNA regularly commissions photographic work in order to ensure the creation of a visual memory - by capturing aspects of the natural or urban landscape, facets of social life and local traditions. Previous commissions include work by photographers such as Christian Aschman, Samuel Bollendorff, Gea Casolaro, Stephen Gill, Romain Girtgen and Yvon Lambert.



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⁵ To date the focus has been on acquiring physical prints and negatives produced via analogue processes or from born-digital files. The acquisition of born-digital files is currently under consideration.

Collection Contemporaine

Holds contemporary photographs purchased from established artists. This, either in order to support their continued photographic and artistic evolution or because of their significant relationship with Luxembourg. Purchases from emerging artists are also made to encourage photographic production in Luxembourg. Exhibition acquisitions from both national and international artists are also part of this collection. Photographers include Justine Blau, Laurianne Bixhain, Patrick Galbats, Sophie Jung, Andrés Lejona, Philippe Matsas, Daniel Wagener, Ruth Stoltenberg, Eugene Richards, Bertien van Manen, Carine & Elisabeth Krecké, Jeff Weber and Armand Quetsch.

Collection Historique

Brings together photographic collections acquired from private individuals, public or private organizations and companies who have deposited their images to enrich the national cultural heritage. The goal is to create a reservoir of the visual history Luxembourg from the mid-nineteenth century.

Examples include:

- Henri Hübsch, 1891-1930: a collection of facial expressions and mimics performed by Henri Hübsch
- Institut Emile Metz, 1900-1980: the Institut Emile Metz, its education methods and students (glass plate negatives)
- Trina von Roesgen, ca.1920: daily life in rural Luxembourg, negatives on glass plates and film
- Raymond Thill, 1983-2005: an entire survey of all churches in the Grand-Duchy of Luxembourg on transparencies
- Déportation 2e Guerre Mondiale, Luxembourg-ers in deportation camps, transparencies, negatives, prints



Exposition Armand Quetsch © Romain Girtgen, CNA



Sans titre, Série 'Coexistence', Impression Ink Jet © Stephen Gill / CDEABE000045 Collection Commande (Collection du CNA).

Collection Soutien à la création

Is composed of images created by photographers who have been supported by the CNA through the following grants and residency opportunities:

- **The Mosaic Laureate Fond**

This contains images of the award winning photographers of the Mosaic program (1996-2003), an annual program that fostered photographic creation on the theme of Europe. The collection includes photographs by 25 internationally recognized photographers ranging from documentary photography to more conceptual photographic approaches. Photographers include Elina Brotherus, Thomas Chable, Ad van Denderen, Véronique Ellena, Anthony Haughey, Rip Hopkins, Mark Power and Albrecht Tübke.



Sans titre, Série 'Les dimanches', Tirage chromogène d'après négatif couleur contrecollé sur aluminium © Véronique Ellena / SACAAA000001, Collection Lauréats Mosaïque (Collection du CNA).

- **The Bourse CNA Grant**

Aide à la Création et Diffusion en Photographie. Its objective is to generate support, sustain their professional long term development and to promote creation and publishing in Luxembourg. Projects and photo books by the following artists have been supported: Gast Bouschet & Nadine Hilbert, Bruno Baltzer & Leonora Bisagno, Sébastien Cuvelier, Sophie Feyder, Krystyna Dul, Ann Sophie Lindström, Carole Melchior, Daniel Reuter.

- **The CNA residency**

This is aimed at emerging photographers, enabling them to develop a personal work. It offers both a framework for research and experimentation in photography as well as a context generating a significant dialogue with the multiple facets of a social, urban and natural environment. Previous artists in residency include Leonora Bisagno, Paul Gaffney and Ezio D'Agostino and Martin Kollar.



© CNA

Moving Images

CNA's moving image collections include photo-chemical prints (8mm, S8, 9,5mm, 16mm, 35mm and some less standard formats such as 17,5mm and 28mm) and a variety of videotape formats (1", 2", 3/4", different Beta types). It also includes digitized and digital born items. The CNA acquires moving image collections through two channels: legal and voluntary deposit. Since 2009, legal deposit is the statutory obligation for every moving image producer in Luxembourg requiring them to deposit the entirety of their production and co-production at the CNA.

The moving image collections can be broadly organized as follows:



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Cinema

This collection constitutes the national film heritage since the beginning of the 20th century (documentaries, short and feature-length fiction films, commercials, newsreels, series, unedited footage). The CNA collects only national productions; international deposits are offered to the Cinémathèque de la Ville de Luxembourg.

Television

The RTL collection constitutes thousands of hours of broadcast recordings and documents all the events that have marked the life of Luxembourg and the Greater Region from 1955 to the present day. Added to this are born-digital programs produced today, not only by RTL but by other local television stations as well.

The RTL programs (news bulletins, documentaries and a variety of programs) were recorded on 16mm film (from 1955 to 1980) and various video formats until the switch to digital media in 2009. The collection not only includes Luxembourgish programming, but also a large French collection called Paris Television, as well as segments and news broadcasts relating to France and Belgium, greatly adding to the diversity of the collection. The latter are often requested and used in international film and television productions as well as in transnational research projects. A brief overview follows:

- **RTL / CLT-UFA archives**

This includes French (especially Lorraine) Belgian and Luxembourgish subjects; the programs *Georges de Caunes reçoit*; *Hei Elei Kuck Elei* and *Eng Stonn fir Lëtzebuerg*, and various programs such as *Buona domenica*, *Chewing Rock*, and other titles

- **RTL Grand-ducal collection**

This collection, as the name states it, focuses on Luxembourg's monarchy. It contains television footage of the Luxembourg Grand-ducal family. The nature of this collection gives it a special status within the archive and is governed by special access rights.

- **The Paris Television collection**

Includes the programs *Album de famille*, *Course aux étoiles*, *Une étoile m'a dit*, *Ciné Parade*, *Radio Parade*, etc.) and the series *L'inspecteur Leclerc enquête*, *Sur le banc*, among others.

- **Music Video Clips and Telechansons**

Nearly 800 telechansons dating from the 1950s and 1960s, most of them performed by the stars of French chanson, as well as many music video clips from the 1980s.



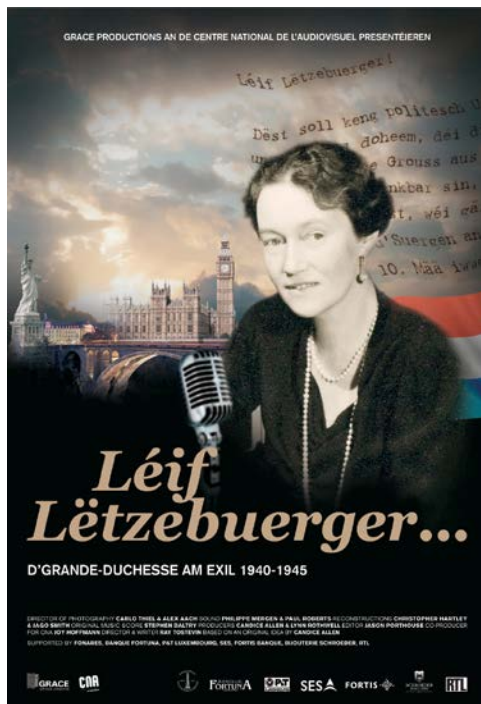
Superjhemp (Felix Koch, 2018) Photo : Ricardo Vaz Palma © Samsa Film. Collection Dépôt légal

Amateur works

The CNA has been collecting amateur films since 1995 (9.5mm, 8mm, Super8 film, 16mm) and more recently, video recordings. The CNA holds over 12,000 amateur works covering the life and history of the Grand Duchy from the 1920s to the 1990s. This collection represents a unique eyewitness account of the life of Luxembourgers and is widely used in documentaries, exhibitions, conferences, etc.

Performance recordings

This collection regroups recordings of plays and concerts that should be considered testimonial. These are often low-quality but are important in that they reflect the variety of cultural events Luxembourg has to offer.



Léif Lëtzebuurger (Ray Tostevin, 2008)



© CNA

The non-film collection

The non-film collection consists of posters, promotional film material, production material, photos, film props and other objects related not only to national titles, but also Luxembourg's film heritage in general.

Audio

The CNA's audio archives currently contain more than 60,000 sound recordings registered on various physical media. Media represented include lacquer discs, magnetic tape, vinyl recordings, cassettes (compact, DAT, etc.), audio cds, miniDisc and native born audio files. As is the case within the Moving Image Collection, any sound production, including radio programs broadcast in Luxembourg, is subject to legal deposit since 2009. All phonogram publishers are required to deposit a copy of the edition to the CNA.

The audio recordings fall into a variety of categories: radio broadcasts, commercial recordings, amateur recordings and oral histories.

Radio broadcasts

Today, this content is acquired by way of legal deposit. Its largest component is the CLT-UFA Magnétothèque (1945-2005) and consists of 16,000 magnetic tapes from the archives of Radio Luxembourg. It is primarily composed of radio broadcasts, music and songs; concert performances of the former Radio Luxembourg Orchestra (1996-2005); and RTL Radio Lëtzebuerg (1980-2008), composed of daily news broadcasts.

Commercial recordings

There are some 1000 editions from phonogram publishers on vinyl records, cassettes and CDs from the '60s to the present day. For each edition, the CNA keeps several copies.

Amateur recordings

These voluntary deposits consist mostly of non-commercial sound recordings made by private individuals or by associations or musical ensembles. Among these are interviews with different communities within the Luxembourg population and recordings of amateur musical ensembles or plays, etc.

Oral History

Contains hundreds of oral testimonies, acquired from national institutions such as the National Archives or the University of Luxembourg as well as independent researchers and associations.

Diverse additional collections

These include, for example, the audio recordings of the Luxembourg Philharmonic Orchestra.



Radio Luxembourg, antenne de l'Occident (Jean Benoit-Levy, 1937). Collection CLT-UFA

Special Collections

Two special collections that do not focus on Luxembourg heritage but are considered core to the institution are:

The Steichen Collections

These consist of works presented in two exhibitions curated by Edward J. Steichen⁶ when he was head of the Photography Department at the Museum of Modern Art in New York: “The Family of Man” (1955) and “The Bitter Years (1932-1941). These exhibitions, consisting of +/- 700 original photographic prints/artworks⁷ from +/- 285 authors, travelled internationally in the 1950’s and 1960’s. Much care is taken to restore and regularly monitor the works, exhibited permanently: “The Family of Man”, displayed in its entirety along its chronology at Clervaux Castle; “The Bitter Years” in rotating exhibitions at a renovated water tower at CNA’s main facility in Dudelange.

These two collections include supporting documentation. Each has a specific and thematic library (accessible to the public) and historical as well as contemporary documentation (documents related to the collection and its public e.g. press reviews, visitor reactions, communication materials, and documents related to the work done with the collection) from the time the collection entered the CNA archives. A large part of this documentation is composed of photographs of how the CNA and the public have engaged with the collection over the years (conservation, but also events, research, etc.).

⁶ Steichen was born in Luxembourg.

⁷ All silver-gelatin prints mounted on Masonite boards.



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The Teutloff Collection – The Contemporary Family of Man

This collection consists of +/- 630 artworks (mainly photography, but also mixed media and installations) from +/- 200 different international artists, dating between 1968 and 2016. Acquired in 2017 and 2019, it is currently undergoing conservation and digitization in order to make it publicly accessible in the coming years.



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Médiathèque

The Médiathèque collection includes a variety of media (print, audiovisual, digital) and encompasses a variety of documents, themes, languages and nationalities representing a wide scope of opinions and views.

It aims to build a coherent collection in various domains; only certain areas are exhaustively collected: local and national audiovisual commercial productions pertaining to film, music and photography. Any publication produced by the CNA itself is also added to the collection, with one copy accessible to the public and one kept in the archive. Brochures and other pamphlets pertaining to CNA's various activities are also archived as a trace of the institution's history.



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Support Collections

The CNA Archive also collects objects and records that relate to and contextualize the core collections or bear witness to the history of the audiovisual, cinematographic, sound and photographic media landscape and their creators.

These include scripts, photographs, portfolios, communication material, designs, stills, posters, books, periodicals, personal documents, and written articles. Objects include photographic cameras, projectors, costumes, marketing products and general ephemera.



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ACQUISITION



The CNA acquires new material via a variety of avenues. In all cases, acquisitions are subject to a written agreement or equivalent legal understanding between the donor, depositor, vendor and the CNA.

The Archive's governance committee is responsible for ensuring that acquisition decisions are in line with the CNA Collection Policy and Selection Policy. Potential acquisitions may also be reviewed by specialized staff members and external stakeholders when deemed necessary (e.g. to ensure that documentation, access and preservation responsibilities can be met).



Expressions, Epreuve argentique au gélatino-bromure d'argent sur papier baryté © Henri Hübsch / HISAAF000053J01, Fonds HISAAF Henri Hübsch (Collection du CNA).



Acquisition Methods

Legal deposit

In this case, the physical items become the property of the CNA. The copyright remains with the original copyright holder. The exact conditions are detailed in a Grand-Ducal Regulation.⁸

Donation

Ownership of the items transfers to the CNA. Copyright may also be conveyed partially or in full as part of this transaction but usually rests with the original copyright holder. The Médiathèque, at times, receives donations of books fitting the collection policy, which are either integrated into the Médiathèque or into the archives, depending on the document's physical and cultural value.

Deposit

Items are lodged with the CNA but ownership and copyright remain with the depositor. According to the contract signed with the depositor, the CNA may manage the access, publication and re-use rights. Retrieval of Items for which the CNA has invested resources in are subject to monetary compensation from the depositor.

Bequest

The CNA welcomes such contributions on the basis of agreed selection and relevance.

Purchase

The CNA becomes the owner of the purchased items. Copyright may also be conveyed partially or in full as part of this transaction but usually rests with the original copyright holder. Purchases are made from a variety of sources:

- Directly from creators or their right holders
- CNA grant programs
- CNA residency programs
- CNA exhibitions and events
- CNA commissions
- Other sources (antique dealers, flea markets, galleries, auction sales...)
- Collectors

⁸ See <http://legilux.public.lu/eli/etat/leg/rgd/2009/11/06/n8/jo> and <http://legilux.public.lu/eli/etat/leg/rgd/2017/12/21/a1119/jo>



Selection Criteria

Selection forms an integral part of the archiving process. The subject content, quality and other pragmatic issues concerning a collection all play a role in collection development and collection management. Limited resources impact the collection's size and handling. Not only are storage requirements considered, but also the personnel needed to condition, to describe and to make the material accessible. Thus, selection is an unavoidable and essential process.

Selection, consciously undertaken on the basis of clear criteria, ensures controlled and careful decision making. This allows the CNA to efficiently guarantee the security of the moving image, photographic and sound heritage considered to be of long-term cultural-historical value.

Except for works acquired by the CNA via legal deposit, inclusion in the collection must meet at least one and preferably more of the following criteria:

- Fits within the objective of preserving, presenting and studying Luxembourgish⁹ moving image, photographic and sound heritage and its historical as well as technological development
- Contains a high degree of information concerning social or historical events, considering Luxembourg society, politics, culture, economy, nature, environment, science, sports, architecture etc.
- Is characteristic of or shows the every-day life of a particular Luxembourg period, region or societal group
- Was created by or related to public personalities or well-known persons from Luxembourg
- Has received a prize or an award
- Documents or relates to cultural heritage works from other areas (theatre, music, dance, etc.)
- Has high informative and/or (re-)use value in that it is considered to have long-term artistic, sociological, cultural, historical, political and/or scientific value
- Demonstrates a medium's technical evolution over time
- Completes or enhances the value of a work already in the collection
- Is considered rare or unique: by subject, author, artistic and/or technical value and authenticity
- Is a format that has sufficient technical quality to meet contemporary re-use needs (e.g. VHS is not considered ideal) unless the content is considered rare and meets one or more of the above criteria
- Relevant to the history of media in Luxembourg (Author, subject, technical aspects, genre, period)

Exceptionally, the CNA may collect other topics or formats for specific projects.

Other issues that influence acquisition choices include genres and subjects already present in the collection, possible access restrictions due to copyright associated with material, and an item's physical/technical condition.

⁹ For definition of what "Luxembourgish" includes, please see [Core collections p.5](#).



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Coverage Levels

Certain subjects or collection components may have a higher or lower coverage level desirability:

- Completely covered: within a particular collection the goal is to acquire a complete overview;
- Representative: aims to acquire a representative overview of a particular genre or type of collection (ex :portrait, landscape, documentary, experimental photography, family events or amateur content in general)
- Incidental: strives to have a few good examples of particular types (example: game shows, cooking shows, etc.)

More detail on subject and collection coverage levels will be defined in the CNA's Selection Policy.



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Exclusions

The CNA cannot accept unexpected or unrequested donations, deposits or bequests unless they meet the selection criteria.

The CNA does not

- Collect works having no direct or indirect relation to Luxembourg, unless they might otherwise be at risk of loss, especially if they relate to the Greater Region¹⁰
- Systematically collect amateur and family documents (such as holiday photographs) unless they meet one of the above criteria
- Systematically accept collections in their entirety
- Systematically collect the archives of commercial photographers (weddings, communions, portraits...)
- Collect international photography unless explicitly linked to current collections or projects (exhibitions, commissions, residencies...)
- Systematically collect photograph and film/video cameras and accessories, nor audio recording equipment, objects, documents, except when rare and of high interest, and they offer a better understanding of Luxembourg's photographic moving image and sound heritage
- Collect dailies and more generally unedited footage with the exception of amateur material and unedited footage of documentary works if the unedited documentary footage contains per se a high degree of information concerning social or historical events, from all parts of Luxembourg society, politics, culture, economy, nature, environment, science, sports, etc.
- Collect copies of works that already exist in the CNA collections unless the new copies are of a higher technical quality than those already archived by the CNA or are otherwise important to archive
- The Médiathèque does not acquire « littérature grise » (official brochures, administrative reports, etc.), nor does it acquire school books, or purely vocational educational works specifically published to serve classroom teaching, unless related to Luxembourg's media history.



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¹⁰ For example, special consideration may be made for films produced prior to 1950 in the case where no other appropriate institution can be found to accept the material

Collaboration

The CNA operates in collaboration with other key national and regional collecting bodies to achieve the most efficient and cost effective outcomes. Thus it aims to avoid duplication of effort and shares resources where appropriate. Examples of collection development collaboration include:

- **The Cinémathèque de la Ville de Luxembourg (CVdL)**
Collects international cinematographic works
- **The Photothèque de la Ville de Luxembourg**
Collects photographic works relating to Luxembourg-City
- **Bibliothèque nationale de Luxembourg (BNL)**
Collects postcards, posters, photographs and albums, magazines
- Cedom (Le Centre d'études et de documentation musicales): collects music scores
- **Centre national de littérature (CNL)**
Collects documents relating to Luxembourgish literature
- **Archives nationales de Luxembourg (ANLux)**
Collects photographic works
- **Musée National d'Histoire et d'Art (MNHA)**
Collects photographic works
- **Mudam**
Collects photographic works and new media
- **Luxembourg City Museum**
Collects photographic works
- **Centres d'Art Dudelange**
Collects photography and new media
- **Municipal and regional archives**



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Formats

The CNA collects moving image, photographic and sound works on physical media of all types, and in digital file formats that are independent of physical media. Material on the internet, DVD, 3D, video games and VR may all be considered.



© CNA

Materials

Elements from the original production of a work represent the highest technical quality and the best possible resolution material available. Therefore, the CNA generally seeks to acquire original production materials whenever possible or in the case of photographic collections, the original photograph. These high resolution copies allow the CNA to make the best possible access files with little loss of information and limit the risk of loss or damage to original material.

Where originals are not available, the CNA will seek to acquire copies of equivalent quality. Failing that, it will acquire distribution or viewing materials especially for cinematographic works. There is in principle no lower limit to the quality of copy it will accept.

Deaccessioning and Disposal Process

Luxembourg currently has neither legislation nor guidelines on deaccessioning and disposal of cultural objects. However, it is increasingly clear that disposal and deaccessioning is a necessity, due to ever-growing collections, limited personnel and ever-growing storage space deficits. This section provides insight into how the CNA approaches the complex question of disposing parts of its collection if deemed necessary.

CNA believes that deaccessioning should not happen by chance, but should be framed as a curatorial project. Economic as well as philosophical considerations are taken into account to avoid unethical disposals of cultural objects. Since cultural heritage institutions own the process of collection management, they should also be allowed to decide which objects to deaccession or dispose of. Thus, the CNA considers deaccessioning and disposal techniques as collection management tools. Deaccessioning and disposal is intrinsically linked to CNA's collection policy, and therefore any deaccessioning projects are informed by it. A strong adherence to its collection policy, and a commitment to review said policy within a specific time frame ensures that acts of deaccessioning are kept to a minimum and are exceptions, not the rule.



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CNA regards deaccessioning primarily as a means to shape and improve its collection. As with acquiring items into the CNA archive, subjectivity in removing items from CNA's collections needs to be reduced to a bare minimum so as not to influence the fate of an object or even an entire collection based on a personal whim or opinion. For this reason, the collection policy and by extension, the deaccessioning policy frames and guides the decision making.



Forms of disposal

For purpose of clarity, deaccessioning here is defined as “the process by which an archive, museum, or library permanently removes accessioned materials from its holdings.”¹¹ The CNA interprets this not only in regards to a physical object, but also its digital surrogate. If the CNA disposes of a physical carrier but does not remove its digital representation from its collection, the CNA does not consider this an act of deaccessioning. Disposal is defined as “the process of shipping objects, including responsibilities from the museum managing it, to another managing institute or public body, via exchange, sale, donation or repatriation.” (Wijsmuller, 2017¹²)

Broadly speaking there are four strands of reasoning for deaccessioning documents from a collection: practically motivated disposal, curatorially motivated disposal, ethically motivated disposal, and economically motivated disposal¹³.

CNA follows as best as possible the ICOM Code of Ethics¹⁴ guidelines with regards to deaccessioning. Paraphrasing, these guidelines state that the owner of the object has the final decision making power, the decisions should be based on a written collections policy, and objects must at first always be offered to other public museums before disposal or even destruction can be considered. This last

process must first be validated and certified by the CNA Director, and then final approval must be sought by the Minister of Culture. A final approval at Ministry level is only necessary when the CNA, by extension the Luxembourgish Government, is the object’s rightsholder. This does not pertain to items that have been deposited to the CNA and where no transfer of rights ownership has occurred.

However, it has to be acknowledged that this *modus operandi* is extremely time intensive. Finding a new appropriate home for an object can take up a lot of human and budgetary resources. CNA reserves the right to determine if the object is worth the time and effort. There are minimum requirements that CNA has set for deaccessioning projects:

1. CNA makes the case for any proposed disposal of an object in writing which is then vetted against CNA’s Collection Policy; the written case proves the institution owns the relevant object (or knows who the rightsholder is and has cleared the deaccessioning or disposal with the person) and documents any specific risks, costs or other relevant constraints
2. CNA disposes of objects in line with the ethical codes that apply to the institution,
3. CNA staff formally enters approved deaccessions in the institution’s database and updates other relevant records, making sure to keep all documentation relating to the disposal(s) decision and the object(s) involved

Broadly speaking, CNA envisions two case scenarios: CNA is not copyright holder or CNA is copyright holder.

¹¹ A Glossary of Archival and Records Terminology by Richard Pearce Moses (Chicago: Society of American Archivists, 2005)

If the CNA is not copyright holder

Elements for which the CNA is not the copyright holder are vetted against the collection policy. When possible, for objects where the CNA does not hold the copyright, the CNA will aim to return the object to the copyright holder, its previous owner or depositor. If that option is not available, the CNA will reach out to other institutions who may be interested in receiving the document. However, if after a certain time period the quest of re-housing is unsuccessful and if there has been no interference from the rights holder or owner, the CNA will dispose of the object as it sees fit. This includes destruction.

If the CNA is copyright holder

Elements for which the CNA is the copyright holder are vetted against the collection policy. If upon assessment the content does not in fact reflect the goals of the collection policy, the CNA will reach out to other institutions who may be interested in receiving the material. If no other institution is interested, the CNA will dispose of the object as it sees fit.

The task can become more complex includes seeking the appropriate approvals for destruction. if the rights status of the object is unknown or unclear. For items that prove to be hard to judge or where internal opinion diverges, the CNA may turn to external consultation or peer review prior to disposal.

If an item is transferred to another Luxembourgish public institution, the CNA does not consider it an act of deaccessioning as the items remain under the same national authority which in the case of Luxembourg is the Ministry of Culture.

If for any reason the deaccessioning begets monetary compensation, the CNA strongly believes that the funds gained should be, when possible, re-purposed to providing preservation and access to cultural heritage.



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¹² <https://www.museumsanddeaccessioning.com/wp-content/uploads/Deaccessioning-disposal-Europe-2008-2017-D.-Wijsmuller.pdf>

¹³ This collection policy will not go into details as to what these motivations contain but they are meant to give the reader a general idea as to how CNA staff frames a deaccessioning project proposal.

¹⁴ International Council of Museums. (2017). *Code of ethics: ICOM code of ethics for museums*. Paris, France: International Council of Museums. Accessed 05/06/2019 <https://icom.museum/wp-content/uploads/2018/07/ICOM-code-En-web.pdf>

Communication

The CNA will communicate decisions about content that has been deaccessioned retroactively (in its annual report). It will not communicate the intended action beforehand. However, the CNA strongly believes in transparency. Thus it will clearly document all deaccessioning decisions and will provide information when asked.



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Publication 'La Forge d'une société moderne' © Romain Girtgen, CNA

The Médiathèque



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Whereas the Médiathèque is a clear and integral part of the CNA, their approach to deaccessioning varies slightly and therefore needs a separate mention. The Médiathèque undergoes regulated deaccessioning of its collections more frequently. For example, documents in poor physical condition are removed (when the repair proves expensive or impossible) or may be replaced by a more recent edition if available. In any case, the Médiathèque determines whether or not it is desirable to replace

the work with a new updated copy or to simply add new titles containing updated information. Every year the Médiathèque carries out an inventory of its collections, enabling it to determine which documents are rarely borrowed. Items are removed whose number of copies is too large in relation to CNA's needs or number of loan requests. These are subsequently first stored in the second depot of the Médiathèque. Each document undergoes an analysis in order to determine whether they may be donated to users during events, to the libraries in the network or to associations expressing interest. Works are destroyed only as a last resort. This last process must be validated and certified by the CNA Director.



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COLLECTION DOCUMENTATION AND DESCRIPTION

CNA maintains intellectual and physical control over its moving image, photographic and sound collections by creating and maintaining comprehensible and complete information about the content in its collection. Registration and cataloguing are the core of the documentation process.

The registration process begins when material is first received by the archive and results in the collection of a minimal set of information. Once the acquisition process is complete, a deeper analysis of the material follows. This consists of describing (among other things) the material's intellectual content (e.g. date, topics, locations, speakers, etc.) and physical and/or technical characteristics (e.g. such as broadcast format, dimensions, photographic processes, components, etc.). This level of cataloging makes it possible to exploit the material, find it easier in a catalogue and communicate about it. Administrative information, such as the material's provenance, condition and associated rights information is also recorded.



Livre 'Perigee' de Paul Gaffney, © Romain Girtgen, CNA



Documentation Standards

Given the multifaceted nature of the CNA (in that it operates as an archive, museum and library), different collection management approaches are taken with its diverse collections. The CNA currently considers the following data content standards (catalogue descriptive standards) as leading resources guiding record creation in its collection management systems. These include:

- FIAF Moving Image Cataloguing Manual (April 2016);
- EN15907 for Cinematographic Works
- RDA (Resource Description and Access)¹⁵
- PBCore¹⁶
- Library of Congress. Descriptive Cataloging of Rare Materials: Graphics (for photography collections)
- ISAD-G (for archive collections)

¹⁵ RDA is a package of data elements, guidelines, and instructions for creating library and cultural heritage resource metadata that are well-formed according to international models for user-focused linked data applications. RDA goes beyond earlier cataloging codes in that it provides guidelines on cataloging digital resources and places a stronger emphasis on helping users find, identify, select, and obtain the information they want.

¹⁶ www.pbcore.org



Documentation Types

Some of the types of information the CNA documents about its collections include:

Provenance

CNA documents the acquisition context. This involves documenting what, who, where, when, how and by whom the materials have come into the collection.

Intellectual and Physical Entity Information

CNA describes both the intellectual nature (i.e. subject content) of its collections as well as the physical/technical characteristics of its holdings.

Subjects, Names and Places

CNA uses authorities (controlled vocabularies) when assigning headings to the different entities such as people/family/community names; locations, controlled vocabularies for subject headings and technical characteristics.

Events

CNA documents events linked to the different collection items. Events could be data about an active preservation operation an item has undergone, the fact that a work has won an award, where material has been exhibited/screened or others.



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Documentation Tools Employed

CNA uses different tools for collection management including:

A Collection Management Web application (Axiell Collections)

This application maintains information created during all archive processes (acquisition, cataloging, preservation and access). It also includes events information.

A Metadata Atlas.

This documents the CNA archive's workflow processes, CNA metadata elements and Axiell system fields. It also maintains the list of applicable data content and structure standards in use as well as local cataloging interpretations of said standards.

Preservica

This application maintains primarily technical and event information regarding the preservation of CNA's digital collections

Documentation

Actors / Contributors

Depositors / Sellers

So that intellectual property rights can be safeguarded, CNA documents an overview of the copyright and the paternity of each work in its collection. Depositors and sellers are essential actors in this process and are required to provide as much contextual information as possible to ensure that copyright ownership and the content's provenance is clearly documented.

CNA Archive Cataloging Staff

The cataloging team's primary role is to ensure archive content is accessible and understandable to its users. They are thus responsible for recording data concerning the origin of the collections, their physical and intellectual attributes and where relevant, any associated events.

The Public (General and specialized)

The CNA relies on its collection users (researchers, students, the general public) as well for collection information. Whether through individual contributions on the part of specialized researchers or the general public, the archive benefits from these actors' contributions.



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PRESERVATION

5





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CNA's primary preservation mission is to ensure its analogue and digital collection content can be transmitted to future generations with its significant properties intact.¹⁷

To do so, the CNA employs preservation strategies that are relevant to the different kinds of media it collects, both analogue and digital. The digital curator and the preservation team, in collaboration with technical services, ensure that these strategies are correctly implemented, monitored and managed whether carried out in-house or by third party service providers.

This section presents a brief overview of how the CNA ensures its collections will remain accessible for current and future generations by employing both passive and active preservation strategies.

¹⁷ "Significant properties: the characteristics of digital objects that must be preserved over time in order to ensure the continued accessibility, usability, and meaning of the objects, and their capacity to be accepted as evidence of what they purport to record." Significant Properties of Digital Objects, Andrew Wilson, National Archives of Australia, 2008.



Analogue Collection Preservation

Passive preservation

Passive preservation encompasses all the actions performed to reduce to a minimum degradation that can occur to acquired material. Due to the unstable nature of some collection formats, it is not always possible to halt naturally occurring degradation; but by ensuring that certain conditions are met the process can be slowed.

CNA regularly monitors its storage facilities in order to guarantee that the environmental conditions in the storage vaults remain at appropriate levels for conservation and do not fluctuate over time. Inspections are also performed to ensure that the storage spaces remain pest-free. If an infestation is detected, necessary measures are undertaken to eradicate the problem without harming the collections.

Access to the archive is controlled. Only authorized people, be them staff or external contractors, are allowed in. An electronic access system ensures that entrance is impossible for unauthorized people. Lights are operated via a timing system, which regulates that they are on for a specific amount of time only and automatically switch off. This ensures that light does not become a problem in the archive.

Lastly, CNA's depots are equipped with a fire detection and prevention system that meets national norms. The CNA has opted for an argonite extinguishing system.

The passive preservation strategy is continuously employed. Prioritization for active preservation is generally based on a combination of collection value and physical condition. Thus, not all items can be treated immediately. Considerations of value, but also of available resources (including space in the environmentally controlled storage area) guide the way collections are progressively handled. Although safe storage of the preserved items is the ideal objective, obtaining this goal depends on available time and resources.

Photography

All acquired items are re-housed upon intake: once given an ID, they undergo basic cleaning, are placed into non-acidic sleeves and then put into archival boxes before being stored in a climate-controlled vault.

Moving image

All films undergo treatment before being stored horizontally on shelves in the vaults: films are cleaned, new leaders are spliced on, and new archive-compliant boxes are used to re-house the rolls. Most film items are preserved in a climate-controlled vault at 6°C and 30%RH.

Video tapes are stored vertically in a climate-controlled vault at 16°C and 40%RH. Some of them undergo a cleaning procedure at acquisition, especially if a visual inspection confirms the presence of excessive dirt.

Audio

All items are stored in a climate-controlled vault, at 16°C and 40%RH. Some parts of the collection (such as the magnetothèque CLT-UFA collection) have been re-housed using specifically designed boxes. Made of inert and antistatic polypropylene material, these enclosures are designed to ensure ventilation, to stabilize excess humidity, to add protection against dust, mechanical impacts and fluids.

Active Preservation

Preventive measures are a key component in the preservation process, but they cannot always guarantee successful long-term preservation. Some analogue items are so unstable that they cannot be preserved for more than a few decades without the risk of losing some of the information they contain. Some items may have deteriorated to such a physical state that they require specific intervention in order to be readable again. And some other items, while still in a stable and correct physical state, may depend on obsolete technologies to remain accessible. In certain cases other operations are necessary to ensure that the content of the collection remains accessible independent of the condition of original carriers. This level of treatment is called active preservation.

Remedial measures are either performed in-house or with the help of external service providers. In the latter case, the CNA defines, in collaboration with the selected service provider, the operations that need to be completed, and monitors the process and the results.

Restoration

As the name implies, restoration aims to restore an item to its original state, before time and other factors lead to its degradation. In some cases, acquired items may be in such a physical condition that they are no longer machine readable, resulting in inaccessible content.

Photography

General priorities for restoration are determined by an external restoration specialist who assesses the collections. These priorities may of course evolve as new assets enter the CNA collections. Moreover, some formats systematically undergo specific restoration processes before being digitized (e.g. glass plates). Restoration is often performed with the help of external restorers or assisted by students in photographic restoration in a lab situated onsite. Such treatments can include different cleaning operations, adapted to



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the characteristics of the preserved materials. All restoration treatments are routinely registered, at the item level.

Moving Image

Most remedial measures for film material are performed during the initial treatment phase. For most of the film content, the end-goal is not necessarily to ensure projection, but rather to ensure the film can be digitized (i.e. pass through a regular scanner without tearing or causing other damage). Outside of a basic isopropyl alcohol cleaning, particularly dirty spots are cleaned using eucalyptus oil.

Some video tape formats may be cleaned in-house using dedicated machines. Some treatments such as tape baking, occasionally coupled with the application of chemicals to remedy the effects of sticky shed syndrome, may be carried out in concertation with external service providers. As with film, the end goal of such treatment is to allow digitization.

Audio

Given that the primary strategy employed for analogue audio preservation is digitization, remedial measures mainly aim to optimize information captured during the digitization process. Measures may include washing (performed on certain discs for instance) or, in the case of tapes suffering from sticky shed syndrome, baking. Tape baking can be performed in house; tapes are baked at 50°C for a 12 hours period before undergoing a first digitization attempt.

Duplication

Duplication involves making a copy of an item onto a similar carrier.

Photography

In general, duplication is not employed as an active preservation strategy for the photography collection. However, new prints may be produced for specific purposes (e.g. exhibitions).

Moving image

Duplication may, on rare occasions, be employed for heavily damaged films that are at risk of complete deterioration, thus making any future digitization impossible. Despite the closure of many photochemical film labs, some remaining labs employ state of the art photochemical transfers that are able to capture more details than digital transfers. As for video, some tape-to-tape transfers, in exceptional cases, may be realized when treating some formats (e.g. Umatic to digital betacam).

Audio

This strategy is not used for the audio collection. All audio content is migrated from analogue carriers to digital files.

Digitization

Today media industries rely, from production to access, on digital technologies and only marginally support analogue formats. Thus, CNA employs digitization to ensure that archive content remains accessible in a digital environment.

Many factors influence the choices to be made when defining digitization workflows and determining what master preservation files should be produced. These include available resources and the original source material. More detailed background CNA's decision making process can be found in its forthcoming Digital Preservation Policy.

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Preservation file specifications

Photography

Exhibitions and publications are the primary drivers for photography digitization. Other drivers include collection relevance, how frequently the content is requested by users, its size and homogeneity, and the physical state of the items. Almost every preserved format can be digitized in-house. Whether to outsource or not is usually determined by the size and homogeneity of the collection.

The same specification requirements are to be met whether digitization is performed in-house or externally by a service provider. However, if the characteristics of a collection and or the kind of reuse envisioned for the digital copy deem it necessary, higher specifications may be defined.

- Master preservation file: TIFF: X, Y Resolution: 400 dpi; Uncompressed; Color Mode: RGB ; Resolution: 6299x4541; Bits Per Sample: 8. Depending on the scan procedure chosen, these files may include a color reference.

- A “treated version” is also produced - the amount of intervention depends on the nature of the digitized material; a negative can be turned into a positive for instance, or the color charts can be cropped out. The treated version is also saved as a tiff file.
- Access derivatives: JPEG: X, Y Resolution: 300 dpi; Uncompressed; Color Mode: RGB, Resolution: 6299x4541; Bits Per Sample: 8

Moving Image

Short-term digitization priorities are generally driven by the needs of various projects, be them internal or external. In the long term, priorities are set using criteria such as an item’s cultural significance, or its risk of degradation and obsolescence. These determinations are carried out based on internally acquired data and or external expertise. Different workflows are used depending on the nature of the treated media.

Digitization is performed and each file undergoes quality control before being validated for long-term preservation. Digitization metadata is provided by the contractor, and the quality control process is performed at the CNA.

- Master preservation file FILM: most digitization work is currently being performed at a 2k resolution, either in 12 bit linear or 10-bit log bit depth. Sound is digitized at 48khz/24bit.
- Master preservation file VIDEO: XDCAM 422 codec (IMX 30 or 50 according to the SD or HD nature of the tape with PCM audio) in a MXF container.
- Access derivatives: mp4 files: Codec: H264; Resolution: 768x432 @ 25 fps; 16:9; VBR: 1000-2000 kb/s and Codec: ACC; Bitrate: 128 kb/s; Sampling Rate: 44.1 kHz; Stereo

Audio

Items are prioritized for digitization based on different factors with upcoming production deadlines being assigned top priority. Outside of that, the size of the collection to be digitized is important: small deposits, provided that the necessary playback apparatus is present in-house, may be treated in the short term. For larger collections, the homogeneity in terms of format (whether all items from a collection share the same technical characteristics or not), the format itself (and whether or not it can be treated in-house) and the cultural significance all play a role in deciding when the collection is to be digitized, and whether the work is to be done in-house or outsourced.

The digitization process complies with existing norms, most notably TC-03¹⁸ and TC-04¹⁹ published by the International Association of Sound and Audiovisual Archives (IASA). Once selected and prepared for digitization, items are digitized using the appropriate playback equipment.

Automated tools are used to carry out quality control procedures once the files are digitized: using metadata automatically generated during the digitization process, files presenting problems (as pre-defined by the staff) are automatically flagged for additional verification. Items may undergo a new digitization if deemed necessary.

The same specification requirements are to be met whether digitization is performed in-house or externally by a service provider.

- Master preservation file: WAV file format, sample and bit depth : 48khz and 24 bits
- Access derivatives: mp3 files : bit rate mode: Constant bit rate: 64 and 192 kb/s; Sampling rate: 44.1 kHz

¹⁸ IASA Technical Committee, *The Safeguarding of the Audiovisual Heritage: Ethics, Principles and Preservation Strategy*, Co-Edited by Will Prentice and Lars Gaustad. Version 4, 2017. International Association of Sound and Audiovisual Archives.

¹⁹ IASA Technical Committee, *Guidelines on the Production and Preservation of Digital Audio Objects*, ed. by Kevin Bradley. Second edition 2009. International Association of Sound and Audiovisual Archives.

Digitized and Born-Digital Collections

While digital files, unlike analogue carriers, are advantageous in that they can produce exact copies, this alone far from guarantees their future preservation. Different kinds of risks surround CNA's digital collections which comprise both digital-born work and files resulting from digitization: file formats can be subject to obsolescence and regular migrations have to be conducted in time to guarantee that the information can be retrieved and rendered into the future.

For this reason, CNA is defining a digital preservation strategy to ensure the long-term availability of digital assets. This is carried out in collaboration with the Centre des technologies de l'information de l'Etat (CTIE). The principles and framework as well as the processes employed follow the OAIS model²⁰ and will be detailed in a separate Digital Preservation Policy.

²⁰ ISO 14721:2012, *Space data and information transfer systems—Open archival information system (OAIS)—Reference model*.



© Nelly Lefflot, CNA



COLLABORATION

The CNA actively collaborates with diverse partners in Luxembourg and internationally, in fulfillment of its mission to provide broader access to its collections, promote expertise and foster the production of audiovisual and photographic works.

These initiatives provide an opportunity for the public to extend their knowledge about Luxembourg's audiovisual and photographic heritage. Collaboration offers the CNA the opportunity to act as a platform to discuss, reflect and promote its collections and productions on different levels and from different viewpoints.



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..... Collection Development Collaboration

Not only does working collaboratively on a national scale with sister institutions contribute to a well-formed national collection, it leads to the optimization and rationalization of national resources. In this endeavor, CNA sees communication and collaboration as essential tools. The CNA collaborates regularly in the area of collection development with major national institutions such as the Bibliothèque nationale, Mudam, the Photothèque de la Ville de Luxembourg, the Cinémathèque de la Ville de Luxembourg, the Luxembourg City Museum, the Centre national de littérature and the Archives nationales.

Additionally, CNA is cofounder, along with the MNHA, of Steichen Collections Luxembourg, assembling works that are connected to the heritage of Edward J. Steichen in Luxembourg. In this framework it is also a member of the Unesco sub-committee for education and research. The CNA also operates book exchanges for its public media library with different national and international institutions.

Research and Expertise Exchange

As part of its strategy to seek and contribute to innovation in the cultural heritage, new media and education sectors, and employ that to develop into an increasingly modern and efficient institution, the CNA participates in scientific and educational research projects. Subjects focus on the evolution of the production and reception of image culture (media history), conservation and restoration practices, new media, technologies, and the provision of access into the future.

CNA has established partnerships with academia and institutions such as Université du Luxembourg or the Hochschule für Technik und Wirtschaft in Berlin - Audiovisuelles und Fotografisches Kulturgut (AVF). These partnerships not only allow students to work with CNA's collections, they propose a framework to develop methodologies and experience exchange in the field of research, restoration and preservation.

The Steichen Collections CNA and its two Museums regularly provide a framework for study visits and research programs that focus on approaching the collections from different angles including conservation, restoration, curatorial, educational and museum related issues. This is done in collaboration with universities in Hildesheim, Paderborn, Leyden, Trier and the New York University Abu Dhabi or institutes such as LIST (Luxembourg Institute for science and technology).

CNA staff members are regularly invited to offer their expertise as jury members, portfolio reviewers, thesis evaluators and as nominators in the field of photography, film and sound in Luxembourg and abroad. In addition, the CNA regularly invites national and international experts to participate in

jury sessions for its grant and residency programs. In a different kind of research initiative, the CNA was involved in the specification, prototyping and quality control of newly designed plastic container boxes for magnetic tape reels. Given that no ideal product was available for replacing the CNA's extensive original ¼" magnetic tape cardboard boxes, audio department staff took the initiative to find a solution. Made of inert and antistatic polypropylene material, these enclosures are designed to ensure ventilation, to stabilize excess humidity, to add protection against dust, mechanical impacts and fluids. They can be used for storing magnetic tapes on any kind of reels or cores, by using different fitting adapters, as well as shellac or vinyl discs. Today, they can be found in several major audiovisual archives around the world.



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Educational Programs and Public Events

A wide range of educational programs and public events are regularly offered by CNA to its visitors. They may address a broader or a specialized public, and are tailored to different groups of age or interest. National and international experts are regularly invited within the framework of conferences, symposiums, workshops, organized by the CNA or in collaboration with other institutions. These may relate specifically to the CNA or more generally focus on media related issues.

The CNA organises every year, in collaboration with the Zentrum für politische Bildung Luxemburg (ZpB) public conferences addressing the link between film and politics. The CNA also participates annually with the ZpB in the Journée de la Mémoire, a program designed for various schools across the country, showing and discussing films about the Shoah, racism and intolerance.



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Professional Associations

The CNA considers its staff an essential resource and the key engine behind its continued advancement. Thus, involvement in professional associations is promoted as an important part of maintaining skills in the archive. The CNA is a member of organisations such as FIAF (International Federation of Film Archives), IASA (International Association of Sound and Audiovisual Archives), INÉDITS - Amateur Films/Memory of Europe, PIAF (Professionnels des images et des archives de la Francophonie), ICOM (International Council of Museums), the Luxembourg Commission for cooperation with UNESCO, D’FILMAKADEMIE (association of Luxembourg’s film professionals), EUSCREEN, Europa Cinemas, the Veräin vu Lëtzebuerger Archivisten (VLA) and the Association des archivistes français (AAF). Staff members are encouraged to participate in yearly conferences and workshops and build important knowledge networks through such participation.

The CNA also participates actively in the CDAC network, which unites and programs most of the regional cinemas in Luxembourg. CNA has engaged in partnerships with regional cultural centers such as Cape Ettebruck, Trifolion Echternach, Mierscher Kulturhaus, Cube Marnich and Centre Culturel Régional Dudelange. It collaborates regularly in initiatives and festivals such as European Month of Photography, Luxembourg Art Week, Luxembourg City Film Festival, European Capital of Culture and Clervaux – Cité de l’image. Partnerships with organizations such as Mulux, Luxembourg Museum Days and Luxembourg for Tourism enable the promotion of CNA’s museums and events through a national network.

Productions



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The CNA collaborates with national and international film and audiovisual companies, and cultural institutions to co-produce content. To date these have included, among others, the Orchestre philharmonique de Luxembourg, Samsa Film ("Histoire(s) de femme(s)", "Histoire(s) de jeunesse(s)", "Ma vie au Congo"), Grace Productions ("Léif Lëtzebuerger"), Nowhere Land Productions ("Heim ins Reich", "Luxemburg, USA", "Ashcan"), or Saarländischer Rundfunk ("10. Mai 1940").

It also has collaborated with a variety of non-profit organisations including United Instruments of Lucilin ("composers' profiles", "Alexander Mullenbach"), AS La Jeunesse d'Esch ("100 Joer Jeunesse"), CID Fraen an Gender ("Courants d'airs", "Im Dialog mit Helen Buchholtz", "Lou Koster") or CELL ("(M)eng Äerd").

Each year one short fiction film is produced by the CNA in collaboration with the Service national de la jeunesse and Luxembourg City Film Festival during which young film fans and film students collaborate with professional film technicians on a film written by a young scenarist. Events such as the Portfolio Days provide the framework for professional photographers to discuss their work on an international stage and be reviewed by renowned experts in the field including picture editors, gallerists, agencies, curators and writers. Content production is also supported internationally by the CNA through other initiatives including grant and residency programs and commissions for the creation of contemporary photography.

Exhibitions

CNA collaborates with both national and international institutions and galleries in order to promote its collections. These include the Casino Forum d'art contemporain Luxembourg, Cercle Cité, Musée national d'histoire naturelle, Villa Vauban, Luxembourg Center for Architecture, Centres d'Art Dudelange. The CNA also opens its galleries to show collections from other institutions such as the Musée de l'Elysée, FoMu Antwerp, SK Stiftung für Kultur Cologne, MACBA, Magnum Photos, Lee Miller Archive.



Exposition Romain Urhausen, © Romain Girtgen, CNA

Publishing

CNA pursues an active publishing schedule, collaborating with photographers, researchers, experts, writers, designers, institutions and associations on a national and international level. Monographic, thematic, historical or contemporary, based on CNA's collections or thematically linked, their goal is to extend research, outreach and sustainability and/or to explore the book as a space for visual narratives.

Previous projects include: collaborations with University of Luxembourg and Lycée Technique Privé Emile Metz for the project "*La Forge d'une société moderne*" a research project focusing on a collection of glass plates created during indus-

trialization (ARBED 1911 - 1937); various artist books co-published with international renowned publishers such as Nobody Books, Peperoni Books, Steidl, Filigranes, GwinZegal and recently "*NEOs*", a photographic work by Ezio D'Agostino exploring visually the economic cycles of Luxembourg from steel industry to space mining published by Skinnerboox.

"*The Bitter Years. The Farm Security Administration Photographs Through the Eyes of Edward Steichen*" presents the prestigious historical CNA-Collection exhibited initially in 1962 by Edward Steichen at the MoMA. Published in 2012 in collaboration with Thames and Hudson, it includes essays by specialists such as Miles Orvel, Ariane Polet and Gabriel Bauret. As follow-up to an international symposium on *The Family of Man* organized by the CNA in Clervaux (2015), the CNA launched its book *The Family of Man Revisited: Photography in a Global Age* in 2018 at MoMA New York in collaboration with the Center for

American Studies at the University of Trier and New York University Abu Dhabi and Tauris & Co. Ltd., revising the critical debate about "The Family of Man". In 2019, the CNA also co-published a biography on Edward Steichen by Gerd Hurm.

The CNA has also published a number of books about Luxembourgish actors including René Deltgen (in collaboration with Schüren Verlag), Thierry Van Werveke (co-published with Editions Saint-Paul Luxembourg) and Germaine Damar, as well as on the subject of the cinema in Luxembourg. To name just a few: "*Lëtzebuurger Kino - Aspects of Luxembourg Cinema*" (with Editions Ilôts), "*D'Stater Kinoen*" (co-published with Editions Binsfeld), "*In the name of public order and morality*". The subject of amateur images has also been covered in titles such as "*Hidden Images*", with a text by Raymond Depardon and two books co-published with the University of Luxembourg: "*Private Eyes and the Public Gaze*" and "*Tourists and Nomads*".



Livre Romain Urhausen, © Romain Girtgen, CNA



COLLECTION ACCESS

The CNA champions the principle of free access to collections and collection information, and strives to make as much as possible of its archive holdings accessible to its clients.



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CNA archive content is made accessible to users in many venues. Its availability in public conferences, exhibitions and exhibition catalogues, through screenings in cinemas and other venues, and its distribution on television, websites, vod platforms and various social networks allow the CNA to reach previously overlooked audiences. Collaboration with students and academics raises their awareness of the significance of the audiovisual and photographic archives as historical and sociological sources. CNA's digitization effort is primarily driven by its desire to greatly increase access to users and this effort has gradually built an impressive digital collection.



CNA's Archive Clients

CNA's clients can be broadly categorized into four groups: media professionals; researchers and educators, non-profit organizations and the general public.

Media professionals

Examples of people in this group include people who work in radio and television broadcasting; the professional music production industry; for motion picture production companies (cinema) and the press. Other media professionals produce content for publishing outlets (e.g. newspapers, blogs, themed online channels, etc.). Users such as these include program and recording producers, editors, web content developers and marketing producers (e.g. promotional advertising).

These kinds of users generally have a good idea of what they seek, and their subject interests range from the very specific to the very broad. The majority are interested in the commercial exploitation of the content and typically integrate CNA archive content, whether extracts, individual segments or entire works from the archive, into a professional end product.

Researchers and educators

These clients include private individuals who are carrying out scientific research, or work as professionals in educational institutions of every level, from elementary school through university. These academic users are either undertaking private research or are looking to use/incorporate content in an educational setting. Sometimes they use content in productions that are, generally,

non-commercial in nature. This community also includes content aggregators (e.g. Europeana²¹ and EUscreen²²) who collect metadata about archive content/and or the content itself from archives in order to make it available via a shared platform they operate as a service.

Non-Profit Organizations

These institutions include a range of organizational types: national and international institutions that work with historical cultural heritage, as well as cultural associations (e.g. Friends of Music), museums, galleries, historical societies, political parties but also sport clubs, foundations, NGO's etc. They use CNA content (digital as well as physical objects) in exhibitions, publications, conferences etc. as well as in productions such as commemorative videos.

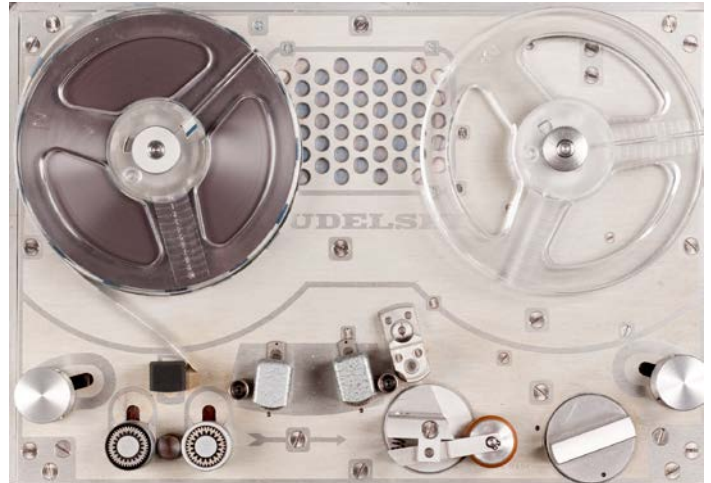
General public

The public is exposed to CNA content in a number of ways: online, in exhibitions, in publications, in workshops, via social media or mainstream media and through the creation of CNA productions. When requesting access to archive content, it is in general for personal use or simply in order to learn more about a particular subject. Their interests range from very broad to very specific. In general they are working on a private activity, without any intention of publishing or distributing the content elsewhere.

²¹ Europeana is the EU digital platform for cultural heritage to which more than 3,000 institutions across Europe have contributed. See www.europeana.eu

²² EUscreen is a website that provides free access to Europe's television heritage through videos, articles, images and audio from European audiovisual archives and broadcasters. www.EUScreen.org

Access Services



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Moving Image, Sound and Photography Collections

The CNA distinguishes between providing access services to the general public and more targeted access services for research or study purposes. Until the time when archive collection content can be made available via a public access catalogue, access services are provided primarily by CNA research staff and can therefore only be offered to researchers and professionals working on specific projects (exhibitions, films, radio and tv, books, websites, etc.).

Currently, inquiries for personal use by the general public can be answered only if they are very precisely formulated and necessitate no more than 30 minutes of research in the archives. Clearly one of CNA's priorities, given this constraint, is the construction and implementation of a digital platform that will allow the general public to access the archives while respecting copyright and GDPR restrictions.

Once potential archive content is located by CNA research staff, it is made available to professional researchers (academia, professional productions) in the form of low-resolution access copies. The CNA never provides master files to researchers until the institution knows the purpose of consultation and re-use, and a contract has been signed. Once signed, high resolution copies are made available.

Médiathèque

The Médiathèque's collection information can be searched online on a public platform run by the Bibliothèque nationale de Luxembourg (a-z.lu). Most collection items are available on loan; those that cannot be loaned out can nevertheless be consulted in the reading room. The Médiathèque also has on-site screening rights for some content. Some collection content, including some rare materials and magazines relating to the audiovisual domain, is kept in the archive and is not publicly accessible. This material is being cataloged and is available upon request. It is also occasionally promoted in the Médiathèque's monthly thematic selections.

Physical Loans

Loans are an important tool used to broaden access to as wide a public as possible. Temporary exhibitions regularly include works from CNA collections and are developed in collaboration with experts from different fields (e.g. curators, publishers, lecturers, conservationists, academia, writers, national and international institutions, museums and associations).

Photography

CNA allows loans of its physical photographic holdings to national and international institutions. This promotes CNA's collection as well as the photographers and artists represented in its collections. These loans are restricted to professionals following CNA's terms and conditions.

Moving Image

CNA will occasionally loan film prints for screenings in fulfillment of its FIAF membership obligations. This request can only be accommodated when screening copies are available and the venue meets CNA's terms and conditions. Full details on how inquiries are made, fees, contracts, etc., can be found in the upcoming CNA Access Policy and Procedures.

Content Re-Use

The re-use of archive material in new productions enables the broader dissemination of and awareness about CNA collections. Sales to national and international professionals is one of the most efficient ways archival footage, sound and photographic content is made available. Such content enriches new documentaries, feature films, tv shows, exhibitions, books, CDs etc. and offer artists the opportunity to work with it in creative ways.

CNA content is made available for re-use in different contexts.

Commercial purposes

CNA defines a commercial purpose as primarily intended for or directed towards commercial advantage or monetary compensation (public television and radio stations are included in commercial purpose insofar as they broadcast to non-Luxembourgish territories). Reuse for commercial purposes is subject to the payment of a fee depending on the use and scope of each project. The fees are defined in CNA's official price list and depend on the quantity of footage or documents involved.



Exposition 'NEOs' de Ezio D'Agostino, © Romain Girtgen CNA



Exposition Michel Medinger, © Romain Girtgen, CNA

Noncommercial purposes²³

The CNA considers re-use in the following contexts as non-commercial:

- Personal interest
- Education
- Research
- State and communal institutions
- Cultural institutions and museums
- Galleries
- Artistic projects
- Associations (asbl)

The CNA strives to allow reuse free of charge for non-commercial usage. However, if copyrighted material is involved, the user will have to pay a fee as defined in CNA's official price list or as negotiated by the CNA with the right holders. All clients who receive archive content for reuse sign a license agreement detailing time limits, geographical restrictions, etc.

²³ non-exhaustive list

Collection Access/Reuse Restrictions

Intellectual property rights and content ownership

The CNA recognizes and respects the copyright associated with all the material in its collection. The CNA seeks to acquire materials with minimum restrictions on use because it believes that the *raison d'être* of archives and archive policy is to acquire material in order to make it accessible for consultation and (re)use. When possible, the CNA attempts to have property and intellectual copyright transferred to the archive at the time of acquisition. If the rights stay with the rights owners and donors, negotiations promote and are informed by the Creative Commons licensing framework as a mechanism to facilitate use and reuse of in-copyright works.

In order to allow for the greatest accessibility possible, the CNA looks to acquire or negotiate some or all of the following access rights with its depositors:

- Study purposes for students, researchers, etc. (obligatory)
- Private use
- Educational and classroom use
- Cultural and promotional use (promotion of the CNA as well as of the audiovisual, cinematographic, sound and photographic works)
- Screenings in the CNA theaters and those of appropriate organizations
- Use in displays, exhibitions, publications, festivals and events
- Browsing via online library catalogs or the internet
- Non-commercial (re)use under CC BY-NC-SA (attribution, non-commercial, share alike)
- Commercial distribution including television and footage sales

However, restrictions on access and reuse are inevitable due to the nature, content or physical condition of the material. Some of these include:

Physical condition

The CNA reserves the right to refuse access to collection material when access would be detrimental to the records' physical condition.

Copyright and GDPR restrictions

Large parts of the collections are protected by intellectual property rights owned by third parties and/or data protection regulations. This content requires clearance for public consultation or reuse. This may mean permission is granted solely on an individual basis and onsite only. This is specifically the case for records acquired through legal deposit.

Access copy availability

Access may require the digitization of archive content or the production of access-suitable materials, which is time intensive and incurs costs. The CNA will decide if this is feasible and, if so, may charge for the access.



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Venue conditions

Physical loans require specific exhibition conditions defined by CNA respecting the conservation of the works (temperature, humidity, lighting).

The following collections have clear time-based or other legal restrictions²⁴

- **RTL collection** - the current agreement with the broadcaster states that RTL content deposited at the CNA can only be made publically accessible 15 years after its original air date. During the 15 year period after initial broadcast, all access is handled exclusively by RTL.
- **Paris Télévision collection** - the collection is covered by a separate contract. As a consequence, all re-use must be cleared by the CNA and includes the payment of a fee.
- **Amateur collections** - are often by nature, personal, family archives; therefore, contracts may have identified sensitive and private information. Thus, their access, whether via a public online catalogue or for research only, as well as any permission for re-use depends on the agreement made with the donor.
- **Legal deposit** - “legal deposit” does not mean a transfer of copyright to the CNA. Thus, access to and re-use of legal deposit content may be restricted by copyright law and other associated rights²⁵
- **Professional works** - as a general rule, copyright stay with the rightsholder(s); access is limited by copyright laws and other associated rights²⁶

The CNA shares its metadata under a CCO license. This metadata may have restrictions in fulfillment of GDPR regulations (e.g. personal information about the donor, etc.).

For works where copyright is likely to apply, but

²⁴ non-exhaustive list

²⁵ <http://legilux.public.lu/eli/etat/leg/loi/2001/04/18/n2/jo>

²⁶ idem



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the rights owner is unidentifiable after a diligent search, CNA will seek to provide a statement of ‘copyright undetermined – untraced rights owner’. This only after careful consideration of the legal and ethical issues their accessibility may cause. For works where copyright is likely to apply, but the rights owner is unidentifiable after a diligent search, CNA may, under certain circumstances, decide to make the corresponding content available for (re)use, provided that the user takes full responsibility. This is done by signing a contract stating that the CNA cannot be held accountable and is not liable for any copyright infringement. It is incumbent on the rights holder in a work previously judged to be an orphan to provide appropriate validation of their ownership. Upon evidence of a claim from the rights holder, CNA will provide options which support the copyright and moral rights of the author, including removal from public access.

Time restrictions

Some records may be closed for a certain time period: this is agreed to and documented by the CNA, in consultation with the donor/depositor or determined by the CNA after considering the personal, confidential or sensitive nature of the information contained within the records.



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