

CENTRE FOR MEDIA HISTORY

Faculty of Arts

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MACQUARIE
University
SYDNEY · AUSTRALIA

Attention of Mr David Tune AO PSM,
Independent Reviewer
c/o Tune Review Secretariat
National Archives of Australia
Queen Victoria Terrace
Parkes ACT 2600

Dear Mr. Tune,

I write to you in my capacity as a researcher and writer in the field of media history and as a long time user of archival material in the NAA's care and collections. I am also the current Director of the Faculty of Arts Research Centre for Media History (CMH, Macquarie University). This is the only centre for media history in Australia. In these diverse roles I am in regular contact with many researchers who also conduct research at the NAA's offices in Australia, or wish to do so and have given me feedback on their experiences.

In this submission I will address a number of key areas of interest to this Review:

- **the enduring role of the National Archives (NAA) in the protection, preservation and use of Commonwealth information** – specifically in preserving and making available Australian cultural and audio-visual heritage. This material comes to the NAA from many sources, but my particular experience, knowledge and interests relate to the NAA's holdings of the archives of the Australian Broadcasting Commission and Corporation (ABC – from 1932). I would add that this is arguably one of the NAA's most important collections in terms of Australian cultural heritage, and yet this aspect appears to be underestimated and undervalued.
- **how the National Archives might best perform this role.** I will draw on my own experiences with the Archives and feedback I have received in my role with the Centre for Media History, and make some comments drawn from this, and from my knowledge and experience working with comparative international repositories.
- **what powers, functions, resources, and legislative and governance frameworks the National Archives needs or could consider for change to effectively and efficiently undertake this role in the digital age.** I consider briefly benefits of extended legal deposit legislation to ensure archive preservation and wider access for ABC program archives in particular, and so that ABC media archives in a multiplatform world can be accessed into the future. The ABC has also enacted an ongoing digitization program of its vast holdings of audio-visual 'content': my queries here concern the apparent lack of co-ordination of this initiative with the national collecting institution (the NAA) who is deemed to be the final national public repository for this content. ABC digitisation here means this program archive could easily be 'transferred' and access provided to the NAA or to one of the key national repositories (National Library or NFSA). Even with such a transfer, I raise the concern that the NAA may require an appropriate funding pledge or special requisition or other scheme by government to ensure urgent preservation of highly at risk audio-visual archives.

The NAA as repository of the ABC's archives, documents and programs

Background

My observations in this instance arise from my experience as a media historian undertaking research into our national public broadcaster, the ABC: my comments draw particular attention to the circumstances of the ABC material held in NAA facilities in Sydney. By way of background, I am Lead Chief Investigator (CI) of a large ARC funded research project "Cultural Conversations: A History of ABC Radio National" in progress. This is a significant project involving senior researchers in two universities (Macquarie and Monash). The project would be impossible without access to the collections held at the NAA, but also at the ABC.

Research access to NAA ABC collection and specialist expertise

ABC or NAA?

It is important to note that academics, scholars and other researchers are advised and encouraged to use the NAA rather than the ABC itself to conduct their ABC related research or research which would benefit from accessing ABC programs or documents. The majority of researchers wanting access to ABC archives (in any form) consult the NAA, and also because ABC on site costs would be prohibitive in most cases except for those wanting material for commercial purposes or who have commercial backing. The high cost of access through the ABC simply precludes extended academic research on site at the ABC's own archives in Ultimo. The ABC charges a daily fee of \$120 "to cover facility costs plus...standard fees if you need specific research assistance from specialized ABC personnel" (ABC Archives website), and there are fees for copying material for research.

The NAA does not charge fees for onsite access and research, although there may be fees for digitization and copies of requested programs. This access via the NAA makes research much more viable depending on the project. Any substantial, non-commercial, academic research project then, focused on the ABC or drawing on ABC produced material, must necessarily access these materials via the NAA (reading rooms in Chester Hill, Sydney or the other state offices for specific ABC materials). The ABC itself directs researchers interested in its program collections to go to the NAA offices first, as the ABC 'in house' archives are viewed by the broadcaster primarily as "a program [production] resource" for ABC Radio and TV program-makers.¹

There is also no compunction on the ABC's behalf to assist researchers – although the ABC, with limited resources itself, does try to assist accredited projects where it can. Generally help here is limited.² The ABC has generously enabled research on the history of its national ideas network, Radio National, an ARC project I lead.

The NAA is the agency set up then to assist with public enquiries and historical and academic research; its facilities are provided for conservation and this purpose i.e., a Reading Room, catalogues etc., archives of documents and audio-visual and other material – all of which (ideally) can be consulted on site and some online, and a small team of specialist archivists to assist with research searches and advice.

Access to specialist expertise on the ABC at the NAA

Throughout my research over 5 years utilizing the NAA archives at Chester Hill, I have found the specialist archivists to be extremely helpful. My projects have benefitted from the considerable specialist expertise found there, in particular for ABC document archives. The experts in this field have always provided the material our team has required reasonably promptly. The great knowledge

and experience in this field is invaluable to research projects like this one. Specialist archivists also have a deep knowledge of the ABC collections, which ultimately has made our searches more efficient. I field regular queries however as to how and where to find ABC material (documents and audio-visual) or other audio visual heritage materials produced by Australia held by the NAA, and receive feedback from researchers who request from, and visit, the NAA. In general, this feedback confirms my view that NAA archivists have been extremely dedicated in assisting researchers, even within increasing work load and budgetary constraints which archivists report hold up delivery of requested materials to researchers.

Delays and backlog of work in the NAA archives

There are frequently lengthy waiting times reported to us for file delivery, for example, and documents which are not yet opened can exacerbate this situation. Delays are common from the feedback CMH receives from a range of researchers, in particular creating problems for those coming from interstate and internationally. This is an increasingly worrying issue affecting any researcher's ability to conduct research, and within their project or funding scheme's time-frame.

Much of the ABC collection held at the NAA appears to have "not been examined", thus the time to open items can be quite lengthy for this reason alone, and there may also be a lack of knowledge presumably of any one item's value, historical significance or importance because of this. Where items are not yet opened or examined, researchers need to make their applications for access sometimes months in advance. This is not the fault of the archivist staff in my view, as over a long period it appears there has not been adequate staffing to process the huge collection, and especially of ABC program holdings kept by the NAA. I can give one example here, but there are too many from my experience I could name over the last few years. If I select Series Number C1827 (comprising ABC radio programs or audio material used in making these programs), all but one of the 474 separate items in this series have not yet been examined, according to the online catalogue. Many of these items are programs long held by the NAA.³

Program archives should be available more quickly also than document archives, as these are not subject to the (previous) 30 year and (since 2011) 20 year ruling for open access (to Commonwealth government records), so these appear to remain unopened only because of the lack of archivists ability to work on them, and subsequent time delays in dealing with these archives, rather than being out of the open access periods and unexamined for this reason.⁴

Restricted hours to be on site at the NAA Chester Hill also an issue

Access to Chester Hill NAA is also a problem for many researchers wishing to conduct their research drawing on the ABC's past. As already stated the majority of ABC archives are held at the NAA Sydney office in Chester Hill. This primary repository for ABC materials is only open three days a week with restricted hours, and is relatively a long journey time from central Sydney. These restrictions can have enormous impact for any researcher and academics with teaching and research to juggle. International and interstate researchers are disadvantaged even more, especially when compounded with the other delays already mentioned. I note the NAA had longer opening hours in the past for visitors. Digitisation may be a way to assist here with the ability to have greater document availability for researchers, through say an online portal. But, this is a massive commitment when it comes to such a huge and growing collection, and the frequently copyright subject material from the ABC archive cannot be easily put online.⁵

My final point here, less an access issue, but with efficiency implications, is that some of the NAA's most experienced archivists I have been working with on the ABC collections, are likely to retire soon: this is a concern if their knowledge is not able to be passed on, or younger or new members of the team are not able to be mentored and learn from these more senior archivists before they retire. This

will impact the efficiency of delivery and the authority of the advice archivists can offer to researchers and public.

I would encourage the Review to consider best approaches to maintain these lines of expertise, and to connect senior staff with junior ones or even initiate an interns program that draws on the wealth of knowledge and experience of the senior and specialist archivists.

Impending extinction of our audio-visual archival heritage and urgency for preservation

“For analogue documents, digitization can protect valuable documents from deterioration by reducing handling. In the case of audio-visual documents, digitization is the only means of ensuring their survival. (UNESCO Vancouver Declaration: 2 Aug 2017)⁶

The majority of the “sound records” held in Sydney, according to the NAA, relate to the ABC: “the major creating agency of this material is the Australian Broadcasting Commission (ABC), from 1983 the Australian Broadcasting Corporation.” (NAA website). The materials the NAA holds in Sydney include national and state output, indeed a large amount of “material created by State offices of the ABC” are also held by the Sydney Office of the National Archives, and are part of its radio archives collection.

The NAA also houses an extremely large collection of audio-visual archives which include ABC and other material (eg Commonwealth Film Unit), and much of this irreplaceable collection remains undigitized. These large and important collections appear to be endangered without an adequate digitisation program funded and in place: a stark contrast to other comparable nations.⁷

International response and approaches to the threat of ‘extinction’

This threat is very real for archives in a wide range of audio-visual formats now obsolete (magnetic and DAT tape, video, nitrate film, acetate discs, etc) and has been identified as a critical issue by a range of other agencies, eg the National Film and Sound Archive (NFSA), plus other world leading institutions such as the British Library.

The high risk of loss for audio-visual materials housed in the British Library was highlighted as an urgent issue some years ago as formats disappeared and materials deteriorated. In contrast to the Australian approach where funding has seriously been lacking over a long period to undertake this vital work, innovative initiatives such as the ‘Save Our Sounds’ Network (2017-) and ‘Unlocking Our Sound Heritage’ programme (involving 10 other important sound archives across the UK) have been addressing the problem in Britain well. These measures overall have been highly successful due to the inauguration of a massive and well supported digitisation program.

The NFSA has tried to alert government here to the urgency of this situation of impending loss, stating in its 2017 report that;

“[u]nless we act swiftly to invest in digitisation infrastructure and capability, we will be facing a ‘second mass extinction’ when tens of thousands of hours of music, spoken word, news and current affairs, drama and comedy become inaccessible only a decade from now.”⁸

In this same report the NFSA also warned that:

“Tape that is not digitised by 2025, we risk losing forever. This creates a deadline, and a dilemma, for those entrusted with the care of these precious memories. At current rates of investment in digitisation, only about 30% of magnetic tape can be saved in time, meaning tens of thousands of hours will be lost to future generations.”⁹

It seems very clear that a commitment to increased resourcing is required to address this well documented threat to our shared audio-visual heritage.

Considering the NAA's substantial audio holdings only, the current rate of digitisation at the NAA will not be sufficient to ensure this material held on obsolete (and decaying) formats will be transferred and preserved before those rapidly approaching 'extinction' deadlines arrive:

"In 2016 the NAA kick-started a mass digitisation project, \$3 million of existing funding to digitise 24,600 hours of at-risk audiovisual records captured on magnetic media – 10% of their audio and video collection. However, this financial investment was only a first step in the preservation and accessibility of cultural heritage records. Without further investment there is still a significant amount of material at risk of loss."¹⁰

Urgency to digitise acknowledged by multiple collecting agencies and institutions

"Global archival consensus is that we have approximately 15 years in which to save our sound collections by digitising them before they become unplayable and are effectively lost".¹¹

These words come from the British Library's 'Save Our Sounds' initiative, and are equally relevant to the NAA's collection of ABC radio and other tape and disc collections. Without providing the funding required our nation stands to lose this history forever. The urgency for digitising is not simply because of the deterioration of the media on which audio has been recorded and stored. The consensus of archiving institutions around the world is that by the early 2030s, the machines required for the playback of audio held on obsolete formats will no longer be able to be used or repaired. The scarcity of older equipment, the condition of recorded media and the loss of skills all will make preservation costly, difficult and, in most cases, impossible.

This situation leaves urgent questions to address

- Can the NAA achieve this digitization program with current funding, or are we likely to lose this heritage if no increase is granted?
- Is there a credible plan or the will in place to effectively 'save our sounds' in the NAA ABC collection and from our other important audio visual heritage by the 2030 deadline, as the British, Dutch, and many other European repositories appear to be on track to do or have virtually achieved already?¹²
- The French INA (National Audio-visual Institute, responsible for TV and radio archives, and those of the national public broadcaster) for example started its digitization program for TV and radio material in the INA archives early – in 1999 – with an estimated half of all their audio-visual works on tape, disc, film etc., threatened. *By 2016 most of the combined collections accessed through INA had been digitized and saved from extinction.*¹³ The program they initiated and developed has worked, and is surely a model to be explored by the NAA, and applied here? Furthermore radio, TV and internet material obtained after around 1999 is accessible to all via the French National Library, due to legal deposit legislation.

How the digital opportunity adds value and expands usage of a most valuable collection

In the UK, digitisation is regarded as having immense public benefit with two important aspects of this value: 1) it preserves priceless national (and indeed world) heritage audio-visual works and materials for future generations; and 2) through digitisation and online platform dissemination these materials

can be accessed far beyond the physical repository: as stated in the Library's *2017-2018 Annual Report*, the plan is "to increase the rate of digitisation and complete the procurement of a platform that can house our digital collections in the longer term" (p10). This project was launched in 2015, when "the Library was awarded a £9.35m Heritage Lottery Fund grant to save the nation's sounds and make them accessible." By 2017 this programme was "working with 'hub' partners across the UK to establish a new national preservation network of ten regional centres that can reach into key collections across the country, as well as the Library's own UK Sound Archive." The long term goal has been to "preserve and increase access to over 400,000 rare, unique and at-risk sound recordings."¹⁴ These collections can be accessed in the Library itself by the public and researchers (often at more than one location), incorporated into exhibitions, and also engender new research, with this supported by a range of Research Fellowship opportunities.

The ABC collection should also be considered extremely important to the nation as it contains a significant record and witness to Australian public and private life as captured by the microphone and camera since 1932. This collection, covering areas such as the arts, politics, intellectual life, public culture and history, constitutes a vital part of the collective heritage of Australians, *and as such, should be freely or at reasonable cost available to researchers, and indeed the public.* The NAA ABC collection contains programs about Australia and beyond, and includes the voices and reflections of all kinds of Australians, from the most noted public figures to ordinary citizens. It has substantial records of Indigenous culture too, with most of this material irreplaceable.

Furthermore, it is not clear at this stage how researchers or the public will be able to access the ABC's expanded multiplatform, multimedia and digital online ABC (from the early 2000s onwards). Will these programs in their evolving digital formats become available; are they to be transferred to the NAA (or elsewhere); how will this happen? When will they be accessible to researchers and public? *Could the NAA and NFSA work together to provide the best portal/free access to audio-visual heritage archives of the ABC?*

Benefits will come from informed and deeply knowledgeable staff who are able to advise researchers and even collaborate with them, also providing efficient access to this world class collection. But, further barriers to wider accessibility and expert usage come in the form of the backlog of ABC material at the NAA which still remains unexamined by archivists or inadequately examined, with much still yet to be opened for researchers. In this sense 'the collection' is still largely unknown.

At the NAA, the acquisition process and its write-up is so behind in many cases that there are a very large number of series of records which are yet to even have their file titles or any information entered into the searchable catalogue online. Until this task has been completed, outside researchers have no way of knowing what is held unless they visit the NAA offices where the records or materials are kept. These now hard copy records can easily be scanned as pdfs or into other file formats and made available online and access will be widened.

The material previously sourced from the ABC, and also coming from ABC archives in more recent years has also often arrived without good (or any) meta-data. While this is not the fault of the NAA, rather it is often poor or inadequate systems at source or lost accompanying descriptions at source, *the NAA could be changing this pattern so that researchers and others can know the contents of files or specific tapes, etc. I would here suggest that academic researchers of the collection could be encouraged to offer data back to the NAA on the completion of their research projects.*

I would also suggest the specific Guide to Collections at the NAA under the heading, "the Sound Recordings in the National Archives" (2011) should be updated *and extended* to include much more detail on the ABC collection.¹⁵ This Guide appears to be the only one which gives some information on ABC programs. *Do other guides need updating or new guides produced?*

Also, a *Visiting Scholars' program or fellowship scheme would be beneficial for the NAA*, allowing archivists and academic historians and other researchers to work on aspects or parts of the collection together, share expertise and knowledge as well as initiate new research and research questions. I have had experience of this myself, working with the Curator of Radio, in the Sound Archives at the British Library (Fellowship 2014). Materials discovered while I was in residence (BBC programs, mainly on disc and tape) have since been added to the British Library's online database and can be accessed by anyone now in the library for listening. The British Library can also order specifically requested BBC program archives for researchers, and then add these to the collection as permanent items.

Overall I believe we need a more collaborative approach in the digital age and when collections may also overlap, or when archivists are not in a position to know everything about a collection. We must work more together to uncover new knowledge, to innovate and find ways to build our knowledge together.¹⁶This is part of the great promise of the digital era and cannot be overstated.

With digitization then, not only will our heritage in these archives be preserved, but wider access becomes a realizable goal, with the full value in this material potentially to be released for all sections of society, as well as researchers, writers, artists etc.

As the NFSA reported:

“Large-scale digitisation of audiovisual materials has been undertaken in several European countries, most notably in the Netherlands with their seven-year, €115M (\$177M) initiative Images for the Future. Several Dutch heritage organisations digitised their at-risk collections in bulk: 90,000 hours of video, 20,000 of film, and more than 100,000 of recorded sound. Public access has increased dramatically, and the project encouraged the educational, creative and commercial re-use of the content – a cultural and financial outcome for both the archives and their sponsors and partners.”

“Digital technology is the most convenient answer for a ‘distributed’ national collection. The walls of our galleries, libraries, archives and museums become ‘genuinely more porous’ as we shift to ‘open access, open sharing, and greater collaboration with the public’. It brings us closer to a digital utopia where Australia’s audiovisual history is available for all Australians and the world to find, access, and use effortlessly.”¹⁷

To conclude, I also ask of the Review these important questions:

- The ABC has been conducting a program of digitizing its copies/collection of analogue program recordings (audio and video) from its archive over a period of years, creating a vast digital repository in house which is already accessible to staff – producers and journalists – who can use it to make their programs, or as material available for repeat.¹⁸ Is this collection the same as the NAA holds, or different? If it is the same, or if these items are only available as analogue programs at the NAA, why cannot this *already digitized* collection be transferred or made available to the NAA, and so opened to the public, and of great benefit to the NAA through saving it resources and time?
- What proportion of material at the NAA is different to that held by the ABC? And should not this unique analogue material, if not yet digitized by either NAA or ABC, then become the priority to digitize as soon as possible, in order to save it from extinction?

- Why cannot the NAA receive the digital collection already created from digitized files of analogue programs, plus those more recent items continually being produced by the ABC?
- If this transfer of a data base or networking of a valuable resource cannot be done for legal reasons, or if specific funds are required to achieve this goal and these are not forthcoming, is the only option to pursue full legal deposit legislation extending to audio-visual 'published' work, such as online, film, radio and TV programs? This will enable greater public accessibility to these archives – imperative for our culture to share in the ABC's rich collection and the heritage value contained therein.
- Legal deposit functions also to preserve works where they may not be preserved at origin, and it can function to encourage re-usage and thus innovation.¹⁹ This legislation currently exists in many countries, is manageable and extremely productive. I have benefitted from this legal deposit myself as I was easily able to access audio-visual archives without great cost in key collections for my research on public broadcasting, for example in France (INA, National Library, Radio France) and the UK (British Library, British Written Archives, Caversham).²⁰ Why is this still out of reach in Australia?

I thank you for this opportunity to contribute to the Review of the NAA,



Dr Virginia Madsen

NOTES

¹ Stated here: <http://guides.naa.gov.au/sound-recordings/chapter3/index.aspx>

² The ABC Archives website gives this information, also similar to that found in *The National Registry of Audiovisual Collections* (2007, p 8), which state for the ABC Archives: "The ABC maintains its collections for business reuse purposes, and to meet the requirements of the Archives Act. Content Services staff are dedicated to providing access to ABC internal clients, and facilities to allow viewing or access for external researchers is very limited." Also most of the ABC's catalogues "are not available outside the ABC." Also "The ABC's archives have not published any catalogues or guides". Accessed June 20, 2019: <https://www.nfsa.gov.au/latest/national-registry-audiovisual-collections>

³ Accessed online catalogue, (June 28, 2019).

⁴ Details are available to NAA users at <http://www.naa.gov.au/collection/fact-sheets/fs10.aspx>

⁵ As the International association of Sound and Audiovisual archives (IASA) state: "Digitisation and Internet facilities allow increased access from outside the archival institution, and has the potential to generate new services. Yet copyright severely restricts the spreading of digital files." *Task Force to establish Selection Criteria of Analogue and Digital Audio Contents for Transfer to Data formats for Preservation Purposes*. Majella Breen, Gila Flam et al (Ed). (2003) 5.4.1 Accessed June 12, 2019: <https://www.iasa-web.org/task-force/5-selection-digitisation-national-sound-archives>

⁶ Cited in National Film and Sound Archive of Australia: *Deadline 2025: Collections at Risk*: p11. Downloaded June 28, 2019: <https://www.nfsa.gov.au/corporate-information/publications/deadline-2025>

⁷ Doug Dingwall reports on the predicted loss of nearly 200,000 hours of audio-visual items at the NAA, as soon as 2025. "National Archives review begins as agency races to save 'at risk' records". *Canberra Times* (2019, April 22) <https://www.canberratimes.com.au/story/6081160/national-archives-review-begins-as-agency-races-to-save-at-risk-records/>

⁸ National Film and Sound Archive: *Deadline 2025: Collections at Risk*. P3. This document (August 2017) provides overwhelming evidence that large parts of the audio-visual collection housed by the NFSA will be lost forever if current rates of digitising are not significantly increased. For risks to other collections see <https://www.medianet.com.au/releases/145950/>

⁹ National Film and Sound Archive: *Deadline 2025: Collections at Risk*. p6.

¹⁰ In “Cultural leaders urge action to save 850,000 hours of Australia’s audio and video history”:

<https://www.filmink.com.au/public-notice/cultural-leaders-urge-action-save-850000-hours-australias-audio-video-history/>

¹¹ Accessed June 28, 2019. <https://www.bl.uk/projects/save-our-sounds>

¹² The British Library have also initiated an ‘Endangered Archives Programme’ with grants to assist other endangered archives around the world to save their collections. This has particularly assisted lower socio-economic countries.

¹³ In 2003 and 2004 in France, “a major campaign to raise awareness of the imminent threat resulted in additional financing, so that the Plan could be implemented in its entirety at a reasonable pace given the estimated deterioration (i.e. before 2016). This financing made it possible to appeal to sub-contractors, while at the same time developing a preservation and digitisation system at INA dedicated to communicating the archives to customers. The gradual and systematic digitisation of the collections also led to the rediscovery of forgotten programmes and to opening a direct access to images and sounds. Initially, this was done for professionals, with the inamediapro.com website in 2004, and then for the general public, with ina.fr in 2006... In 2012, over one million hours of programmes had been digitised”, until the extraordinary result by late 2016 where “total volume of hours saved under the Plan had reached 1,396,601 hours, of which 96,992 hours of programmes were stored on film, 289 hours of nitrate film, 707,014 hours of video programmes, 478,600 hours of radio archives transferred from DAT, 78-vinyl disk and 6.25 mm tapes. In addition, 68,997 hours of Radio France audio CDs were digitised, and 113,706 hours of digital Betacam master tapes were transformed into JPEG 2000. At the end of 2016, the digitisation rate stood at 99% for programmes on film, 92% for nitrate film collections, 63.5% for video and 80.7% for radio (excl. audio CDs).” See <https://institut.ina.fr/en/company/preservation-and-digitisation> (English version). Accessed May 12, 2019.

¹⁴ British Library, *2017-2018 Annual Report and Accounts*, p 10. A new platform with selected content is being launched from 2019. This project is one strand of the “Save our Sounds programme, a key Library initiative to protect the nation’s sound collections from physical degradation and format obsolescence (i.e. when the means to play them disappears), and establish new ways of acquiring and preserving future sound recordings produced in the UK.” (Ibid). <https://www.bl.uk/britishlibrary/~media/bl/global/about%20us/annual%20reports/45th%20annual%20report%202017-18.pdf> Accessed June 28, 2019

¹⁵ Dated 2011. The section on ‘Arts and Entertainment’ in this Guide states that; “The majority of sound records held by National Archives relate to arts and entertainment. The major creating agency of this material is the Australian Broadcasting Commission (ABC), from 1983 the Australian Broadcasting Corporation.” However there is very little detail in this section, incommensurate with the size and importance of this collection. See <http://guides.naa.gov.au/sound-recordings/index.aspx> I note other sources for ABC program data are becoming available online and through various collecting institutions in Australia, but these could also be referenced or become part of co-ordinated platforms in the future. How will the NAA account for these collections? See <https://www.nla.gov.au/blogs/trove/2014/04/17/harvesting-radio-national>

¹⁶ As ‘archivist’ Laura Millar wrote in “The Struggle to Document Canadian Society” (Canberra: Australian UNESCO Memory of the World Summit, Canberra, 4 December 2018): “The challenge for archivists is not to preserve only the sources that we define as evidence but to work with our constituent groups to help preserve the sources that they define as evidence.”(p15) https://www.amw.org.au/sites/default/files/australia_mow_laura_millar_essay.pdf This essay is well worth reading to provide future strategies and ideas for “[s]upporting public awareness of and participation in archival care” (p16).

¹⁷ National Film and Sound Archive: *Deadline 2025: Collections at Risk*. (2017). “The Netherlands Institute for Sound and Vision (Beeld en Geluid) in Hilversum is one of the largest audio-visual archives in Europe. The largest part of this aural heritage consists of analog quarter-inch tapes, R-DAT cassettes and records. As part of the public contract Images for the Future, Sound and Vision has transferred more than 100.000 hours of Dutch broadcast audio from various legacy carrier to mass storage systems.” The project also looks like coming in on budget and in the time frame according to Tom Lorentz, 2019 in “The Netherlands Institute for Sound and Vision audio digitization system: A Case study”, Abstract. Accessed June 28, 2019. <http://2019.iasa-web.org/programme>

¹⁸ Announced in 2003 in *Incite* as a “three year project which will see an initial 60 000 hours of television and radio content preserved in the digital format. This is the largest project of its kind undertaken in Australia.” (“ABC to digitise significant media archive”, August 2003, p 34). <http://www.austlii.edu.au/au/journals/inCiteALIA/2003/182.pdf>

¹⁹ Higher preservation levels, increased access and re-use of works are two extremely positive outcomes of legal deposit in countries where this exists. Innovation is also a potential outcome: “Having a copy available so that it can be used to create new, transformative, works, is what is needed to encourage innovation.” G. Greenleaf, “Unlocking IP to stimulate Australian innovation” 2008: submission to the Review of the National *Innovation* System chaired by Dr Terry Cutler, (p 35). <https://pdfs.semanticscholar.org/fd8a/ea6c30238877f79dadccadd398f348efa840.pdf>

²⁰ Legal deposit or part legal deposit legislation exists for audio-visual and electronic publications in many countries, egs China, Denmark, Finland, France, Germany, Latvia, New Zealand, Norway, Papua & New Guinea, Poland, Spain, Sweden, UK and Ireland, <https://www.iasa-web.org/legal-deposit/register>