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What's on the telly? Streaming the archives to new audiences

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Keywords

telly, streaming, archives, audiences

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What's on the telly?

Streaming the archives to new audiences

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Abstract:

University libraries face an increasingly diverse digital world in which tablet and mobile devices are the preferred access platforms for research, teaching and learning. The University of Wollongong Library has responded by digitising its unique archival collections, embedding digitisation processes, developing a digitisation program and providing a Digital Collections Portal to material held within its repositories. The Library has also embarked on digitisation of the nationally significant WIN4 Television Collection 1964-84. Comprising over 1,500 reels of 16mm black and white film and associated scripts, the project entails significant technological, copyright and logistical hurdles in providing streamed access to content.



Figure 1. Roger Moore interview [screen shot], WIN4 Television Collection, *Sunday Review*, 1973, University of Wollongong Archives.

Television: from ephemera to archive

Television is a ubiquitous medium and a significant element of our cultural makeup. With more than half a century of broadcasting behind it, the archives of television offer the real possibility of supporting research, teaching and learning, reliving past memories for individuals and gaining new audiences for program content. Though long considered an ephemeral medium, the passage of time has added value to broadcast items such as news reports, documentaries and entertainment features, to name a few.

Since the National Broadcasting Company (NBC) and the Australian Broadcasting Commission (ABC) first officially introduced online programming in 2006, and subsequently allowed users to “download current prime-time programming immediately after series... aired” (Caldwell, 2011, p. 287), there has been a rapid immersion of current affairs and news within the digital medium. The internet has become a place for scholars and researchers, professional or otherwise, to plumb the depths of broadcasters’ archives. It is with these factors in mind that the University of Wollongong (UOW) Library (home of the University Archives and its many collections) approached the ongoing management, preservation and access issues associated with television collections in its charge, and specifically the WIN4 Television Collection. The connection between library and television is not one

usually made; however, evolving technologies and the changing academic landscape provide opportunities that can be mutually beneficial. This paper will chart the UOW Library story from the adoption and embedding of digitisation practices, through the development of a Digital Collections Portal to improve access pathways to digitised collections, and finally to the large scale digitisation of the nationally significant WIN4 TV Collection.

Going digital

Libraries are, by their nature, dynamic. New technologies, evolving stakeholder needs, and process improvement drive change and innovation. This has occurred in the past and will continue into the future. The university library sector is not immune to such evolutionary transformation, driven by university priorities, researcher demands and, to a lesser extent, budgetary constraints. University libraries are both reactive and proactive in addressing stakeholder needs within the evolving digitisation zeitgeist, often taking tentative steps before wholesale acceptance of change. In a 2005 report, Jisc noted that “digitisation projects are seldom initiated as a direct response to researchers’ needs, and this is a matter of concern” (Jisc, 2005, p. 13). Resistance can be futile, for increasingly pervasive online and digital environments both challenge and champion digitisation initiatives. Social media, apps and Google are swiftly becoming the research tools of choice.

The question continues to arise: what of the future? What will a library / our library look like in 5, 10 or 20 years' time? An image comes to mind of a disembodied sheet of glass, projecting a two-dimensional librarian who is able to answer any and every question: straight out of a recent cinematic version of H.G. Wells' *The Time Machine* (2002). There are no buildings, no staff, just a screen connected to an invisible database containing the digitised knowledge of humankind.

Perhaps this is the future. However, in the interim, we will continue to lend books, provide photocopying services and support access to online databases of journal articles and conference papers. These are innately generic services, and they provide an ominous vision of a future in which our library is no longer needed, it does not exist and its services and content is outsourced. With this in mind, libraries are seeking to distinguish themselves, improve their brand and heighten their visibility to those stakeholders upon which their survival rests. The UOW Library is no exception. It is seeking to set itself apart in a number of ways, ranging from the provision of individual service through to the curation of unique collections. It is in regard to this latter area that technological innovation and improvement in digitisation regimes opens new opportunities.

The last decade has seen libraries building their online presence, using increasingly more creative and innovative methods for catching the attention of virtual audiences. Libraries vie for position in providing comprehensive, yet simple and streamlined, online profiles to capture the interest of current and new audiences. With the move to online, libraries are competing both nationally and internationally. At UOW Library, our point of differentiation is based on a sense of the local. UOW is a regional university in the State of New South Wales, Australia, with local collections and links to prominent local entities, such as coal and metal manufacturing industries, cultural

organisations such as the Illawarra Historical Society and Museum, political and community organisations, local broadcasters, historians and other researchers. These connections are well reflected in the collections built within the University Archives. Most published works can be sourced from a number of localities worldwide. The same cannot be said of archival, and especially manuscript, material. Only one copy exists and we hold it. What then to do with this? As the only university within the Illawarra region, UOW is well positioned to promote and share the local cultural and historical artefacts held within the UOW Archives. The WIN4 Television Film Collection held within the Archives is an excellent example of a unique set of historical artefacts with potential wide appeal to dispersed audiences.

The University Archives, which sit within the structure of the UOW Library, holds for preservation purposes

The non-current records of an organisation, institution or individual that have been appraised and selected for preservation because they have continuing or permanent value. In the case of the University, this value may be for administrative, legal, scientific, research and/or historical use. Archival records may comprise a range of formats - paper, audiovisual, digital, artefacts etc. (University Archives Policy 1975).

Archival collections, held within compactus and locked cabinets for protection and preservation, have been accessible on request and within the confines of the Archives Reading Room for over three decades. The Archives website holds collection-level records and descriptions that provide clients with an indication of the content of collections, though, due to the lack of resources supplied for administering them, the level of detail provided by these records varies from collection to collection. The Archives collections have been targeted for digitisation by the UOW Library, due to the limitations inherent in accessing material of this level of uniqueness, richness, and strong local flavour.

For example, a 16mm black and white film newsreel produced by a local television station, and dating from the 1960s, is inherently inaccessible unless 1) equipment exists upon which to project it for viewing or it is format shifted to a digital, online form, and 2) supplementary information is available to provide context and precision as to content, enabling access through search engines such as Google.

The UOW Library was faced with the problem of what to do with a large and undoubtedly significant collection of WIN4 Television news footage from the 1960s and 1970s. How does a small, regional university manage material that would be more appropriately housed in a national film and sound archive? Issues of copyright, format shifting and access quickly arose. The collection had been acquired by the University Archives in the early 1980s and stored since then, with very limited scope for access. A Steenbeck film viewer and editing bench was acquired, and on occasion WIN4 cameramen and reporters would visit the Library, locate relevant film material and videotape it off the Steenbeck. Requests from academics, researchers and the general public for access to the collection were unable to be dealt with in any systematic or timely manner, due to the physical and intellectual constraints. For example, there was no index or consolidated listing, and the material was not presented in any precise order, either within the film cans or specific reels. On the positive side, news scripts appeared to be available for a large part of the collection,

and most of the reels were dated. As such, there was the likelihood that a comprehensive index could be developed, and precise descriptions of content for a substantial portion of the collection obtained utilising available scripts. This would require allocation of staff over an extended period.

The same problems existed for photographs and other visual media where the archivist does not have specific personal knowledge of its content or context. Digitisation and placement of items on the internet, via facilities such as Flickr, enable exposure and possible input from the public in the form of user-generated metadata that enhance the descriptive and contextual information provided with the item.

Preservation and access

In the balance between access and preservation ... widespread digital access and a multiplicity of copies becomes, itself, a means of preservation. (Frick, 2011).

Digitisation can be a powerful preservation tool. As noted by Frick (2011), it is able to support preservation programs in a number of ways, but primarily in enabling virtual access to material and thereby limiting physical access and the inherent threat to the integrity of the item associated with such access and inappropriate handling or accidents. The process of preparing an item for digitisation may also identify conservation needs and enable the application of preservation measures to support both the digitisation and the long-term stability of the material (Teper and Shaw 2011). Digitisation also opens up the possibilities for compiling and presenting information in new ways with new meanings, such as online exhibitions.

Meeting stakeholder needs is complicated by the fact that digitisation of material may result in a dramatic expansion of those who can access the material and respond with specific demands. Outcomes are not always foreseeable and institutions may be forced to reassess their role in the light of increasing digitisation and digital curation demands.

Adopting a strategy

At the UOW Library, digitisation was initially planned in association with the work of the campus-wide Content Management System Committee during 2005 and can be said to have its origins in the acquisition of an open access digital repository at the end of that year. Though primarily meant to serve as a storage device for copies of research publications such as journal articles and conference papers, in the form of PDFs, the repository also accepted audiovisual material and supplementary files. For example, the 4th Asia Pacific Conference on Educational Integrity, held at the University of Wollongong in September 2009, was archived on Research Online (the University of Wollongong open access digital repository), with a typical mix of PDFs of conference papers and program, along with images of conference events and embedded links of YouTube videos relating to a student competition (University of Wollongong 2009).

Research Online offered UOW Library the facility to make available on open access a wide variety of formats, including image galleries. The development of Research Online occurred alongside an increasing awareness of digitisation initiatives external to the Library. The opportunities offered by Research Online, along with its inherent limitations in that, as an offshore host-repository it was unsuitable for the digital archiving of large files, led to the acquisition in 2010 of the Innovative Interfaces Inc. digital object management system Content Pro. Rebranded locally UOW Archives Online, Content Pro would be used to house digitised material from the University Archives and related collections, including large audiovisual and image files stored on a local server.

In 2011, the first digitised collection of archival material was loaded to the system with minimal descriptive data, as part of a Library cadet project. The UOW Library identified within its annual Business Plan of that year the first strategy to support digitisation:

Improve access to hardcopy resources [through] Digitisation of priority collections.

Content Pro was a relatively new system, first released for general use in July 2009, and its features were rudimentary. However, it did offer local storage of large digital files and a relatively simple upload interface. The system's major flaw was its failure to communicate with search engines such as Google, and this was not addressed until the latter part of 2012. Nevertheless, Content Pro served the UOW Library as primary access tool for digitised archival collections, whilst Research Online catered to research outputs and published creative works such as artists' exhibitions, via its gallery module. The Library established a Digital Collections Advisory Group (DCAG) around the time of the acquisition of Content Pro, to develop appropriate workflows, procedures, policies and plan digitisation projects.

In 2011, digitisation activities at UOW Library were being undertaken almost solely by the Copyright and Digitisation Officer, with occasional casual assistance. In the same year, the Director Library Services, Margie Jantti, instigated a review of the Resources Division, to position the Library to respond effectively to emerging drivers within the library industry and the University, including strengthening support for UOW researchers, and increasing our capacity to provide unique content to UOW clients and beyond. An analysis of the Resources Division review can be found in Daly and McIntosh's paper (2013). The formation of the Scholarly Content team in early 2012 introduced a team structure, in which digitisation activities were embedded into core team processes. As Boock and Vondracek (2006) noted in their pioneering survey of digitisation activities in academic libraries, the creation of specific units and development of detailed workflows is a common element in the implementation of such programs. The reconfigured team structure enabled the Copyright and Digitisation Officer to focus on the logistics of digitisation, including assessing technologies, liaising with vendors and supporting Scholarly Content Officers in the technicalities of digitising collections. They were supported by the Metadata Officer in describing content.

With this central work group established, the Library commenced building the framework for digitisation practices. It quickly became evident that not all digitisation activities could be done in-house. Outsourcing entails outlaying substantial financial

resources. Even in-house digitisation entails a cost in terms of staff time and technological resources. In 2012, the first annual Digitisation Plan was produced by the Library's Digital Collections Advisory Group, for approval by the Library Executive. The plan identified collections or parts of collections for digitisation, based on the selection criteria of uniqueness, preservation risk, usage, and alignment to UOW teaching, learning and research goals. Scholarly Content Officers took ownership of digitisation projects identified within the plan, enabling individual staff to see a project through to completion. The Library breaks down these processes in the Digitisation Plan in order to prioritise the work and monitor outsourcing activity.

As of December 2013, some 2330 items had been uploaded to UOW Archives Online, with associated metadata. As of the same time, Research Online held nearly 40,000 publication records, chiefly representing research outputs, but also hundreds of UOW corporate publications, such as annual reports and newsletters.

Making UOW content more accessible by portal

In 2012, with the rapid growth in digitised archival content and UOW research publications collected within UOW systems, the Library identified the need to improve methods of access and promotion of all UOW-owned digital collections within the institutional repository Research Online and UOW Archives Online.

Due to a major strategic imperative of the University to increase the visibility and access to its research, Research Online has been positioned prominently on UOW's web pages, and the Library continues to work with the repository vendor, Bepress, to improve web visibility of content archived on the platform. In regards to UOW Archives Online, issues with Google indexing and client access to collections within this platform were noted. Links between Research Online and Archives Online were not in place, yet it was evident that by connecting collections the Library would provide value to clients looking to find related information.

Investigations into the development of a Digital Collections portal began in 2012. It was envisaged that the portal would promote the Library's digital collections through a cohesive visual web presence, provide a focus for marketing and presentation, and promote the importance and uniqueness of the varied and dispersed collections.

University clients, a key audience for the portal, could already access all item-level content held in Research Online and Archives Online through the Library's Summon discovery layer. It was recognised that the portal experience would provide value to UOW clients, in linking related material and discovering content within the context of collections, further improving discoverability.

The Library identified external/community users as the primary target audience. It was expected that the portal would open up access to content for users located anywhere in the world, either through discovery via Google, via the Library's homepage, or other methods. It was envisaged that a link to the Digital Collections portal would be placed prominently on the Library's homepage, emphasising the value of the content held within.

Portals: the new ‘union catalogue’

A digital collection ‘portal’ is a conceptual solution for organisations wishing to provide a single point of access to large digital repositories holding disparate collections of materials. Portals are being developed for a variety of purposes; for example, the European Library (TEL) portal provides access to 46 national libraries in Europe, as well as 25 academic research centres, with more expected to join (Bjørner 2012). This type of portal, which mirrors the aims of the old union catalogue, is at the vanguard of portal development, not only incorporating content, but also presenting it in new contexts and meaningful ways, thus increasing the potential to reach new audiences with local collections. A wonderful example of how TEL does this is through the Exhibition Foyer, a tool that draws similarly-themed content together as exhibitions, such as the Napoleonic Wars and cultural rarities (The European Library 2013).

The National Library of Australia’s Trove and Jisc’s Digital Content portal in the UK are two other examples of national portals that draw content from libraries and repositories, and provide access to content via thematic streams

Efforts to create national portals to digital collections continue apace with activity at the local level; organisations are creating their own portals with strong local components and flavours. Several years ago, the organisers of a national portal in Canada found that buying stakeholders into the idea of a national portal was challenged by a concern that the portal may “overshadow institutions’ brands or efforts in their digitization projects” (Carlson, 2006). Similar fears were noted by Jisc during an investigation into nationalised frameworks for digitisation (Jisc, 2005, p. 3). The national or trans-national portal increases opportunities for libraries to broaden their audiences, providing kudos to collections due to their inclusion in a large-scale effort. Nevertheless, the value of the local portal cannot be dismissed. The uniqueness of a local collection is a key selling point to its digital presence, adding value and, thus, ensuring a degree of sustainability to its digitisation (Collier, 2010, p. 15). An organisation can further add meaning and context to its content and collections through its portal, thus reaching and attracting new audiences to material previously only accessible to those physically able to access a local library.

Development of the Digital Collections Portal

In planning the UOW Digital Collections Portal, the Library envisaged that it would comprise a set of webpages, providing access to collections held within Library databases, principally Research Online and Archives Online, and searchable using the Summon tool, which already harvested content from Research Online and Archives Online. Due to the projected importance of design and functionality elements in the portal, it was agreed that its development needed to be dealt with as a project, and that the combined skills required to undertake the project to a professional finish did not reside within the Library. With the support of the Library Executive, a local web development group, Internetrix, was engaged in February 2013 to build the portal to specifications. Internetrix had completed a number of other web projects for UOW previously and, therefore, were aware of the Library’s needs in terms of compliance with technical, design and branding requirements at UOW. In

forming the initial agreement with Internetrix, it was important for the Library to define specifically its requirements, as the contract would guide the work undertaken. A small project group was formed in the Library, with membership drawn from Library Technology Services, and led by the Manager Scholarly Content, who oversees digitisation initiatives and became the primary contact with Internetrix.

The value of using external expertise to build the portal became evident immediately. Internetrix adopted a project management approach to create the portal: a detailed project timeline was designed to show the key milestones in the project and the projected timeframe until completion. Internetrix provided expertise to support the development of the information architecture, creative design work, and programming, using key documentation to mark sign-off points during the movement of the project towards completion. At the point of sign-off for each piece of work, the Manager Scholarly Content would deliver the work to the Library, seeking feedback from the project group, Library Executive and other stakeholders. This feedback would be returned to Internetrix to inform the next iteration of the piece of work.

It was important that Internetrix understood the Library's vision for the portal, in terms of use, clients, and feel. Using images and descriptions, the Library conveyed the purpose of the portal: to provide a cohesive online presence for UOW Library's digital collections, with a look and feel that reflects the balance between the local, historical, and the sophisticated elements that comprise UOW's persona. The portal's colour scheme of blue and green reflect the colours of Wollongong: between the mountain and the sea. It was also important that the portal be easy to navigate and limited in the information presented.

The project was completed in eight weeks. During this time, the Library worked closely with Internetrix on revisions to design and creative work, and on testing the functionality of the page:

- The Information Architecture (IA) was reviewed and refined. At this early stage of the project, the Library requested an amendment to the IA to incorporate space for Online Exhibitions. This was also included as an amendment to the contract.
- Two versions of creative work were provided by Internetrix. The Library critically reviewed each version, providing feedback on the preferred design to achieve the desired results.
- Internetrix built the pages to design, including creating a slideshow and incorporating navigational features and the search functionality of Summon.

Internetrix ensured the portal site worked fluidly across a range of major browsers and devices. The last stages of the portal development were the most complex as the Library provided a range of feedback to Internetrix on functional and design issues. Internetrix used Google Docs to share with the Library their progress in completing the amendments. The most problematic element for Internetrix to complete was the homepage slideshow. As a dynamic feature, ensuring the slideshow worked smoothly across all devices and browsers was important. Internetrix worked to achieve this to the Library's requirements.

The completed portal comprises two layers: a homepage, and 'streams' to Research Collections, Archival Collections, and Online Exhibitions (Figure 2). The latter is a place to showcase the stories and experiences from physical exhibitions held within the Library, often holding content from diverse collections.

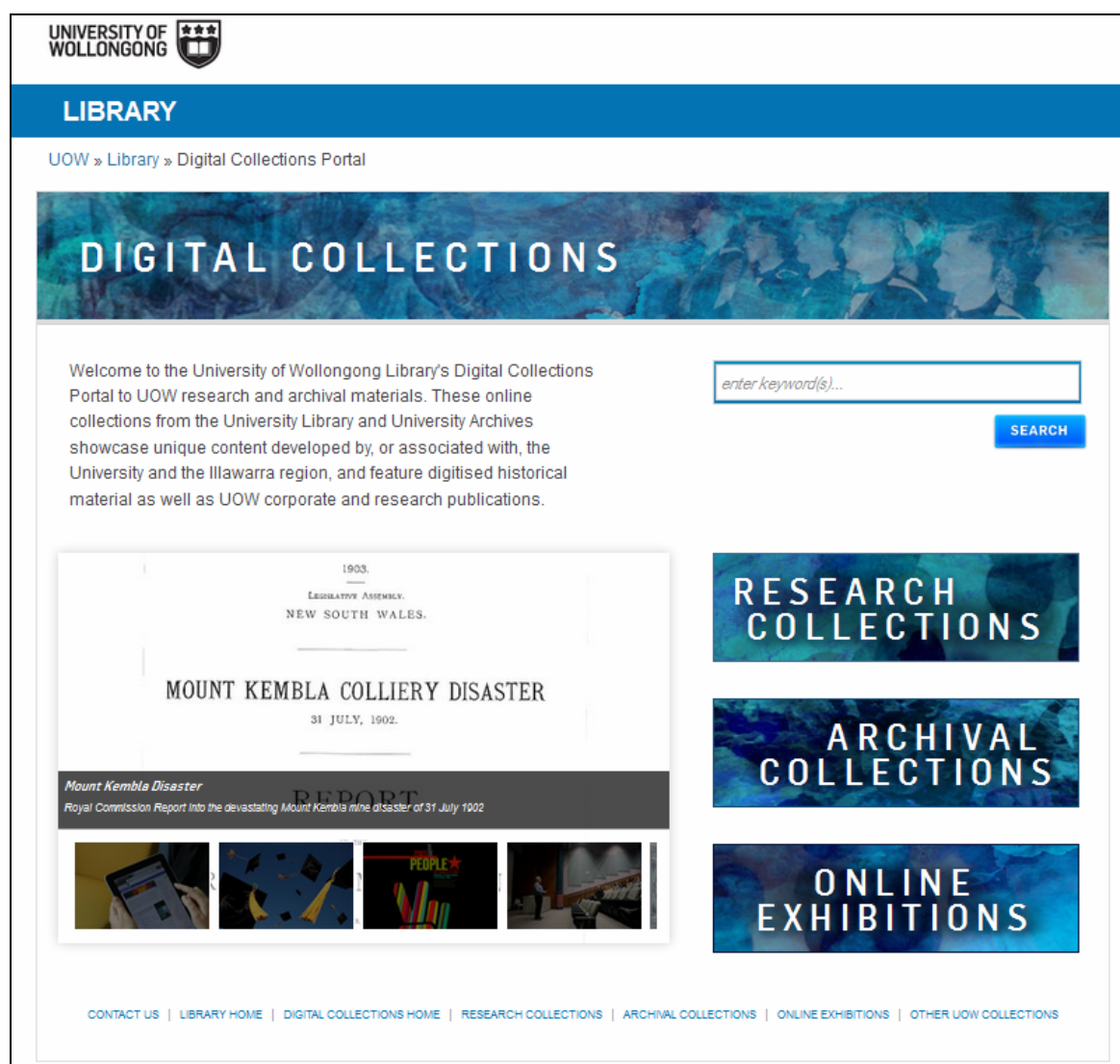


Figure 2. UOW Library Digital Collections portal homepage.

The homepage features a slideshow of representative images from each collection, with a snapshot of descriptive text, and functionality to link through to the collection itself. The Summon search tool was embedded in the page and restricts results to Archival and Research Collections. Within the Archival and Research Collection streams, each individual collection is represented by a thumbnail image, which also links through to the collection in its home database.

The Online Exhibitions space shows how the Library has created context and meaning by combining digitised artefacts with the research undertaken in curating the exhibition. Figure 3 shows the *Wollongong in Posters* exhibition, in which a combination of design, informational text, images, and links to photo galleries and local media coverage are included, as well as an exhibition soundtrack sourced from

local musical artists. This collage of content has added depth and appeal to the pages, pulling together a unique sense of the local related to the exhibition's poster content, but having the capacity to draw audiences beyond the local community.



Figure 3. Screenshot of a segment of an online exhibition in the Digital Collections portal.

Case Study: The WIN4 Television Collection

The release of the Digital Collections Portal increases the opportunities for engaging external audiences with UOW's digital content. The Library is in the midst of progressing digitisation of the nationally significant WIN4 TV Collection for which the portal will provide one of the primary points of access for the potentially wide audience of this collection.

The University Archives acquired the WIN4 TV Collection in the 1970s during a period when the archivists and supportive academics actively sought to build collections to support the research, teaching and learning programs of the University. Material such as union and business records, collections of prominent politicians and subject-specific material was brought into the archives. Some of the material was ephemeral, whilst other material was substantial in both quantity and content. The WIN4 TV collection was an example of the latter, comprising over 1,500 reels of original 16mm black-and-white and colour news film, along with associated scripts, which were read by newsreaders to accompany footage shown during broadcast.

The Archives' acquisition of the WIN4 TV material was very much with the aim of ensuring its preservation for future generations. Issues of access, copyright and even ownership were not addressed in detail at the time, though the brief deposit agreement did indicate that the material could be used by researchers and the local community for non-commercial purposes. The material covered the years 1968 through to the early 1980s. WIN (an acronym for the location Wollongong, Illawarra, New South Wales) had been set up in 1964; however, a studio fire during 1968 meant that most footage prior to that time was destroyed. The onset of the use of colour videotape and the phasing out of film during the early 1980s saw the collection of newsreels and associated scripts made redundant, though of continuing interest to both the organisation and the community at large.

Following its acquisition by the University Archives, the material lay in storage for almost three decades, of limited use due to lack of arrangement and description, along with technical difficulties associated with projecting 16mm film. As it stood, it could not be used. The librarians and archivists were very much aware of this from the time of acquisition. It was only during the latter years of the 2000s, when technological innovation and increasing storage capacities improved, that the dream of digitising the material and making it openly accessible approached reality. The preservation and storage of the WIN4 TV Collection presented a problem to which digitisation provided an answer.

Streaming the archive

The entire WIN4 TV Collection comprises four programs: News, Roving Eye, Sunday Review and Sportsworld. The News collection greatly exceeds the other WIN4 program collections in size. When the Library initially considered digitisation of the WIN4 material, the Library conducted a rough assessment of the cost for outsourcing the digitisation of the film and scripts. This was difficult to assess as there were hundreds of film reels stored within old archival boxes, and there were few indications to the length of film on the reels. Due to the highly prohibitive cost of digitising the complete collection, it was decided that digitisation of the topical Sunday Review collection would commence first. Comprising approximately 84,000 feet of black and white and colour 16mm film in 125 cans (some with multiple reels) and corresponding scripts, the material features both traditional news items and magazine style shorts from 1968 through to 1976. The majority was shot locally, although some was also sourced externally. In 2012, approximately, \$45,000 was allocated to the project of digitising both films and scripts. This approximation was

based on an estimate of the size of the collection against the cost per foot of digitising film by a preferred vendor.

The digitisation would take place in two parts: 1) digitisation of the 16mm film reels, and 2) digitisation of the associated scripts. The University Archives was fortunate in that many of the scripts were stored with their associated film reel and this would assist in both identifying the content of the footage and the context. Of course, the task of connecting news story with script would not always be a simple one; however, it did exist and the Library was keen to present both elements to the researcher/user at point of access.

Audiovisual digitisation vendor DAMsmart was chosen to complete the Sunday Review film digitisation, as they were an existing and reliable provider of digitisation services for the Library. DAMsmart provided two high quality versions (an mjpeg2000 version as per the Australian National Film and Sound Archive standard, and a high quality .mov preservation copy), as well as a web-ready version of each film clip, which were delivered via external hard-drives. The total Sunday Review collection was digitised in three batches, which was completed within five months. The quality of the digitised files was surprisingly good considering the age of the film reels.

The scripts (which were stored wrapped in brown paper alongside the film reels) needed comprehensive sorting to ensure they were in correct chronological order before being sent in batches to vendor Converga for digitisation. Due to the extra cost of enabling optical character recognition, the Library undertook this in batches once the files were returned to the Library as PDFs. Digitisation of the scripts was often problematic. The scripts were a wonderful resource, providing context and description for the films, but they were also working copies, actually used by newsreaders. Therefore, there were often duplicates in the form of carbon copies, which were not kept together. As the scripts were often flimsy paper copies in pink and blue paper, many of them suffered damage over time, were dog-eared, either susceptible to fading, tearing, or disintegration, and in some instances, where held together by metal fasteners, rust had eaten away at the paper. The scripts had to be provided flat and in a suitable condition to pass through a high-speed scanner.

On receipt of all digitised Sunday Review film files and scripts, the Library created a mini-project group comprising staff within the Archives and digitisation teams, to undertake a methodical approach to organise, describe and store the digital collection. As of December 2013, the project group has achieved the following:

- 700 (of a total of approximately 900) stories have been segmented and assigned a file name, and converted into .flv file suitable to our Archives Online platform.
- A spreadsheet has been created, containing information on each segmented piece, including running time, description and episode number, and date. This information will be used in conjunction with the scripts to develop metadata for each item.
- On receipt of the film files, it became apparent there were sound issues where audio was at low levels when played on some computer devices. The digitised files contained single channel mono audio like the original film reels, which

needed to be converted to two-channel. The project team have commenced normalising the files and using Adobe Premier Elements to create a two-channel mono format as part of the editing process.

- All scripts are being reviewed for accurate OCR and accurate digitisation. The project team are identifying a small number of scripts that will be re-digitised manually by the Library due to their poor condition.

The challenge to match the scripts with the film for the entire Sunday Review collection is yet to commence. A number of challenges will be faced at that point, including, describing content where scripts are missing, managing instances where film is missing, film that we will not be able to identify, and the implications of former editing decisions, for example, if a news item was bumped to a later date resulting in mismatched dates for scripts and film, or instances where film segments were snipped and edited into later reels. These issues will be dealt with as the project progresses, though they indicate that a good degree of flexibility will be required on the Library's part in presenting this collection online.

A sample collection of 24 stories has been uploaded to the Archives Online platform, with appropriate metadata. The sample collection is a representative selection of local, national and international stories from Sunday Review during the late 1960s and early 1970s. This sample set has allowed the project team to test description and presentation options for a range of scenarios, including where a script is not available for a segment of film, or where sound is not included on the film. This sample collection will be used in forthcoming discussions with the copyright holders of the WIN4 TV Collection.

The value of digitising the WIN4 TV Collection is in providing new audiences to a dormant resource. The impact will be seen in the form of interaction with the local community, and the use of the material by the academic community, whether by researchers, students or academics in the teaching space. As the material covers such a wide range of subjects, it will by its nature encompass a broad span of disciplines and have a potentially expansive audience. Stakeholders seeking to engage with this material thus far include WIN TV staff past and present, members of the local community, including those with a vested interest in the film record, vendors and the audience beyond boundaries of a limited discipline. This broader engagement is what comes of holding material of broader interest.

As at December 2013, the University Library was continuing negotiations with the copyright holder to make available on open access the WIN4 *Sunday Review* program. This digitised material will eventually be available for streaming via the Archives Online website, and accessible via the Library's Digital Collections portal. Each *Sunday Review* story will be made available with associated script (where available) and relevant metadata. This will be in a similar manner to the University of Virginia Library digitisation of the WSLs TV News Film Collection, 1951-1971. With funding from the National Endowment for the Humanities, some 13,000 clips and associated scripts are being made available on open access via the VIRGO platform, linked in to the Library's main catalogue (Biemiller, 2013).

The move to rediscover and make accessible historic film and video footage is a worldwide one, with YouTube evidence of the impact of video media in the social

space. Digitisation initiatives of historic film offer the world access to material that has often not been viewed in quite some time, and yet contains a rich array of content showing the disparities of life, from the everyday to the exceptional. As Canadian archivist Arilea Sill noted in regards to plans to digitise news footage from the late fifties relating to Burnaby, British Columbia: "We don't actually have the equipment to play the reels so there's portions of them that no, we haven't seen ... So to be able to present it in a really accessible way is very exciting. I think that's the cool thing about what we do." (Chow 2012)

Conclusion

The UOW Library is meeting the challenges of a changing research, teaching and learning environment, driven by technological innovation and online access to resources, by embracing digitisation as a preservation, access and promotional tool. The benefits for the institution have been

- clarification of our role into the future, following a sustained period of reassessment,
- adoption of new, workable technological solutions,
- realignment of staff and organisational structure, and
- self-realisation of the leadership role our approach and implementation may encompass.

Digitisation will, in part, enable the Library to maintain relevance to core clients and expand its audience beyond the confines of the academy. It will open up engagement opportunities in non-traditional (for the Library) areas, such as preservation and archiving of born-digital content, and both challenge and engage staff as new approaches to outreach and access are considered and adopted. With digitised collections increasingly being recognised as fodder for research, the Library's role as guardians of research outputs, research data and research collections will become even more entrenched (Eve 2013).

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