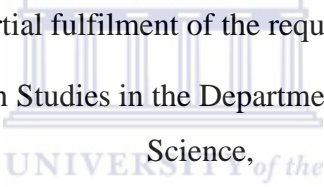


Collaboration in the management and preservation of audio-visual archives: a case
study of the National Archives of Zimbabwe

Mini-dissertation

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Submitted in partial fulfilment of the requirements for the MLIS
Library and Information Studies in the Department of Library and Information
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November 2014

DECLARATION

I declare that “Collaboration in the management and preservation of audio-visual archives: a case study of the National Archives of Zimbabwe” is my own work and that all the sources that I have quoted have been indicated and acknowledged by means of complete references.

Signed:.....

Date:



ABSTRACT

The study investigated the significance of collaboration in the management and preservation of audio-visual archives at the National Archives of Zimbabwe (NAZ) in light of the challenges presented by this heritage resource. An exploration of literature has revealed that managing audio-visuals is not an easy part and most cultural heritage institutions in developing countries have been struggling. The underlying premise is that collaboration ensures efficiency and effectiveness in the management and preservation of audio-visual archives.

The study adopted the cooperation theory as the guiding philosophy to the study. A mixed method methodology, including interviews and document analysis was used to solicit responses from the National Archives of Zimbabwe (NAZ) audio-visual unit staff members.

The study found, among other things, that the NAZ had been practicing collaboration and was appreciative of the benefits it brings in the quest to avert challenges of managing and preserving audio-visual archives. Digitization is a huge task facing the NAZ. Based on the findings there is need to explore and engage in cooperative digitization projects to migrate analogue audio-visual materials to digital formats.

Keywords: Archives, Audio-visual Archives, Zimbabwe, Digitization, National Archives of Zimbabwe, Collaboration

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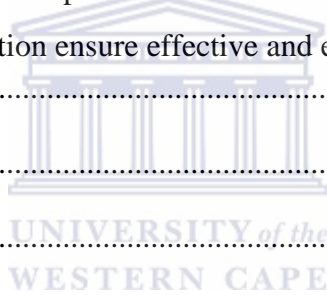
TABLE OF CONTENTS

DECLARATION	i
ABSTRACT	ii
ACKNOWLEDGEMENTS	iii
TABLE OF CONTENTS	iv
LIST OF FIGURES	viii
LIST OF TABLES	ix
LIST OF ACRONYMS	x
CHAPTER 1 INTRODUCTION	1
1.1 Introduction.....	1
1.2 Background to the study	1
1.3 Objectives of the study	4
1.4 Significance of the study	4
1.5 Theoretical and conceptual framework	5
1.5.1 Archival Theory and Practice	5
1.5.2 Theory of collaboration	6
1.5.3 Collaborating in audio-visual archiving	9
1.5.4 Collaboration in digitization	10
1.6 Research problem	10
1.7 Research Questions.....	11
1.8 Ethical statement.....	12
1.9 Definition of key terms	13
1.10 Chapter Outline.....	14
CHAPTER 2 LITERATURE REVIEW	15

2.1	Introduction.....	15
2.2	Managing archives.....	15
2.3	Defining audio-visual materials/documents	16
2.4	Audio-visual archiving	18
2.5	Preservation of audio-visual archives	18
2.5.1	Moving image preservation.....	20
2.5.2	Digital preservation and digitization.....	20
2.5.3	Digitization and accessibility	21
2.5.4	Digital preservation and digitisation challenges	23
2.5.4.1	Costs.....	23
2.5.4.2	Equipment	24
2.5.4.3	Ethical and political factors.....	24
2.5.4.4	Management.....	24
2.6	Collaboration in archiving audio-visual materials.....	25
2.6.1	Collaboration Continuum Concept in archiving	29
2.6.2	Reasons for collaboration.....	30
2.6.2.1	Accessibility	30
2.6.2.2	Skills development.....	31
2.6.2.3	Resource mobilisation and funding.....	31
2.6.3	Ways to collaborate.....	32
2.6.3.1	Consortiums	32
2.6.4	Collaboration projects and levels of collaboration.....	33
2.6.4.1	Aluka Project.....	34
2.6.4.2	BAM portal of libraries, archives and museums.....	34
2.6.4.3	Digital Innovation South Africa (DISA).....	35
2.6.4.4	Europeana.....	36
2.6.4.5	Uganda Scholarly Digital Library	36
2.6.4.6	Collaboration in repatriation of cultural resources.....	37
2.7	Conclusion	38
CHAPTER 3 RESEARCH DESIGN AND METHODOLOGY		40
3.1	Introduction.....	40
3.2	Statement of the problem.....	40

3.3	Research Site	41
3.4	Research Strategy	42
3.5	Research participants	45
3.6	Data collection methods	47
3.6.1	Interviews	47
3.6.2	Document analysis	48
3.7	Data collection procedure	49
3.8	Data analysis	51
3.9	Scope and limitations of the study	51
3.10	Conclusion	52
CHAPTER 4 DATA PRESENTATION.....		53
4.1	Introduction.....	53
4.2	Presentation and Data analysis	53
4.2.1	Document analysis	54
4.2.1.1	Director’s annual reports.....	54
4.2.1.2	NAZ Website	55
4.2.2	Interviews	55
4.3	Discussion of findings	56
4.3.1	Collection acquisitions	56
4.3.2	Planning collaborative efforts in audio-visual archiving	60
4.3.3	Digitisation.....	64
4.3.4	Access provision	69
4.3.5	Training in audio-visual archives preservation	75
4.3.6	Conservation	78
4.3.7	Levels of collaboration.....	81
4.4	Conclusion	83
CHAPTER 5 SUMMARY, CONCLUSIONS AND RECOMMENDATIONS ...		85
5.1	Introduction.....	85

5.2	Summary of findings and conclusions.....	85
5.2.1	What challenges does the NAZ face in managing audio-visual archives?.....	87
5.2.2	What steps have been taken by NAZ to digitize audio-visual materials?.....	88
5.2.3	Which collaborative activities are the NAZ involved in?.....	89
5.2.4	At what level is the NAZ collaborating?.....	90
5.2.5	What other collaborative ventures or working partnerships could the institution venture into?.....	91
5.2.6	Does the NAZ have a framework that guides partnerships or collaborating projects it engage in?.....	92
5.2.7	Does collaboration help in promoting the digitisation of the audio-visual materials at NAZ?.....	92
5.2.8	How can NAZ through collaboration ensure that the accessibility of its audio-visual materials is improved and increased.....	92
5.2.9	Does collaboration ensure effective and efficient preservation of audio-visual materials?.....	93
5.3	Conclusion.....	94
5.4	Recommendations.....	95
	REFERENCES.....	97
	APPENDIX A: LETTERS OF EXPLANATION AND REQUEST TO RESPONDENTS.....	110
	APPENDIX B: INTERVIEW GUIDE.....	112



LIST OF FIGURES

Figure 1 Collaboration continuum	9
Figure 2 NAZ Organogram	45
Figure 3 Number of visitors visiting the audio-visual unit	72
Figure 4 Film cans shelved in temperature controlled cold rooms at NAZ audio-visual unit	79
Figure 5 Film cleaning table	80



LIST OF TABLES

Table 1 How Research Questions will be answered	44
Table 2 Summary of interview responses on collection acquisition	56
Table 3 Planning collaborative efforts in audio-visual archiving summarized responses	60
Table 4 Summary of interview responses on Digitisation	64
Table 5 Summarised responses on Access provision	69
Table 6 Training in audio-visual archives preservation summarized responses	75
Table 7 Summarised responses on conservation	78



LIST OF ACRONYMS

AV: Audio-visual

ESARBICA: East and Southern Africa Regional Branch of the International Council on Archives

SEAPAVAA: South East Asian and Pacific Audio-visual Archives Association

FIAF: International Federation of Film Archives

NAZ: National Archives of Zimbabwe



CHAPTER 1

INTRODUCTION

1.1 Introduction

The research study investigated the significance, within the archival domain, of collaboration among related organizations or institutions concerned with managing and preserving audio-visual materials. The study explored the necessity and importance of the National Archives of Zimbabwe (NAZ) collaborating and cooperating with related organizations and institutions within Zimbabwe and beyond the country's borders. It analyzed the current collaborative engagements at NAZ. It examined how best the NAZ manages, preserves and provides access to audio-visual materials within its collections. Audio-visual archives have presented challenges to archivists that vary from high preservation and maintenance costs to imminent inaccessibility due to deterioration and rapid technological changes and obsolescence. It is not the purpose and aim of this study to focus and provide a deep analysis of these challenges, but to use them only as background information.

1.2 Background to the study

The National Archives of Zimbabwe (NAZ) has been immersed by the quandary of trying to improve the management and preservation of audio-visual archives just like the rest of other cultural heritage institutions in Africa and the world over. Faced with challenges that include poor funding, lack of qualified staff, high staff turnover, lack of equipment, high levels of material obsolescence and the challenges posed by the need to digitize materials (moving them from analogue to digital formats), the NAZ has been writhing to effectively and efficiently deliver on its key performance areas. The NAZ is a public institution that operates and depends on funding from government. The economic, political and social turmoil that has been experienced in the country for the last decade has had a negative impact on the operations of the archives. It has been affected adversely and it has failed to operate its full efficiency.

Regional and international attempts have been made to address the problems and challenges brought about by the need to manage and preserve audio-visual materials worldwide (Abankwah, 2008:29). International and regional professional bodies such as the East and Southern Africa Regional Branch of the International Council on Archives (ESARBICA), South East Asian and Pacific Audio-visual Archives Association (SEAPAVAA) and the International Federation of Film Archives (FIAF), with the latter's 67th congress, advocating for the increased and improved collaboration in managing and preserving film archives, have all on numerous gatherings deliberated on the challenges posed to an audio-visual archivist in trying to preserve audio-visual cultural heritage. Their congresses have advocated varied approaches in order to minimize and counterbalance these challenges which have not yielded good results. The most affected have been the member institutions from the less developed and developing countries - which Zimbabwe forms part of. In these countries audio-visual archiving has not been well established or is just beginning to be established.

The NAZ is the custodian of the audio-visual heritage of Zimbabwe. This is stipulated by the National Archives of Zimbabwe Act 22/2001, Chapter 25:06: "to provide for the storage and preservation of public archives and public records; for the declaration and preservation of protected historical records; and for matters incidental to or connected with the foregoing".

The mission of the NAZ is to acquire, preserve and provide public access to Zimbabwean documentation in various formats in an efficient and effective manner. The NAZ has a rich collection of documentary heritage which is of local and global interest to many researchers worldwide (Sigauke and Nengomasha, 2011:12). Audio-visuals, film, tapes, photographs and historical materials that date as far back as the 18th century form part of NAZ collections. The responsibility for collecting and preserving non-print materials of historical value lies with the audio-visual unit at NAZ. It was only in 1989 that a purpose-built audio-visual unit was commissioned. Previously audio-visual materials were housed and managed in the library section of the NAZ. Materials that now form part of the collection of this separate audio-visual unit include films, photographs,

gramophone records, magnetic tapes, posters, audio tapes, microforms, videos and slides. Due to increased deposits of film and sound materials, the unit professionally preserved and managed the audio-visual archives (Zinyengere, 2008:37). The film collection is the largest part and includes unique documentaries produced by the Information Ministry (Njovana, 1993:35).

An insight into the inception of film production in the country gives shape to the understanding of the value of the film and audio-visual materials as information sources. Film production in Zimbabwe can be traced back to the 1890's during the colonial period, with the establishment of a functional Colonial Film Unit in 1939. Initially the unit mainly produced British propaganda for the World War. Production later shifted to material promoting the development of the British colonies (Hungwe, 2005:83). The experiences gained from the war film productions were later harnessed to develop and use film as an educational medium in the colonies. Hence, the value of films as sources of cultural and historical information to the people of Zimbabwe cannot be over emphasized. Their proper management, preservation and accessibility are of paramount importance for it to contribute to the social, cultural and economic development of the nation of Zimbabwe.

Music forms a huge part of the NAZ audio-visual collection. An understanding of the music production and development in Zimbabwe is also important as it influences and shapes this research study. Despite providing entertainment, music plays a critical role in influencing and shaping society economically, politically and culturally (Jive Zimbabwe, 2013). Music today can be used to reflect the socioeconomic and political developments that the different communities of Zimbabwe have gone through.

Music in Zimbabwe can be traced back to the 14th century prior to the arrival of colonial forces into the country. Music was produced from traditional instruments like mbira, ngoma, hosho hwamanda as a means of conveying messages or during celebratory traditional rituals and functions. It is with the arrival of westerners (mainly British colonialists) that the fusion of traditional native instruments and the western instruments like guitar, banjo and accordion started. Because of the

fusion, the first phase in the continued development and change in the Zimbabwean music production commenced.

It is from the need to protect, safeguard and promote the continuum accessibility of this rich historical knowledge contained in musical collections as well as other heritage materials at the NAZ that describes and reflects on the cultural lives of Zimbabweans that this research study was motivated.

1.3 Objectives of the study

The objectives of the study are the need to determine how collaboration between institutions with interests in cultural and heritage information management and preservation can:

- Avert or reduce the challenges faced by archival institutions;
- Enhance the effectiveness and efficiency in the preservation of audio-visual archives;
- Can minimize or avert the digital dilemma of the heavy costs of undertaking digitization projects and
- Improve and increase accessibility of audio-visual archives.

1.4 Significance of the study

During the 67th International Federation of Film Archives (FIAP) summer school and congress in April 2011 in South Africa, the need for collaborative efforts in managing and preserving audio-visual archives was emphasized. The lack of local and regional professional bodies and literature on the subject matter was a cause of concern. The participants from African nations called for information to be added to the body of local knowledge. It was identified that the gap in knowledge regarding collaboration in audio-visual archiving can be filled with intensive research, publishing research papers on audio-visual archiving practices and the establishment of a regional journal.

1.5 Theoretical and conceptual framework

For the purpose of the study two conceptual frameworks, the archival theory and practice and the collaboration theory (Zorich, Waibel and Erway, 2008) are discussed in the project. The reason for use of both theories was the need to highlight the importance of archiving, its principles and processes and how if combined with collaboration it can advance these archival practices.

1.5.1 Archival Theory and Practice

The importance of archives and archiving is reflected by Jimerson (2003:91) who wrote that memory is fragile and malleable. Archives as collections of preserved historic resources, whether documentary, oral, visual, material, virtual or physical, matter in the present because they affix memory in time and place so that it cannot change with new circumstances. Archiving involves fundamental choices about what to record, what to safeguard and what to discard. Archival institutions need to move away from identifying themselves as passive guardians of an inherited legacy to celebrating their role in actively sharing collective or social memory (Cook, 2001:4). Archives are social constructs and institutions and places of social memory. Archives validate our experiences, our perceptions, our narratives and our stories. They are our memories (Cook & Schwartz, 2002:171). Although archival records are evidence of past occurrences and transactions, they remain a living instrument of today's society. They are a witness to human thoughts and actions and a compendium of the underpinnings of societal rules and morals. They also provide reference points for our daily lives and our collective memory (Blais, 1995:1).

Amonoo and Azuibike (2005) note the significance of archival institutions to society as promoting social inclusion and cohesion by providing access to information and knowledge. They illustrate that archives are catalysts for human progress as they aid the development and transmission of knowledge and culture, foster civic awareness in support of democracy and provide resources for the development of economic productivity and innovation in society.

Already three decades ago, Freeman (1984:111) indicated that archivists must begin to think that archives are client centered, not material centered. Public programs are essential elements of a healthy archival program. The enormous efforts expended to acquire, describe and make resources available merit an equally strong commitment to facilitating use. Libraries, archives and museums have to be mobilized to work together and to make use of existing technologies to contribute to the creation, use and delivery of local cultural content to meet specific local information and learning needs. Although the cultural heritage institutions must always strive to preserve the principles of archival practice a lot of challenges befall them that minimize their capabilities. It is from this view that the combination of archival practice philosophy and the collaborative philosophy will facilitate and enable archival institutions to preserve archival principles. In order to be of value to society, archival materials must have the qualities of authenticity, reliability, integrity and usability.

1.5.2 Theory of collaboration

Collaboration is a process in which two or more groups work together toward a common goal by sharing expertise, information and resources (Zorich, Waibel & Erway, 2008). Zorich, Waibel & Erway (2008) posit that collaboration moves beyond merely agreements, but to establish something that will be there that was not there before. In collaboration, units discover new ways in which to leverage their combined assets and to realize the transformational quality. Himmelman (1996:30) defines collaboration as exchanging information, altering activities, sharing resources and enhancing the capacity of another, for mutual benefit and to achieve a common purpose.

Montiell-Overall (2005) writes that collaboration is a trusting, working relationship between two or more equal participants involved in shared thinking, shared planning and creation of integrated instruction, to create a shared understanding that was previously not possessed. He further explains that collaboration is not an easy activity to engage in as it is “complex and, despite multiple models and definitions, it is difficult to achieve”.

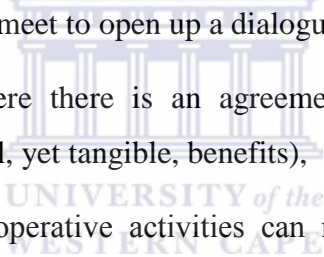
The collaboration concept reveals that no one, no matter the position, has the answers and solutions to the complex problems or challenges that archival institutions face. It is in an atmosphere of trust and mutual respect that people or organizations have the possibility of better understanding their complex problems and acting on them (Lieberman 1986:6). Trust, as highlighted by Montiell-Overall, (2005) is one of the major turning points in a collaborative adventure if it has to bear fruit. Total engagement of all parties involved is of paramount importance.

In a survey conducted by the director of the NAZ on institutions in ESARBICA and how they work together with private archives, a response on the questionnaire from Namibia stated that there “is still mistrust towards government institutions on the part of certain organizations” Kirkwood (1993:85). Kirkwood (1993:86) indicated that there is failure to work effectively together and underscored the value and importance of collaboration within the archival profession. In contrast, he indicated the benefits accrued from the inter-institutional cooperation in the archival profession in South Africa. They managed to develop the National Register of Manuscripts (NAREM), National Register of Photographs (NAREF) and National Register of Audio-visual material (NAROM) for the easy computerized retrieval of information on private archives in repositories throughout the country.

This study on the collaborative activities in preserving and managing archives at the NAZ premises on the understanding of the importance of collaboration and the requirements or foundations for an effective and efficient working partnership venture to improve, uplift and realign the working patterns in archiving audio-visual materials. The understanding and application of the different levels of engagement between institutions from contact, cooperation, coordination, collaboration and lastly to the convergence of archival institutions in fulfilling their mandates of managing audio-visual materials are a prerequisite for research in the archives. The collaboration continuum will aid in highlighting or explaining the different levels within which archival institutions can engage in working relationships, the benefits they accrue and what is expected of them in such engagements. The study used the collaboration theory to explore collaborative

audio-visual management and preservation practices at the National Archives of Zimbabwe. It investigated what collaborative practices were engaged in, how they were engaged in, their success story(ies), their limitations and ultimately either the reasons for not cooperating or the areas that need collaborative efforts.

Himmelman (1996:28) writes that the potential of collaboration could increase and enhance the capacity of organizations if the organizations or individuals involved share risks, responsibilities, resources and rewards. Zorich, Waibet & Erway (2008) explain that the concept of collaboration has many, “disparate aspects and is used in inconsistent ways”. For proper understanding of collaboration among organizations, Zorich, Waibel & Erway (2008) present the collaboration concept in a continuum and identify five different levels of engagement organizations can get into. Figure 1 below shows the elements of the continuum:

- 
- The contact (first meet to open up a dialogue and explore commonalities),
 - Cooperation (where there is an agreement to work informally on an activity with small, yet tangible, benefits),
 - Coordination (cooperative activities can no longer be done on an “as needed” basis, a framework is put in place, making clear who does what, when, and where),
 - Collaboration (shared understanding that none could have come to on their own) and
 - Convergence, a state in which collaboration has become extensive, has matured to the levels of infrastructure and becomes a critical system relied upon without considering the collaborative efforts and compromises that made it possible.

Zorich, Waibel & Erway (2008) also notice that cultural heritage institutions like libraries, museums and archives as they move from left to right on the model, the collaborative endeavor becomes more complex. As the investment increases, the risks and benefits become greater, moving from singular “one-off” projects to programs that can transform the services and functions of an organization. In the

context of heritage and cultural institutions, collaboration has become an overarching necessity, covering everything from simple interactions to highly intricate collaborative activities. This study will attempt to examine if this theory is applied and if collaborative processes and behaviors in a uniform manner are used.

The Collaboration Continuum

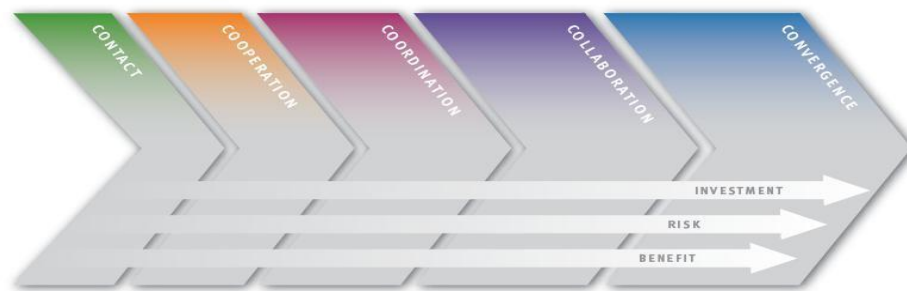


Figure 1. Collaboration continuum (Zorich, Waibel and Erway, 2008)



1.5.3 Collaborating in audio-visual archiving

Audio-visual archiving started emerging as an academic discipline in only the last few years. Although the literature of the field, according to Edmondson (2004:3), which includes “how to” manuals, substantial case studies, dissertations and a variety of technical resources, has been steadily growing, there is a lack of practical research studies specifically on collaboration practices in audio-visual archiving. An analysis and review of related literature in archival studies have shown that various government bodies and private institutions have promoted cultural heritage institutional collaboration for years, but research in common practices and experiences, and, in particular, what has worked and what has not worked is lacking (Gibson, Morris & Cleeve, 2007: 53).

None of archival professionals or institutions concerned with audio visual archiving, has answers to the all complex problems they face. The advocacy is if archivists and archival institutions should work together. The possibility of better understanding the complex problems they face and acting on them is increased

(Lieberman, 1986:6). Lieberman (1986:6) also comments that the idea of collaboration is not a new concept. It is regarded as an old concept because many people have written about and experienced it and now because after several decades of reform, institutions are once again confronting the necessity of working together. The reviewed literature has shown that it is the need to provide access to audio-visual archival materials online that has compelled most collaboration efforts. The fact that audio-visual material is much more complex and expensive to handle, preserve and provide access to in comparison to paper archives motivates the push for collaboration projects.

1.5.4 Collaboration in digitization

Digitization has been presented as a “panacea” for problems of preservation and access (Britz & Lor, 2004:216). The emerging focus on value for money in the cultural heritage sector, an increased awareness of the need to provide accountability for public spending and the need for archival institutions to justify their value and importance to society has become paramount. Institutions and practitioners have turned to collaboration and creating working partnerships in the belief that it will underpin success. Knowles (2010:99) further reports that this notion has seen high profile and subsequent investment in repository and digital content infrastructure with the vision of establishing networks of digital resources and services to improve content use and curation.

1.6 Research problem

Research studies by Abankwah (2008), Matangira (2010 & 2003), Mnjama (2010), Ngulube (2002), Sibanda (2005) and Zinyengere (2008) have identified proper management and preservation of audio-visual materials to be the main challenge facing most archival institutions and professionals in Africa. Factors that include poor funding, limiting and outdated legislature governing the operation of the institution, lack of technical equipment and qualified personnel in carrying out duties have been some of the hindrances to proper management and

preservation of audio-visual materials. The audio-visual archivists who were participants of the International Federation of Film Archives (FIAF) summer school in South Africa acknowledged the continued existence of the challenges presented in the recent studies and called for concentrated partnering efforts from the institutions and practitioners in the region to avert these problems echoed the magnitude of the challenges. With most research articles, conferences and workshops, only the challenges of audio-visual materials are highlighted. No research study has adequately focused wholly on the practicability, the value and importance of promoting collaboration in trying to avert these challenges. Engaging in partnerships or collaborations with related institutions confer the NAZ with the aptitude not only to satisfy the general public's information needs and or effectively manage and preserve audio-visual materials under threat, but also provide access to sources of information that are not in its physical control or holdings.

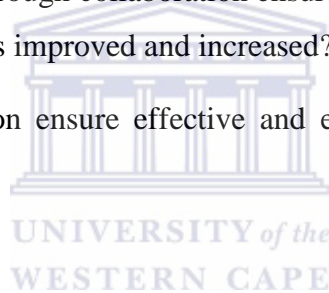
As the NAZ operates in isolation, it is in a very weak position to effect change or contribute efficiently and effectively to economic, cultural and social development of the Zimbabwean community. The high levels of obsolescence of audio-visual materials, that need to be digitized to prevent them from being completely lost and ensure their accessibility has become a daunting challenge for the institution that is under-funded. It lacks the capacity to undertake the project on its own. The research problem of this study was to determine if through collaboration the National Archives of Zimbabwe's audio-visual unit will be able to minimize and subsidize the problems and challenges it faces.

1.7 Research Questions

The underlying premise of the research was that collaboration and cooperation among stakeholders concerned with managing and preserving audio-visual collections will aid in minimising the challenges that the audio-visual archival institutions currently face.

The following are the research questions that guided the research study's data collection processes.

- What challenges does the NAZ face in managing audio-visual archives?
- What steps have been taken by NAZ to digitize its audio visual materials?
- Which collaborative activities are the NAZ involved in?
- At what level is the NAZ collaborating?
- What other collaborative ventures or working partnerships could the institution venture into?
- Does the NAZ have a framework that guides partnerships or collaborating projects it engage in?
- Does collaboration help in promoting the digitisation of the AV materials at NAZ?
- How can NAZ through collaboration ensure that the accessibility of audio-visual materials is improved and increased?
- Does collaboration ensure effective and efficient preservation of audio-visual materials?



1.8 Ethical statement

At all times, I adhered to the ethical guidelines of the Research Committee of the University of the Western Cape. I respected the rights of the participants, providing anonymity to those who needed it. Obtained informed consent from research participants based on adequate information supplied on the research study. A letter was sent to the participants beforehand informing them of the research project and what it entails. Assuring them confidentiality and anonymity and that the collected information will not be used for any other purposes but for research only. Participation in this research project was voluntary and research participants were allowed to withdraw at any stage of the research process. Participants were informed and permission requested about the use of recorders during interviews.

1.9 Definition of key terms

Audio-visual archive. An organization or department of an organization which is statutorily mandated to provide access to the audio-visual heritage through collection, provision and promotion of access to the audio-visual collections. It exists for the preservation and continuation of the cultural heritage. An audio-visual archive can be as varied as the materials themselves which can be roughly classified into visual materials, film and photographs and sound recordings (Edmondson, 2004:16).

Audio-visual materials. Audio-visual documents are works comprising reproducible images and/or sounds embodied in a carrier which recording, transmission, perception and comprehension usually requires a technological device visual and or sonic content has linear duration and purpose is the communication of that content, rather than use of the technology for other (Edmondson, 2004:23) purposes.

Archives. Materials created or received by a person, family, or organization, public or private, in the conduct of their affairs and preserved because of the enduring value contained in the information they contain or as evidence of the functions and responsibilities of their creator, especially those materials maintained using the principles of provenance, original order, and collective control; permanent records (SAA: Glossary of Archival Terminology)

Collaboration. The process of shared creation, two or more individuals or organizations with complementary skills or functions interact to create a shared understanding that none had previously possessed or could have come to on their own. It creates a shared meaning about a process, a product or an event (Zorich, Waibel and Erway, 2008).

1.10 Chapter Outline

Chapter 1.

This chapter introduces the research project and explained the rationale behind the project. It presents and explores the main themes and key concepts of the study. It examines the meaning of collaboration in archival science, the merits or benefits of collaborating and the different levels and stages archival institutions can engage in collaborative ventures.

Chapter 2.

This chapter deals with the analysis of existing research and professional literature. It reviews relevant and existing literature on audio-visual archiving collaborative practices.

Chapter 3.

This chapter describes the research design and methodology. The chapter discusses the definitions and an in-depth exploration of the research methodology, the case study methodology and the different techniques that were employed for data collection.

Chapter 4.

The presentation and interpretation of the collected data is done in this chapter.

Chapters 5.

This chapter contains the discussions and recommendations based on the findings of the literature review and results of the study.



CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter discusses the literature on the subject of managing audio-visual archives as well as the influence of collaboration in managing audio-visual materials. The studies identified deals with subjects on the archival principles of audio-visual materials, the preservation and conservation of audio-visual materials as well as digitisation. The subject of collaboration or working together is also covered in the literature review. Various projects undertaken thus far in archival management and digitization are discussed.

2.2 Managing archives

Archiving has been practiced since time immemorial. The major aim thereof is to preserve knowledge for future generations as a way of preserving cultural identities. Managing archives fall within the overall domain of cultural heritage management. Cultural heritage is viewed by Park and Lim (2012:298) as a communal product of an ethnic community and as such is optimal in portraying a nation's mental identity. They also see it as a cultural resource that depicts a nation's historicity, artistry and academia. It is with the understanding and appreciation of the value of cultural heritage that, in the modern world, archival institutions have been founded both in private and public bodies. They have the mandate of preserving information sources and materials that have enduring value. Park and Lim (2012:299) further emphasise how a cultural heritage archive has become the core resource in identifying unrevealed history, properly understanding a culture and helping to establish a cultural community. The proper management of archives helps in maintaining the cultural identity of a community or nation.

Although the term archive has a variety of connotations, archiving at its simplest involves storage of materials for future use. The connotations include definitions of an archive as:

- A building or a repository where public records or historical documents are kept and arranged,
- A digital location, e.g. Place in a computer where documents are retained,
- The records or documents themselves, which are assumed to be non-current and
- The agency or organisation responsible for collecting and storing the documents (Nannyonga-Tamusuza, 2013:7).

The connotation adopted for use in this research project defines archives as the materials, records or documents themselves, which are assumed to be non-current which have been retained because of their historical significance. Archives help to preserve the collective memory of our past and they are an integral part of our national heritage (Callinicos & Odendaal, 1996:41). Archives have been identified as critical to the existence of the human race as they trace and inform of the processes, generations and stages that communities have passed through. Gilliland (2010:337) further hypothesizes the value of archives as mirrors of society. The Lord Chancellor and Secretary of State for Justice by command of the majesty in the United Kingdom in his presentation to parliament on archives in the 21st century, noted that archives are powerful, they have the power to narrate the essential records of the national and local story and to enable future generations to learn about their origins, it has become prevalent that the duty to preserve them has become fundamental due to the identification and realisation that culture is for everyone (Gorman & Shep, 2006:14).

2.3 Defining audio-visual materials/documents

Defining the meaning of audio-visual materials or documents is important so early in the research literature review as it will help in understanding the subject and themes in the discussion. Audio-visual materials are a vital component of heritage, collective memory and identify all our yesterdays (Oomen, Verwayen,

Timmermans and Heijmans, 2009). Edmondson (2004:23) defines audio-visual documents as works comprising reproducible images and/or sounds embodied in a carrier whose recording, transmission, perception and comprehension usually requires a technological device. Their visual and/or sonic content has linear duration. Their purpose is the communication of content rather than use of the technology for other purposes.

The following conclusions can be drawn from the definition provided from above: audio-visual materials are equipment dependent, they are non-text document types or formats and due to ever changing technical equipment, they also need to be migrated.

The audio-visual materials used for audio-visual recordings differ radically from the materials used for writing as they are multi-layered and complex in their construction (Forde, 2007:20). Forde (2007:21) identifies the various types of audio-visual material media as film, analogue videos and digital images and videos. The film is identified as the most robust of the three media types. It is found in two types of materials. The first type is a nitrate base which has a low ignition point and is thus highly flammable. The second is a film with an acetate-base, which is not highly flammable and not as combustible as nitrate film. It emits acetic fumes, usually called vinegar syndrome as it deteriorates. Film comes in different gauges. The first gauge ever to be produced being the 35mm. It was followed by the 16mm, 8mm, super8 and the other non-commercial gauges like the 9.5mm and 28mm. The analog videos incorporate the magnetic media as audio and videotape. The video tape has evolved over the last fifty years into over one hundred analog and digital tape formats. The analog formats include the consumer systems of ½ inch Video Home System (VHS) 8mm, Hi8, ¾ inch U-Matic and ½ inch Betacam (Gracy & Cloonan, 2004:54). The recent audio-visual materials or documents to be availed in the twentieth century in the last 15 to 20 years are the digital formats which include CDs, DVDs, mini DV, digital-8, digital Betacam, DVCam and DVC/DVpro. Audio-visual materials have been known to be fragile not only because they are not human readable, but also because both their survival and accessibility are vulnerable to rapid technological change (CCAAA, 2005).

2.4 Audio-visual archiving

An audio-visual archive is an organisation or department of an organisation which has a statutory or other mandate for providing access to a collection of audio-visual heritage by collecting, managing, preserving and promoting audio-visual documents (Edmondson, 2004:24). Edmondson (2004: 24) further propounds that audio-visual archiving is a field which embraces all aspects of the guardianship and retrieval of the audio-visual documents, the administration of the places in which they are contained and of the organisations responsible for carrying out these functions. The CCAA (2005) acknowledge the value of audio-visual archives and the influence and content thereof as immense as it has transformed the society by becoming a permanent compliment to the traditional written record. The audio-visual heritage has been increasingly recognised as a vital resource for political, historical and social research. For centuries, written text has been the main medium of recording and preserving people's memory. In the nineteenth century new audio-visual materials, photography, sound and moving images emerged. The audio-visual heritage then became an integral of contemporary life and culture (Laos, 2011:131). The content of the information stored in audio-visual archives is acknowledged by Johansen (2001:417) as a study for future generations. The audio-visual archive allows the users to go back in real time and relate to the settings easier than as presented by textual archival documents. Audio-visual archiving became a complimentary effort to the traditional archiving practices of textual documentation. It has brought with it a dimension of hope and enthusiasm in the cultural heritage management sector of capturing moments that a textual document, artefact or sculpture couldn't comprehensively document.

2.5 Preservation of audio-visual archives

Preservation is a term for which no definition has been agreed upon. The term has evolved various meanings (Gracy, 2007:119). Preservation is holistically viewed in literature as the acts and processes of ensuring enduring access to materials of cultural heritage. It includes conservation, which is defined as involving minimal technical intervention required to prevent further deterioration by sustaining the life and usefulness of original cultural objects or materials (Gracy & Cloonan,

2004:50). Preservation has been used as an umbrella term to describe a number of activities and explain varied concepts. Most archivists cluster all the policies and options for action, including conservation treatment of different formats of information materials (Zulu & Kalusopa, 2009:98).

According to Conway (2010:64) preservation is an act of responsible custody ancient in its origins, but with a decidedly modern implementation in the twentieth century complete with theoretical debates about the relevance of archival thought and social memory as well as rich and diverse literature.

It is evident from the literature that the common theme within preservation is sustenance of the appraised materials in their original order through the application of processes and actions that ensure the protection of such materials and ensuring the ability to retrieve and access the preserved information. Access has been mentioned and featured prominently in the definitions presented in literature and has been portrayed as one of the major aims and goals of engaging in preservation. It has been shown that it is imperative to ensure accessibility of the preserved information. It implies that preservation is not complete and meaningful if it does not promote easy and effective access to the retained information. Finkelievich and Rodriguez (2012:313) point out that according to the National Archives of Australia preservation is inclusive of all actions that can be taken with the aim of ensuring the current and long term survival and accessibility of the physical forms, informational content and relevant metadata of archival records. It includes actions taken to influence records creators prior to acquisition or selection. Forde (2007:2) further states that the ideology of preservation is encompassing and expanding to include concerns such as environmental conditions or pest management.

According to Forde (2007:1) preservation of archives is the means by which the survival of selected materials is ensured for ensuring access. Without sustained preservation activity it would not be possible to satisfy the myriad of users who visit the archives or who are searching for archival information on the web. Gorman & Shep (2006:1) emphasised that preservation of documentary heritage has to be seen in the broader context of managing what we have inherited from the

past to enable us to hand it on to the future. Klijn & de Lusenet (2008) summarised preservation as the extension of the useful life of materials for as long as possible in the face of intrinsic deterioration as well as extrinsic factors affecting their life span.

Because of technological and societal development, a number of additional preservation activities have become necessary. Moving image or film preservation, digital preservation and digitisation added new forms and dimensions of preservation to the traditional preservation of text and physical artefacts. These concepts will be defined and discussed briefly to explain the influence thereof on principles and practices of managing audio-visual materials.

2.5.1 Moving image preservation

Moving image preservation has roots in and ties to the bigger phenomenon of preservation which aims to safeguard tangible objects – all material deemed representative of human endeavours - of cultural heritage (Gracy and Cloonan, 2004:54). The definition shows that the moving image is a part of the bigger sphere of preservation of cultural heritage. Gracy & Cloonan (2004:50) write that moving image preservation is complex and multifaceted. Archivists had to learn to deal with issues such as physical deterioration, format obsolescence, and increased demand for access to materials. Film archives are dependent on the activity of preservation as they will not exist without the active processes of preserving film artefacts for the future (Eng-Wilmot, 2008:28). Eng-Wilmot (2008:28) further comments that collect storage and appropriate care of films is the most important goal of moving image archiving. Careful attention to the film's original and full visual and aural value must also be given.

2.5.2 Digital preservation and digitization

Digital preservation is a developing field. It is a complex and resource intensive undertaking (Van Malssen, 2012:13). Zulu & Kalusopa (2009:99) define digital preservation as a series of adapting management activities necessary to ensure

continued access to digital materials for as long as necessary. Digital material preservation is a way of preserving digital surrogates created as a result of converting analogue materials to digital form and those that are born digital for which there has never been and is never intended to be an analogue equivalent and digital record (Zulu & Kalusopa. 2009:99). Asogwa (2011) defines digitisation as the process by which analogue contents are converted into a sequence of 1s (ones) and zeros (00) and put into a binary code to be readable by a computer. Akinwale (2012) writes that the concept of digitization is connected with the management of cultural heritage in the technological environment.

As in the traditional paper and physical object preservation, digital preservation is the process of ensuring enduring access to electronic materials. The difference manifests itself in the management principles and strategies adopted to achieve the safeguarding and prolonging the lifespan of such materials. Forde (2007:30) notice the difference of digital preservation from the traditional preservation management as the preservation of the medium or carrier of the information. The complexity of authenticity, authorship, susceptible to multiple copying of digital materials and its reliance on medium technology to be read sets apart traditional and digital preservation. It has become apparent that in digital preservation, there would be no effective preservation if there is no proper longevity of the mediums that contain the digital information.

There are a great deal of arguments and propositions in the literature regarding digital preservation and the distinction between the term digitisation for preservation and digital preservation. Conway (2010:65) explains that digitisation for preservation creates valuable new digital products, whereas digital preservation protects the values of those products, regardless of whether the original source is a tangible artefact or data that was born and live digitally.

2.5.3 Digitization and accessibility

Digitisation of local collections is conducted for two different but related objectives: to preserve rare and fragile documents and/or to make those documents more accessible to a wide range of users (Rowley & Smith, 2012:

274). Digitisation opens up new challenges for management of audio-visual collections in various ways (Klijn & de Lusenet, 2008). Cultural heritage institutions inclusive of archives of audio-visual materials have for long been faced with the challenge and limitation of failing to satisfy the information needs of all of their potential patrons. This is due to wide-ranging limitations that include geographical locations, lack of expertise of how to promote the use of their collections and the continued deterioration of their materials. Digitisation has been presented as an effective tool to increase accessibility to archival collections (Astle & Muir, 2002:67).

Digitisation serves as a very effective instrument for accomplishing a moral obligation and duty of making audio-visual archival material available and accessible to the humankind (Britz & Lor, 2004:222). Caldera-Serrano (2008: 13) in advocating for digitisation in the preservation of cultural heritage, write that the process of digitisation of collections of knowledge has given rise to a spirit of democratisation and socialisation of knowledge. Karvonen (2012:16) claims that the utilisation of digitised materials brings significant benefits to the community: it strengthens the general cultural foundation, facilitates the evolution of culture and research as well as promoting innovation. The ability of a cultural heritage institution to open up their collections through digitisation, a point that has caused a lot of debate in Africa due to copyright issues and digital divides, is viewed as an enabler to democracy, as people will now have access to information.

Digitisation has increasingly become a popular method of copying archival material with the additional advantages of access via the internet. Digitized material can be indexed and made searchable (Forde, 2007:235). It is the aim of many digitization projects to make materials accessible to the general public mainly via the internet or World Wide Web. If records are managed properly, digitisation has been long viewed as the solution to the provision of access to the wider community than the traditional method of access provision employed by archival institutions of the physical catalogues and collection summaries housed in archival institutions (Nengomasha, 2013: 2 and Van der Walt & Ngoepe, 2009: 116). Digitization and digital preservation have led to blurring of distinctions between cultural institutions, archives, libraries and museums and other memory

institutions in the virtual realm (Kirchoff, Schweibenz & Sierglerschmidt, 2008:251).

Anderson and Maxwell (2004:10) claim that digitisation must be an important component of an institution's preservation strategy as it has benefits beyond improved accessibility. It will also ensure the protection of originals from excessive handling and repeated copying.

2.5.4 Digital preservation and digitisation challenges

Although digitization is sometimes presented as a panacea for problems of traditional audio-visual materials preservation and access, preservation of audio-visual materials is an expensive and challenging function (Britz & Lor, 2004:216). Before digitization is attempted, several factors should be considered.

2.5.4.1 Costs

The need to maintain materials like films in temperature controlled environments, and the reliance on the materials on ever changing technical equipment for manipulation pose difficulties to audio-visual units or institutions that are generally financially weak. Digitisation on its own is an expensive and time consuming process. Funds for personnel, copyright issues and equipment are needed (Anderson & Maxwell, 2004 and DeGracia, 2009).

Most cultural heritage institutions simply do not have enough money, time and manpower to undertake and manage it. For many African countries like Zimbabwe where the economic growth is low, digitisation is an expensive undertaking. There are limited funds and competition for available governmental funds.

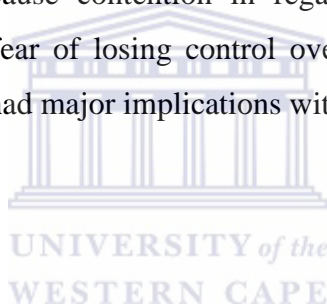
Digital projects are expensive, costs of digitisation continue even after a project's conclusion, as all digital files require maintenance to ensure readability in future (Jones, 2001).

2.5.4.2 Equipment

Van Malssen (2012:15), Anderson & Maxwell (2004) and DeGracia (2009) concur that digitisation is inherently an expensive process which requires expensive equipment amongst others hardware (computers, scanners, hard drives, video cards), playback decks for source media, analogue to digital converters, monitors and scopes computers.

2.5.4.3 Ethical and political factors

Pickover (2009:1) and Limb (2002: 56) argue that digitisation of heritage materials is a site of struggle and the real challenges are not technological or technical but social, ethical and political. Factors of ownership and copyright are the major issues that cause contention in regards to digitisation of cultural heritage. In Africa the fear of losing control over their cultural documentation through digitisation has had major implications with political organisations.



2.5.4.4 Management

Digital preservation according to Conway (2010:70) presents quality and expertise dilemmas. The ethics of preservation essentially have made inseparable the notion of quality and actions to extend the life expectancy and usefulness of information. Digital preservation and digitization for preservation carry technical complexities that the preservation community has not yet faced. Digital files are not permanent and should be maintained and periodically transferred to new formats. The assertion by Jones (2001) has major implications for the planning and strategizing the materials that need to be preserved digitally and those that need to be digitised. Proper selection and planning of materials to digitise must be informed by the value of the material.

Archivists have lamented the challenges posed by digital preservation as the ephemeral life span of audio-visual materials, mediums like tapes and discs and that the digital materials are frequently overtaken by new versions of both hardware and software that is needed to read them. This led to Forde (2007:33)

pointing out the requisite for change in strategies within archival institutions in terms of migration, when it comes to management of digital archives. There is need for archival professional to come up with strategies that entails smooth transitions when migrating digital materials to new formats.

2.6 Collaboration in archiving audio-visual materials

According to Gaad and Eden (1999:221), collaboration in archiving audio-visual materials is when two or more libraries, archives and or other organisations work together to preserve library and/or archive materials and/or their information content with the aim of facilitating appropriate access for current and potential future users. The need for dual partnership and/or cooperation has always been the most attractive strategy given the challenges that digital preservation and digitisation pose to audio-visual archiving.

The paradigm of collaboration is ubiquitous in both public and private sectors and between diverse partners (De Stefano & Walters, 2007:230). Collaboration in the 21st century has become the most preferred way of doing and running businesses, it is with the rise of automation and standards in the last third of the twentieth century that has enabled and driven a variety of collaborative activities (Besser, 2007:217). Forde (2007:34) notes that digital preservation now requires a mix of information technology and archival skills and collaboration between the different professions. Collaboration has been the driving force behind the many success stories reported by cultural heritage institutions in the twentieth century. Semmel (2010) is of the opinion that imperative skills of the 21st century in any sphere or function, critical thinking, creativity and innovation, communication and collaboration are most important. Austin (2000:71) is also of the opinion that the 21st century will be an age of accelerated interdependence, with collaboration between non-profit organisations and businesses increasing and becoming more strategically important.

In the face of preservation challenges Karvonen (2012:16) suggests that, by interpreting and collaborating, holders, preservers and distributors of core society information can secure their place at the centre of the digital society. Funding may

be limited in the archives, but skilled staff and access to partnerships and training are valuable resources that can be leveraged to help an archive improve its digital preservation and access initiatives (Van Malssen, 2012:14). There is a need for archives and governments to prioritise, especially in the case of Zimbabwe with a difficult funding regime, the development of local studies services and to seek through a strategy involving collaboration, sponsorship and other initiatives to support the further digitisation of cultural heritage resources (Rowley & Smith, 2012:278).

The literature has asserted the general idea that the strategic role of preservation for the survival of and the long term access to the heritage cannot be over emphasised. Preservation of heritage materials constitutes a big challenge to heritage institutions in Africa and no heritage institution can afford to be an island to itself in the task of heritage preservation (Zaid and Abioye, 2010:62).

Collaboration has become more critical and important due to the advent of digital materials and the need to digitize materials. It is therefore imperative that audio-visual heritage holders, managers and distributors embrace collaboration as identified by Semmel (2010) to effectively and efficiently be recognised as major role players in the communities they operate and exist in. The advent of technological changes has instigated the need for critical thinking from audio-visual archivists on the best methods and practices that will lead to optimum appreciation of their functions and services and ensure efficient operations in preserving the community and national heritage. The need to re-strategize in the face of digital preservation and digitization are requisites of these institutions, with collaboration being the cornerstone of all of these strategies. It is crucial and possible for the archives and other cultural heritage institutions to embrace technology to promote preservation and provision of access to their collection by working together. Baba (2005) agrees that in light of these benefits, there is every reason for heritage institutions to work together and realise those benefits.

Most collaboration projects discussed in related literature involve digitization, for example the European Library, NOKS in Denmark, Digital Content Library of the University of Minnesota and the Aluka project in Maputo and Timbuktu. These

projects involved combination of efforts by partners to digitize a wide range of scholarly materials from and about Africa (Ryan, 2009:30).

Derges (1998:64) highlights the case of Mozambique, with collaboration between the National Film Institute and the Mozambique Historical Archive. The Mozambique Historical Archive film collection was stored at the National Film Institute. As the Film Institute had a laboratory, cold rooms for storage and equipment for editing and viewing, the collaboration benefitted the national archives.

Double and Moss (2008:30) report on the necessity of collaboration in collection, delivery and management when they analyzed and reported on the Digital Content Library (a collaboratively built and shared resource between the Colleges of Design and of Liberal Arts at the University of Minnesota). The collaborative project enables users to search across disciplines, collections and content type. Records include text and audio-visual material. The goal of the project was to improve access to digital content for users. Cox (2010) writes that, this aspect of collaboration facilitates the establishment of strategic alliances to perform joint programs and increase stronger communication with alliances constituencies and the larger community.

Knowles (2010:98) presents and discusses an interesting account of the Welsh Repository Network (WERN) project that shows the effectiveness and value of collaboration. The project was born out of the United Kingdom's Joint Information Systems Committee (JISC), whose forum prides itself on a strong and successful history of collaboration. The forum provides focus for the development of new ideas and services with the mission to promote collaboration, encourage the exchange of ideas, mutual support, and help facilitate new initiatives.

Collaboration of cultural heritage institutions in the quest to preserve archives (paper, audio-visual and artefacts) was long ago identified as the solution to the challenges of managing audio-visual materials. Mckemmish (2000:355), in his review of Australian initiatives on collaborative research models, notes the continued partnerships and collaborative projects that were undertaken to improve and efficiently manage archives.

Magara (2005:79) comments on the importance of what he termed “trinity” of libraries, archives and museums in Uganda. These three institutions collaborate in providing information services. The need for working partnerships among related cultural heritage organizations in promoting the information distribution was emphasized. The paper highlights the quest of partners from different institutions who, driven by the desire to attain effective information dissemination, pull their resources to achieve it.

Mnjama (2010:146), in an exploratory study on the preservation and management of audio-visual archives in Botswana, interestingly highlights current practices of managing audio-visual archives in the country and recommends collaboration as the viable solution to solving or averting the problems and challenges presented by audio-visual materials to the Botswana National Archive. He observes that it is advisable to store audio-visual materials in institutions where appropriate storage and handling equipment are available. It makes economic sense for the national archival institutions to relinquish any attempts to bring in its custody audio-visual material if it has no capacity to properly preserve and manage them.

Tanackoviae and Badurina (2008:559) report on research on the relationships and collaboration among Croatian archives, libraries and museums. They found that collaboration facilitates their missions and leads to better service to patrons. Their findings are useful to cultural heritage professionals in planning and organizing collaborative projects.

Cousins, Chambers and Van der Meulen (2008:125) provide a historical overview of The European Library move from project to operational service. The Library now concentrates on the collaborative organizational model that has contributed to date to its success. The collaboration has led to the European Union making available funds and backing the European library as the institution to lead the European Digital Library initiative. Cousins, Chambers and Van der Meulen (2008) further highlight that the concerned national libraries, that form part of the European Library partners, have “learnt a great deal by sharing and collaborating in the construction and maintenance of the European Library” and to date this has

seen a greater return not only on the national libraries' investment but also an increase in visitors and users of their information or resources.

Ryan (2009:32), in justifying collaboration, observe that many African institutions contain rich materials that are largely unknown to outside scholars. These institutions are eager to use digital technologies to make their resources more widely available, but have limited resources to do so. Through a collaborative initiative, the Aluka project, a project that was set up to digitize cultural heritage materials in Africa that set up digital laboratories in Mozambique and Timbuktu I Mali, had been able to set up digital laboratories across collaborating countries resulting in high-quality digital resources available online.

2.6.1 Collaboration Continuum Concept in archiving

The continuum presents five levels or elements that define the processes a collaborative engagement moves through from contact to cooperation, coordination to collaboration and lastly convergence (Zorich, Waibel and Erway 2008). The theory also highlights the existence of investments, risks and benefits that increase as an activity of collaborating moves from one level to the other. The investments the continuum speaks off in terms of archiving will be the time, effort and resources invested by partners. Time, effort and resources are in relation to the time assigned to the collaboration initiative by the institutions' staff. The hours spend on the projects, the costs of labour, the equipment and in some instances the costs setting up of extra working spaces to accommodate extra activities brought about by the collaborative activities (Zorich, Waibel and Erway 2008).

As the collaborative activities moves from left to right the risks associated with the growth of the working relationships becomes more complex. There is alterations of working processes in the inclusive institutions and the cultural, political and economic factors all starts coming into play. Pickover (2009:1) speaks of the ethical and political issues that arose mainly in terms of digitisation. These issues also arose frequently in collaborative digitisation projects that

includes international partners (Limb, 2002). The problems of ownership and copyrights are some of the problems the author highlights.

The benefits of collaboration increase also as the levels of engagement increases. The institutions become interdependent and in the convergence stage the shades of collaboration become blurry and there is specialisation on activities. The SWOT analysis is used to channel each institution's resources to specific areas of the cooperating endeavour they can be used to maximum levels.

2.6.2 Reasons for collaboration

The proponents of collaboration have identified and put forward a number of benefits that cultural heritage institutions can accrue from such working relations. It has been advocated as the solution in the cultural heritage institutions where the challenges that are impacting the efficient operations of these institutions like funding and lack of expertise can be minimised by jointly working together in areas that expose much of their weakness. This is more important in African institutions where support and funding from governments is prioritised to basic service delivery. Baba (2005), as well as Zaid & Abioye (2009), identify a number of benefits that can be enjoyed by cultural heritage institutions if they work collaboratively, either in digital preservation, digitisation or otherwise. They note that collaboration helps institutions find new ways to encourage and promote dual bigger and better collections and preservation, as it blurs the traditional functions and statutory responsibilities. It is the notion that collaborative collection development boosts professionalism, cements identity, promotes awareness of the roles of cultural heritage institutions in society, enhances focus and increases the likelihood of success in documenting a community's heritage (Mannon, 2010).

2.6.2.1 Accessibility

Baba (2005), argues that archives, libraries and museums can make their resources or collections accessible in text, images and sound through converting text and

physical items into digital form and creating metadata if they work together and manipulate the technology and expertise at their disposal. Anderson and Maxwell (2004:109), re-emphasize this point by suggesting collaboration as the only way for a small archival or cultural heritage institution to digitise their collections and make them available electronically. The engagement into collaborative partnerships that will help facilitate these actions is important for these institutions. The collaboration should be with well-established and well-funded organisations. Although this notion is not favourable to many political organs, mainly in less developed countries, due to fear of re-colonisation and loss of ownership of their cultural heritage, discussions in terms of ownership of both digital surrogates and physical materials after digitisation must form part of the collaborative agreement and be clearly be stated beforehand to allay these fears.

2.6.2.2 Skills development

Collaboration has been shown to enrich and broaden professional traditions and expertise, help to share practices among institutions and improve public perception of the heritage institutions as it fosters best practice. According to Mannon (2010), it is the responsibility of a cultural heritage institution to meet the public's expectation that they are preserving historical resources that are of value, hence partnering with colleagues who have diverse skills in that sphere to provide the support necessary to ensure all the appropriate resources are given proper consideration and user expectations are met.

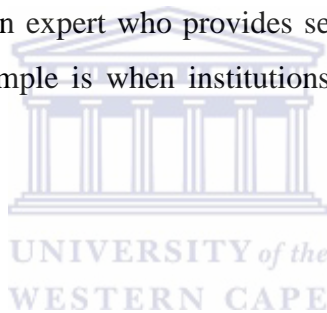
2.6.2.3 Resource mobilisation and funding

Collaboration has been shown in the literature that it promotes more cost effective ways of operating through shared infrastructure, facilities, hardware and software. The attractive benefit deemed to make more institutions in the cultural heritage fraternity feel attracted to collaboration is its ability to attract funding. The ability of many institutions to source funding is greater than when it is one institution.

Engaging in shared programmes and events that promote working together will increase the opportunities of getting funding.

2.6.3 Ways to collaborate

For collaboration or partnerships to work and bear fruits there is need to identify areas of engagement and plan diligently for how the partnerships will work. Institutions should avoid engaging in partnerships or collaborative engagements without proper understanding of the benefits of the engagement. There are various ways and areas of collaboration for cultural heritage institutions. Zaid & Abioye (2009) identifies standard storage environment, treatment of deteriorating materials and digital preservation as the potential areas that institution mandated with preserving cultural heritage resources can collaborate in. The proposed ways in which institutions can engage in collaboration are through consultancy, where an institution contracts an expert who provides services or through a partnership or joint project. An example is when institutions share the labour and costs of digitising their materials.



2.6.3.1 Consortiums

Forming consortiums has been advocated as a preferable way of engaging in collaboration. Institutions come together to form a digital consortium. The consortium can be made up of various organisations and professionals all with a common goal (Anderson & Maxwell, 2004:25). Besser (2007:217) acknowledges that resource sharing and knowledge dissemination have been the driving forces behind late twentieth century preservation collaboration. The need to maximise the limited resources that have been at the disposal of archival institutions has pushed the idea and practice of collaboration among these institutions.

Gaad and Eden (1999:221) present basic types of cooperative arrangements that cultural heritage institutions can engage in. They include where archival institutions cooperate for particular purposes, e.g. Bulk purchases of collections and resources, archival institutions in the same geographical area establish a

recognised formal body with representatives of the participating organisations, hold meetings to discuss issues and needs of mutual interest and plan policies and strategies that improve cooperative arrangements. Cooperative preservation is one of the most common cooperative activities reported among institutes of cultural heritage. The most common cooperative preservation activities highlighted were the conservation of microfilming, disaster management, training and awareness. In a study on consortia actions and collaborative achievements done by Dale (2004:3), it was reported that cooperative storage of microform masters, joint training activities, mechanisms for sharing information about preserving items, procedures for local preservation programmes and a coordinated project for microfilming brittle materials were key collaborative areas in cultural heritage institutions.

The common practice of cooperative activities observed in Africa by Tsebe (2005) was of consortia with international cooperation and involvement involving shared selection, training, equipment, donations, digital archiving facilities and web access.



2.6.4 Collaboration projects and levels of collaboration

Literature on the collaboration and management of audio-visual materials reported on research studies and reports of collaborative projects that have been and are being undertaken by varied cultural heritage institutions. Many practical examples of cooperative projects are from the developed countries with a few of the third world countries mainly Africa. This section presents and discusses major projects that have been undertaken across the cultural heritage sphere across the world and highlights their levels of collaboration as guided by the collaboration continuum model presented by Zorich, Waibel and Erway, (2008). On each project a reflection will be made on what level of association the concerned parties were engaged in, based on the five levels of engagement presented by the collaboration continuum.

2.6.4.1 Aluka Project

The Aluka digitisation project is one of the major collaborative projects of digitising audio-visual cultural heritage materials to be undertaken in Africa. Although the project caused ire in many communities of cultural heritage affairs, it was a successful project that depicted the power of working together. A unique collection of high quality materials ranging from archival documents, manuscripts and reference works to geographic information systems, information systems, data sets, point clouds and three dimensional models from and about Africa was digitised (Ryan, 2009:29). Partners of various cultural backgrounds and languages with varying levels of technical skills and capabilities cooperated in the project. The key to the success of the Aluka project was reported to be a combination of determination, flexibility and good will. One of the results of this collaboration was the setting up of digital laboratories in Mozambique and Timbuktu in Mali (Ryan, 2009:33 and Isaacman, Lalu & Nygren, 2005: 55). The setting up of laboratories shows that the project borrowing from the collaboration continuum of Zorich, Waibel and Erway (2008) was no longer just cooperation, but had moved up to coordination and total collaboration where frameworks were set on how the project was going to be rolled out. Aluka's collections are built in collaboration with dozens of libraries, archives, museums, universities and other research institutions and contributors of information around the world. Angola, Ghana, Italy, Kenya, Mali, Mozambique, Namibia, South Africa, Tanzania and Zimbabwe were countries from which the significant partners of Aluka came from. The project depicted the level of collaboration as dozens of libraries, archives and museums and other heritage institutions created an understanding resulting in digitized materials that were previously in need of preservation and/or conservation.

2.6.4.2 BAM portal of libraries, archives and museums

Another successfully reported collaborative project was BAM, a joint portal of libraries, archives and museums, which aimed to set up a digital memory

repository for Germany and to establish it as a single point of access to cultural contents. BAM offers participating institutions a common institutional access point to digital catalogues, repertories and inventories as metadata of the participating institutions are collected, stored, indexed and made searchable on the BAM server (Kirchhoff, Schweibenz & Sieglerschmidt, 2008: 256). The project depicts the benefit of providing access to a wider range of cultural heritage information to the communities being served by the partaking institutions.

The BAM project depicts the collaborating stage in the collaboration continuum (Zorich, Waibel, and Erway, 2008) where the Germany heritage institutions shared resources and information in order to enhance each other's capacity to provide access to their collections. As a portal now exist that was born out of the collaborating by the partner institutions' efforts, this depicts the traits or facets of the level of convergence on the collaboration continuum. The portal illustrates the merging of the institutions in the digital world in terms of its client operations as access to their digital sources was now through a single portal interface. Though the organisations have not merged physically, the merging of operations shows the complication of collaboration in the digital world.

2.6.4.3 Digital Innovation South Africa (DISA)

The Digital Innovation South Africa (DISA) is a not for profit collaborative initiative privately funded by a donor. It is a national collaborative initiative undertaking the building of an online, high quality information resource containing historical material and making it easily and universally accessible (DISA, 2014). It was made up of a number of heritage and research stakeholders from government, tertiary institutions, libraries and archives (Pickover, 2009:6). DISA undertook digital imaging projects with partner institutions in South Africa, resulting in important historical material becoming universally accessible, while at the same time developing knowledge and expertise in digital imaging technology in the library and archival community in South Africa.

Although the project and partnership's aim was to promote and increase access, digital divide was a major concern of stakeholders. The project was able to provide a platform for debates on the ever widen digital divide fears in Africa. The DISA projects illustrate three elements or nodes of the collaboration continuum. First being the contact where it has created the platform for institutions to meet up, discuss and explore ways and methods of dealing with digital challenges. The other depicted characteristics were of the second and third levels, the coordination and collaborating, where they combined forces with various stakeholders to set up an online resource of historical documents. The institutions shared a common understanding and goal which was of opening up their collections for ease access through digitisation and online access.

2.6.4.4 Europeana

Europeana is an example of collaboration among several countries. Europeana bring together private content holders, technology firms and research institutes. The objective of Europeana is to promote access to Europe's cultural resources and creative use of cultural content. Europeana's vision is to make culture openly accessible in a digital way, to promote the exchange of ideas and information. The project consisted of 20 million objects with almost 2 000 member institutions (Marsella, 2012). The magnitude of the Europeana project shows how collaboration can be a success no matter, it's extend or the number of partners involved. The same as the DISA, BAM and Aluka projects discussed above, the Europeana is another excellent project to highlight the elements of collaboration that underlined this project. The project highlights the coordinating, and collaborating elements of a collaboration continuum concept.

2.6.4.5 Uganda Scholarly Digital Library

The digitisation project with collaborative links between the Tufts University in Boston, USA, the University of Bergen in Norway and the Makerere University library in Uganda gave birth to the Uganda Scholarly Digital library. Prior to the project, due to lack of funding, equipment and staff with technical skills

(Namaganda, 2011:12), no organisation undertook any digitisation project in Uganda. The Uganda Scholarly Digital library is a testimony of how effective and powerful collaborative partnerships can be. The development of the Ugandan Scholarly Digital library through the working relationships of the four universities conforms to the elements of the collaboration continuum that were identified by Zorich, Waibel and Erway (2008). The birth of the library after the partnerships highlights the characteristics of the coordination element on the collaboration continuum.

2.6.4.6 Collaboration in repatriation of cultural resources

Repatriation of cultural resources to Africa housed in various cultural heritage institutions the world over, has been a burning issue for decades. The designation of frameworks that would facilitate the process has seemed elusive in areas where no partnerships and collaborative activities are developed. The merit of collaboration and its ability to facilitate repatriation was shown by the collaborative relationship between the University of Pittsburgh in Austria and the University Konstanz in Germany in assembling an archive documenting the rise of scientific philosophy. The motive behind the collaboration was, according to Hervely (2005:38) the belief that repatriating the content of logical positivism's documentary legacy was inherently worth doing. The other reason was that the University Konstanz had a fully functional, professionally managed archive; something the University of Pittsburgh archive lacked. The other reason was the materials were deteriorating due to being improperly managed and the ability of the University of Konstanz to microfilm them.

Another example of a collaborative project involving the repatriation of materials was that of archaeological artefacts along with archival material from the National Museum of Denmark to the National Museum of Greenland. The repatriation of materials was a process that established a relationship of trust between the two national museums in which a breeding ground for continued collaboration in the post repatriation phase was established (Gronuow & Jensen, 2008:180).

Boserup (2005:169) reports on a case of repatriation and contextualisation of dispersed manuscripts and manuscript collections based on cross national collaboration and the use of internet technology. The repatriation of items from Denmark to Iceland, which led to the construction of a computerised catalogue of the Arnamagnaean collection, was done in the spirit of collaboration not of forced decolonisation or revenge. The collaboration has become the background for a recent on-going project to create a common computerised catalogue of a virtual reunited Arnamagnaean collection between Iceland and Denmark.

The example of Denmark and Iceland can be a good lesson for African countries that have no capacity to maintain and preserve many of their cultural heritage resources housed in the western world countries. Instead of asking or demanding for the repatriation of the materials now they can collaborate and require for the creation of an electronic catalogue that will help and ensure sharing of the holdings while preparing for the full repatriation when they are financially and physically ready to manage locally the long lost cultural heritage materials. This ideology and principle may help save a lot of valuable information and increase access to resources that are spread the world over.

An example of a recent development is the signing of an agreement between the University of Missouri College of Education with the University of the Western Cape (UWC) and the Robben Island Museum to begin a joint project preserving the thousands of historical papers, photos and other items related to the political prisoners who were held at Robben Island (University of Missouri College of Education, 2013).

2.7 Conclusion

This chapter has surveyed the literature on collaboration in the management of audio-visual archives and the value of preserving audio-visual materials. The literature has shown that managing and preserving cultural heritage materials inclusive of audio-visual materials is a daunting task that is costly and resource intensive. It can however be done effectively collaboratively. The discussion

explained what preservation entails and the types and methods of preservation involved sustaining the longevity of audio-visual materials. Digital preservation and digitisation were identified and discussed as the major points that have realised the need to collaborate to preserve audio-visual materials. Collaborative projects as examples of how audio-visual material can be managed and preserved were identified and discussed.



CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

This chapter describes the research methodology used in the investigation of the significance of collaboration by the National Archive of Zimbabwe (NAZ) with other related organizations or institutions in managing and preserving audio-visual archives. The chapter describes the research site, research design, and methodology and research participants in the study. The research design and methodology aims to collect data that will yield answers to the research questions posed in chapter one.

3.2 Statement of the problem

As stated in Chapter one, the NAZ audio-visual unit like other African cultural heritage is faced with challenges in managing audio-visual archives. These challenges have become an impediment to the efficient and effective management of audio-visual materials. The NAZ audio-visual unit, hence, need to find ways of averting and minimizing these challenges as to be able to preserve and provide access to audio-visual archives.

The research project investigated the significance or value of collaboration at the National Archives of Zimbabwe's audio-visual unit. It seeks to validate if the collaboration will be able to minimize and subsidize the challenges faced. It investigated what collaborative practices were engaged in, how they were engaged in, their success story(ies), their limitations and ultimately either the reasons for not cooperating or the areas that need collaborative efforts.

3.3 Research Site

The National Archives of Zimbabwe then called the National Archives of Rhodesia came into existence in 1935 as the Government Archives of Southern Rhodesia. As of today the NAZ is still a state archive that addresses itself mainly to the needs of various government departments (Mukotekwa, 2001:15). The institution was created to cater for the management of government records - both physical paper records and audio-visual materials. Since 1989 the NAZ has housed a purpose built audio-visual unit that manages the audio-visual material heritage of the nation of Zimbabwe. Before 1989 the audio-visual unit was part of the national library of Zimbabwe.

The NAZ is headed by a director and is deputized by a deputy director. The institution has three chief archivists who head the different sections of the institution. The three sections are the records centre, the technical services and the research services. The audio-visual unit forms part of the technical services section. The unit currently has only two staff members. The daily operations are supervised on a day to day basis by the audio-visual archivist. He is assisted by a technician. The other units within the technical services section include the automation unit, reprographic unit and the conservation unit. The various units work closely together and are supervised by the acting chief archivist technical services.

The audio-visual unit is housed at the NAZ headquarters in the leafy suburb of Gunhill in Harare. Even though the institution has provincial centres in Mutare, Masvingo, Gweru, Chinhoyi and Bulawayo, the functions of audio-visual materials preservation remain centralized in Harare.

The National Archives of Rhodesia, which is today NAZ, came into being as the government archives of the Southern Rhodesia. The government archives of Southern Rhodesia were later transformed into the Central Africa Archives, which brought together materials from three territories of Southern and Northern Rhodesia present day Zimbabwe and Zambia and Malawi then Nyasaland. With the collapse of the Rhodesian federation each territory took control of its own territorial records, but most of the federal government, records are today

housed at NAZ and are made available to Zambia and Malawi in terms of an agreement made in 1963.

3.4 Research Strategy

A research design or research strategy is defined as a plan which moves from the underlying philosophical assumptions to specifying the selection of respondents, data collection techniques, and data analysis procedure to be followed (Maree, 2007:70). Babbie and Mouton (2010:115) write that different research methods have different strengths and weaknesses and certain concepts are more appropriately studied through some methods than through others. A qualitative case study research method was adopted for this research project. The qualitative method was used as it best explores the research problem and provides the flexibility to assess the relevant literature on the topic as well as the comments from the respondents.

Qualitative researchers are more concerned about issues of the richness, texture and feeling of raw data because their inductive approach emphasizes developing insights and generalizations out of the data collected (Neuman, 2003:13). It is with this aim and need to develop insights into the collaboration in audio-visual archiving that the qualitative research strategy was adapted for data collection. Qualitative research has been viewed as interdisciplinary, trans-disciplinary and sometimes a counter disciplinary field that involves the studied use and collection of empirical materials that describe routine and problematic moments and meanings in individuals' lives (Denzin and Lincoln, 2000:3). The adoption of a qualitative research methodology was informed by a number of strengths it presents. The following are some of the strengths as observed by Amaratunga, Baldry, Sarshar and Newton (2002:19):

- The data gathering methods are seen as more natural than artificial;
- The ability to look at change processes over time;
- The ability to understand people's meanings;
- The ability to adjust to new issues and ideas as they emerge; and

A qualitative research approach can be expensive and time consuming when conducting field research (Babbie and Mouton, 2010:326). It is the strengths

embedded in the paradigm highlighted above which far outweighed the disadvantages of not adopting the strategy for this research study that motivated its adoption.

Case studies as highlighted by Yin (1994:53) and Darke, Shanks and Broadbent (1998:275), are defined as an empirical inquiry that investigates a contemporary phenomenon within its real life context, especially when the boundaries between phenomenon and context are not clearly evident and it relies on multiple sources of evidence. The case study typically combines data collection techniques such as interviews, observation, questionnaires and document and text analysis (Johansson, 2003).

Thurmond (2001:253) defines triangulation as the combination of two or more data sources, investigators' methodological approaches, theoretical perspectives or analytical methods within the same study. The author further notes that methodological triangulation or mixed method involves the use of multiple methods in which the researcher strives to decrease the deficiencies and biases that stem from any single method.

Johansson (2003) states that, the flexibility of a case study methodology, makes it desirable to researchers. A case study can combine different research methods with the purpose of illuminating a case from different angles. The author further states that it is this triangulation, the combination of different levels of techniques, methods, strategies or theories that provides an important way of ensuring the validity of case study research. Baxter and

Jack & Baxter (2008:556) support the adoption of a case study methodology in research studies because of the triangulation capabilities invested within it that enables viewing and exploration of the phenomena from multiple perspectives.

The table below shows how the instruments that were used to answer the research questions.

Table 1. How Research Questions will be answered		
Research Question	Data collection method	
	Document Analysis	Interview
Q1. What challenges does the NAZ face in managing audio-visual archives?	Director's annual report Quarterly progress report	Question 1, 2, 8 & 9
Q2. What steps have been taken by NAZ to digitize its audio-visual materials?	Director's annual report, NAZ Website, Quarterly progress report	Question 3, 4, 5
Q3. Which collaborative activities are the NAZ involved in?	Director's annual report Quarterly progress report	
Q4. At what level is the NAZ collaborating?	Director's annual report	
Q5. What other collaborative ventures or working partnerships could the institution venture into?	Director's annual report	Question 12,13, 15, 18 & 19
Q6. Does the NAZ have a framework that guides partnerships or collaborating projects it engage in?	Director's annual report,	Question 11, 12 &14
Q7. Does collaboration help in promoting the digitization of the	Users access register, Director's annual report	Question 5, 6, 7, 8, 9, 10, 16 & 17

audio-visual materials at NAZ?		
Q8. How can NAZ through collaboration ensure that the accessibility of its audio-visual materials is improved and increased?	Director's annual report	Question 20, 21, 22, 23, 24, 25, 26 & 27
Q9. Does collaboration ensure effective and efficient preservation of audio-visual materials?	Director's annual reports	Question 12, 14 & 15

3.5 Research participants

The NAZ Organogram below aids in defining and explaining the research participants that took part in the research study.

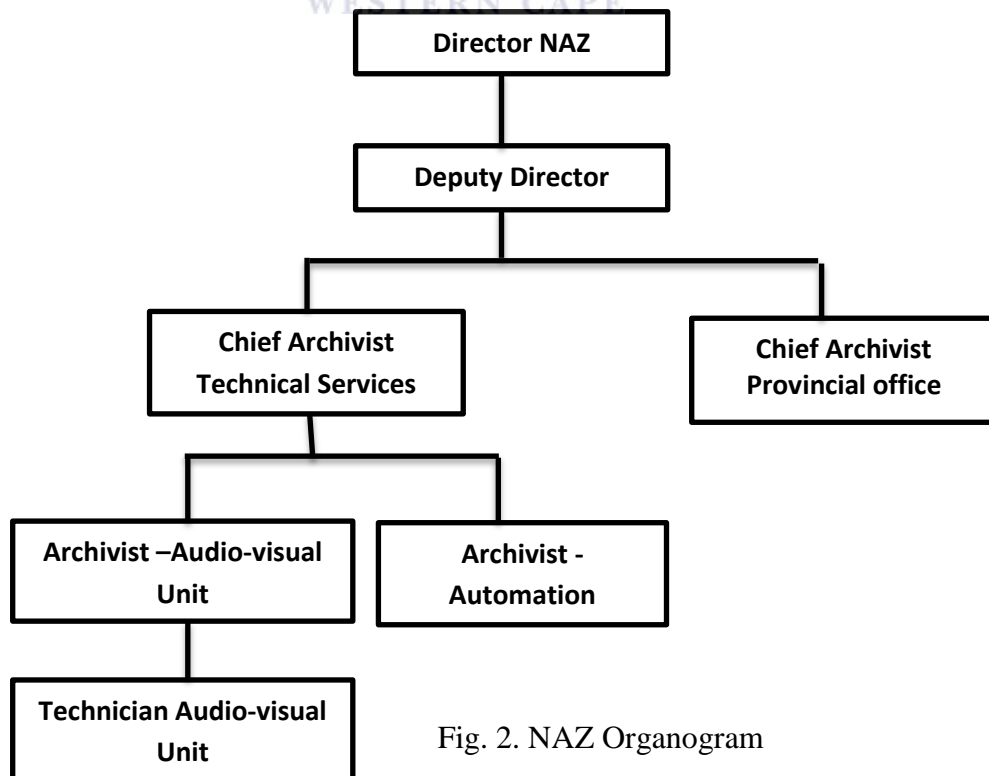


Fig. 2. NAZ Organogram

The Chief Archivist Technical Services, Archivist Audio-visual unit, the Technician Audio-visual unit, Archivist automation unit and the Director of the NAZ, an ex-employee, former chief archivist technical services and another ex-employee former archivist audio-visual unit were the identified participants for this research study.

The audio-visual unit is not a standalone unit. It operates within the confines of the NAZ. It was assumed that the interview with the Director as the head of the institution or the deputy director would help in understanding the strategic setup and management of the unit within the bigger institution. Although the researcher tried to make appointments beforehand with both the director and the deputy director, due to the fact that both were not available during the information collection period of this research study, research interviews with them did not materialise. Their huge workload and tight schedules could not allow them to become respondents in the research project. Their non-availability was also influenced by the fact that it was a period within which national elections were around the corner and as senior government officials their responsibilities were split in this national event.

Hence, interviews were held with the archivist audio-visual unit, technician audio-visual unit and the archivist automation programme a former archivist in the audio-visual. The archivist automation was included in the research study as a participant due to his knowledge of the operations of the audio-visual unit and the influence of his position as it drives digitization within the NAZ.

Former employees who have left the institution and had deep knowledge of the functioning of the institution were also identified and interviewed. The need to interview them was to corroborate the responses obtained from the interviewed NAZ staff. The researcher feared their responses may have been biased and exaggerated the exact activities and processes at the institution. For validation of their responses and to follow the trail of events the researcher found it necessary to identify two former employees for interviewing. The two former employees were one, former archivist audio-visual unit and a former chief archivist technical services.

Two of these members were interviewed: one through a face to face interview and the other telephonically.

3.5 Data collection methods

Data collection methods are those techniques used to collect data. As previously indicated, face to face and telephonic interviews and document analysis were used in this study to collect data. The interviews were held with the NAZ audio-visual staff and two former employees.

3.5.1 Interviews

Darke, Shanks and Broadbent (1998:283) and De Vos, Strydom, Fouché and Delpont (2011:342) assert that interviews are essential sources of information for case study research and are arguably the primary data source where interpretive case study research is undertaken. It is through interviews that researchers can best access case participants' views and interpretations of actions and events. Darke, Shanks and Broadbent (1998:283) further assert interviewing as the most widely applied technique for conducting systematic social inquiry in humanities. Darke, Shanks and Broadbent (1998) further states that the aim of the interview is to generate facts which hold independently of both the research setting and the researcher.

Qualitative interviews have been categorised in a variety of ways, with many texts differentiating them as unstructured, semi-structured and structured (DiCicco-Bloom and Crabtree, 2006:314).

This study used face to face as well as one telephonic semi-structured interview. It was the chosen option because of its ability to co-create meaning with interviewees as well as it also allowed digressions by the interviewer that can be productive as they follow the interviewee's knowledge (DiCicco-Bloom and Crabtree, 2006:316). The other merit of the face to face interviews is the highest response rate even though the cost of travel for interviews can be high (Neuman, 2003:290). The semi-structured interviews allowed the researcher to change the

order of the questions to suit different interviewees. Questions, as attached in Appendix B, were posed to interviewees based on their level of responsibility and functioning at the NAZ audio-visual unit. For example, questions on the strategic operations and planning were posed to the interviewees who held supervisory and managerial roles e.g. Chief archivist technical services.

Telephonic interviews are another form of interviewing. It is similar to face to face with the only difference being it was done over the telephone. They provide the opportunity to collect data from geographically disparate samples. They are also more cost effective compared to face to face interviews (De Vos et al, 2011:355). Their limitation is only that telephonic charges are relatively expensive and offer limited interview length.

Semi-structured, face to face and one telephonic interview were used in this research study.

3.5.2 Document analysis

As a complementary tool to interviews, document analysis also called content analysis, was adopted to collect research data. Hall and Rist (1999:297) observe that what people say is not always what they do, hence document analysis aims to cover this anomaly by compensating for the weakness of the interview. The author further points out that document analysis aims to extract key themes, strategies, values and messages from the information stored in sources such as records, documents, letters, books and abstracts. Document analysis is defined as a systematic procedure for reviewing and evaluating both printed and electronic materials as well as verbal or visual communication (Bowen, 2009:27). Elo and Kyngäs (2008:108) explain content analysis as a research method for making applicable and valid inferences from data in their context, with the purpose of providing knowledge, new insights, a representation of facts and a practical guide to action. Bowen (2009:31) identifies the merits that accrue from using document analysis in research as the following:

- Less time consuming

- Cost effectiveness
- Lack of obtrusiveness and reactivity and
- Provides stability in the research data

Document analysis enabled the collection of information from annual published reports and quarterly progress reports. Information was collected guided by the research questions. Documentation reviewed was from the year in which the operations of the audio-visual unit were professionalised. Reviewed were the director's annual reports from the year 1989 to the year 2012. There was no complete set of these publications. A significant number was missing. This prejudiced the collection of comprehensive and complete information that would have provided weight to the research study.

3.6 Data collection procedure

Data collection was done in two phases or steps. It began with face to face, in-depth semi-structured interviews held with the chief archivist technical services and the archivist audio-visual unit, archivist automation and a technician in the audio-visual unit. The semi-structured interviews were adopted due to their flexibility. The interview sessions were recorded with the consent of the interviewees. To allow free expression from the interviewee, the interviews were held both in English and the local vernacular Shona. The use of Shona enabled the interview participants to articulate matters they were struggling to specify and comprehensively highlight using English as it is not their first language. The recorded interviews were later transcribed to capture the key themes and points that were deliberated upon during the interview sessions for easy reporting. To minimize errors through leaving out some critical information the transcribed information was counter checked again with the voice recordings to correct errors and check for missed points. The transcription of research data was found useful by the researcher as it made the coding less difficult. It aided in the preparation and compilation of the research data for presentation and analysis as it reduced the amount of time spend analyzing the raw recorded sessions. The data collection process was done within a period of two weeks.

Interviews were also held with key “informants” two former employees of the NAZ audio-visual unit who were identified by the researcher to validate the truthfulness and objectiveness in the responses provided by the current NAZ employees. This is because of fears that their responses may not truly reflect the state of affairs of the institution. Anonymity was offered to these respondents. The first interview session was with the former archivist in the audio-visual unit which was held telephonically and the second was with the ex-chief archivist technical services which were held face to face. These interview sessions were not recorded as the respondents requested not to be recorded.

To enhance the validity and to bring balance to the collected data from interviews, a content analysis was done at the NAZ. An analysis of the institutional documentations which included the Director’s annual reports, quarterly reports, progress reports and policy documents was undertaken. Data collected from documents was based on its validity in terms of how best it tries to answer the research study’s research questions. The general guideline was information pertaining to the operation and functioning of the audio-visual unit. This was further refined during the data coding and refinement stage where only information that dealt with the identified themes was used for reporting in this research study. The six themes that were guiding the data analysis were planning collaborative management and preservation programs, digitization, collections acquisitions, access provision, training in audio-visual archiving and conservation. As the research study’s objective was to examine the significance of collaboration in managing the audiovisual archives, the above identified themes were better able to present the collaborative engagements the NAZ would have been involved or engaged in. The themes also to a greater extent represent the main functional activities of the NAZ audio-visual unit. The documentary sources were used to supplement as well as to compensate for the limitations of interviews (Noor, 2008:1603).

3.7 Data analysis

Collected qualitative data from the interviews was analysed through a constant technique that aligned data to identified major themes. The themes were guided by the research interview questions and collected information from document analysis. Tables, charts and pictorials were used in this study to illustrate research findings.

3.8 Scope and limitations of the study

The study hopes to highlight the significance of collaboration in managing audio-visual archives at the NAZ. It aims to highlight the challenges the institution has been faced and how they can be averted through collaboration. The study reported on the collaborative activities the institution has engaged in.

The researcher is mindful of the limitations of this study. There were problems with respondents being uncomfortable with responding to some posed questions during interviews, even though anonymity was offered, that would have shed more light on the research problem. The questions on collection development were believed to have led to exposition of information that may dent the image and relationships of the institution and its stakeholders.

The other limitation is the economic and political unstable environment within which the NAZ is operating, hence, the findings cannot be hastily generalized to other geographical areas where conditions are stable and favorable to effective and efficient operation. Difficulties were experienced where respondents during interviews felt uncomfortable to divulge information and answer questions expansively as they felt their responses may be politically interpreted otherwise, hence, quality of collected data might have been jeopardized and not be truly representative of the situation.

3.9 Conclusion

This chapter has focused on the research design and methodology used to answer the research questions. The chapter describes the research site and the participants, the methods and tools that were used to collect research data. The chapter ends with the discussion of the step by step procedure that was used to collect the research data. The chapter also dealt with data analysis, scope and limitations of the study. The next chapter presents and interprets the collected data obtained from the interviews from respondents in this study and analyses content from the institution's documentation.



CHAPTER 4

DATA PRESENTATION

4.1 Introduction

The aim of this chapter is to present and interpret data gathered during the research project. Collected data from interviews with the staff at the NAZ audio-visual unit and from the document analysis at the same institution will be presented and interpreted through themes. Narrative plain texts, photographs, tables and graphs were used to present qualitative and quantitative collected information in a simplified and understandable manner. The results of the study in terms of the significance of collaboration in the management of archival audio-visual materials are presented and discussed in this chapter. Results are discussed under the following headings:

- Collection acquisition
- Planning collaborative management and preservation programmes
- Digitisation
- Access provision
- Training in audio-visual preservation
- Conservation



Each is considered and discussed within the framework of collaboration in the management and preservation of audio-visual materials. With the sensitivity of this research study in a nation that is not yet fully politically stable the anonymity of research participants was enforced, hence the use of pseudo names.

4.2 Presentation and Data analysis

Data is presented according to its relevance in meeting the research objectives discussed in Chapter one. The data were gathered through document analysis and semi-structured interviews being guided by an interview guide (Appendix B).

4.2.1 Document analysis

The director's annual reports, audio-visual unit, departmental reports, policy documents, the website and visitors log book were the documents used to collect information for the study. These documents were used to find out about the operations of the NAZ audio-visual unit. They also provide understanding into the collaborative activities of the unit. The physical documents were provided in the research room by the NAZ research archivists on duty.

4.2.1.1 Director's annual reports

The director's annual reports provided a summary of activities that the institution has embarked on over the years. The annual reports collate information from all operational units of the NAZ and present it in one compound publication. It reports on the success and challenges of the unit. The annual reports show from 1989 to around 2000 the existence of a number of partners that used to work closely with the archives. Through donations of either funds or equipment these partners assisted to reach the NAZ's heritage preservation objectives. Some examples were:

- The 1989 grant for audio-visual archive equipment and development of Beit Trust in the UK,
- Sponsorship of attendance by audio-visual archivists to the International Council of Archives congress in Paris by the Government of France,
- Japanese Cultural Grant Aid,
- The audio-visual unit also received various donations from varied donors of the following equipment: an Inspection bench, Ultrasonic Cleaning Machine, Flat Bed Viewer, 16mm and 35mm Telecine and two 35mm film projectors.

It was from the director's annual reports that information on the number of professional bodies the audio-visual unit subscribes to was identified. Information was gathered again from the director's annual report on the different

professional gatherings organised by professional bodies in audio-visual archiving that the NAZ managed to send representatives to.

The audio-visual unit departmental reports from 1988 to 2012 that were accessed provided a comprehensive account of the unit's activities. They report on the collection developmental, preservation and conservation activities of the unit. The reports present and discuss matters ranging from various projects and activities the unit has engaged with over this period. The reports presented annual visitors statistics for a period from 1995 to 2012. They also discussed at length the challenges that are being faced by the unit e.g. poor funding, high staff turnover, obsolete equipment etc.

4.2.1.2 NAZ Website

The NAZ website provides an insight into the current activities of the institution. The website contains a webpage that describes the audio-visual collections of the NAZ audio-visual unit. It reports that the unit contains a rich source of information on colonial history not only on Zimbabwe, but also about Zambia and Malawi.

4.2.2 Interviews

Interviews were held with the head of the audio-visual unit, the head of the automation departments who is the former head of the audio-visual unit. A technician in the audio-visual unit and two former employees of the NAZ were also interviewed. The identities of the research participants shall be hidden as they have asked to remain anonymous. The audio-visual unit head shall be identified as AVHOD, the technician, AVT, head of the automation unit ATHOD and the former employees EX1 and EX2.

4.3 Discussion of findings

This section will discuss the themes that were mined from the interviews and document analysis. The extracted themes mirror the processes and activities that the audio-visual unit undertakes in managing and preserving audio-visual materials. All the themes relate to the fundamental research problem of collaboration in the preservation and management of audio-visual materials.

4.3.1 Collection acquisitions

Table 2. Summarized responses on collection acquisitions	
Interview question	Summarised Responses
Q1. What do you consider to be the major issues facing your institution with regards to the preservation and management of audio-visual materials?	<ul style="list-style-type: none"> • Acquisition of materials • Dated collection acquisition policy • Non-compliance with National archives act by institutions in depositing their materials with the archives
Q19. How far has your institution gone forward forging strategic alliances with relevant agencies nationally and internationally, and working collaboratively with industry and research organisations, to address shared challenges in audio-visual materials preservation?	<ul style="list-style-type: none"> • <i>“We have visited sister institutions like ZBC to discuss how we can optimise our archiving processes”.</i> • Attend symposiums that share knowledge on audio-visual materials archiving.

Document Analysis	
Annual reports	<ul style="list-style-type: none"> • Film archive open day used to promote the preservation of film preservation • NAZ, National Museums and Monuments of Zimbabwe and University of Zimbabwe engaged and partnered in the oral history programme, audio tapes of recordings added to the NAZ audio-visual collection. • Audio-visual unit Chief archivist visit to government departments, the ministry of Information Production Services to help improve copyright clearance, non-return of borrowed items and deposit agreements

The NAZ collects its audio-visual materials through purchases, which are quite minimal, donations and legal deposit, the latter being the major contributor to collection building of audio-visual materials. Although the NAZ is the custodian of the audio-visual cultural heritage information sources of Zimbabwe, challenges have been faced in accessioning materials. The participants to this study cited what they termed “scope of the audio-visual is tricky as the creating environment is so diverse” as a major challenge to collection accessioning. The response to

this challenge has been the review of the unit's collection policy to be more precise in how collection development will be practiced.

“We are in the process of reviewing our collection development policy to align it with the current trends as it had become dated”.

The NAZ audio-visual unit has tried to promote collection development by engaging all concerned stakeholders in the creation of the audio-visual materials that have historical significance to the country. This has brought mixed results. In some corners there has been an increase in the materials being deposited with the archives and in some quarters they ultimately stopped depositing materials. The NAZ audio-visual unit once ran a Film Archive Open Day which has been discontinued. The Film Archive Open Day invited various audio-visual material stakeholders for an Indaba on how best they can preserve their materials. This initiative helped in the acquisition of a few collections, although the results were less than expected. The problems were the commercial attachment of audio-visuals and the copyright issues.

The data showed that there was some friction when it came to collection development as some institutions were defying the Archives Act that obligates them to deposit their materials with the institution. The participants were further questioned why this has been the case and no steps have been taken to reprimand them? The respondents were uncomfortable in further discussing this matter and giving responses. The assumption being, it is either the political positioning of the concerned organisations was the reason or they have lost trust in the NAZ in its ability to effectively be entrusted with the management of audio-visual materials. The Respondent AUHOD pointed out that

“One of the institutions that produce high volumes of audio-visual materials has stopped depositing materials with us due to unclear circumstances, which I believe may be because of political reasons and there is nothing I can do to enforce them to act otherwise”. “In light of such challenges we haven't stopped pushing for a dialogue to diffuse the impasse”.

It is noteworthy to see that concerted efforts have been driven by NAZ to ensure that the causes for such an action are resolved although there has not been change.

AUHOD, EX1 and EX2 all pointed out the importance of the NAZ audio-visual unit being a member of various regional and international bodies as it has helped the unit its collection development endeavours. EX1 said:

“I remember attending a conference where members were asked to compile lists of materials they have in their collection that belong to other member countries to promote sharing and even repatriation of the materials”

The Director’s annual report informs that the audio-visual unit is involved in an oral history programme that seeks to capture indigenous knowledge through a programme called “Oral history programme”. The programme is made up of the following institutions: the National Archives of Zimbabwe, National Museums and Monuments of Zimbabwe and the University of Zimbabwe. The audio-visual unit produced a videotape showing the history of Zimbabwe and all the audio tapes from the interview sessions are added to the collection of the audio-visual collections.

In a move to promote the continued growth and safeguarding of Zimbabwean audio-visual heritage, the audio-visual unit chief archivist visited a governmental department, the Ministry of Information’s Production Services, to rectify anomalies in relation to delays in copyright clearance, non-return of borrowed items and deposit agreements. It was recorded that now there is a constant liaison between the two departments. Collaborative collection development boosts professionalism, promotes awareness of the role of cultural heritage institutions in society, enhances focus, and increases the likelihood of success in documenting a community’s heritage (Mannon, 2010:17).

Collection development is another important step in the archiving process. It has its challenges and difficulties as noted from the information presented above. The collected information has shown that despite the challenges being faced in relation to collecting audio-visual materials the NAZ’s audio-visual unit has tried to a greater extent to partner and engage with varied stakeholders to safeguard the national heritage through visiting units to deliberate on the challenges being faced in the transfer of materials. These efforts concur with the theory of collaboration that something is born that was not there when partners engage in a collaboration

process. On the collaboration continuum presented by Zorich, Waibel and Erway (2008) this will be the cooperation stage.

4.3.2 Planning collaborative efforts in audio-visual archiving

Table 3. Planning collaborative efforts in audio-visual archiving summarized responses	
Interview question	Summarised Responses
Q11. Does the NAZ have a strategic framework or plan to guide the levels of partnerships it engages in?	Government policies control collaborative engagements
	Foreign affairs ministry regulates international partnerships
	No strategic framework
Q18. Is your institution a member of any international audio-visual organisations?	<i>“Yes a number of them”</i>
Q15. Are there sufficient opportunities for collaboration in audio-visual materials preservation at the disposal of the NAZ?	<i>“We believe they are e.g. In digitisation, collection acquisition and research”</i>
Q16. What are the possibilities of engaging in varied partnerships in audio-visual archiving?	<i>“We are always looking at ways of engaging with stakeholders to improve our well-being”</i> <i>“As long as our plans inform the need to seek cooperation we ready to</i>

	<i>engage”</i>
Q20. Does a formal local or national body exist, representative of cultural and other organisations that meet to discuss matters and formulate policies for AV archives preservation?	<i>”Currently no, if there is any I don’t know about it”</i>

Planning is a key business component that drives all the subsequent processes. Planning applies to all business operations either profit or non-profit making entities, private or public owned institutions, government or otherwise. The same principle applies to cultural heritage institutions like the NAZ audio-visual unit. There was need to understand the strategic stand of NAZ in this matter of planning for collaborative engagements.

The AUHOD commented that as the NAZ audio-visual unit is a public institution. Its processes are governed by government policies and legislation. The AUHOD reiterated that when it comes to collaborative engagements internationally the institution is governed by the Foreign Affairs ministry that deals with all interactions outside the government departments engage in.

“Although we have the autonomy of approaching partners the decision of whether we can work together lies with the higher authorities and to a larger extend it impacts on the way we operate. The NAZ is a politically and strategically positioned institution that the government wants to safeguard from international influence as much as possible because it keeps a collection of national heritage”.

The collected information e.g. the response by the AUHOD, *“We have to be careful of who we work with especially with western countries who come with grants and say we want digitise part only of your collection”*, shows that with the existing political situation in the country, there were certain countries that were viewed with suspicions to an extent that even if they were genuine partners who

would have sensible contributions to NAZ, working together would be impossible. The response by the AUHOD concur with the argument of Pickover (2009) and Limb (2002) that social, ethical and political factors are some of the real challenges in digitisation of archival materials.

The NAZ audio-visual unit is guided by the government's foreign policies and legislations. There was consensus from the research participants that a strategic document must be developed. The document will provide guidelines on the processes the unit need to follow in soliciting assistance or looking for working partners and how it should engage in those partnerships. The plan on how the audio-visual unit can sustain working partnerships, retaining partners and opening new avenues for collaborative efforts was another area of concern for the participants. One interviewee, EX1, noted that

“If we had a document that clearly guides us on how, when and in what way we can identify, nurture and promote collaboration, we would have had one good fully functioning unit in the region”

“We used to have a number of donors that used to donate equipment, offer grants to ensure that we continue functioning well. Sadly, we didn't know how to deal with them, retain them as working partners and they have all gone. We had good relations with the Japanese people they used to donate equipment, the UNESCO, Netherlands film museums, Gramma Records of Zimbabwe, Zimbabwe music corporations, Record and Tape productions of Zimbabwe etc.”

The above sentiments reiterate the need for proper planning and having in place documented processes that institutions need to follow as not to lose good collaborative opportunities. The availability of a strategic document would help position the organisation in any venture at a point of maximising returns or benefits.

The other stand out comment from the interviews was from the AUHOD and ATHOD that they are ready to engage with any party if the propositions meet their strategic plans.

“Afraid of becoming dumping ground from donors, of obsolete and old technology and being used as pilots to test their programmes we will have to be strict and wary of the type of collaborative efforts we pursue, hence need for proper planning beforehand”

The NAZ audio-visual unit is a member of various regional and international professional bodies that include, International Council of Archives (ICA), International Federation of Film Archives (FIAF), AMIA (Association of Moving Image Archivists), IASA (International Association of Sound and Audio-visual Archives), IFLA (International Federation of Library Associations), ESARBICA (Eastern and Southern Africa Regional Branch of the International Council of Archives), ICA (International Council of Archives) and ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property). The respondent, EX2, said:

“The institution is fortunate to be a member of these professional institutions. Proper plans and strategies have to be drawn on how the NAZ audio-visual unit can get maximize benefits from these professional bodies”

Respondent EX1 commented also by stating that:

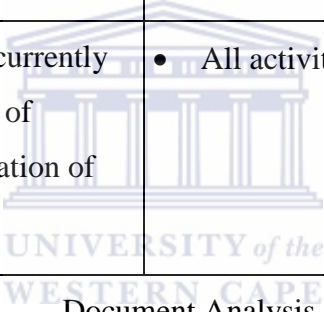
“People shouldn’t just be sent to attend symposiums arranged by the professional bodies that the unit subscribe to, proper planning should be in place that identifies the expected returns to the unit from attending such events”

The need for collaborative efforts of the NAZ audio-visual unit has been underscored by the revelation from the interviews that plans are afoot to steer the formulation of a national professional body that solely deal with the promotion of audio-visual archiving. The respondents all professed to not knowing of the existence of any such a body currently during the interviews.

4.3.3 Digitisation

This theme addresses the digitisation processes at the National Archives of Zimbabwe’s audio-visual unit with the quest to understand the collaborative processes established and engaged in. Digitisation from the study was found to be one of the strategic areas that the archives have been conscious of for some time now but its full implementation has been a challenge. Digitisation is a challenging and expensive activity that needs proper considerations and planning before venturing into it (Britz & Lor, 2004:216).

Table 4: Summary of interview responses on Digitisation	
Interview question	Summarised Responses
Q1. What do you consider to be the major issues facing your institution with regards to the preservation and management of audio-visual materials?	We are failing to digitise our materials some are almost obsolete, We don't have funding to undertake digitisation.
Q2. How has the NAZ tried to resolve or counter some of these problems?	Adopted in-house digitisation process Engaged in collaborative engagements
Q3. Do you digitize audio-visual materials?	Yes, Currently digitising some materials on ad-hoc basis
Q4. Does the NAZ have a digitisation policy?	No digitisation policy
Q5. How do you fund your	In-house digitisation methods

digitization projects?	
Q6. Do you outsource digitisation work to commercial vendors?	<ul style="list-style-type: none"> • No vendors have been engaged with • All digitization efforts thus far have been in-house
Q7. How far has the NAZ gone in instituting a concerted and co-ordinated effort to get digital preservation on the agenda of key stakeholders in terms that they will provide funding?	<ul style="list-style-type: none"> • Nothing much has been done besides requesting government funding
Q17. Is your institution currently utilizing outside sources of expertise for the preservation of digitized materials?	<ul style="list-style-type: none"> • All activities are in-house
 <p>Document Analysis</p>	
Director, Annual report	<ul style="list-style-type: none"> • Audio-visual unit staff trained in digitisation processes, • Workshop on digitisation held at the
	<ul style="list-style-type: none"> • Institution; • Broken down equipment in the NAZ audio-visual unit repaired by experts in attendance

The interviews with the AUHOD and the ATHOD showed that the NAZ audio-visual unit is already digitising their collections.

“We have started sometime back digitising some of our collection but you must understand digitisation is an expensive project to undertake, no institution in the frame and state of the NAZ can successfully engage in such a project independently”. “There is need to join forces and bring together resources from other stakeholders to be able to satisfactorily undertake such a huge and important process”.

The AUHOD and ATHOD both thought it was a huge burden to expect NAZ currently with this economic and political environment in the country to be at par with the digitisation trends in the world. The NAZ has been able to digitise a few materials using their own in-house designed tools. The ATHOD who was once in charge of the audio-visual unit, said:

“We have digitised some photographic materials as they were not much expensive to digitise. We use normal scanners to scan photographs into digital formats”.

“We also have a Telecine machine that we use to convert films to digital formats, but it’s always broken down and its expensive to repair it and we have been struggling recently to get the funds to have it repaired”

Digitization projects are resource intensive exercises that require a high level of focus, dedication and know-how as well a significant investment in technology (Morrison, 2009:3). One comment that showed the problems that the NAZ audio-visual unit was facing in digitization is when AUHOD said:

“We lack the expertise, the funds and due to high staff turnover, all the plans to fully undertake digitisation are being disrupted. We have tried our level best from the little resources we have to salvage some of the materials that are rapidly deteriorating by digitising them.”

The NAZ has gone a breadth in equipping themselves to ensure that the digitisation activities are undertaken. The AUHOD when asked about the readiness and the preparations that NAZ has gone into to promote digitisation in its structures, said:

“We have tried by all means to ensure that we have sourced all of some of the required equipment to ensure that we can be able to digitise our materials. Although we don’t have that big budget that we can use to acquire the state of the art equipment that we may need, we have tried our level best with the little we get.”

“We now have an internet connection which came with a wireless internet connection around the institution. We have acquired a few personal desktop computers, scanners and VHS recorders that we use when we want to convert materials into digital format. We have an up and running institutional website that will go a long way in better placing the status of the institution if we could manage to digitise a few of our materials and post them on the internet and they can be easily accessible”.

The interviews also showed how the institution has tried to source funding and assistance from varied stakeholders to promote its digitisation programmes and the general audio-visual archive management processes. The AUHOD said:

“We have approached the government and some donors and non-governmental organisations to assist with funding but nothing has materialised”

Although the NAZ has been putting in effort to try and save some of their materials from deterioration through digitisation, the surprising issue was that there was no documented framework, strategy or policy that guides their digitisation activities.

“We do not have any of the three you have mentioned, but we are in the process of drafting our own digitisation policy which is almost about to be finalised. We just digitise materials, mainly now those on VHS as they are most imminent to obsolescence and when a researcher request material copies that are in analog as in video tape recorders or film that’s when we try to convert them to digital so we can put it on a CD or DVD”.

The AUHOD praised the local and international bodies for their concerted effort to impart knowledge and skills to institutions like the NAZ in the digitization of

audio-visual materials. This was reflected in the director's annual reports by the number of times the different members of staff have attended workshops, seminars and summer schools to be trained in digitisation processes. As the NAZ audio-visual unit is a member of these professional bodies, the unit staff members attend various arranged symposiums to get trained and share experiences of such a daunting challenge. They have worked closely with those organisations such that in 2011 an audio-visual training workshop was arranged by the Eastern and Southern Africa Branch of the International Council on Archives (ESARBICA).

The staff members of the unit were trained on how to digitise materials and the relevant steps that needed to be followed. Some of their equipment that they use to prepare materials before digitisation which had broken down was repaired by experts who attended the 2011 Audio-visual training workshop at NAZ. The workshop also helped to set a benchmark for the archives in terms of the skills they need to impart to their staff and it also influenced the various grey areas within their draft policies that need clarification.

The NAZ has not engaged any institution or body solely to partner in digitization of its materials irrespective of how expensive and difficult the process or project of digitising materials is. Adkins (2010) warns that digitisation is affected by other issues such as concerns about ownership, poor storage, adulteration, inadequate infrastructure and profiteering. These are some of the concerns that the NAZ wants to resolve first before they can start engaging partners to collaborate in digitising their materials. The NAZ acknowledges the need to engage with institutions or individuals who have varied experience in digitization when they start digitising their audio-visual collection. The AUHOD, ATHOD and EX1 and EX2 bemoaned the lack of capacity on behalf of the NAZ in digitising audio visual materials. They agree that there is a need to seek assistance to ensure digitisation is done successfully.

“The institution can do with assistance in digitising its materials because it does not have the capacity to do it on its own” EX1

The AUHOD, ATHOD, EX1 and EX2 concede that digitisation of most of the unit's audio-visual materials is overdue and that the audio-visual unit is lagging behind in terms of other archives. The AUHOD and ATHOD said they are thrilled that the government has heard their concern in the cultural heritage sector, hence the development of the digitisation policy 2010 document by the Ministry of Information and Communication Technology. They expect to work closely with the local ministry to push for the realisation of its digitization goals.

In summary the respondents realise the importance of digitisation, its benefits and the challenges it presents. The collected information shows that little has been done or is being done in digitising the audio-visual archives collection. There has been also some form of collaboration in preparation for digitisation through training and sharing of knowledge. The NAZ realise that there is need to solicit partners to work with when they commence their digitisation efforts as they lack the capacity to do it on their own. The results from the collected information at NAZ correlates with the notion that digitisation constitutes a process by which knowledge can be preserved and propagated and that the concept of digitisation has been recognised in memory institutions including museums, archives and libraries (Akinwale, 2012).

4.3.4 Access provision

Table 5. Summarised responses on Access provision	
Interview question	Summarised Responses
Q1. What do you consider to be the major issues facing your institution with regards to the preservation and management of audio-visual materials?	<ul style="list-style-type: none"> • Dwindling numbers of patrons accessing their collections • Breaking down of reading machines used when accessing audio-visual materials
Q21. Who are the main users of your	<ul style="list-style-type: none"> • Musicians and professional

audio-visual collections?	researchers, scholars, film producers and individuals from middle class families
Q22. Do you believe that the audio-visual collections are being utilised or they are underutilised	<ul style="list-style-type: none"> • Underutilised due to equipment breakdown problems. • The location of the NAZ also presents challenges in this regard
Q23. What strategies has the NAZ put in place to promote easy accessibility of its audio-visual collections	<ul style="list-style-type: none"> • There is no strategic way of promoting archives • On ad-hoc basis we take advantage of national events to run exhibitions e.g. ZITF, Harare Agricultural Show etc.
Q25. How do people in other corners of the country access materials?	<ul style="list-style-type: none"> • Currently one has to either come to Harare at the NAZ • Used to courier materials for researchers
Q26. Are there any inter-lending facilities the NAZ audio-visual unit is involved in?	<ul style="list-style-type: none"> • No • Operating on request basis
Q24. Does the NAZ work cooperatively with any specific organisations to promote audio-visual collections usage?	<ul style="list-style-type: none"> • Yes
Q27. Do you share your collections list or database with any related organizations?	<ul style="list-style-type: none"> • When a request is made we try to provide the list

Document Analysis	
Number of users visiting audio-visual archives?	<ul style="list-style-type: none"> Annual statistics from the annual unit in the director's annual report from 1995-2012

Providing access to the information acquired and preserved is central to the delivery of an archival service. When records get used archives can best demonstrate their usefulness to society (Blais, 1995:23). The NAZ audio-visual unit has seen dwindling numbers of researchers visiting their unit for reference purposes or for research. All the interviewees held lamented the small numbers annually that visit the unit to use its collections. They all concur that the materials are not being fully utilised by the citizens of Zimbabwe and a lot needs to be done to improve the understanding and knowledge about the importance of audio-visual materials in the general public. AT had this to say:

"As you know audio-visual materials are technology and machine dependent, the subsequent breakdown of our equipment rendered the use of the materials like films and VHS tapes impossible. If a film viewing table is not working there will be no way a researcher can use the film and this frustrates them that they may not return. Due to the cost of repairing the machine sometimes it takes long for it to be repaired, thereby hindering access to materials".

By using the access registers, the main users of the audio-visual materials at the archives were identified as seasonal researchers, scholars, film producers and individuals from middle class families. As some annual statistics were missing, no complete figures could be obtained from the document analysis. Therefore, no critical analysis of the trends of the users visiting and using the materials could be made. Figure 3 below depicts the number of visitors to the audio-visual unit each year. The numbers are worrisome if you equate them to the total population of Zimbabwe that at some point may need to consult the materials either for

informational or educational purposes. EX1, EX2 as well as ATHOD commented that the unit has a rich collection of information that the people of Zimbabwe are not utilising. They all concurred that the general public was not making use of the audio-visual collection to utilise the rich information it contains.

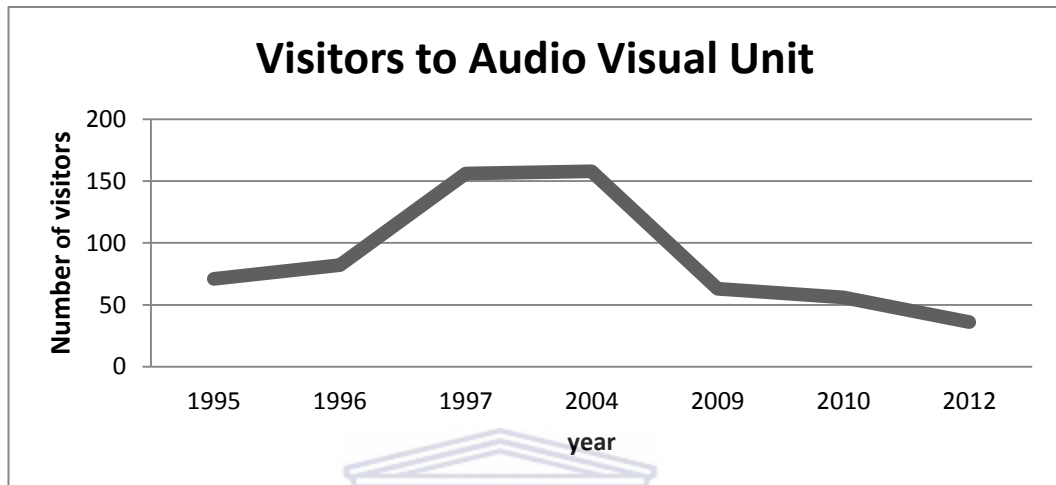


Fig. 3: Number of visitors visiting the audio-visual unit

On the promotion of audio-visual materials use, the AUHOD had this to say:

“We do not have a documented strategy of promoting our materials but we take advantage of some national events to promote our materials through exhibitions.”

“We have just recently come from the exhibition that was held at the Zimbabwe International Trade Fair (ZITF) where multitudes of people from all walks of life locally and internationally converge annually to experience and see what is being showcased by various institutions”.

“This August we are already preparing to exhibit at the Harare Agricultural show another public gathering organised to showcase the agricultural produce of Zimbabwe”.

The above comments show that the NAZ has made an effort to promote its services. They are partnering with the Zimbabwe International Trade Fair Company and the Harare Agricultural Show organisers annually to showcase

products and services. Continuation of such working relation is viewed as likely to bring positive rewards to the archives through improved number of visitors visiting the archives and reflects the effort of opening the institution to the public.

EX1 applauded the efforts by stating;

“The NAZ should ensure they make full advantage of these public gatherings to promote their services as well as seek partnerships from companies that will be showcasing their products and services at these events”

He continued by saying;

“The huge number of young ones that visit this place also ensures the institution can teach the young ones of the value of the institution, and they become aware of its existence at a tender age”

The NAZ audio-visual unit, as reported in the director annual report partnered with the National Galleries of Zimbabwe in 2010 to run an exhibition at the Soccer Legends exhibition. The exhibition was to market the operations of the NAZ and its collection.

As the audio-visual unit is housed at the National Archives of Zimbabwe headquarters in the suburb of Gunhill in Harare, a question was posed as to how people in other corners of the country can access the materials. Responses from AUHOD and EX were:

“Currently there is nothing being done to address such an issue and anyone who needs to access the materials has to make the long trip to Harare.”

“We offer courier services for researchers who had specific materials they need and we would make copies and courier them at the researcher’s expense.”

The response below was from the respondent AUHOD on inter-lending and sharing of collection lists or databases with other cooperating institutions by the audio-visual unit to increase accessibility of its materials:

“We do not have any formal inter-lending facility that we are currently involved with any institution. We only try by all means to provide copies to individuals who would have requested copies. The same applies to an organisation we only provide copies for that which they have requested in line with our access policies”.

On the sharing of their collections list or database with other local or international organisations or institutions with the same collections or having the same mission of promoting access to cultural heritage information, the response was negative.

” We do not share our list holding with anyone, access to it is only provided on request and an example was given by a former employee that he remembers a period where a representative from Mayibuye Archives in South Africa once visited the institution in order to familiarise with our holdings and the discussion that followed showed that it would be a great experience that will bring great rewards if institutions could share their list holdings as this will promote easy access to archival collections world over”.

The collected information from the interview shows that there is room for improvement concerning promoting access to the NAZ audio-visual collection. With the arrival of the Internet the NAZ, like other various heritage institutions, should be increasingly aware of areas of commonality and the need for interoperability between their catalogues (Leresche, 2008:1).

4.3.5 Training in audio-visual archives preservation

Table 6. Training in audio-visual archives preservation summarized responses	
Interview question	Summarised Responses
Q1. What do you consider to be the major issues facing your institution with regards to the preservation of audio-visual materials?	<ul style="list-style-type: none"> • Lack of qualified and trained staff.
Q8. What are the current levels of knowledge and skills of archivists in relation to managing audio-visual materials?	<ul style="list-style-type: none"> • Minimal knowledge and skills mainly acquired from workshop attendance and hands on. • No professional qualifications in audio-visual archiving.
Q9. What is the highest qualification of audio-visual material management available among your AV unit employees in your institution?	<ul style="list-style-type: none"> • Certificates and no professional qualification • Hands on experience
Q10. How often do audio-visual officers/others dealing with audio-visual materials, attend workshops/seminars?	<ul style="list-style-type: none"> • Frequently attend conferences, workshops and seminars when funds are available

Document analysis	
Staff training from annual reports	<ul style="list-style-type: none"> The audio-visual unit staff attends training in summer schools, workshops, seminars arranged by professional bodies NAZ is a member

The audio-visual archivists at the NAZ do not have a formal qualification in the management of audio-visual archives. This is a challenge that the interviewees in this research study identified. The participants lament that lack of proper skills and knowledge on managing audio-visual archives have caused major setbacks in their quest to preserve the national audio-visual heritage of Zimbabwe. The unavailability of a local institution that offer professional qualifications in audio-visual archiving has meant that the unit recruited staff that isn't qualified in managing this unique historical source of information and had to resort to on the job training, attending conferences and workshops which is not effective. Some of the responses that were recorded from the participants AUHOD, ATHOD and AT were:

“We do not have professional qualifications in managing audio-visual archives, for some of us, we were exposed to this type of archival material the first time we started our jobs. The majority of us have general history degrees and we have to acquire most of our skills on the job which is detrimental to the proper management and preservation of audio-visual materials”.

“Audio-visual archiving is a technical profession and to a greater extent require the use of specialised equipment to be effective. With the limited equipment we have we have been found lacking when it comes to practical know how of doing things as the equipment we need to use to get the experience is most often than not down, not working”.

“We have acquired skills and technical knowhow through workshops, summer school conferences arranged by international professional bodies that we are members to and if it were not for such an opportunity that would have been a greater deficit in terms of skills capacity. The Unit has been able to send members of staff to such trainings as the FIAF summer schools, ICCROM trainings etc., whenever the opportunity arises”.

“The attendance at conferences of professional bodies helps also in gaining knowledge of how we should manage and preserve our materials, hence, I say working closely or in cooperation with other professionals go a long way in improving our audio-visual archiving expertise”.

The NAZ audio-visual unit has benefited immensely from partnering with international organisations as they have been able to send staff to get training both practical and theoretical on how to manage audio-visual materials at these institutions. EX1 had this to say:

“When I was still working with the institution we had such programmes as when a staff member would be sent for example to the Central Film Laboratories for a few weeks training spell to get exposed and get some experience in handling of film and equipment. We had which I believe is now a defunct exchange programme with the Netherlands Film Museum, which was another platform that promoted skills development as staff members were sent for attachment to the institution for training”.

One member of staff, Mr Ishmael Zinyengerere, was offered a scholarship by Sony Pictures and the Rockefeller Archive Center (RAC) in collaboration with the Association of Moving Image Archivists (AMIA). He was able to enrol in one of the most established programs in Film Preservation at the L. Jeffrey Selznick School of Film Preservation at the George Eastman House, International Museum of Photography and Film. Due to the economic meltdown in Zimbabwe and in search for greener pastures the archivist left the NAZ to join the United Nations International Criminal Tribunal for Rwanda as an audio-visual archivist.

4.3.6 Conservation

Table 7. Summarised responses on conservation	
Interview question	Summarised Responses
Q1.What do you consider to be the major issues facing your institution with regards to the preservation of audio-visual materials?	<ul style="list-style-type: none"> • Malfunctioning or frequent breakdowns of film cold rooms • Breaking down of cleaning tables • Dated or old equipment
Q13. Who are the significant partners of NAZ?	<ul style="list-style-type: none"> • Culture Fund of Zimbabwe Trust
Q14. In which areas of audio-visual archiving are the NAZ partnering?	<ul style="list-style-type: none"> • Conservation, maintenance of our storage rooms
Document analysis	
Director's annual report	<ul style="list-style-type: none"> • NAZ had its malfunctioning
	<ul style="list-style-type: none"> • equipment repaired when it hosted a workshop of audio-visual archivists organised by ESARBICA

Conservation is one of the pillars upon which the NAZ audio-visual unit rests and supports its existence. This theme addresses matters pertaining to the practice of how materials are managed at the audio-visual unit to sustain their longevity. What principles, processes and standards are maintained to facilitate this function were also investigated? The research information showed that this is one of the

critical areas in the process of archiving audio-visual materials that is given greater attention. As audio-visual materials require controlled environments such as temperature and humidity to be kept to minimum levels to protect the materials from deterioration and decay, ensuring this is attained and practiced is a challenge at NAZ. The AUHOD had this to say:

“We have films within our collections which require to be kept in cold rooms at controlled temperatures. This type of AV material is unique and proper care has to be given to ensure its preservation. Maintenance of cold rooms has been a major challenge as they are expensive to maintain and only a few technicians are available in the country that can repair them this hence, places us at the mercy of these individuals who charge us exorbitant prices every time we contract them to repair our cold rooms”.

The AUHOD reiterated that a month with cold rooms not functioning means that the film collections’ life span is being reduced again and they became susceptible to other elements like the vinegar syndrome - a chemical reaction that cause deterioration of film collections. With this happening, it exerts pressure on the little resources that the unit have and it makes its ability to operate normally difficult.



Figure 4 . Film cans shelved in temperature controlled cold rooms at the NAZ audio-visual unit

Figure 4 above shows the cold rooms at the NAZ audio-visual unit and the shelving that is used for film cans that can be seen on the shelves labelled and that

house film reels. One of the research participants, AT, had this to say again on managing of a film conservation programme:

“The unit is struggling in conserving and preserving its collection.. As films need to be cleaned now and again to remove mould and the chemical formulations that form within the film can, we should have our cleaning table functioning all the time. The challenge has been maintaining our old cleaning tables working all the time. They are old and need to be replaced, but because of the financial constraints, this has been a challenge”.

Figure 5 below shows the film cleaning table at the NAZ audio-visual unit that is used to clean the films. Cleaning is a prerequisite for any conservation process to be efficient.



Figure 5. Film cleaning table

Although challenges have been experienced, there have been one or two instances where the audio-visual unit has worked together with some stakeholders in normalising their operations. The AUHOD spoke at length about their relationship with the Culture Fund of Zimbabwe Trust by saying:

“Although we are faced with all these challenges let me bestow our gratitude to the Culture Fund of Zimbabwe Trust for their support to the

NAZ audio-visual unit in the recent years. We have had massive support from the trust since we started working together with them. They have had our cold rooms repaired that were not working for quite some time. We worked together with the Culture Fund of Zimbabwe Trust on one of their research projects we undertook a research project for them and they repaired our cold rooms. That was not all because the collected information from the project was deposited with the NAZ and filled the gap that existed of our collection on such a subject matter.”

The above response highlights the significance and benefits of working partnerships. The respondent spoke at length of how, if the opportunities of working together like the culture fund projects were often at the disposal of the NAZ audio-visual unit, the current situation would have been a little different than they are at the present moment. The respondent also gave an example of how collaborative efforts with concerned stakeholders helped to ensure that they can continue with their conservation process at the audio-visual unit. The AUHOD spoke about the repair of the cleaning and viewing table by a group of experts who had attended a workshop at the NAZ organised by the ESARBICA which showed the significance of working together:

“We had struggled to find a person who would have helped us to repair the equipment that had stopped our film cleaning processes for a while.”

4.3.7 Levels of collaboration

Collaborating is a process that takes place at different levels and involve working together with others for a common purpose (Zorich, Waibel and Erway, 2008). The NAZ is engaged in a number of collaborating engagements with other organisations or institutions nationally and internationally. These activities are all performed to certain collaborating levels of as spelt out by their service level agreements. The AUHOD said that;

“We have a couple of activities we engage in e.g the Culture fund Trust of Zimbabwe partnership were we have an agreement that they repair our

cold rooms and we assist them in undertaking the research project they are currently running”

The existence of the service agreement and setting up of a framework within which the working relationship is defined depicts the cooperation trait as defined by the collaboration concept and continuum of Zorich, Waibel and Erway (2008). The concept presented by Zorich, Waibel and Erway (2008) defines that cooperation during collaborating is when partners exchange information and resources to achieve a common purpose. The NAZ is also working together with the National Museums and Monuments of Zimbabwe for collection acquisition, through the Zimbabwe Oral history programme. The two institutions have been working together for the past 10 years in the collection of oral history through interviews across the country. The AUHOD commented that,

“We are cooperating with the National Museum and Monuments of Zimbabwe on the National Oral History programme. We have a budget for the programme which is performed by staff members from the two institutions. The tapes are transferred to the NAZ for transcription and preservation.”

The Production Services Unit in the Ministry of Information and Publicity is another institution the NAZ is working with and collaborating at a different level. They are cooperating in the quest to improve the audiovisual materials preservation environment at NAZ. They informally engage in the sharing of equipment and repairing of equipment activities that benefit both the two institutions. The Production Services Unit borrow some of its equipment to the NAZ for use. It repairs at various intervals the broken down NAZ audio-visual unit equipment.

The NAZ and the National Arts Gallery of Zimbabwe, have collaboratively hosted exhibitions to market their services. They have pooled resources together to set up an exhibition that benefited both institutions in advancing their institutional profiles. The level of collaborating is similar to the one it engaged with the Culture Fund Trust of Zimbabwe, which is cooperation. They also work closely with various professional bodies regionally and internationally. The Association

of Moving Image Archivists (AMIA), International Council of Archives (ICA), International Federation of Film Archives (FIAF), AMIA (Association of Moving Image Archivists), IASA (International Association of Sound and Audio-visual Archives), IFLA (International Federation of Library Associations), ESARBICA (Eastern and Southern Africa Regional Branch of the International Council of Archives), ICA (International Council of Archives) and ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) are some of the professional bodies the NAZ work with, mainly on a contact basis in relation to the collaborating continuum. Their collaborative engagement is through conferences and workshops where they engage into dialogue and explore methodologies of dealing with issues they are faced with. The collected information shows that the NAZ has been engaged in various collaborating engagement by all at different levels.

4.4 Conclusion

This chapter presented the summary and analysis of the findings of the study. The results centred on the processes involved in managing and preserving audio-visual archives at the NAZ audio-visual unit. The following themes were identified:

- There is no strategic framework that guides the NAZ audio-visual unit in its collaborative engagements. This limits its ability to sustain and retain such activities. Although the respondents are aware of the importance of such outline, there hasn't been an effort to develop and publish one.
- The NAZ audio-visual unit is already digitising audio-visual materials on an ad-hoc basis. There is no clear policy on how they are doing it and what they will be doing in future. The respondents acknowledge the lack of resources to undertake the project autonomously and recognise the need to engage with other stakeholders to ensure that the digitisation process and digital preservation is successful.
- There are a few individuals who access and use the audio-visual materials housed at the NAZ. The respondents recognise the need for concerted

efforts with key stakeholders to promote knowledge of and the use of such rich historical information.

- The NAZ audio-visual unit is struggling to acquire audio-visual materials to add to its limited collection. The dated collection policy is not helping in its quest to acquire the materials needed. There is a need for a close working relationship and trust between the NAZ audio-visual unit and the creators of audio-visual materials as well as other stakeholders to enforce the copyright act.
- Collaboration has ensured that staff of the NAZ audio-visual unit acquired training through attendance of various international and local training programmes offered. This had a positive effect on their ability to preserve and manage audio-visual materials.
- There are collaborative engagements in the audio-visual material conservation activities at the NAZ, which include resuscitation and repairs of cold rooms, film viewing and cleaning machines although more could be done. The NAZ is struggling on its own, hence the desire to seek out partners to ease the burden.
- The NAZ recognises and acknowledges the value and importance of working together. The positive effect of previous collaborative engagements with other stakeholders as working partners affirms the significance of collaboration.
- The National Archives of Zimbabwe has engaged in collaborative training sessions for its staff members with other institutions. The 2011 audio-visual archivist training workshop at NAZ organised by ESARBICA is one of the collaborative activities in relation to training practised at NAZ. The staff exchange programme between Netherlands Film Museum and NAZ is another collaborative engagement in staff training that the NAZ was involved in but it has since been discontinued.

The next chapter will summarize these findings and relate them to the research questions.

CHAPTER 5

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter provides a summary of the main findings. The study investigated the significance of collaboration in managing and preserving audio-visual archives using the NAZ audio-visual unit as a case study. It analysed the existence of collaborative efforts and practices and their effect on the NAZ audio-visual archiving prospects. The chapter goes back to the research questions using the collected data to draw conclusions, highlighting the gaps and deviations found in the interpreted results. It presents conclusions and provides recommendations.

5.2 Summary of findings and conclusions

The theoretical framework used in the study highlights that collaboration is a process. It moves through various levels and helps organisations work towards a common goal through sharing information, resources and expertise. It highlights that collaboration helps to realise transformational quality through discovery of new ways of doing things and establishing new products and services. The research information was collected from the National Archives of Zimbabwe and aims to contribute to the realization of the mission of the NAZ, the efficient and effective preservation and provision of access to audio-visual archives.

The research has the potential to contribute to improved strategies in the management of the NAZ audio-visual archives preservation methods and other preservation methods which do not relate to audio-visual archives by making the NAZ leadership aware of the benefits of collaboration. The study tried to identify the collaborative activities the NAZ institution was involved in, as well as the other opportune collaborative engagements it can venture into. The reasons were to know if it was collaborating or not and understand how it was managing those collaborative activities effectively to realise maximum rewards from them. The suggestion being if they are collaborating, they should be better equipped to

manage the collaboration activities and be able to develop new working relationships overtime that will aid in preserving their collections effectively, in light of the challenges faced.

The motivation for the study was the assumption that collaboration will help enhance the effective preservation of audio-visual archives at the NAZ. The collaboration theory was used to analyse the results as it helped to understand the different levels and collaborative activities the NAZ was involved in. The Zorich, Waibel and Erway (2008) continuum model helps to identify the levels of engagements the NAZ is involved in and the efforts, benefits, risks that are arising from those working relationships.

The researcher from the interview responses and the analysed content analysed found that the NAZ faced various challenges that included, deteriorating collections, dated equipment, high staff turnover, failure to digitise its materials and poor funding. Even though it was faced with these challenges, the NAZ however was involved in a number of collaborative engagements to help overcome some of the difficulties it was faced with. The study revealed that even though the collaborative engagements had brought some relief and benefits to the institutions they have failed in most instances to nurture the working relationships to attain more benefits. This is in contrast to the collaborative continuum used in the study that if collaborative activities are nurtured and managed effectively they can move from low levels to high levels that presents high benefits and efforts. Although the participants to the study acknowledged the importance of collaboration, the study substantiated that they were not aware of how they need to manage strategically these working relationships. There were no strategic documents that guide how, why, with whom and in what areas do the institution need to engage in working partnerships to be able to effectively managed it audio-visual collections.

The study also revealed that the NAZ was struggling to digitise its collection due to lack of funds, equipment and technical expertise. Although some in-house efforts have been made to make this attempt they lack the capacity to it independently. The study revealed that engaging into collaborative engagements

would help the NAZ in this area. They need to seek partners to assist in digitisation of its collections either locally or internationally.

Presented below are research questions that were introduced in chapter one. The responses to the questions are presented and discussed in this section

5.2.1 What challenges does the NAZ face in managing audio-visual archives?

The NAZ audio-visual unit is barraged with a number of challenges that impede on its ability to perform to the optimum level in managing and preserving audio-visual archives. The research respondents acknowledged that the challenges they are facing at the NAZ audio-visual unit are many but with change in strategies and assistance they can be minimised. They thus conform to the general view portrayed in the literature that the audio-visual archivists face varied difficult challenges that are impacting their efforts to safeguard the audio-visual heritage (Abankwah, 2010 and Zinyengere, 2008). From the strategic planning in formulation of collaborative ventures, collection acquisitions, digitization, training and retaining of staff, conservation and access to collections the NAZ is facing different challenges.

In strategic planning the audio-visual unit lacks a clear and concise strategy that guides its operations when it comes to collaboration. The same applies to collections acquisition where the unit has been finding it difficult to collect materials efficiently due to its dated and ineffective collection development policy. As highlighted by Van Malssen (2012), digitization is a complicated process that requires expert skills, knowledge and expensive equipment to undertake. For these reasons the NAZ audio-visual unit has been struggling to initiate a full scale digitizing project. The unit has tried to perform some digitization processes, but was not making any progress. They do not have all the resources needed to commence a digitization project. With the economic and political turmoil that has bedevilled the country for the last decade, retaining skilled staff has been a challenge in many business sectors in Zimbabwe. It has not spared the NAZ as the levels of staff turnover have been slightly high.

Because of the lack of enough qualified and experienced staff the continuation of projects, programmes and strategies has become a challenge at the institution. The unavailability of learning institutions and a professional qualification specialising in audio-visual archiving also impacted negatively on the NAZ. Recruited members of the staff in the audio-visual unit had to acquire on-the-job, hands-on skills and knowledge on audio-visual materials management.

Conservation strategies of audio-visual archives have been the major challenge of the NAZ audio-visual unit. As reported by the respondents, high levels of materials deterioration and equipment obsolescence are experienced. These problems have also led to inaccessibility of the collection as the materials are equipment dependent in order to be accessed.

5.2.2 What steps have been taken by NAZ to digitize audio-visual materials?

The collected information shows that the NAZ is still grappling with how to deal with digitization projects. Kalusopa and Zulu (2009:99) observed that while several developed countries have completed national digital material preservation initiatives over the years, most African countries are still grappling with identifying strategies that they can use to deal with digital preservation issues. Respondents acknowledged that some efforts and preparation have gone into digitising audio-visual materials at NAZ. For example, some photographic materials and analogue video tape's contents had been converted into digital formats.

The objective of digitization has been to save collections from being obsolete as well as increase and improve accessibility to the NAZ audio-visual collection. Although accessibility of collections is the major motivation to digitising the preserved archival collections, greater focus and care should be to sustain the retention and continual use of the preserved collections. Wright (2004:75) rightfully observes that, although an accessible item is more valuable than an item stuck on a shelf, there is need to join forces to better understand the issues and

problems of audio-visual preservation and to develop solutions and joint standards.

There has been no planning on the preservation aspect of digitised materials. During the digitization process at the NAZ no standards were followed on, for example the metadata or formats within which materials were to be digitised or to be converted or stored in. Green and Gutmann (2007:43) note that informed selection of file formats and metadata standards in the creation of digital resources can increase both short and long term benefits and institutions should cooperatively work together to develop standards that can ensure digital surrogates created can be preserved longer and retain their authenticity.

The NAZ has already commissioned a website and its presence on the internet provides and gives the indication of the institution going digital. The surprising scenario therefore is the non-existence or non-availability of a digitization policy to guide the digitization processes.

5.2.3 Which collaborative activities are the NAZ involved in?

The study found that the NAZ audio-visual unit is engaged in a number of collaborative ventures with different stakeholders that have an interest in the management and preservation of audio-visual archives. The NAZ has the following working partnerships with local institutions:

- The National Museums and Monuments of Zimbabwe for collection acquisition, through the Zimbabwe oral history programme,
- The production services unit in the Ministry of Information and Publicity. They borrow some of their equipment to the NAZ for use and repair at various intervals the audio-visual unit equipment.
- The Culture Fund trust of Zimbabwe is another institution that the NAZ engages with to promote its preservation objectives and
- The National Arts Gallery of Zimbabwe, where they have collaboratively hosted exhibitions to market their services.

Apart from the local institutions that the NAZ has operating partnerships with it is part of professional organisations, like FIAF, ESARBICA and ICCROM that collaboratively ensure to promote standards and strategies for the preservation and consumption of audio-visual archives among member institutions. Mannon (2010:19) supports the notion of partnering and working together as it helps in overcoming challenges, sharing knowledge and cooperatively determining what works best in archiving audio visual materials.

5.2.4 At what level is the NAZ collaborating?

The NAZ has various exercises and activities it is engaged in with other institutions to enable realisation of its own goals which it is struggling to attain while operating on its own. The study found that the NAZ is involved in working relationships with the following institutions locally and they are collaborating at various levels as depicted by the collaboration continuum developed by Zorich, Waibel and Erway (2008). The working activity between the NAZ and the National Museums and Monuments of Zimbabwe for collection acquisition, through the Zimbabwe oral history programme, highlights the collaboration element of the collaboration concept. The institutions have come to a mutual agreement to share resources in the quest to build their collections through oral history recordings. The collaboration concept defines the collaborating element of the continuum as that of organisations sharing risks, responsibilities and rewards (Zorich, Waibel and Erway, 2008).

The NAZ has a working relationship with the Production Services Unit in the Ministry of Information and Publicity. They borrow some of their equipment to the NAZ for use and repair at various intervals the audio-visual unit equipment. The relationship depicts the cooperation characteristics as defined by the collaboration framework. The institutions have agreements to work informally together that have brought tangible benefits to the institution.

The characteristics the collaborating activities of the NAZ and the Production Services Unit are the same characteristics depicted by its collaborating activities with the Culture Fund Trust of Zimbabwe and National Arts Gallery of Zimbabwe

to promote its preservation objectives and where they have collaboratively hosted exhibitions to market their services.

5.2.5 What other collaborative ventures or working partnerships could the institution venture into?

The NAZ has a number of stakeholders at its disposal both locally and internationally that it can engage with to promote effective preservation of the Zimbabwean audio-visual cultural heritage resources. The respondents of the study noted that there is need to formally create an association or consortium made up of institutions that will promote and nurture the development of strategies and programmes that enhance the preservation and accessibility of audio-visual materials. The involved parties should come from all corners of the country and from all walks of life i.e., education sector, private businesses, government, the community which is the general public, researchers and technologists. There is a need for the NAZ to review its relationships with the libraries, galleries and museums in Zimbabwe. The more these institutions come together and start working for the improvement and attainment of their objectives through collaborative efforts, the more benefits will befall these organisations. Zorich, Waibel and Erway (2008) note that the subject of collaboration among libraries, archives and museums has been the centre of discussion among many conferences as the cultural heritage institutions try to increase their economies of scale by working together. The authors observed that through these working partnerships these institutions are better placed to serve their users effectively.

The respondents identified a number of organisations that they feel the NAZ needs to collaborate with more efficiently and formalise the current cooperative activities. These organizations included all the broadcasting stations in the country, both television and radio, public libraries, recording companies or labels, cultural groups and professional groups concerned e.g. film companies with the welfare of audio-visual archives.

5.2.6 Does the NAZ have a framework that guides partnerships or collaborating projects it engage in?

There is no guiding operational framework that guides the NAZ on how to engage in collaborative ventures. The lack of a framework and policy causes challenges on the ability of the institution to engage and solicit business relations or deals. It was also the reason why many previous opportunities for cooperative ventures have fallen to the wayside because of the failure to nurture the relationships, and also failed to identify opportunities for cooperation.

5.2.7 Does collaboration help in promoting the digitisation of the audio-visual materials at NAZ?

The study found that the NAZ currently is not collaboratively engaged in any activity in digitising its audio-visual collections. Although there are no current engagements, the need for collaboration with other institutions was emphasised by interviewees. The study found that there are more benefits than disadvantages of collaboration to digitise audio-visual materials for the NAZ. The audio-visual unit staff as well as the automation unit archivist indicated that there is need to digitise the audio-visual collection. They also acknowledged the digitization challenges faced and that without significant support and cooperation the unit cannot sustain any digitization activity. The unit lacks the capacity to digitise the materials on its own.

5.2.8 How can NAZ through collaboration ensure that the accessibility of its audio-visual materials is improved and increased?

The NAZ audio-visual unit has been experiencing dwindling numbers of researchers making use of its collections. The low numbers has been a concern for the unit with the participants claiming that a number of processes and activities have been initiated to improve and increase accessibility and use of audio-visual materials at the NAZ audio-visual unit.

The study found that the NAZ audio-visual unit has used exhibitions and public gatherings as platforms to market and inform the general public on its holdings and their value. It has undertaken this initiative in partnership with other cultural heritage institutions like the National Arts Gallery..

Another concern is the lack of preservation of audio-visual materials and the resulting deterioration of material and the danger of them becoming totally inaccessible. The increased deterioration and obsolescence of technical equipment that read and carries audio-visual recordings have motivated the instigation of a digitization programme.

Digitization has been one of the processes that the NAZ audio-visual unit has embarked on to ensure continued and improved accessibility to its collections. Evans and Hauttekeete (2011:158) recommend digitization as a tool that can ensure accessibility to cultural heritage.

5.2.9 Does collaboration ensure effective and efficient preservation of audio-visual materials?

With the challenges that the National Archives of Zimbabwe's audio-visual unit is facing the research study found that, if properly managed, collaborative engagements are effective tools to ensure efficiency in audio-visual archiving. The NAZ, need to do a SWOT analysis of its current structure and functional areas and devise strategies that enable it to engage with stakeholders in activities that can aid in the realisation of its goals. The Analysis will help the NAZ measure its strengths against weaknesses and threats against opportunity hence, influencing its decision making when considering collaborative engagements.

Examples of the power of collaboration that benefitted the preservation of audio-visual materials are:

- The refurbishment and repair of cold rooms at the unit,
- Affording of scholarships to the NAZ audio-visual unit staff to attain training in audio-visual archiving and

- Being members of professional bodies.

The bulk of the audio-visual materials at the NAZ audio-visual unit are films that require controlled climatic conditions. The importance of “cold rooms”, the temperature controlled repositories hence cannot be more emphasised. The partnership between the NAZ and the Culture Fund Trust of Zimbabwe showed the significance of collaborative efforts to effectively and efficiently preserve audio-visual archives. The audio-visual archivist who was sent on training in the United States of America through a scholarship partnership between NAZ and the Sony Pictures and the Rockefeller Archive Centre (RAC) in collaboration with the Association of Moving Image Archivists (AMIA), came back with skills and knowledge that enabled the proper management of audio-visual collections.

5.3 Conclusion

The study as motivated in the first chapter was to understand the significance of collaboration in audio-visual archives management and preservation at the NAZ. The research investigated levels of collaboration at the NAZ, the areas that the institution was engaging in collaboration and the areas it could improve by engaging into collaborative efforts. Having examined the findings presented in Chapter four in the light of the research questions, conclusions to be drawn will be that the NAZ audio-visual unit acknowledges the value of collaboration and was engaged in collaborative ventures. The respondents who are current and former audio-visual archivists at the NAZ confirmed the need to engage in formal strategic collaborative ventures fully. They concur that collaboration is the key to minimising the number of challenges the institution is facing in managing its audio-visual archives. Sigauke and Nengomashe, (2011:12) in their research study identifies that one option to solve the NAZ funding problems to digitize their collections is that the NAZ must approach the Ministry of Information and Communication Technology for funding. Relying on the Ministry of Home Affairs or external funding bodies such as the foreign embassies which have friendly relations and initiatives to Zimbabwe, alone is not enough.

An extended solution to the above assertion on the NAZ financial challenges to be drawn from this study is the need to design projects and activities that will turn once off donations or funding opportunities by various internal and external funding stakeholders into long term collaborative activities that will provide funding intermittently to sustain its operations overtime.

5.4 Recommendations

The following are the recommendations this study suggests:

- The NAZ need to recognise and adopt collaboration strategies and include it in its strategic plan
- The NAZ need to with immediacy review its collection development policy and procedures, and ensure they foster close working relationship with the creators of the materials it preserves.
- There is need also for development with urgency a digitization policy for the NAZ that will highlight and guide any collaborative ventures the institution in the future will need to engage in.
- The NAZ should continually subscribe to professional bodies or organisation, it has been a member and continue sending staff to these gatherings to acquire knowledge and network. Networking is the passage to working relations and partnerships.
- There is need to build a collaborative digital collection repository for oral history recordings to be accessed by both the NAZ and the National Museum and Monuments of Zimbabwe.
- There is need to establish relationships of trust to prevent fear of losing control over cultural documentation through digitisation of cultural heritage.

For future research there is need to explore the collaborative activities of cultural heritage institutions in Zimbabwe on a wider scale than this research study covered. There is a need to comprehensively investigate the cooperative initiatives

that cultural heritage institutions engage in and the benefits they are recouping from such activities as much as the challenges they are faced with in trying to initiate them. There is need to investigate how the relationship of Museums, Libraries and Archival institutions in Zimbabwe can be improved and how they can effectively work together to contribute to the social, economic and political development of the country.



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**APPENDIX A: LETTERS OF EXPLANATION AND REQUEST TO
RESPONDENTS**

FACULTY OF ARTS

Department of Library & Information Science

Private Bag X17,

Bellville, 35

South Africa

Tel (021) 959 2137

Fax (021) 959 3659

23 June 2013

Director

National Archives of Zimbabwe



Dear Sir/ ma'am

REFERENCE: REQUEST TO CONDUCT RESEARCH AT THE AUDIO-VISUAL UNIT.

I hope this e-mail finds you well.

I do hereby request to be granted permission to conduct research at your institution the National Archives of Zimbabwe. My name is Dickson Chigariro a Zimbabwean citizen. I'm a MBIBL (Masters in Information Studies) student at the University of the Western Cape in South Africa undertaking a qualitative research study titled "collaboration in the management and preservation of audio-visual archives: A case of the National Archives of Zimbabwe. A mixed methodology has been adopted for the project. I will require to do a content analysis of the documentation prepared by NAZ in the form of annual reports, strategic plans and or policy documents. Interviews will be requested to be held

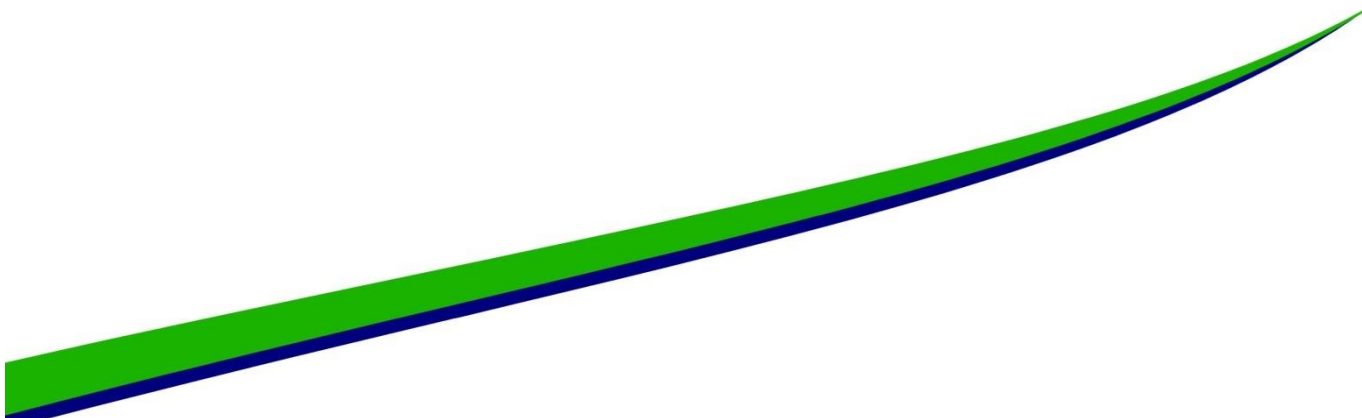
with the members of the staff of the AV unit and the NAZ admin management team. For further information you can contact my supervisor Dr Lizette King at lking@uwc.ac.za in the department of library and information science.

My contact details are e-mail dchigariro@uwc.ac.za cell: 00263715 553 4071/+277892635.

Looking forward to hearing from you at your earliest convenient time.

Kind Regards

Dickson Chigariro



APPENDIX B: INTERVIEW GUIDE

Collaboration in the management and preservation of audio-visual archives.

A case study of the National Archives of Zimbabwe.

MLIS (Information studies)

University of the Western Cape

1. What do you consider to be the major issues facing your institution with regards to the preservation and management of audio-visual materials?
2. How has the NAZ tried to resolve or counter some of these problems?
3. Do you digitise audio-visual materials?
4. Does the NAZ have a digitization policy?
5. How do you fund your digitization projects?
6. Do you outsource digitization work to commercial vendors?
7. How far has the NAZ gone in instituting a concerted and co-ordinated effort to get digital preservation on the agenda of key stakeholders in terms that they will provide funding?
8. What are the current levels of knowledge and skills of archivists in relation to managing audio-visual materials?
9. What is the highest qualification of audio-visual material management available among your AV unit employees in your institution?
10. How often do audio-visual officers/others dealing with audio-visual materials attend workshops/seminars?
11. Does the NAZ have a strategic framework or plan to guide the levels of partnerships it engages in?
12. Is the NAZ engaged in any partnerships currently?
13. Who are the significant partners of NAZ?
 - a. What are the other institutions you consider NAZ should engage with collaboratively to promote audio-visual archiving?
14. In which areas of audio-visual archiving are the NAZ partnering?

15. Are there sufficient opportunities for collaboration in audio-visual materials preservation at the disposal of the NAZ?
16. What are the possibilities of engaging in varied partnerships in audio-visual archiving?
17. Is your institution currently utilizing outside sources of expertise for the preservation of digitised materials?
18. Is your institution a member of any international audio-visual organisations?
19. How far has your institution gone forward forging strategic alliances with relevant agencies nationally and internationally, and working collaboratively with industry and research organisations, to address shared challenges in audio-visual materials preservation?
20. Does a formal local or national body exist, representative of cultural and other organisations that meet to discuss matters and formulate policies for audio-visual archives preservation?
21. Who are the main users of your audio-visual collections?
22. Do you believe that the audio-visual collections are being utilised or they are underutilised?
23. What strategies has the NAZ put in place to promote easy accessibility of its audio-visual collections?
24. Does the NAZ work cooperatively with any specific organisations to promote AV collections usage?
25. How do people in other corners of the country access materials
26. Are there any inter-lending facilities the NAZ audio-visual unit is involved in?
27. Do you share your collections list or database with any related organizations?