INNOVATION AND HUMAN FAILURE IN SMALL-SCALE AUDIOVISUAL ARCHIVES – WHAT DO WE NEED TO LEARN FROM EACH OTHER?

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1. Introduction

Based on several previous studies presented at IASA annual conferences (2001, 2005, 2009, 2013, 2014, 2015, 2017) this paper intends to summarize long-term outcomes with a focus on the innovation needed in the digital era and the possible human failure in small-scale archives such as those the authors work with in Asia. In this paper, all authors[2] follow their specific question with the purpose of contributing to an analytic view on how technology collides with or creates a sense of community. Our emphasis is on sharing positive experiences and encouraging others by honestly discussing possible failures due to various conditions. Embedding these possible failures into a wider context is part of a mutual learning process.

At the same time, each author will address a different clientele of stakeholders such as educational institutions, governmental decision makers, academia, occasional users, and the audiovisual archivists themselves.

Figure 1. Map of small-scale archives in Asia mentioned in this paper. 1 = ARCPA (Audiovisual Research Collection for the Performing Arts at Putra University, Malaysia), 2 = ATML (Archives for Traditional Music in Laos at the National Library in Vientiane, Laos), 3 = Archive of University of the Visual and Performing Arts, Colombo, Sri Lanka, 4 = ASCOM (Audiovisual Archive of the Shanghai Conservatory of Music).

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2 The authors know each other and have networked through the activities of the panel organizer in all these institutions over the last two decades.

2.   Ahmad Faudzi Musib: 'WE KNOW WHAT WE CANNOT DO'

As the Head of the UPM Music Department, where the Audiovisual Research Collection for the Performing Arts (ARCPA) was established, I have to report that many prospective advantages of an archive cannot be used as financial support, there is a dependency on short term projects, and staff education in archival matters is limited. Nevertheless, there are specific academic and educational activities in which I could apply advanced technology that are very useful and inspiring to others. In this paper, I will share some examples of these.

The purpose of ARCPA, as stated in its code of ethics, is to collect, to authorize, to manage, and to provide access to collective and individual cultural expressions captured as audiovisual materials (Seeger & Chaudhuri, 2004). The current social environment does not permit using the archive in the way we want. Therefore, those actively involved in the archival work have to convince their academic and non-academic colleagues that the collection of audiovisual materials and their use as academic sources is nothing new in history. In the age of the internet and digital mobility, historical and contemporary audiovisual materials stored physically on diverse carriers in the archive are of increasing importance as art, entertainment, and information. In some cases the use of sound and visual data for the transmission of knowledge has a greater value and impact than any other printed documents (Harrison 1997: 182).

Working on the awareness of an archive's meaning is one important way in educating the society in general and the involved academics in particular. An often-underestimated need is to instruct academic colleagues how to use the archive without being worried about losing the content or being plagiarized (Jähnichen, 2015). One useful explanation could be that any non-digitally available book provides much more chances of being plagiarized compared to those books which are digitally accessible. Books that are not available through means other than physical access are more often a source for plagiarists because established similarity checks provided by digital software cannot detect them. With this issue in mind, we encourage the practice of citing audiovisual materials and we demonstrate how audiovisual documents that were collected through recordings can be shared and re-used. In our database, they come with proof of authorship and other important metadata that can be traced publicly thus providing security against plagiarism or illegal 'borrowings', both of which can be detected through simple search software. Nurturing such a way of thinking in potential depositors through an increased awareness of using the archive is one of the main tasks that cannot be done easily in an unprepared academic environment. The process of guiding researchers to use the archive as a place to deposit materials as well as using already stored audiovisual materials for references or as teaching tools invites many obstacles such as the previously-mentioned trust issue which is obvious through questions such as, "What if someone copies me or uploads it on YouTube?"

In the past, all students' research papers (Figure 2) were stored as printed documents and could not be accessed or cited. They were only used to be mentioned in CVs. Students did not see a need in writing carefully or doing serious research as their outcomes were not re-used or referred to. Now, some qualification papers are digitized step-by-step, and, yet, they are only partly well documented, especially the accompanying music and video examples, which are considered useless attachments by some university administration staff. Without proper documentation or metadata to document the audiovisual sources, these research papers will be meaningless in future digital information flows. Some necessary steps are currently being undertaken in order to preserve these documentations on a qualitatively acceptable level. However, we are still far away from being effective.

Figure 2. Past research project papers in printed form, mostly unavailable for reference unless the supervisors are familiar with the topics.

Currently, (Figure 3) students are required to submit a copy of the hard bound research project as well as a soft copy in PDF format as final submission to the main library without audiovisual files. However, ARCPA is managing the depository of audiovisual materials both as documentation and audiovisual files that are mainly deposited by UPM music students.

Figure 3. Research project papers as printed documentation at the Faculty of Human Ecology in Putra University, Malaysia (UPM). The demanded unicolor binding makes it even more complicated to find necessary references.

Another argument is that with a small-scale archive such as ARCPA, a researcher is able to interact with and share parallel cases through using the archive contents as primary or comparative research material. In this case, a researcher is able to view what other scholars are doing, how they did it, why they did it, and—as long as proper citation is delivered—to quote from their supplements. Primary access might be given by displaying a limited number of pages or abstracts and short sound or video clips in low resolution. One example that promotes this type of archive access and use is a study on sound profiling, such as the usage of audio files in sound banks collected from different positions at a definite location. Having the archive's possibilities in mind, I did research on contextual sound preservation of two local string instruments. By making use of these sound banks, sound archives enable users to be in an acoustic space through listening without being physically present in that very space. Further, recordings in sound archives enable one to hear sound in a space with its multi-layered dimensions. Research in contextual sound is about opportunities made available to the user to access sounds beyond the capability of one's existence in an acoustic space, for example of a selected local string instrument (Musib 2015:6). An excerpt (Figures 4a, 4b, 4c) taken from the thesis is an example that illustrates where the small-scale archive immediately enables a researcher to be cited by and to cite another scholar not only in a respectful way but also in a valid way regarding citation rules for qualification papers.

> dusted sources of traditional knowledge to him. Abas taught Arthur Borman to play
> *pratuokng*[14] (Borman, ARCPA 2617, 2012: 00:01:18 – 00:02:35) Also, Abas told
> Borman of how the *pratuokng* came into being. According to Borman, based on what
> Abas had told him, in the past, the male were the one who went to the forest to
> collect palm fruits called nyiur[15] to make tuak[16] (Borman, ARCPA 2618, 2013:
> 00:01:39 – 00:06:00), a local drink that was produced by fermenting nyiur juice.
> During collecting nyiur, these groups of men were also cutting and collecting
> bamboo to renew their tanju or drying yard of the longhouse. The surrounding hills
> and forests of Annah Rais are rich in natural resources particularly in different types
> of bamboo. The selected bamboo was brought out from the nearby forest of Annah

Figure 4a. Thesis excerpt with in-text citations.

Transcription 3

Interviewee:	Arthur Borman
Date:	2013
Place:	Annah Rais, Padawan Sarawak
Archive Number:	ARCPA 02618
Start / End Time:	00:01:39 – 00:06:00

Audience : Any particular occasion that this instrument is played?

Borman : Normally the creation of this instrument in actual fact, I would say is just by coincidence. Because the version of the story differ from one person to another, but I prefer to listen to my teacher, because he knows a lot. He makes it, he plays it, teaches it so we prefer to listen to him. So, based on his story it was said that in the old days, there will normally a group of man, in a group of 4, 5, or 6 of them, normally they will go to the jungle, to search for a kind of fruit, palm fruit to make wine. So normally if they go there, they can just go to the jungle and collect the fruit and bring it back. But the usual thing is, when they are back at the village, they will never really process the

Figure 4b. Transcriptions at the appendix.

> Bock, Carl (1881). *The Head-hunters of Borneo: a Narrative of Travel up the*
> *Mahakkam and down the Barito; also Journeyings in Sumatra.* London: Sampson
> Low, Marston, Searle and Rivington.
> Borman, Arthur (2011). Personal communication in Annah Rais, Sarawak, Malaysia.
> 14 June.
> Borman, Arthur (2013). Personal communication in Annah Rais, Sarawak, Malaysia
> and via e-mail, 5 July–30 September.

Figure 4c. As appearing in the references.

All information can be updated at any time in ARCPA as well as through a supervision unit called Putra Science Park of UPM. This university unit stores all depositors' files in a digital duplication, hence creates a continuously updated database for another scholar to refer to.

Though all these benefits are obvious and convincing, it is still difficult to explain to staff members and administration how important the support of these academic sources and community resources is.

A final challenge for using audiovisual materials from the archive, has to do with staff performance reviews. All staff must fulfill their Key Performance Indicators (KPI). KPI monitoring is done through reports made by the staff member, which are then endorsed by the head of the department, followed by the deputy deans committee that is appointed by the university at the faculty level. All of these administrators are not familiar with audiovisual documents and archiving methods. Complications arise when staff members do not report their involvement in international conferences, publications, filing of intellectual properties or copyright, or reporting any other achievement hence pulling down the percentage of the KPI targeted by the faculty as well as the University as a whole.

The entire university demonstrates its achievements through the reporting of KPI made by each staff member of a department, the faculty, and the university as a whole. The current achievements of UPM can be seen as reported by the New Straits Times, 25 July 2017, that the status of Universiti Putra Malaysia in the QS World University Rankings 2016/2017, has climbed up 61 places to the 270th position, from the 331st placing last year among the world's top universities. Universiti Putra Malaysia is now the second-best university in Malaysia (Sani Rozana 2017). This is partly due to the contribution to patent products, copyrights, publications, and professional services. Yet, we know that there are still many problems to be solved and the entire evaluation process itself is continuously under critique as the ranking is an average and does not show the true value of each contributor (Hariaty, Lim & Loh 2010). An effective use of audiovisual archives should be introduced as a further quality of any university.

In closing, I ask how we can optimize a long-term implementation of soft skills among staff and students that ensure an effective use of audiovisual documents in the same way as written documents and how does this connect to the wider social development in academic institutions? Do we need other types of measurements for evaluation? What do we have to be prepared for in the future?

From my viewpoint, obstacles can be seen when an inconsistency occurs as certain parts of the world move faster and faster towards high-tech solutions where archives such as our small-scale archive are common place, and the other parts of the world that are not in the same notion. This fact adds to the already mentioned issue that to a large part of the academics in the university, audiovisual archives are still viewed as exposing findings which will in turn be copied by others. Putting archives up means to some of them a "human failure" (Jähnichen 2015, 2017). These academics are still uncertain about the competencies and the importance of the archives as being an investment into knowledge resources. Although ARCPA is not meant to self-sustain financially, this small-scale archive should be the platform that enables scholars to improve their knowledge and their experiences in the department, reaching out to other faculties, students, researchers, and academics. And that is what we cannot do yet.

3.   Thongbang Homsombat: WE KNOW WHAT WE NEED

At the ATML at the National Library in Vientiane, over a period of 18 years, we experienced many twisted and difficult changes in archival procedures, one of which was moving to a new building that was constructed based on plans made in the 1990s. Our first small topical audiovisual archive in Laos impacted several local activities that I will focus on in some examples with a specific emphasis on our co-operation with prospective governmental and international stakeholders.

One of the difficulties was to switch from early digital and analogue to only digital recording and preservation techniques without compromising quality. This is especially difficult if the equipment-based support shifts to requests for digital hardware and mainly good software with service and training opportunities. We have always depended on researchers and external organizations that cross our institution and leave their progressive traces such as new hardware, some funding for training, or some personal monitoring of procedures. Our recent possibilities are limited to audio transfers as video digitization is still not effective or conducted in low quality.

Luckily, we always had support from IASA and SEAPAAVA members, two organizations that took care in a selfless and detailed way helping with difficult conditions of maintenance and acquisition. Nevertheless, we had to resist many administrative habits such as staff rotation within the National Library's different departments, or reconstruction work on site that required specific safety measures.

Therefore, for us, the quality is not only seen through the final file integrity but through the entire file environment and the social components given. A big part of our work is to convince various groups of administrators and finally the people concerned with traditional and contemporary music, dance, and performing arts of the necessity to physically create a storage and access facility (our archive) in which continuity is central so that the archive lasts longer than the employment period of trained staff members.
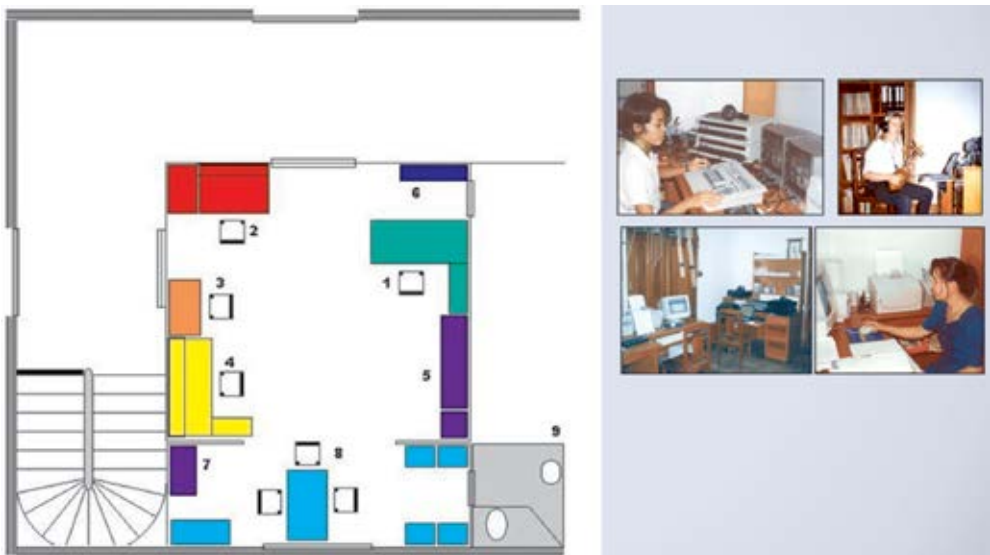
In 1999, we started like this:

Figure 5. Draft of the archive in the old building, Nam Phou, Vientiane. This building was an old French house previously used as a prison. The one and a half rooms we had served as storage, data entry room, meeting room, access room, and sometimes as a recording room. The equipment dates back to a complicated transfer of hardware according to a model recommended by staff of the Berlin Phonogram Archive in Germany.

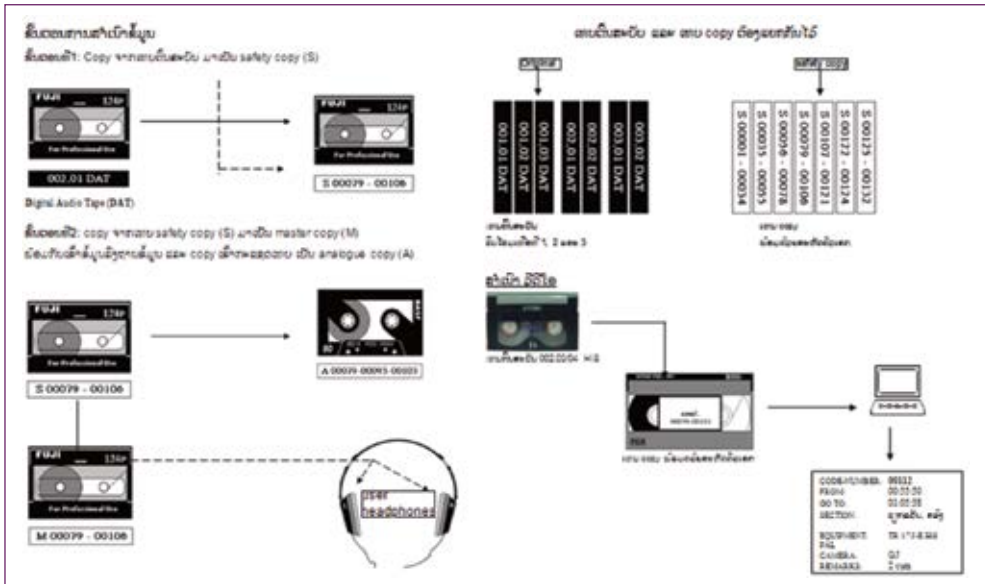Our first lessons in data transfer started with instructions like this:

Figure 6. Detailed and illustrated instructions of how to proceed with various tape recordings and how to technically document them from a teaching sheet developed in November 1999.

Now we have to adapt to a new building, new technology, and to a new way of administration expressed also in a new joint archival platform, mainly a modified OPAC (Online Public Access Catalog) system. Though we know that this platform will one day change into another platform which can network better, faster, and in a more democratic way, we have to go through this process of learning from "issues."

Fieldwork, preservation, maintenance, and providing access are a continuously changing process for us. We also provide classes on using audiovisual content. This is necessary because modern media devices are demanding in making effective use of easily accessible low quality audio and visuals. We also do not ignore popular music creations of the youngest talents. Our archive is the place where such local home productions are collected as they will vanish in a very short time through high market pressure from abroad though they represent a specific part of the local history of performing arts.

In the newly built archive, where we have enough space but people hardly find us because it is far outside from the city center, we have to cope with long distances between storage, replay equipment, and the physical library. We had to fight to keep the storage in a safe area of the new building, not in the highest or lowest floor, which seemed to be a problem of comfort for other departments. We also attended a number of seminars on new technologies and disaster management before moving into the new building. However, the most important things are not just of a technical nature.

My questions for the future are:

1. How can we convince our main stakeholders, such as the public users, to support archival work and in which form?
2. How should we argue in an effective way with administrators and officers in ministries in order to be better supported in the long term?
3. Which future platforms are most suitable for such a small yet nationally important archive?

We are searching for answers not only among archivists. We also need social scientists and policy makers to get on our side. Therefore, we have no reason to rest on top of our achievements.

4. Chinthaka Meddegoda:[3] WE KNOW WHY IT DOES NOT WORK

Educated as an audiovisual archivist at UPM and now being thrown into a large University of the Visual and Performing Arts (UVPA) in Colombo, I want to give some examples for obstacles in promoting audiovisual archiving from the viewpoint of actual users. Drawing parallels to other developmental issues, I want to focus on human failures in dealing with fast technology turnovers and societal needs reflected in this field of work.

As I have undergone my PhD studies at Putra University in Malaysia, and have worked as an archivist in a small archive set up at the same university, I am quite informed about the importance of preserving sound and audiovisual material. I was guided by Professor Gisa Jähnichen about archiving and research. My dear colleague, Ahmad Faudzi Musib, is one of the researchers regarding sound preservation who also taught me important technical matters of archiving.
Here, I need to discuss what the situation in Sri Lanka requires and what the leading archives undertake to run their preservation, maintenance, and accessibility efforts. It is mainly about what are their priorities. Among the official archives in Sri Lanka, the following are referred to in this contribution:

- Department of National Archives of Sri Lanka.
- Sound Archive, Sri Lanka Broadcasting Corporation.
- Research Unit, Faculty of Music, University of Visual and Performing Arts.

Other institutions that host large archives are the Cultural Department, Sri Lanka; the National Television Corporation, Sri Lanka; the ITN, Sri Lanka; and the Archives of University of Colombo, University of Sri Jayawardhanapura. They were only mentioned in various interviews but not investigated regarding their audiovisual collections.

Among the universities that deal with sound and audiovisual material, my employer, the University of Visual and Performing Arts, holds the most important place in this regard in Sri Lanka. The archive of UVPA consists of sound and audiovisual recordings which are loaned out to students and lecturers on request. The collection consists of videos of Sri Lankan folk theatre; Indian music performances of various artists; Sri Lankan, Hollywood, and Bollywood films from different periods and a lot of other items. To gather data, I met with the archivist in the unit, Mahinda Senevirathne, a violinist of Hindustani classical music who has taken care of the archive since the year 2000.

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CPM: What kind of audiovisual material do you archive?

M.S: We have films, film history, Sri Lankan folk music, Hindustani folk music, various documentaries. We have everything for example how Kalyanji and Anandji do compose and so on. But no one uses it.

CPM: Do students use them?

M.S: I think it is not a mistake of students. The lecturers are those who are not aware of this. …I have informed the staff during many formal academic meetings. I am just protecting the recordings.

CPM: Do the lecturers store their recordings here?

M.S: Actually it should be like that. They never store anything here. Are you doing this interview for a research? Please present your paper also to the people here so that they at least understand you.

CPM: Do outsiders come here and use the recordings?

M.S: Yes, they do. I maintain a book here reporting who came and what they were asking for. Even some foreigners have come here. They just look at what we have and then they go.

CPM: Do you consider copyright issues and other matters of recordings?

M.S: Sometimes, yes. The access to the dance videos of Master Chitrasena is limited, because he does not want others seeing his traditional dance techniques…

CPM: I think you have arranged recordings in an order?

M.S: Of course, but these days, it is a bit messy since Fatima is not working here anymore.

CPM: Why does Master Chitrasena not want to let others use his recordings?

M.S: Such people do not want to share their knowledge about the subject with others.

CPM: What do you think? How we can improve archives in Sri Lanka?

M.S: There must be a person who values the history. At the moment people think history means archaeological stuff. I don't know why they don't think these recordings are also valuable history. Of course, there is preservation to some extent, but not in large scale.

CPM: Where else do you know there is an archive in Sri Lanka?

M.S: I think only the National Archive. Here in Sri Lanka, people are reluctant to share their collected data. Even some teachers of Hindustani music do not want to share the knowledge easily with the students. They think students have to work hard as we did, and therefore they hide many things. One of my teachers used to say, you know we did a lot of research to find things through hard work for many years, and then students come and take this information in 10 minutes.

The broadcasting cooperation of Sri Lanka was initiated in 1948 and has provided their service to India since some areas of India such as Kolkata, Bihar, Orissa did not have a radio cooperation in that early time. I met with one staff member, Mr. Alupatha Mudiyanselage Chandradasa4, a passionate archivist who keeps the recordings in the library and is, at the moment, conducting the digitization process of old recordings. I asked him:

CPM: Do outsiders have access to the recordings when they want to know something?

Chandradasa: No, only the staff has access, which means me. But if someone wants to get access, then he has to write a letter mentioning what he wants and then they may get permission from the director. I am here guiding them through their requests. But we do not allow copying anything, only listening is permitted. Because, then anyone can steal our songs and then make a new track for the same melody, and then publish it …As a national radio, we cannot allow that. We always broadcast original songs.

The National Archive of Sri Lanka situated in Colombo just a half-kilometer distance to my employer provides useful access for undergraduate students of my university who have to write a thesis on music related topics. I met the director general of the archive and her staff who helped me to know more about their undertakings and future plans. Here, the training plans are very important as a lack of manpower is seen as the main obstacle. One interesting point was the fact that there exist a large amount of sound recordings made on film tapes as this was the only available recording device in earlier times. There are no pictures on these reels, only the sound tracks. The tapes are already in very bad condition. Dilini Linayage reported about one staff member, Mr. Palitha, who invented a digitizing machine for old films. He digitized some of the oldest films in Sinhala that are still available. But the process is slow and the single machine cannot be sufficient for the sheer amount of material. The new buildings of the archive are well equipped with facilities and replay units. But only two permanent staff members are working with audiovisual material.

The main problem, as far as I can see, is the social understanding of audiovisual archiving. Different from the other cases, the gap between technical creativity and social understanding is very big. Sri Lanka is a place to which digitizing projects are outsourced from large companies around the world as Sri Lanka has well trained IT staff. The public sector or small-scale university archives do not profit from these skills, partly also, because administrative units of educational institutions do not feel the urgency and the immediate need as many teaching patterns are still isolated from global necessities.

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4   The Interview is available upon request to the author.

5.   Xiao Mei & Gisa Jähnichen: WE KNOW HOW IT SHOULD WORK

We both work at the Shanghai Conservatory of Music, which is well equipped with technology, space, and manpower. In this section, we want to draw attention to the urgency of promoting audiovisual resources in multiple ways. The main promotion should come from the communities and the most progressive parts of society, such as artists, researchers, and educators. We have a clear idea of how we want things to be organized and used. We also know and are not always satisfied with how it is done in daily practice. Our scope, therefore, is a critical focus on evolving the perspectives and efforts of future archivists.

The audiovisual archives of the Shanghai Conservatory of Music are in a complicated situation. Actually, nobody is fully responsible for the maintenance and the development as the main stock of the equipment and the holdings belong to different departments. Their storage conditions are well meant but have not been updated or continuously managed as there is no paid staff working after an initial project completed that provided the archive with several necessary pieces of equipment for replay and digitization.

An achievement of the research section in which the Research Institute of Ritual Music—an externally supported governmental unit—is integrated, was to establish a database. This database is a handmade product serving the display of holdings in three categories: musical instruments in China, vocal techniques of mainly minority voices in China, and rituals in China. For each category, a distinctly designed catalogue of detailed parameters can be filled in by the archivists. The three sections were created according to running research projects. Photos and video snippets are accessible on the screen of only one, rather aged, computer. Other computers are available to produce video documents out of newly collected material, which is not always stored in a professional way. Also, almost all new and guest lectures are videotaped and stored. The archive is, therefore, a production place that is temporarily used when events or visitations have to be accommodated. Unfortunately, the necessity to manage an audiovisual archive coincides with the rapid spread of online platforms and storage or file management applications that are often viewed as ultimate solutions. The screen with the database is, for example, presented as 'the' archive.

Initially it was imagined that students and staff doing fieldwork would deposit their outcomes in the archive and provide access for re-use. The archivist would receive the material first, along with the descriptive information, and ensure its safety as well as a proper storage environment. The material varies in quality. Though students and staff are well trained in orally conducted field work, interview techniques, and management, they are not trained in field work recordings and the required preparation and ongoing documentation needed after the recordings have been made. The equipment used varies in quality, ranging from smartphone mono recordings to professional HD video recordings. The entire archive room looks shallowly cleaned up, but single storage sections are also carelessly used for private issues as staff and students are not willing to grant the archives priority in their own workflow and professional research because there are misconceptions about archiving in general and responsibilities towards archives in detail.

For example, the question of copyright: China as a State historically did collect many songs, manuscripts, and other specific information without considering attributing these items to those people from where they came. The deep belief that collecting, archiving, and storing information of any art form is State business leads to a strange willingness to let it happen all the time without questioning rights. Anything labeled as being Chinese carries a double meaning: being collected on the territory of China and being not owned by any individual Chinese person. It is hard to compare this type of national interest with other countries in

the region. However, in recent times, people learned to consider profit, most recently with the introduction of the UNESCO intangible heritage program (Cunningham & Cunningham 2004). So, the questions of payment are not connected to rights but to individual economy, replacing the ethical background of cultural belongings. Rights seem to not even be an aspect of justification for monetary concerns. Nevertheless, a properly running audiovisual archive has to observe internationally established rights and respect them, whether it is economically relevant or not (Gagliardi, Prandoni & Boi 2004).

Something similar happens also in the context of archive maintenance. As the collected items are not really "individually" owned, nobody is really "responsible." The collective responsibility of the affiliated institutions and the educational goal are somewhat secondary in the way students and academics think about archiving. So, the soft skills needed in maintaining a well-equipped archive include, to a great degree, the transmission of experience and knowledge related to all aspects of archiving, starting with cleanliness, order, working schedules, but mainly with a change in workflows and training of students and staff.

One extremely important fact is that the training must include the wider context of global necessities, the further existence of human failures and their practical benefits in the advent of an increasing amount of information based on artificial intelligence and knowledge management. Without conveying this whole picture, any archival training will stay temporary, event based, and unsatisfying in the long term. Archives are, finally, places, where specific resources that include failures and culturally patterned, seemingly illogical, items are collected as well.

Beginning this semester, the entire workflow for field work items and their descriptive and technical protection will be changed. Those who collected audiovisual material will be made responsible for the database entries, their access tools, and their re-use in reports or other publications. Students who do not provide access through a proper archival process are not allowed to submit their theses. Staff will have to do the same if they want their publications to be considered valid.

Again, a specific social pattern of campaigning plays an important role. People are used to being subject to enforced rules even though they may not agree with them. Because other less personally invasive solutions did not show success, this is the 'Chinese' way of putting things on the right track. However, we hope that the understanding of the matter will lead to rational decisions and deeper insight, and that these will guide the students' attitude.

We think that the challenge of audiovisual archives in any educational context, is to develop social intelligence among its stakeholders. Because digitally born items are becoming the norm, "audiovisuality" is no longer an attribute applied to some specific collections. In the future, possibly everything might be visible, readable, audible, and increasingly intangible. Audiovisual archivists are challenged not only in their small-scale environment but in their pioneering role regarding knowledge management and resource building.

6.   Joint Final Discussion

Elaborating on which problems are the most difficult to solve, the authors of this paper propose that many of them can be solved through better communication among the various small-scale and leading institutions in each country. This communication is not just a way to sort out technical issues but to develop a joint approach to a trustworthy policy within their archival cultures. At the 2017 IASA conference in Berlin, Nadja Walaszkovits, in response to our presentation on this topic, noted specifically a training workshop initiated by the

Deutsche Welle in the National Broadcasting Archive of Sri Lanka, where she personally trained archivists who are now capable of tackling difficult technical matters. Walaszkovits suggested not reinventing the wheel, but instead to collaborate among institutions and to find a way to include all groups of staff involved. The following scheme shows one approach applied while researching on the current situation in Sri Lanka, just to offer one example out of the four countries represented in this paper.

Figure 7. Scheme of Questions in a fieldwork flow on sound and audiovisual archive purposes (Scheme by Gisa Jähnichen, research conducted by Chinthaka Prageeth Meddegoda).

To get some precise answers, colleagues of different universities were asked some personal questions:

	Do you take video or audio recordings for your research, teaching, or working practice?	Do you really use these recordings later?	Where do you store these recordings?	Do you like to share your recordings with others or are you afraid of losing your data by sharing?	Do you know an archive where you can deposit your recordings and where they are accessible to others?
Lecturer, PhD, male, (40), UVPA	Yes	Yes	In the personal computer, pen drives, google drive	I normally don't share my data. However if the data is requested by someone, I consider their request and objectives of using the information	No
Lecturer, PhD, male, University of Colombo	Yes, but not my own. I take them from internet.	Yes	In my laptop	Like to share	No
Lecturer, PhD, male, (50), UVPA	Yes	Definitely	CD/DVD, at the same time put in google drive	Yes	Yes
Lecturer, PhD, male, (39), UVPA	Yes	Maybe yes, maybe no	In UPM ARCPA, nowadays no place to store such recordings in Sri Lanka	Yes	My supervisor knows
Lecturer, PhD, female, (38), UVPA	Yes	Yes	Sharing to others in mail	No	Not specific place known

Figure 8. De-institutionalized personal questions about archiving matters and practical habits (conducted by Chinthaka Prageeth Meddegoda). Excerpt (August, 2017).

In short, and most of this also applies to other small-scale archives mentioned, the following discrepancies between the general complaints of the archivists and the reality of insufficient conditions can be summarized in this way.

Problems articulated by archivists:

1. Not enough facilities (replay machines, interfaces, and other equipment).
2. Limited funds.
3. Not enough trained archivists.
4. Workload is too big.

Actual problems we observed:

5. There are no trained staff members who understand the importance of immediate preserving or the sensitivity of the material.
6. Existing staff members need guidance and a plan for the workload.
7. Lacking networking regarding the subject.
8. Overestimated and underestimated issues in understanding what they have and what they do not have.

These discrepancies are one point in the primary evaluation of the audiovisual archival situation in small-scale archives situated in Asia. In the future, there will need to be a stronger network of archivists and peoplein charge of knowledge management in order to keep these archives running. Also, the connection to professionals through organisations in the region and internationally, such as IASA or SEAPAAVA, is very important in order for the archives, the archivists, and the profession to be accepted in the social and political environment of each country.

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