



# NSLA Digital Collecting Framework

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## Introduction

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The Digital Collecting Framework (DCF) was written by the National and State Libraries of Australasia Digital Collecting Project team in 2013.

### Purpose

The purpose of this Digital Collecting Framework is to provide information and guidance on collecting born digital materials.

### Scope

The DCF addresses issues associated with born digital material, that is, material which originates in a born digital form and is not intended to have an analogue equivalent. It does not address issues surrounding material that has been converted to a digital format through scanning or other processes, although some of the information may be relevant to both forms of digital collections. The scope is also limited to digital heritage collections for which libraries accept preservation responsibility and not to shelf-life collections such as reference databases.

The document includes information on dealing with donors and vendors, acquisition of digital items, legal deposit, and definitions of commonly used terms. It does not address, except indirectly, issues to do with description, access, use and preservation of digital collections.

### Audience

The DCF was written by, and primarily for, the NSLA libraries, however many of the concepts are universal, and other libraries and cultural and collecting institutions may find the document useful.

## Review

This Collecting Framework will be reviewed every 2 years.  
Next scheduled review: March 2015.

## Background

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The need to develop a framework for born digital collecting was raised at the NSLA meeting in March 2011, where the issue of inconsistent collecting of born digital content by NSLA libraries was recognised together with the need to develop collecting principles for digital collecting. Heritage Collections Forum participants in November 2011 also agreed that collaborative approaches to digital collecting needed to be investigated.

To date, NSLA member libraries have been conducting this type of work independently, or not at all, so the need for a cohesive approach to the problem of collecting born digital materials was identified. Outcomes would include creating a set of documents which can be used by any or all of the NSLA libraries, reducing duplication of effort.

The Digital Collecting project was created to develop a born digital collecting framework for NSLA libraries. The framework includes: a principles document; a set of agreed definitions;

and guidelines for the public on how to care for their digital collections, and how to donate digital items to NSLA libraries.

### Survey

To benchmark the NSLA libraries' activities in this arena, a survey was completed in 2012, in which libraries identified to what extent they were collecting digital material in the following categories:

- digital photos
- digital documents
- harvested web content
- digital manuscripts
- electronic records
- static data sets
- dynamic data sets
- digital art
- digital audiovisual materials.

Results of the survey are summarised in [Appendix Three](#).

A SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis of the survey results identified the following:

- the ways that libraries store and count their digital collection material sometimes prevents them from being able to distinguish between born digital and turned digital content when reporting on the size of collections. This means that some of the results reported are not directly comparable.
- a lack of policies and procedures to underpin born digital collecting, with most libraries relying on existing, and often outdated, policies and procedures for traditional physical and analogue collections for guidance
- most collecting is reactive, rather than proactive
- an inability to estimate the extent of unprocessed digital collection material.

Identified collection strengths included: digital photos; digital documents; web harvesting; and oral histories. These strengths are not universal across all libraries. For example, collecting of digital documents is strongest in libraries with good systems and infrastructure for the ingest and management of digital publications.

Identified collection weaknesses included: manuscripts and records (NLNZ excepted); static data; dynamic data; digital art; and audiovisual collections - film, music and digital stories (NLNZ is mandated to collect online music and has a strength in this area).

Identified opportunities included:

- to develop a collecting framework which can be used by individual NSLA libraries to create in-house policies and procedures
- to develop ways of more accurately measuring born-digital and turned digital items in our collections
- to investigate the way we catalogue/list/describe born-digital collections to increase use and accessibility
- to exploit metadata that accompanies born digital material to improve processing workflows and discovery
- to work collaboratively, and share experience, knowledge and in some cases workflows
- to identify the resources needed for born-digital collecting now, and into the future

- to explore opportunities presented by the Open Linked Data movement.

Identified threats included:

- loss of content through not collecting
- risk of duplication of effort/resources to develop policies and procedures
- risk of duplicating collections
- lack of digital continuity/preservation.

Some of these issues such as digital preservation are being addressed by other NSLA groups, however it is hoped that this Digital Collecting Framework is a start to a shared understanding and collaboration in digital collecting for NSLA.

# Guiding Principles and Legislative Mandates

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The NSLA libraries adhere to a set of guiding principles for collecting born digital material. These include 7 general collecting principles, and 5 principles relating to library practices, which help guide our day-to-day activities in born digital collecting.

## Principles of Digital Collecting

Collecting born digital material is changing the way libraries do business. The way we collect, store, describe, preserve and use born digital collections is in some ways very similar to the way we collect, store, describe, preserve and use physical collections, but in many ways, so very different.

This set of principles outlines the way born digital collections will be acquired by all of the National and State Libraries of Australasia. These principles apply to the unique digital collections acquired for permanent retention in the heritage collections of the NSLA libraries. Complementary to this set of principles are the principles authored by NSLA's Digital Preservation Group, which address issues of collection sustainability.

The NSLA libraries commit to the following principles:

- 1 Digital collections will be acquired in accordance with the libraries' collection policies, with content decisions being based on significance, research value, geographic coverage and legislative requirements as they apply to each of the national and state libraries.
- 2 Collaboration between NSLA libraries and other collecting institutions is required to build robust digital collections that fulfil the information needs of our clients. The NSLA libraries will collaborate on digital collecting activities and initiatives with an aim of minimising unnecessary duplication across our collections.
- 3 In digital collecting, time is of the essence. Digital collecting requires libraries to be proactive rather than reactive in their approach to acquiring digital material. NSLA libraries commit to actively collecting born digital material *now*, to avoid a future 'black hole' in our documentary heritage.
- 4 Negotiating appropriate rights management is a critical process of digital collecting. Issues of copyright, intellectual property rights, moral rights, cultural protocols, distribution and use will, where possible and necessary, be negotiated at the time of acquisition, rather than retrospectively. Application of appropriate rights for digital collections should not be a barrier to their acquisition, access or use.
- 5 Born digital collections remain vulnerable in the short term while policies, procedures and technologies are being established. We commit to storing our digital collections in secure digital repositories, and continuing to make them accessible for the long term through sustainable practices in preservation and technical infrastructure.
- 6 The acquisition, storage, preservation, description and provision of digital collections will take place under internationally recognised, best-practice standards and guidelines, enhancing their discoverability, access and use. We

will strive to achieve technical and social interoperability, and commit to increasing access to linked open data.

- 7 Confidence in the authenticity and integrity of digital collections will be ensured through implementation of risk management strategies and establishment (where possible) of provenance.

### **Internal Principles: (Operational)**

NSLA libraries acknowledge that in the short term, digital collecting can be a very time consuming and manual process while it is being established, trialed and evaluated. However, ongoing dedicated collecting in the digital arena will provide medium term (3-5 years) and long term (5 years+) opportunities to better streamline and automate our services and processes.

The NSLA libraries will:

- 1 Back up their commitment to digital collecting with adequate and appropriate staffing, training, resources, technology and storage.
- 2 Ensure the integrity of digital collections is maintained through the adherence to standards, guidelines, policies and procedures which will enable sustainable accessibility and usability.
- 3 Continue to monitor, and implement where necessary, new and emerging technologies and standards.
- 4 Consider technological issues when making acquisition decisions, but will not allow technological capabilities of the collecting library to be used as an “it’s too hard” excuse for not collecting digital material.
- 5 Communicate and promote the libraries’ digital collecting activities to the public, government, other cultural and heritage institutions and potential partners and funding sources.

## **Legislation**

Legal Deposit is required under various acts for all Australian states and territories (with the exception of the Australian Capital Territory) and under national legislation for Australia and New Zealand. For most NSLA libraries, legal deposit legislation has been interpreted as a mandate to collect published born digital material. Deposits under this legislation make up a large portion of all incoming digital collections to NSLA libraries.

New South Wales and Australian national legislation does not cover born digital material. The legislation for Victoria only covers digital publications on physical carriers. Until recently this also applied in South Australia, but recent advice has clarified that the legal deposit provisions can be interpreted to also include born digital material that is not distributed on a physical carrier. Western Australian legislation covering digital publications was ratified in 2012 and requires the development of regulations to become fully operational.

A table of legislation current to 2012 is available as an appendix to the document ([Appendix One](#)).

## What we collect

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### Content and collection policies

The NSLA libraries agree that digital collections are as important as physical and analogue collections. When deciding what born digital items to collect, decisions are made on content, not format. In line with Digital Collecting Principle 1 (Digital collections will be acquired in accordance with the libraries' collection policies) content decisions are based on significance, research value, geographic coverage and legislative requirements, as determined by these policies:

- NLA CDP (2008)  
<http://www.nla.gov.au/policy-and-planning/collection-development-policy>
- NLNZ Collection Policy (2010)  
<http://www.natlib.govt.nz/about-us/policies-strategy/our-policy-about-collections>
- ACT New policy available soon - current version not online.
- NSW Collection Development Policy (2013)  
[http://www.sl.nsw.gov.au/about/policies/docs/slsw\\_collection\\_development\\_policy.pdf](http://www.sl.nsw.gov.au/about/policies/docs/slsw_collection_development_policy.pdf)
- NT CDP (2005)  
[http://artsandmuseums.nt.gov.au/\\_data/assets/pdf\\_file/0008/115001/ntl\\_collectiondevpolicy.pdf](http://artsandmuseums.nt.gov.au/_data/assets/pdf_file/0008/115001/ntl_collectiondevpolicy.pdf)
- Qld Content Strategy (2012)  
[http://www.slq.qld.gov.au/\\_data/assets/pdf\\_file/0017/229022/Content-Strategy-Web.pdf](http://www.slq.qld.gov.au/_data/assets/pdf_file/0017/229022/Content-Strategy-Web.pdf)
- SA CDP (2006) due for revision 2012/2013  
<http://www.slsa.sa.gov.au/webdata/resources/files/colldevtpolicy.pdf>
- Tas Reference Collections Policy (2009)  
<http://www.linc.tas.gov.au/global/aboutlinc/information/policiesplans/reference-collection-policy>
- Private Records Collection Policy  
<http://www.linc.tas.gov.au/global/aboutlinc/information/policiesplans/privaterecords>
- Vic Collection and Resources Development Policy (CRDP)  
<http://www.slv.vic.gov.au/about-us/plans-policies/collection-resources-development-policy>
- WA CDP "Developing Our Collections" (2009)  
[http://www.liswa.wa.gov.au/\\_data/assets/pdf\\_file/0006/42693/developing\\_our\\_collections-full\\_document\\_2011.pdf](http://www.liswa.wa.gov.au/_data/assets/pdf_file/0006/42693/developing_our_collections-full_document_2011.pdf)

Many of the NSLA libraries' collection and content policies have not been updated for many years, and need some revision to include reference to collecting born digital materials.

It is the responsibility of the NSLA libraries to promote the importance of digital collecting up the line, to their respective governments.

## Collaboration

In line with Digital Collecting Principle 2 (collaboration between NSLA libraries and other collecting institutions is required to build robust digital collections), all NSLA libraries have committed to increasing collaboration to reduce duplication of effort and collections. Digital collections are able to be so easily and cheaply reproduced, that communication between collecting organisations will be key to ensuring our collections remain unique, while at the same time accessible.

## Terminology

To ensure that all NSLA libraries use consistent terminology when discussing born digital collections amongst themselves and with clients, an agreed set of definitions was created. It is available as an appendix to this document ([Appendix Two](#)).

## How we collect

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Collections are acquired by libraries in a variety of ways, primarily through donation (members of the public, organisations and businesses; bequests; and cultural gifts), purchase (private sales; auctions; standing orders with publishers) and legal deposit. Born digital collections, being so varied in type, format and quality, present many issues for donors/vendors and staff alike.

To assist donors and depositors to navigate their way through the process, a set of guidelines and forms are available on each of the NSLA libraries' websites. The examples listed below are proformas, which have been/will be tailored by each library to their individual needs.

### Personal Digital Archive Toolkit

- This will be hosted on the NSLA public website with reference to further information on member sites. It includes information for the home archivist on how best to select, store, arrange and preserve their digital collections and includes a video 'Keeping your digital treasures' to step them through the process.

The following pages will reside on the member libraries' websites:

### Digital Acquisitions overview

- includes information on what we collect, what we don't collect, and the acquisition process

### Forms

- Deed of Gift
- How to complete the Deed of Gift
- Item Listing
- How to complete the item listing

### Donation process

- Advice on file formats and resolutions

- Guidelines for completing the Deed of Gift and Item List
- General information about what happens when their material is in the library

Donation enquiry form

- A form to be submitted online via Refracker or similar, or by mail or email.

## **Conclusion**

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Much work is still required in relation to collecting born digital material. As technologies change, so too will the workflows and policies of our collecting institutions. This Digital Collecting Framework should hopefully enable the NSLA libraries to start actively and effectively collecting born digital material now (if not already), and minimise the potential loss of our digital cultural heritage.

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## Appendix One

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### Legislation

Library	Legislation current in 2012	Does it cover digital/ electronic?
NLA	<p>Legal Deposit is a requirement under the <a href="#">Copyright Act 1968</a> for publishers and self publishing authors to deposit a copy of any print work published in Australia with the National Library.</p> <p>Works to deposit include books, periodicals such as newsletters or annual reports, newspapers, sheet music, maps, posters, plans, charts, tables, programmes, catalogues, brochures or pamphlets.</p>	No
ACT	<p>The ACT does not currently have legal deposit legislation. ACT publishers, publishers of ACT based authors and self publishing authors are encouraged to lodge a copy of their publications with the ACTHeritage Library for ongoing preservation and access.</p>	-
NSW	<p>Legal deposit is required under the <a href="#">New South Wales Copyright Act 1879-1952, ss 5-7</a>.</p> <p>The Act requires that a copy of every 'book' first published in New South Wales be lodged within two months of publication. 'Book' is defined in the Act as any book, newspaper, pamphlet, leaflet, music, map, chart or plan separately published and 'bound', sewed or stitched together'.</p>	No
NT	<p>Legal deposit is required under the <a href="#">Publications (Legal Deposit) Act 2004</a>. This Act requires documents published in the Northern Territory be deposited within two months of publication.</p> <p>'Document' means any document available to the public including books, newspapers, magazines, periodicals, reports, newsletters, calendars, directories, handbooks, guides, sheet music, maps, pamphlets, audio cassettes, video cassettes, films, multimedia kits, computer magnetic tape, computer optical discs, floppy discs, compact discs, CDROMs, DVDs. The Act also includes Internet Publications including websites and PDF files.</p>	Yes
QLD	<p>Legal deposit is required under the Queensland Libraries Act 1988 which replaces Part VIII of the Libraries and Archives Act 1988 . The Act requires that material published in Queensland is deposited within one month of publication with the State Librarian and the Librarian of the Parliamentary Library. Material is defined as every part or division of a book, periodical, piece of sheet music, map or chart, also non-print material on audio tape, film, video recording, disk, microfilm or</p>	Yes

Library	Legislation current in 2012	Does it cover digital/electronic?
	microfiche, electronic publications. Material is considered to have been published if reproductions of the material or edition have been supplied (whether by sale or otherwise) to the general public.	
SA	Legal deposit is required under the South Australian Libraries Act 1982, s35 and Libraries Act Amendment Act, 1989. The Acts require that material published in South Australia be deposited within one month after publication. Material includes a book, or a part or division of a book: a newspaper, magazine, journal or pamphlet: a map, plan, chart or table: printed music: a record, cassette, film, video or audio tape, disk or other item made available to the public, designed to store and facilitate the reproduction of visual images, sound or information.	SLSA has received Crown Solicitor advice that the legal deposit provisions of the Libraries Act can be interpreted to include born digital publications that are not distributed on a physical carrier.
Tas	Legal deposit is required under the Tasmanian Libraries Act 1984, s 22. The Act requires that a book published in Tasmania be deposited within one month of publication. " 'Book' means any book, periodical, newspaper, printed matter, map, plan, music, manuscript, picture, print, motion picture, sound recording, photographic negative or print, microphotography, videorecording and any other matter or thing whereby words, sounds or images are recorded or reproduced".	Yes
Vic	Legal deposit is required under the Victorian Libraries Act 1988, s49. The Act requires the deposit within two months of every new publication published in Victoria. Publication includes every book, periodical, newspaper, musical score, map, chart, plan, picture, photograph, print and any other printed matter, any microfiche or microfilm and a range of other types of publication.	No. Interpreted to include electronic publications on disc/CD-Rom, but not online.
WA	The Legal Deposit Act 2012 was passed in May 2012. This Act covers print, audio-visual and digital material, including works published on the Internet. Sections of the Act will become operative following the development of regulations which will be developed in consultation with stakeholders. In the interim, the State Library of Western Australia hopes that publishers will abide by the spirit of legal deposit.	Yes
NZ	Legal deposit is required under the National Library of New Zealand (Te Puna Mātauranga o Aotearoa) Act 2003, as well as	Yes

Library	Legislation current in 2012	Does it cover digital/electronic?
	<p>the National Library Requirement (Books and Periodicals) Notice 2004, and the National Library Requirement (Electronic Documents) Notice 2006.</p> <p>The act requires that 2 copies of a printed or offline digital publication be deposited within 20 days of publication.</p> <p>Publishers of online digital content are required to assist the library make a copy of their publication when requested.</p> <p>Print and offline digital publications covered by Legal Deposit: almanacs, calendars and diaries that have text, not just dates; annual reports; books and booklets; brochures, pamphlets and leaflets; calendars of tertiary institutions; company profiles; conference papers and proceedings; directories; discussion documents; guidebooks; histories of families, groups, districts and organisations; kits containing printed text; loose-leaf publications and all updates; magazines, journals and ongoing publications (serials); maps, charts, plans and tables; microfiche and microfilm; music; newsletters of all kinds; newspapers; prospectuses; reports; sheet music; supplements; working papers; yearbooks; multimedia CD-ROMS; resources on CD/DVD; navigational maps; music recordings; talking books; documentaries, television series and animated features.</p> <p>Online digital publications covered by Legal Deposit: internet equivalents of any document covered by Legal Deposit for printed and offline digital materials.</p>	
	<p>(Australian summaries taken from <a href="http://www.nla.gov.au/legal-deposit/requirements-australia-wide">http://www.nla.gov.au/legal-deposit/requirements-australia-wide</a>)</p>	

## Appendix Two

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### Definitions table

Term	Definition	Examples
Born digital	Materials that originate in digital form and which, in their original form, require a digital device to be utilised.	Includes, but not limited to: <ul style="list-style-type: none"> <li>• blogs</li> <li>• computer-generated architectural plans</li> <li>• computer-generated maps</li> <li>• digital art</li> <li>• digital documents</li> <li>• digital film footage</li> <li>• digital media (published)</li> <li>• digital newspapers</li> <li>• digital photographs</li> <li>• digital serials</li> <li>• digital sound recordings</li> <li>• digital stories</li> <li>• dynamic data sets</li> <li>• e-books</li> <li>• electronic archives and records</li> <li>• emails</li> <li>• Facebook pages</li> <li>• internet-disseminated television</li> <li>• mobile applications</li> <li>• oral histories</li> <li>• static data sets</li> <li>• text messages</li> <li>• Twitter feeds</li> <li>• webcomics</li> <li>• websites</li> </ul>
Turned digital	Materials that have been created in analogue or physical form, later converted to digital form.	<ul style="list-style-type: none"> <li>• paper-based material</li> <li>• photographs</li> <li>• analogue</li> </ul>

Term	Definition	Examples
	Synonyms: 'digitised' ; 'reformatted'	audiovisual (videos, cassettes, film)
Digitisation	The process of converting diverse analogue media including images, documents, film, sound or voice to digital form.	
Physical carrier	A physical medium on which digital files (sound, images, data, etc) are stored.	Includes, but not limited to: <ul style="list-style-type: none"> <li>• Blu-ray</li> <li>• CD-Roms</li> <li>• Compact Discs (CDs)</li> <li>• Computers/Laptops</li> <li>• Digital Versatile Discs (DVDs)</li> <li>• External hard drives</li> <li>• Floppy discs</li> <li>• Memory Cards</li> <li>• Mobile phones</li> <li>• Tablets</li> <li>• USB Drives</li> </ul>
File formats	<p>Specific structure or arrangement of data code stored as a computer file.</p> <p>A file format tells the computer how to display, print, process, and save the data.</p> <p>It is dictated by the application program which created the file, and the operating system under which it was created and stored. Of the hundreds of file formats, most are incompatible with one another and may not be usable by other applications running under the same OS, or the same application running under a different OS.</p> <p>File formats that can be used under most or all OS include ASCII, Java by Sun Microsystems, Portable Document File (PDF) by Adobe Systems, Rich Text Format (RTF) by Microsoft Corp., Tagged Image File (TIF), as well as the file formats of documents created with Hypertext Markup</p>	Includes, but not limited to: <ul style="list-style-type: none"> <li>• Access (.mdb)</li> <li>• AVI</li> <li>• BMP</li> <li>• Excel (.xls)</li> <li>• GIF</li> <li>• HTML</li> <li>• JPEG</li> <li>• JPEG2000</li> <li>• M4V</li> <li>• MOV</li> <li>• MP3</li> <li>• MP4</li> <li>• PDF</li> <li>• PNG</li> <li>• PSD</li> <li>• RAW</li> <li>• RTF</li> <li>• TIFF</li> </ul>

Term	Definition	Examples
	<p>Language (HTML), or Extensible Markup Language (XML).</p> <p>(<i>Online Business Dictionary</i>, 2010. Available from: <a href="http://www.businessdictionary.com/definition/file-format.html">http://www.businessdictionary.com/definition/file-format.html</a>. [15 October 2012].)</p>	<ul style="list-style-type: none"> <li>• WAV</li> <li>• Word (.doc, .docx)</li> <li>• Word Perfect</li> <li>• XML</li> </ul>
Digital Photographs	Photographs created digitally on cameras, mobile phones, tablets and other mobile devices.	<p>Formats include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• JPEG</li> <li>• RAW</li> <li>• TIFF</li> </ul>
Digital Documents	Text-based published documents, created digitally and disseminated via the internet, or stored on physical carriers.	<p>Includes, but is not limited to:</p> <ul style="list-style-type: none"> <li>• Electronic Legal Deposit publications</li> <li>• journals</li> <li>• newsletters</li> <li>• reports</li> <li>• Government publications</li> </ul>
Web Harvesting	Using webcrawling software to copy and collect internet content such as web pages, digital documents, digital film etc.	
Web Archiving	The process of harvesting, storing and preserving web content to ensure long-term access and usability.	<p>Web content includes, but is not limited to:</p> <ul style="list-style-type: none"> <li>• blogs</li> <li>• websites</li> <li>• webcomics</li> <li>• zines</li> </ul>
Digital manuscripts and archives	Digital manuscripts and archives are collections of personal papers and organisational records created and maintained in digital format.	<p>Personal papers of individuals and groups.</p> <p>Records created by</p> <ul style="list-style-type: none"> <li>• businesses</li> <li>• organisations</li> <li>• churches and</li> <li>• governments</li> </ul>

Term	Definition	Examples
		They include, but are not limited to: <ul style="list-style-type: none"> <li>• Emails</li> <li>• Electronically created diaries, minutes, reports, correspondence, etc.</li> </ul>
Static Data Sets	A complete and unchanging set of data.	
Dynamic Data Sets	A set of data which may grow and change over time.	
Digital Art	Art created digitally on computers, mobile phones, tablets and other mobile, handheld devices.	
Digital Sound Recordings	Sound recordings created using digital recording equipment.	Includes, but not limited to: <ul style="list-style-type: none"> <li>• <a href="#">Digital Oral Histories</a></li> <li>• Conference presentations</li> <li>• Talks and lectures</li> <li>• Music recordings (<a href="#">Digital Music</a>)</li> <li>• )</li> </ul>
Digital Oral Histories	Oral histories are recordings of historical information obtained by interviewing people with personal knowledge and recollections of historical events, recorded on a digital device.	
Digital Stories	Digital stories are short (2-5mins) films which combine the art of storytelling with a variety of digital multimedia, such as images, audio and video.	
Digital Music	Music created digitally on computers, electronic musical instruments and other digital devices. May be available via	

Term	Definition	Examples
	download only from the internet, or stored on physical carriers.	
Digital Moving Images	<p>Moving images created using digital video cameras, mobile phones and other mobile devices.</p> <p>Increasingly, a lot of digital moving images are only available online, via websites such as Vimeo and Youtube.</p>	<ul style="list-style-type: none"> <li>• Standard Definition</li> <li>• High Definition</li> </ul>
Digital Newspapers	Newspapers created digitally, and available online via the internet.	<ul style="list-style-type: none"> <li>• Web-only newspapers (no paper affiliate)</li> <li>• Digital editions of hard-copy newspapers</li> <li>• Pre-press digital files used for production of hard-copy newspapers</li> </ul>
Web television	<p>Episodic programmes created digitally, and broadcast originally via the internet, usually in episodes less than 20 minutes in length. Not to be confused with television programmes re-broadcast via the internet.</p>	<p>Major web <a href="#">television networks</a> include:</p> <ul style="list-style-type: none"> <li>• <a href="#">MySpace</a></li> <li>• <a href="#">YouTube</a></li> <li>• <a href="#">Newgrounds</a></li> <li>• <a href="#">Blip.tv</a></li> <li>• <a href="#">Crackle</a>.</li> </ul> <p>Major web television production companies include:</p> <ul style="list-style-type: none"> <li>• <a href="#">Next New Networks</a></li> <li>• <a href="#">Vuguru</a></li> <li>• <a href="#">Revision3</a></li> <li>• Deca</li> <li>• <a href="#">Generate LA-NY</a></li> <li>• <a href="#">Take180</a>.</li> </ul> <p>(Web Television. <i>Wikipedia</i>. Available from: <a href="http://en.wikipedia.org/wiki/Web_television">http://en.wikipedia.org/wiki/Web_television</a>&gt;. [15 October 2012].)</p>

<b>Term</b>	<b>Definition</b>	<b>Examples</b>
E-books	An electronic version of a book, which can be downloaded via the internet, and requires a digital device (computer, tablet, mobile phone, e-book reader) to be utilised.	
Digital Rights Management	DRM restricts the way a digital file is accessed and used. For example, which devices a file can be downloaded to, the number of devices a file can be transferred to, the number of files that can be downloaded, and the loan period. Most ebooks and audiobooks in-copyright are DRM-protected.”	DRM is incorporated in reader software programs such as Adobe Digital Editions, Adobe Reader, Bluefire Reader and OverDrive Media Console.

See Also: NSLA Digital Preservation Project, Work Package 1 – Terminology  
<http://www.nsla.org.au/publication/work-package-1-terminology>

## Appendix Three

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### Survey data collected from NSLA libraries August 2012

#### 1 Digital photos

##### NSLA Digital Collecting Project definition:

**Photographs created digitally on cameras, mobile phones, tablets and other mobile devices.**

9 out of 10 libraries are currently collecting born-digital photographs.

It is hard for most libraries to give precise numbers of photos collected, as their systems can't differentiate between born digital and turned digital objects, or between photos and other digitised objects eg manuscripts. Numbers of photos varied from a few hundred to 35,000.

The libraries have provided separate figures for born-digital and turned digital photographs (to end June 2012), and have indicated whether this figure is actual or estimated (est).

Library	Born-digital photos	Turned-digital photos
ACT	6000 (est.)	8000 (est.)
NTL	a few hundred	-
LINC Tas	2000	42,000* (est.)
SLV	2419	336,194
SLSA	2733	182,000 (est.)
SLNSW	4443	560,000 (est) <i>**We are unable to extract out from this total digitised manuscripts, photos, works on paper, paintings, maps, objects. This is our total number of digitised items.</i>
SLQ	5000 (est)	66,401
NLA	9,000	132,426
NLNZ	35,000	75,000
SLWA	1TB (unable to separate photos/docs/manuscripts) Can't estimate, but increasing	152,289

\*The figure for LINC Tas includes turned digital images from library collections and several state archives photograph series.

The figures above are for processed collections. Estimates of backlogs/unprocessed digital photos are recorded below.

<b>Library</b>	<b>Unprocessed digital photographs</b>
ACT	6000 (est.)
NTL	-
LINC Tas	Zero – small numbers received only – processed on receipt
SLV	None (all born digital photographs are accessioned we are just not able to catalogue and make accessible – workflow in process)
SLSA	135,400– includes just 2 accessions: one of 132,000 images, and one of 2,400 images
SLNSW	-
SLQ	Very little – all born digital photographs are accessioned upon receipt, to collection level. Not all collections described to item level. Most of those received are still on disposable portable media.
NLA	nil
NLNZ	nil
SLWA	850

The most common file formats are TIFF and JPEG, but other formats have also been collected, including RAW, PSD, GIF, PNG, BMP, and JPEG2000.

8 of the 9 libraries that are already collecting born digital photos have them accessible in their catalogue. (NLA, NLNZ, NTL, SLNSW, SLQ, SLSA, LINC Tasmania, SLWA)  
1 library is waiting until their DOMS workflows are finalised. (SLV)

## **2 Digital documents**

### **NSLA Digital Collecting Project definition:**

**Text-based published documents, created digitally and disseminated via the internet, or stored on physical carriers. Includes, but is not limited to: electronic legal deposit publications; journals; newsletters; reports; Government publications. Does not include newspapers, ebooks or websites.**

All libraries are currently collecting born digital documents.

Numbers vary. 3 libraries are unable to estimate their numbers. Other figures vary from 80 to 15,000, to 420,000.

Library	Figure	If unable to estimate, why?
ACT	Nil	ACT Libraries do not have the ability to store documents electronically. Any acquisitions of digital documents are printed for the collection. No legal deposit requirements.
SLSA	29 (plus another 19 unprocessed)	-
NTL	Various	-
SLQ	80 titles; 1554 issues	-
NLA	Less than 200 titles	-
SLNSW	300 items per year	-
SLV	4000+ issues	Not able to provide number of titles at this stage or to define number of issues beyond this figure.
LINC Tas	15,620 documents*	-
NLNZ	420,000**	-
SLWA	1TB (unable to separate photos/docs/manuscripts) An estimated 5000+ digital docs.	-

\*The large figure for LINC Tas is due to combined figures for library holdings and state archive holdings.

\*\*The large figure for NLNZ is due to the fact that they have had a legal deposit mandate for much longer than the other NSLA libraries.

PDF and Word are the most common formats, but HTML, Excel, and RTF are also collected.

5 of the libraries have them fully catalogued (NLA, NLNZ, SLNSW, SLQ, LINC Tasmania)

1 library partially catalogued collection (ephemera not catalogued) (SLWA)

1 library not until DOMS workflows are in place (SLV)

1 with minimal metadata (NTLS)

1 not catalogued (ACT)

1 where collecting is in its infancy (SLSA).

### **3 Harvested Web Content**

**NSLA Digital Collecting Project definition:**

**The process of harvesting, storing and preserving web content to ensure long-term access and usability. Web content includes, but is not limited to: blogs; websites; webcomics ; zines.**

9 out of 10 libraries are currently harvesting web content. (ACT is not harvesting.)

7 of these 9 are harvesting through Pandora. (LINC Tasmania and NLNZ are not part of Pandora.)

LINC TAS	2,434 titles / 6277 instances
NLNZ	12,236 instances
Pandora	31,553 titles / 77,022 instances

### **Pandora archiving statistics as at 30 Jun 2012**

<b>Agency</b>	<b>Titles</b>	<b>Instances</b>	<b>Total files</b>	<b>Total bytes</b>
National Library of Australia	10,767	35,775	82,510,065	3.76 TB
Northern Territory Library	353	1,049	3,319,172	179.84 GB
State Library of New South Wales	6,074	10,779	6,501,557	382.43 GB
State Library of Queensland	2,210	3,822	4,499,297	246.4 GB
State Library of South Australia	867	1,783	3,082,508	160.43 GB
State Library of Victoria	8,983	16,224	27,917,139	1.28 TB
State Library of Western Australia	1,325	5,220	5,559,685	243.66 GB

All are catalogued, and available online.

## **4 Digital Manuscripts**

### **NSLA Digital Collecting Project definition:**

**Digital manuscripts and archives are collections of personal papers and organisational records created and maintained in digital format. Personal papers of individuals and groups. Records created by businesses, organisations , churches and**

**governments. They include, but are not limited to: emails and electronically created diaries, minutes, reports, correspondence, etc.**

All libraries, to some extent, are collecting, or would collect, born-digital manuscripts if offered. Most libraries are not actively seeking born-digital manuscripts, but acquire bits and pieces as part of larger, physical donations. This transitional period from predominantly paper to predominantly digital collections makes measuring the size of these collections difficult for most libraries.

Numbers vary from 'a very small number' to 137,000.

<b>Library</b>	<b>Processed collections</b>	<b>Backlogs</b>
NTL	None as yet	-
ACT	Unable to estimate	Unable to estimate
SLNSW	Unable to estimate	Unable to estimate
SLQ	Unable to estimate	Unable to estimate
SLSA	Very small number to date	Unable to estimate
LINC Tas	Unable to estimate	Nil
SLV	Very small number to date	Unable to estimate
SLWA	Unable to separate figures from digital photos, etc. Very small number.	Unable to estimate
NLA	Approx. 5700 files in digital preservation system transferred from physical carriers.	Unable to estimate total size of backlog eg. One large, recently acquired collection comprises over 28,000 files.
NLNZ	137,000 objects (their largest born-digital unpublished collection)*	Nil

\*NLNZ has processed its backlog, hence the larger figure.

Variety of formats, including, Word, Excel, Access, PDF, etc.

NLNZ has ingested its first series from a personal gmail account.

Where collections of this nature have been received, they have been catalogued, but are not generally available for online access.

## **5 Electronic Records**

Generally, collecting of these records falls under manuscripts, therefore most libraries are not able to separate figures for electronic records from figures for manuscripts, so please see figures above. Hence, no definition created by the group for this category.

Only SLWA is able to provide a definitive figure, of 448.2Mb.

File formats include Word, Excel, PDF, JPEG and HTML.

## **6 Static Data Sets**

### **NSLA Digital Collecting Project definition:**

**A complete and unchanging set of data.**

8 out of 10 libraries are not collecting.

1 library has had some datasets come in as part of other collections (NLA)

1 library is collecting geo-spatial data (SLSA)

SLSA collects Raster data, or Geographical Information Systems (GIS) datasets in a variety of file formats (200Gb). They are not catalogued.

## **7 Dynamic Data Sets**

### **NSLA Digital Collecting Project definition:**

**A set of data which may grow and change over time.**

No, or limited, collecting in all libraries.

## **8 Digital Art**

### **NSLA Digital Collecting Project definition:**

**Art created digitally on computers, mobile phones, tablets and other mobile, handheld devices.**

Generally, libraries are not currently collecting digital art in any major way, and do not have plans to start.

2 libraries (NTLS and NLA) identified some minimal collecting in this area.

NLA	Less than 50
NTL	6.175Mb to 71.34Mb

File formats: (NTLS) MP3, M4V, TIFF, Jpeg

## **9 Digital Media**

Published digital media on physical carriers are out of scope for this project, and survey.

## **10 Digital Audiovisual material**

Figures collected here are for original audiovisual materials created digitally (with the exception of online music, which is predominantly published).

Libraries have been slower to collect digital audiovisual material for a number of reasons: not fitting the Collection Development Policy; relying on the National Film and Sound Archive to collect in this area; capacity; or simply not being offered the material.

## 10.1 Moving Images

### NSLA Digital Collecting Project definition:

**Moving images created using digital video cameras, mobile phones and other mobile devices. Increasingly, a lot of digital moving images are only available online, via websites such as Vimeo and Youtube.**

#### 10.1.1 Moving Images on portable media

5 out of 10 libraries (SLSA, NT, NLNZ, SLQ, WA) are collecting original film on portable media.

Numbers are very low – all fewer than 20.

SLSA	Very low
SLSA	1 unprocessed accession
NTL	Less than 20
NLNZ	Less than 20
SLQ	2 collections – 1 consisting of 14 short films, and 1 consisting of approx. 50 hours (4-5 Tb) of unedited footage
SLWA	Unable to provide figures – less than 5

#### 10.1.2 Moving Images available online only

3 out of 10 libraries (NLA, SLSA and NLNZ) are currently collecting film available online through Youtube.

NLNZ	Approx. 50*
SLSA	Approx. 500 (captured as part of Pandora program)
NLA	Approx. 1000 (collected as part of federal election web archiving activities)
LINC Tas	Attempted to capture Youtube videos without success. No longer attempting to capture them.

\* This is activity from the last 6 months, and NLNZ has received confirmation of their legal rights to download video from international websites.

## 10.2 Digital Stories

### **NSLA Digital Collecting Project definition:**

**Digital stories are short (2-5mins) films which combine the art of storytelling with a variety of digital multimedia, such as images, audio and video.**

3 out of 10 libraries (NTL, NLNZ, SLQ) are currently collecting Digital Stories.

ACT	26, but only available on DVD onsite in the library
NLNZ	1 (pilot sample)
NTL	Less than 20
SLQ	322 collections*

\*SLQ's figure is high, as they have a position dedicated to acquiring and commissioning digital stories.

### **10.3 Music**

#### **NSLA Digital Collecting Project definition:**

**Music created digitally on computers, electronic musical instruments and other digital devices. May be available via download only from the internet, or stored on physical carriers.**

#### **10.3.1 Original Music on portable media**

4 out of 10 libraries (SLWA, NTL, NLNZ, SLQ) are currently collecting original music on portable media.

SLWA	Unable to provide figures
SLQ	Less than 10
NTL	Less than 10
NLNZ	Less than 100

#### **10.3.2 Music available online only (may be 'published' or 'original')**

Two libraries (NLNZ and SLWA) are currently collecting music available online.

NLNZ	3300*
SLWA	Unable to provide figures

\*NLNZ's figure is high as they have a legal deposit mandate to collect music.

### **10.4 Oral histories**

#### **NSLA Digital Collecting Project definition:**

**Oral histories are recordings of historical information obtained by interviewing people with personal knowledge and recollections of historical events, recorded on a digital device. N.B. does not include analogue recordings that have been turned digital.**

7 out of 10 libraries are currently collecting born-digital oral histories.

	<b>Items/interviews</b>	<b>Hours</b>
SLWA	Unable to provide figures. Less than 5.	-
SLV	12 interviews	5.5 hours
ACT	91 interviews	118 hours (est.)
SLNSW	491 interviews	Approx. 600 hours
SLSA	Approx. 90% of recordings received each year are now born-digital (around 300 hours per year)	Approx. 1000 hours, including unprocessed recordings.
SLQ	196 collections	1000 hours (est.)
NLNZ	5000 items	
NLA		14,553 hours*

\*NLA's figure is high, as it has an active Oral History program.

Digital AV has been collected by the libraries in the following formats: mpg, mp3, mp4, wmv, webm, wav, motion jpeg2000, mv4, aiff, flac, v4a, aac.

Version control: v0.06 includes changes suggested by NSLA CEOS, March 2013.