What steps to take when AV is yet to become a priority for your organisation

Somaya Langley

Digital Preservation Specialist – Policy and Planning (Polonsky Fellow), Cambridge University Library
Digital Preservation at Oxford and Cambridge (DPOC)

• Collaboration between Bodleian Libraries, Oxford & Cambridge University Library
• Research project (2.5 years), finishing December 2018
• Outreach & Training, Policy & Planning, Technical Fellows
### Skills, knowledge & experience

- data management
- digital content creation and production
- digital forensics
- digital humanities & media arts
- online delivery system development
- programming languages
- project management (waterfall & agile)
- policy development
- broadcast (radio)
- risk management
- archive management
- records management
- information legislation
- information systems
- event management and production
- supporting & managing digitisation programmes
- collections management
- communication skills
- systems integration
- still image digitisation (incl. photography)
- international digital preservation networks
- knowledge of digital preservation systems
- grant writing
- library/archive metadata standards
- web archiving
- publishing research articles

### Qualifications

- Museum Studies
- Archival Science
- Records Management
- Communications
- Photography
- Multimedia
- Computing
- Information Science
- Information Systems Admin
- Music
- Digital Preservation (Train-the-Trainer)

### New skills we had to develop

- maturity modelling
- business case development
- research data management
- quantitative research methods (survey construction and statistical analysis)
- advocacy

### Still missing

- Moving image (film and video) specialist/engineer
- Audio digitisation technician/engineer
- Conservator (audiovisual carriers)
## High-level collection profiling (digital content)

<table>
<thead>
<tr>
<th>Class</th>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Born-digital personal and corporate records</td>
<td>Digital archives of significant individuals or institutions</td>
</tr>
<tr>
<td>2</td>
<td>Born-digital university records</td>
<td>Selected records of the University (including CUL)</td>
</tr>
<tr>
<td>3</td>
<td>Research outputs</td>
<td>Research data, research publications, electronic and digitised theses, scholarly digital editions, supplementary research relating to digitised content and associated materials</td>
</tr>
<tr>
<td>4</td>
<td>Published born-digital content</td>
<td>Web archives, eBooks, born-digital maps, born-digital music, ephemera, published born-digital content on carriers and copies of electronic subscription materials (archival and/or access copies, as permitted by agreements) etc.</td>
</tr>
<tr>
<td>5</td>
<td>Digitised content</td>
<td>Digitised image content: Two-dimensional (2D) photography and three-dimensional (3D) imaging etc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Digitised audiovisual content: Moving image (film and video) and sound recordings etc.</td>
</tr>
<tr>
<td>6</td>
<td>In-house created content</td>
<td>Photography and videography of events and lectures, photos of conservation treatments etc.</td>
</tr>
</tbody>
</table>
But what about AV…

<table>
<thead>
<tr>
<th>Class</th>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Born-digital personal and corporate records</td>
<td>Digital archives of significant individuals or institutions</td>
</tr>
<tr>
<td>2</td>
<td>Born-digital university records</td>
<td>Selected records of the University (including CUL)</td>
</tr>
<tr>
<td>3</td>
<td>Research outputs</td>
<td>Research data, research publications, electronic and digitised theses, scholarly digital editions, supplementary research relating to digitised content and associated materials</td>
</tr>
<tr>
<td>4</td>
<td>Published born-digital content</td>
<td>Web archives, eBooks, born-digital maps, born-digital music, ephemera, published born-digital content on carriers and copies of electronic subscription materials (archival and/or access copies, as permitted by agreements) etc.</td>
</tr>
<tr>
<td>5</td>
<td>Digitised content</td>
<td>Digitised image content: Two-dimensional (2D) photography and three-dimensional (3D) imaging etc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Digitised audiovisual content: Moving image (film and video) and sound recordings etc.</td>
</tr>
<tr>
<td>6</td>
<td>In-house created content</td>
<td>Photography and videography of events and lectures, photos of conservation treatments etc.</td>
</tr>
</tbody>
</table>
Classes 1 & 2 – born-digital records

Carriers, Cambridge University Library. Photo: Somaya Langley
Class 3 – research outputs

Aijakko Mitiq: drum songs [Video file]. (.wav video file)

Video Screen Capture still of the Kymata Atlas Surface Viewer
Class 5 – digitised content

University of Cambridge - Video & Audio - Collections - Royal Commonwealth Society Film Collection

The Royal Commonwealth Society Film Collection contains twenty-one original amateur films made primarily in Africa, South and Southeast Asia, Canada, Europe, the Caribbean, and the US. It also contains viewing copies of three Ministry of Information and government-commissioned films. The films have been recently digitised, catalogued, and researched and are now available for viewing on the Streaming Media Services, University of Cambridge (see Media terms below).

The original heritage belongs mainly to the Tyerman Film Collection, with seventeen 16mm and three colour and black-and-white films made in Africa, South and Southeast Asia and West Indies between the mid-1920s and the early 1940s. Sir Frederick Tyerman (1869-1957) worked on the development of air routes in Africa and India, before becoming...
Class 6 – in-house created content

Lines of Thought, exhibition video still (2016), Cambridge University Library

https://youtu.be/ic8jl2yHpGc
### Priorities (and case studies)

<table>
<thead>
<tr>
<th>Class</th>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Born-digital personal and corporate records</td>
<td>Digital archives of significant individuals or institutions</td>
</tr>
<tr>
<td>2</td>
<td>Born-digital university records</td>
<td>Selected records of the University of Cambridge</td>
</tr>
<tr>
<td>3</td>
<td>Research outputs</td>
<td>Research data, research publications, electronic and digitised theses</td>
</tr>
<tr>
<td></td>
<td></td>
<td><a href="#">scholarly digital editions, supplementary research relating to digitised content and associated materials</a></td>
</tr>
<tr>
<td>4</td>
<td>Published born-digital content</td>
<td>Web archives, eBooks, born-digital maps, born-digital music, ephemera, published born-digital content on carriers and copies of electronic subscription materials (archival and/or access copies, as permitted by agreements) etc.</td>
</tr>
<tr>
<td>5</td>
<td>Digitised content</td>
<td>Digitised image content: Two-dimensional (2D) photography and three-dimensional (3D) imaging etc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Digitised audiovisual content: Moving image (film and video) and sound recordings etc.</td>
</tr>
<tr>
<td>6</td>
<td>In-house created content</td>
<td>Photography and videography of events and lectures, photos of conservation treatments etc.</td>
</tr>
</tbody>
</table>
Challenges (too many to get to the end of the list)

- digital literacy is low
- no single acquisition stream (donors get different responses depending on different pathways)
- researchers using consumer devices to record AV
- no dedicated funding (for digital preservation or AV)
- no digital archivists
- no AV DAMS
- too many other high-priority issues
- no digital preservation system (yet)
- no EDRMS
- funding is still project-based: unable to transition to programme & BAU
- differing retention periods
- lack of policies
- no dedicated digital preservation staff (after December)
- missing PSPG
- no in-house AV QC skills
- assume archivists and curators can digitise AV
- senior leadership changes
- digital literacy is low (after December)
- etc…
What we’ve done

Organisational Infrastructure
- advocacy
- maturity modelling
- risk register (#2)
- gap analyses
- digital preservation strategy
- briefing paper on the need for AV strategy (in progress)
- communities of practice (incl. AV)
- contributing to organisational strategy
- share my knowledge
- collection profiling
- international maturity survey
- support requests (incl. AV)
- conservation and collection care policy
- digital preservation policy
- briefings

Resources Framework
- business case for a digital preservation system
- AV business case draft (halted)
- functional requirements
- skills surveying
- information sharing
- collection surveying
- guest blog posts on AV
- technology

Technical Infrastructure
- NAS (digitisation workspace)
- floppy drive
- write-blocker
- evaluating digital preservation systems
- gap analyses

Broken record: banging the drum (repeatedly)
# Gather the data – digital preservation survey

<table>
<thead>
<tr>
<th>NDSA Levels of Digital Preservation</th>
<th>Level 0 <em>(doesn't exist)</em></th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Storage and Geographic Location</td>
<td></td>
<td>UK</td>
<td>Rest of world</td>
<td>UK</td>
<td>Rest of world</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9</td>
<td>7</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>File Fixity and Data Integrity</td>
<td></td>
<td>18</td>
<td>4</td>
<td>4</td>
<td>14</td>
</tr>
<tr>
<td>Information Security</td>
<td></td>
<td>8</td>
<td>6</td>
<td>12</td>
<td>16</td>
</tr>
<tr>
<td>Metadata</td>
<td></td>
<td>10</td>
<td>9</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>File Formats</td>
<td></td>
<td>14</td>
<td>7</td>
<td>6</td>
<td>7</td>
</tr>
</tbody>
</table>

[https://doi.org/10.17863/CAM.26222](https://doi.org/10.17863/CAM.26222)
Digital preservation survey (maturity)

Average NDSA Levels of Digital Preservation

North America: 1.8
Europe: 1.7
Australasia: 2.3

https://doi.org/10.17863/CAM.28129
Digital preservation survey (resourcing)

Europe  Average digital preservation staff: 5.5

North America  Average digital preservation staff: 4.7

Australasia  Average digital preservation staff: 5.7

https://doi.org/10.17863/CAM.28129
What to do to make sure AV doesn’t fall off the radar?
• “Audiovisual content contained on both digital and analogue carriers is also covered by this Policy.” – inaugural Digital Preservation Policy

• “Analogue and digital materials held on carriers such as optical media, reel and tape etc. are stored in environmentally suitable conditions, according to international standards…” – Collection care and conservation policy
Establish an AV community of practice

<table>
<thead>
<tr>
<th>Department or Team</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pendlebury Library of Music</td>
<td>Head of Music Collections</td>
</tr>
<tr>
<td>University Archives</td>
<td>Archivist, Cambridge University Press</td>
</tr>
<tr>
<td>Modern Manuscripts</td>
<td>Archivist, Royal Greenwich Observatory</td>
</tr>
<tr>
<td>Digital Initiatives and Strategy</td>
<td>Senior Developer</td>
</tr>
<tr>
<td>Office of Scholarly Communications</td>
<td>Repository Manager</td>
</tr>
<tr>
<td>Conservation and Collection Care</td>
<td>Senior Conservator</td>
</tr>
<tr>
<td>Digital Library Unit</td>
<td>Digital Library Coordinator</td>
</tr>
<tr>
<td>Digital Content Unit</td>
<td>Senior Photographic Technician</td>
</tr>
<tr>
<td>English Faculty Library</td>
<td>Head of Arts and Humanities Libraries</td>
</tr>
<tr>
<td>Centre of South Asian Studies Library</td>
<td>South Asian Studies Archivist</td>
</tr>
</tbody>
</table>
Other options

a) Piggy-back on other programme(s)
   (Save our Sounds – British Library)

b) One-off digitisation
   (Small ‘pot’ of funding or vendors approach us)

c) Transfer to another institution / repatriation

d) Advocate internally & externally
   (Announce our issues to the community & if the community cares then…)

e) Forget about the analogue carriers and only focus on born-digital

f) Embed ‘early stage’ AV needs into the
   Digital Preservation Strategy (in draft)
   (the need to develop an AV Digitisation and Preservation Strategy – including costings)

g) Insist on gradual skills development & knowledge-sharing
   (via an AV Community of Practice)

h) Do nothing

i) All of the above?

j) None of the above (and do something else instead)??
Points (& your suggestions)

• Audiovisual has permeated our (digital) lives - there’s no escape

• By 2021, video is estimated to take up 82% of all consumer internet traffic

What action(s) would you suggest?
Thank you

#dp0c

http://www.dpoc.ac.uk

szl20@cam.ac.uk