

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

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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



# A lot of skills (but still not enough)

## 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)

Class	Type	Description
1	<b>Born-digital personal and corporate records</b>	Digital archives of significant individuals or institutions
2	<b>Born-digital university records</b>	Selected records of the University (including CUL)
3	<b>Research outputs</b>	Research data, research publications, electronic and digitised theses, scholarly digital editions, supplementary research relating to digitised content and associated materials
4	<b>Published born-digital content</b>	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.
5	<b>Digitised content</b>	Digitised image content: Two-dimensional (2D) photography and three-dimensional (3D) imaging etc.  Digitised audiovisual content: Moving image (film and video) and sound recordings etc.
6	<b>In-house created content</b>	Photography and videography of events and lectures, photos of conservation treatments etc.

# But what about AV...

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1	<b>Born-digital personal and corporate records</b>	Digital archives of significant individuals or institutions
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5	<b>Digitised content</b>	Digitised image content: Two-dimensional (2D) photography and three-dimensional (3D) imaging etc.  Digitised audiovisual content: Moving image (film and video) and sound recordings etc. + <b>digital/analogue AV (on carriers)</b>
6	<b>In-house created content</b>	Photography and videography of events and lectures, photos of conservation treatments etc.

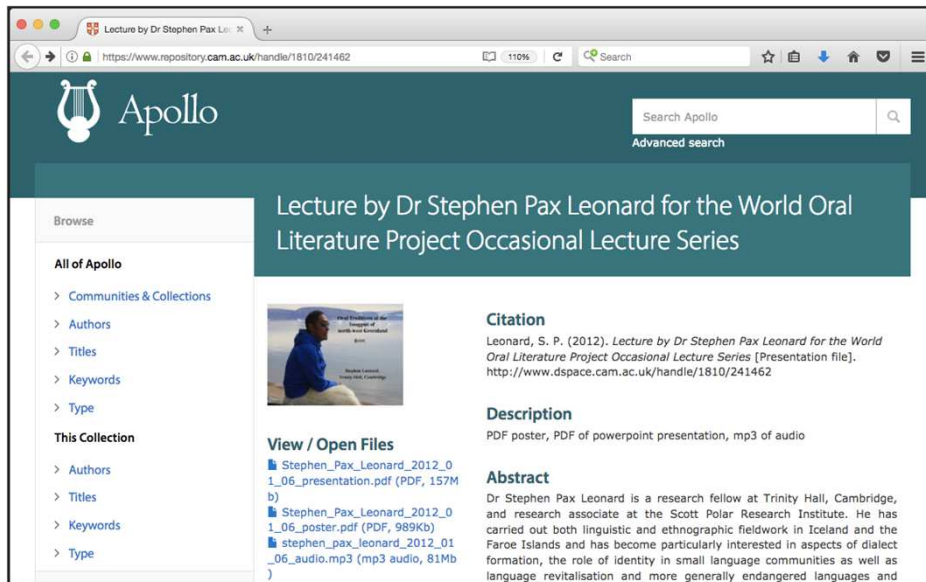


# Classes 1 & 2 – born-digital records



Carriers, Cambridge University Library. Photo: Somaya Langley

# Class 3 – research outputs



Lecture by Dr Stephen Pax Leonard for the World Oral Literature Project Occasional Lecture Series

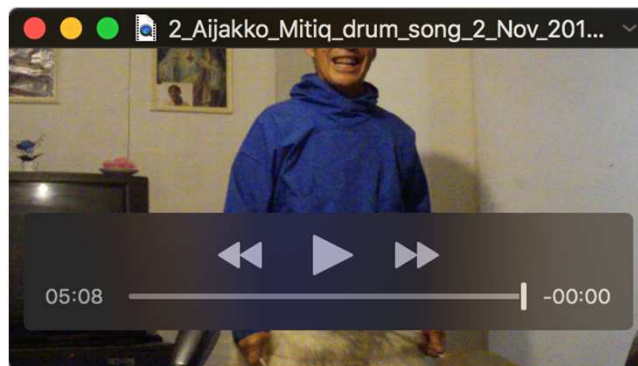
**Citation**  
Leonard, S. P. (2012). *Lecture by Dr Stephen Pax Leonard for the World Oral Literature Project Occasional Lecture Series* [Presentation file]. <http://www.dspace.cam.ac.uk/handle/1810/241462>

**Description**  
PDF poster, PDF of powerpoint presentation, mp3 of audio

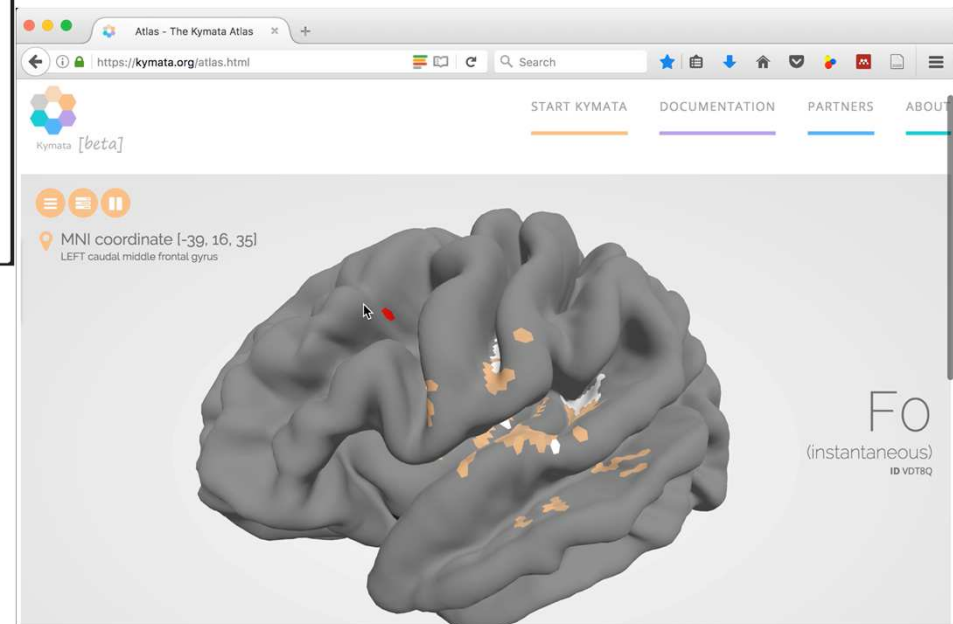
**Abstract**  
Dr Stephen Pax Leonard is a research fellow at Trinity Hall, Cambridge, and research associate at the Scott Polar Research Institute. He has carried out both linguistic and ethnographic fieldwork in Iceland and the Faeroe Islands and has become particularly interested in aspects of dialect formation, the role of identity in small language communities as well as language revitalisation and more generally endangered languages and

**View / Open Files**

- Stephen\_Pax\_Leonard\_2012\_01\_06\_presentation.pdf (PDF, 157M b)
- Stephen\_Pax\_Leonard\_2012\_01\_06\_poster.pdf (PDF, 989Kb)
- stephen\_pax\_leonard\_2012\_01\_06\_audio.mp3 (mp3 audio, 81Mb)



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



Atlas - The Kymata Atlas

<https://kymata.org/atlas.html>

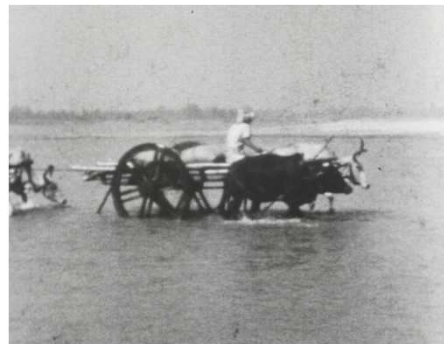
START KYMATA DOCUMENTATION PARTNERS ABOUT

MNI coordinate [-39, 16, 35]  
LEFT caudal middle frontal gyrus

Fo  
(instantaneous)  
ID VDT8Q

Video Screen Capture still of the Kymata Atlas Surface Viewer

# Class 5 – digitised content



UNIVERSITY OF CAMBRIDGE

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

Video & Audio | Institutions | **Collections** | Media | Statistics

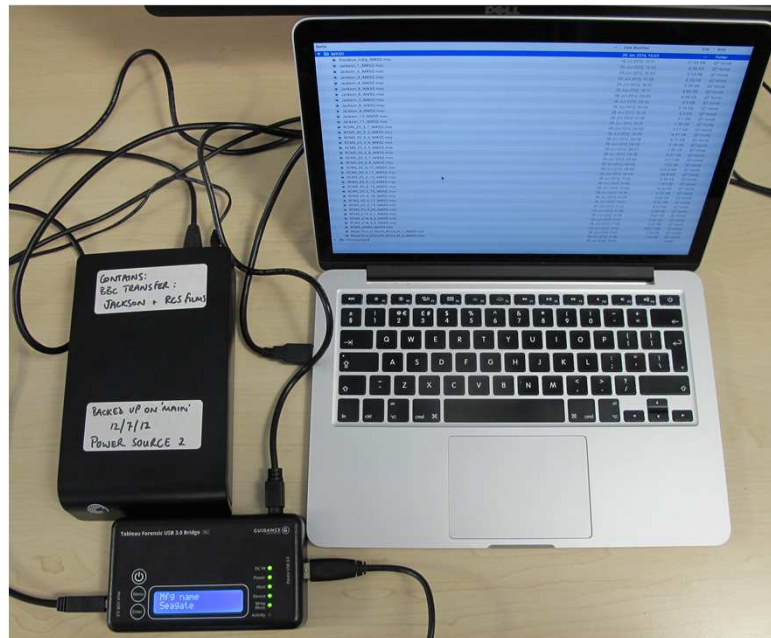
Royal Commonwealth Society Film Collection

Collection | Statistics

**Created:** 2013-08-05 14:30  
**Institution:** Cambridge University Library

**Description:** The Royal Commonwealth Society Film Collection contains twenty-one original amateur films made primarily in Africa, South and South East 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 digitized, catalogued and researched and are now available for viewing on the Streaming Media Service, University of Cambridge (see Media items below).

The original footage belongs mainly to the Tyms Film Collection with seventeen 16mm and 8mm colour and b/w films made in Africa, South and South East Asia and West Indies between the mid-1920s and the early 1960s. Sir Frederick Tyms (1889-1987) worked on the development of air routes in Africa and India, before becoming

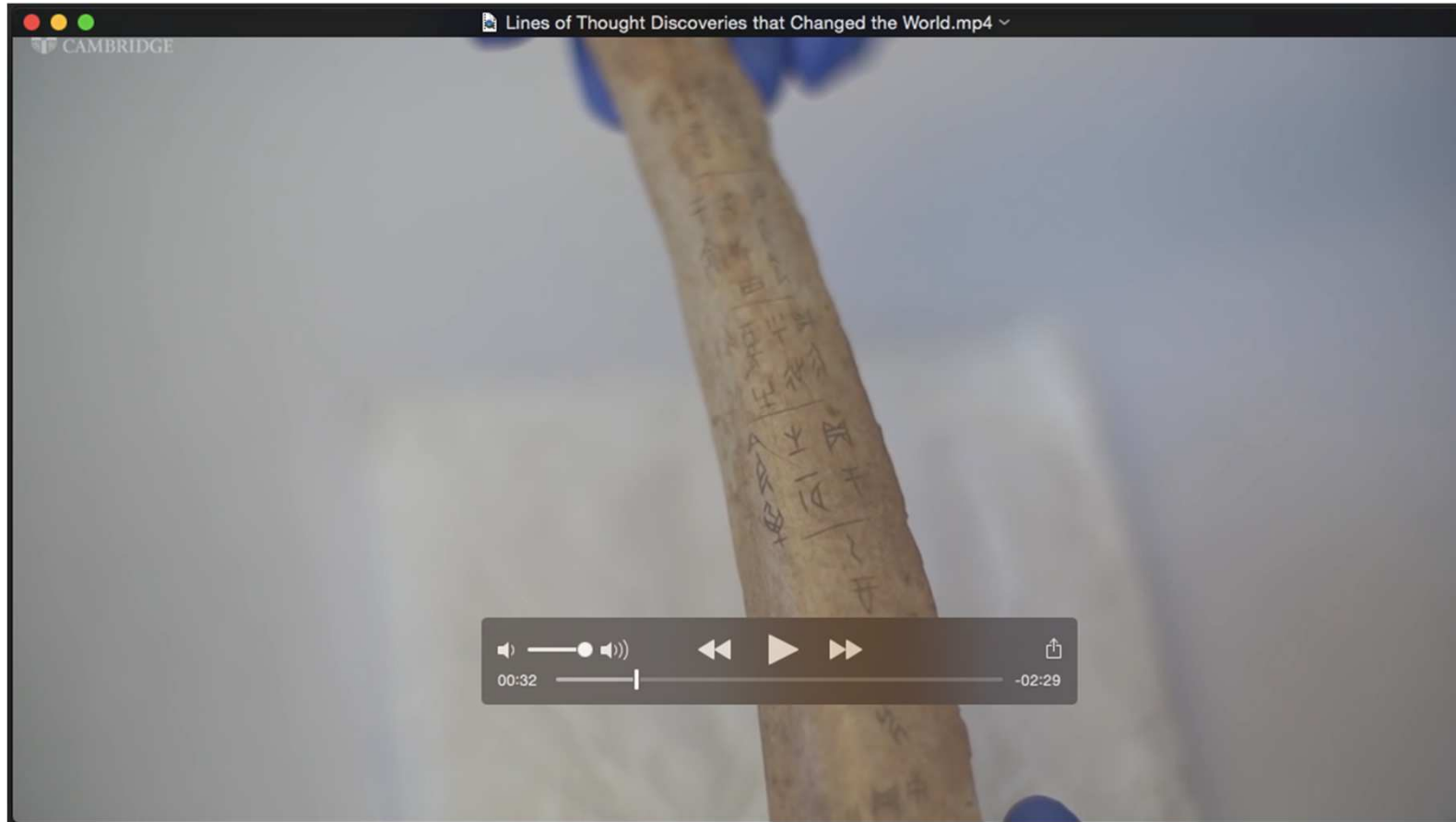


```
CU-857-MacBook-Pro:audiovisual s21285 exitool -ops largefilesupport=1 -r Goodbye_India_uncompressed.mov
Exitool Version Number : 28.43
File Name : Goodbye_India_uncompressed.mov
Directory :
File Size : 64 GB
File Modification Date/Line : 2012:07:19 11:09:59+0100
File Access Date/Line : 2012:09:16 13:16:02+0100
File Inode Change Date/Line : 2012:09:16 13:04:25+0100
File Permissions : rwxr-xr-x
File Type : MOV
File Type Extension : mov
MIME Type : video/quicktime
Major Brand : Apple QuickTime (.MOV/.QT)
Minor Version : 2084.6.0
Compatible Brands : 00
Movie Data Size : 68483261978
Movie Data Offset : 16
Movie Header Version : 0
Create Date : 2012:07:19 10:19:09
Modify Date : 2012:07:19 10:19:09
Time Scale : 25
Duration : 0:54:01
Preferred Date : 0
Preferred Volume : 100.00%
Preview Time : 0 s
Preview Duration : 0 s
Poster Time : 0 s
Selection Time : 0 s
Selection Duration : 0 s
Current Time : 0 s
Next Track ID : 0
Track Header Version : 0
Track Create Date : 2012:07:19 10:19:09
Track Modify Date : 2012:07:19 10:19:09
Track ID : 1
Track Duration : 0:54:01
Track Layer : 0.00%
Track Volume : 0.00%
Image Width : 720
Image Height : 576
Clean Aperture Dimensions : 788x576
Production Aperture Dimensions : 788x576
Encoded Pixels Dimensions : 720x576
Graphics Mode : iRGB444
Op Color : 0 0 0
Compressor ID : 24v2
Vendor ID : Unknown (TELE)
Source Image Width : 720
Source Image Height : 576
```

Royal Commonwealth Society collection



# Class 6 – in-house created content



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

<https://youtu.be/ic8jl2yHpGc>

# Class 7 – digital (and analogue) audiovisual content

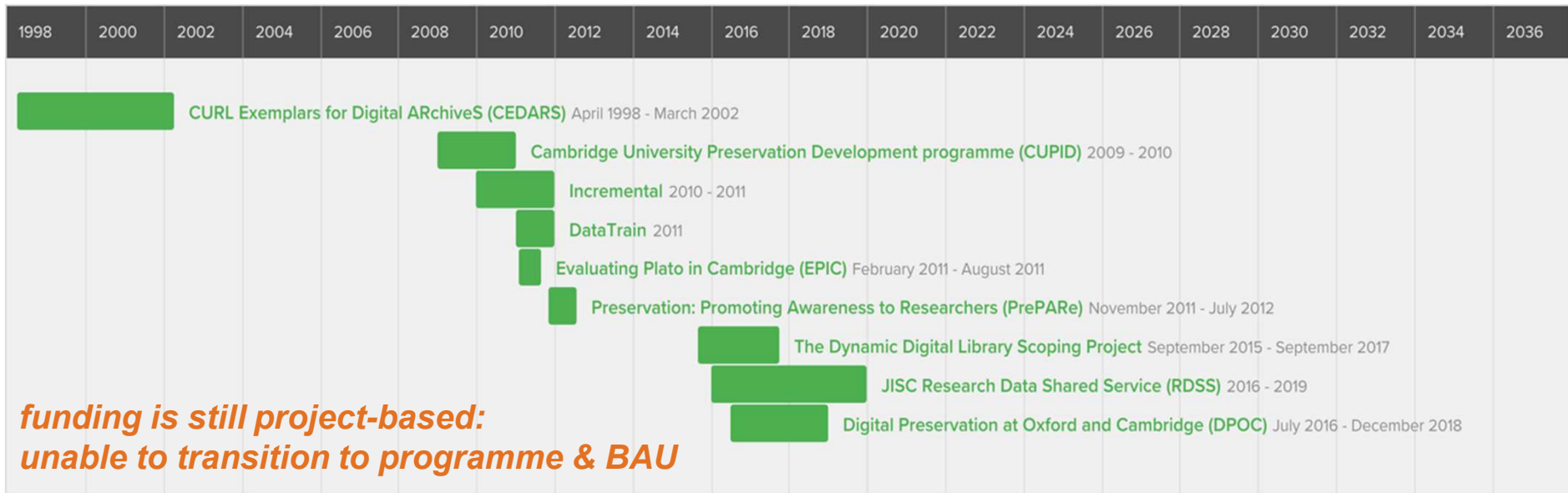


Vickers Archive, Cambridge University Library. Photos: Somaya Langley

# Priorities (and case studies)

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# Challenges (too many to get to the end of the list)



- no AV DAMS
- no AV engineers/specialists
- researchers using consumer devices to record AV
- research data repository – doesn't factor in cost of preservation
- differing retention periods
- no EDRMS
- no digital archivists
- no dedicated funding (for digital preservation or AV)
- still consider digital preservation a technical problem
- lack of policies
- no in-house AV QC skills
- too many other high-priority issues
- assume archivists and curators can digitise AV
- senior leadership changes
- missing PSPG
- no digital preservation system (yet)
- no dedicated digital preservation staff
- no single acquisition stream
- digital literacy is low (after December)
- (donors get different responses depending on different pathways)
- etc...



# What we've done

## Organisational Infrastructure

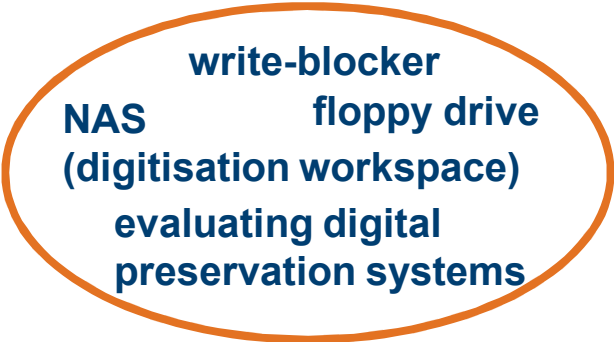


*Broken record: banging the drum (repeatedly)*

## Resources Framework



## Technical Infrastructure



Three-legged stool model for digital preservation

# Gather the data – digital preservation survey

NDSA Levels of Digital Preservation	Level 0 <i>(doesn't exist)</i>		Level 1		Level 2		Level 3		Level 4	
	UK	Rest of world	UK	Rest of world	UK	Rest of world	UK	Rest of world	UK	Rest of world
Storage and Geographic Location	9	7	10	11	7	12	1	10	3	16
File Fixity and Data Integrity	18	4	4	14	3	8	4	19	1	13
Information Security	8	6	12	16	4	5	3	22	3	10
Metadata	10	9	7	4	5	7	6	17	2	19
File Formats	14	7	6	7	5	15	4	16	1	12

<https://doi.org/10.17863/CAM.26222>

# Digital preservation survey (maturity)

Average NDSA Levels  
of Digital Preservation

1.8

1.8

North America

1.7

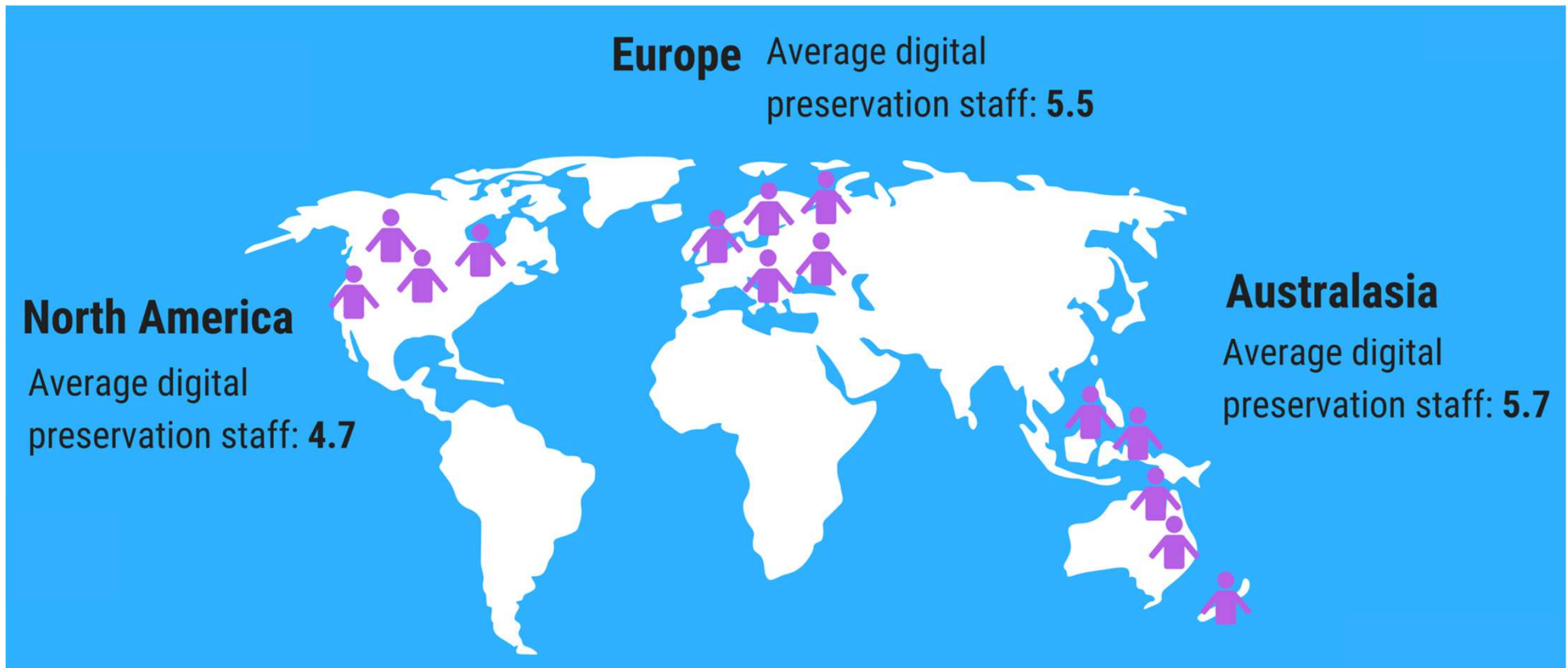
Europe

2.3

Australasia

<https://doi.org/10.17863/CAM.28129>

# Digital preservation survey (resourcing)



<https://doi.org/10.17863/CAM.28129>



**What to do to make sure *AV* doesn't fall off the radar?**

## Embed it in policy

- *“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

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

# 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?**



Centre for South Asian Studies - AV collection items, University of Cambridge. Photo: Somaya Langley

# Thank you



#dp0c



<http://www.dpoc.ac.uk>



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