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

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The Polonsky Foundation

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

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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	**Born-digital personal and corporate records**	Digital archives of significant individuals or institutions
2	**Born-digital university records**	Selected records of the University (including CUL)
3	**Research outputs**	Research data, research publications, electronic and digitised theses, scholarly digital editions, supplementary research relating to digitised content and associated materials
4	**Published born-digital content**	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	**Digitised content**	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	**In-house created content**	Photography and videography of events and lectures, photos of conservation treatments etc.

But what about AV…

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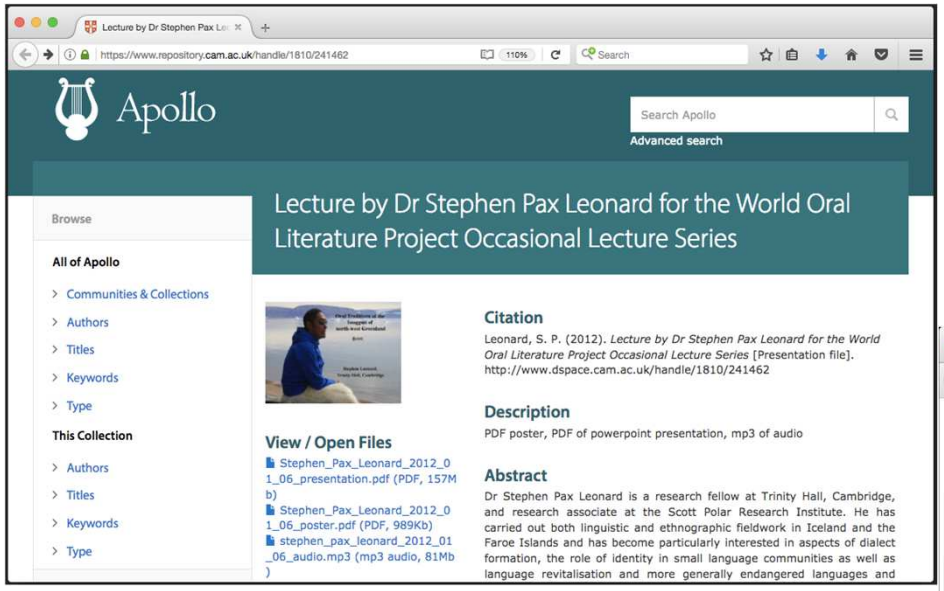
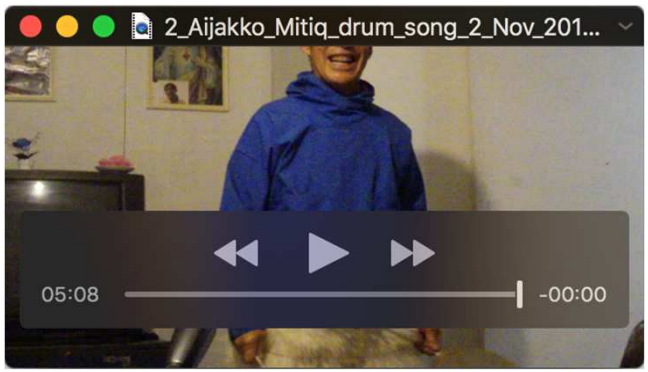
Classes 1 & 2 – born-digital records

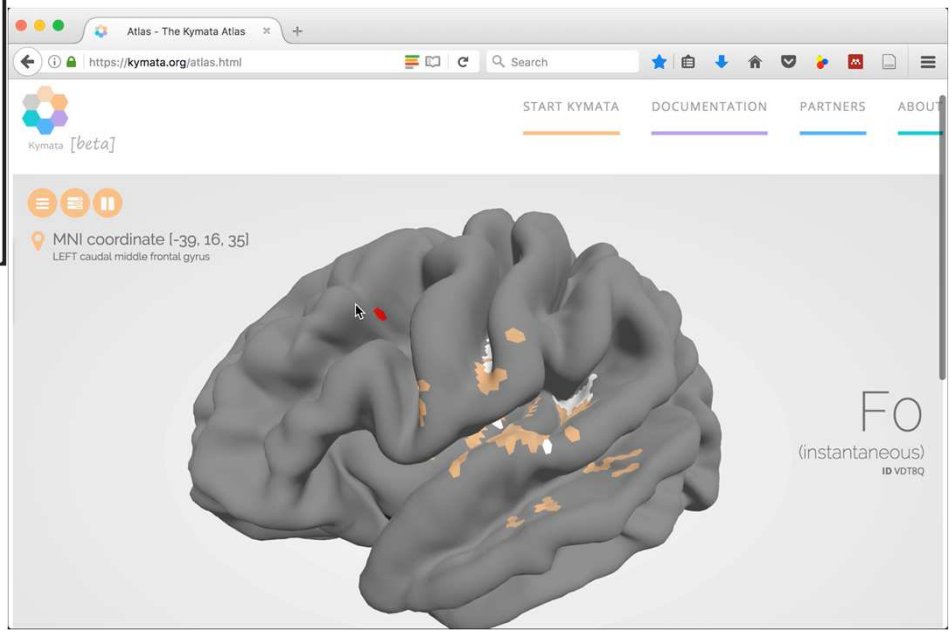
Carriers, Cambridge University Library. Photo: Somaya Langley

Class 3 – research outputs



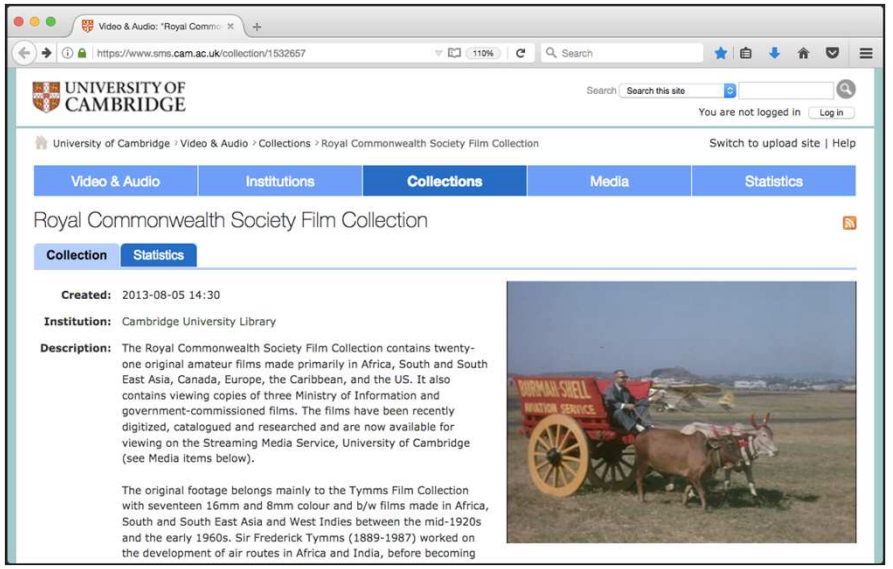


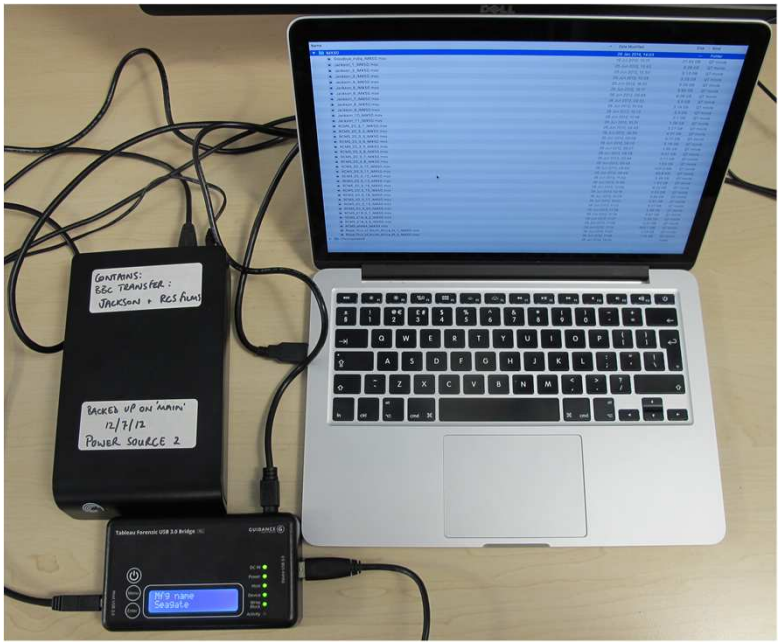
Aijakko Mitiq: drum songs [Video file]. (.wav video file)

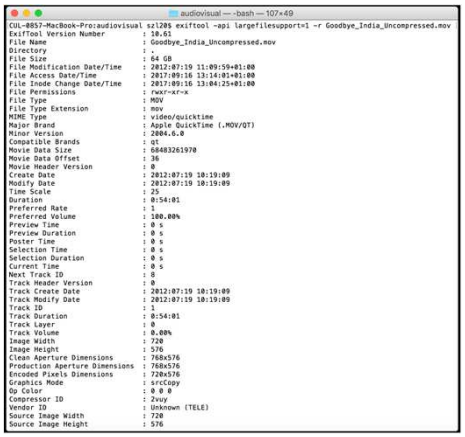


Video Screen Capture still of the Kymata Atlas Surface Viewer

Class 5 – digitised content

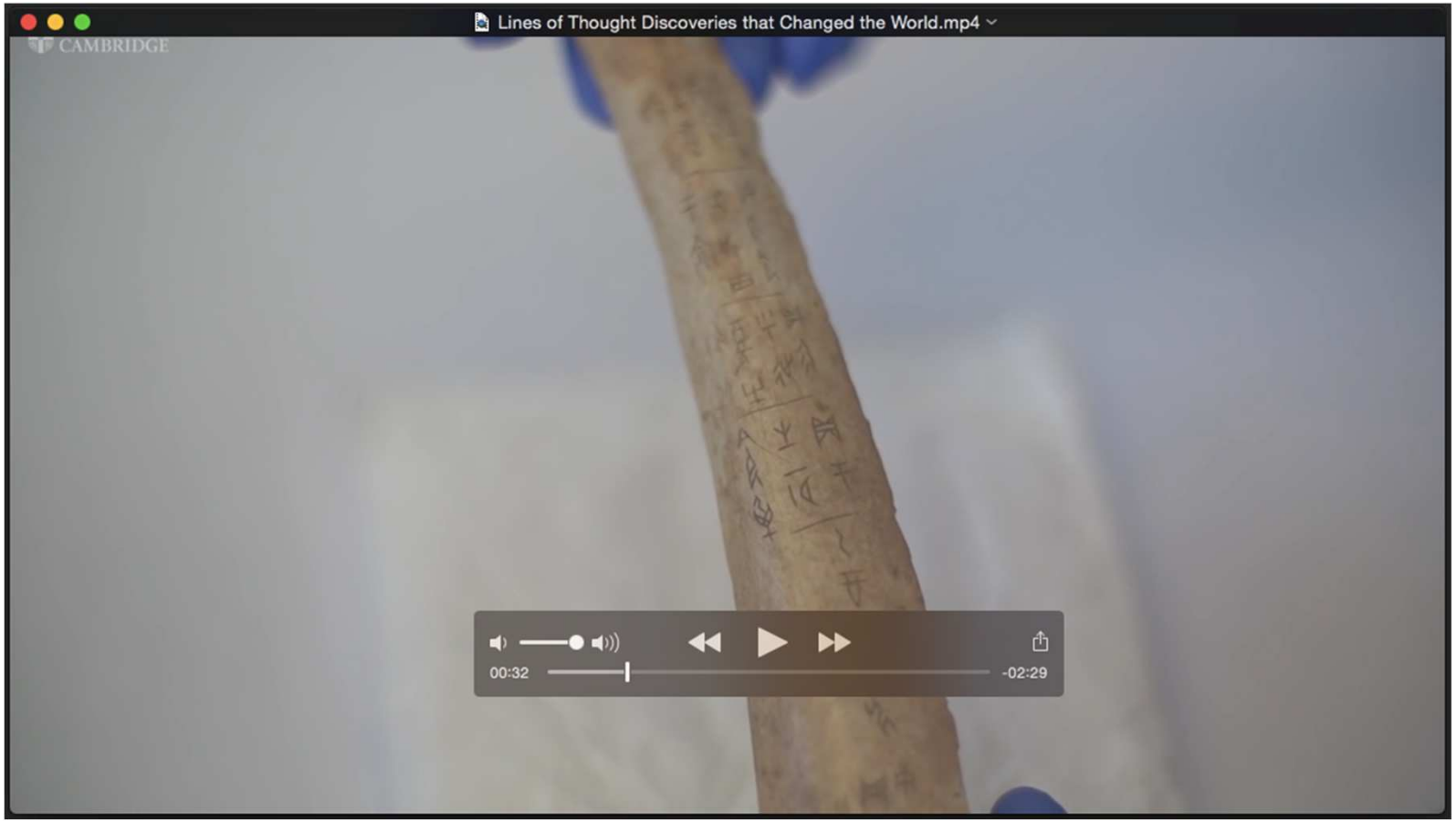






Royal Commonwealth Society collection

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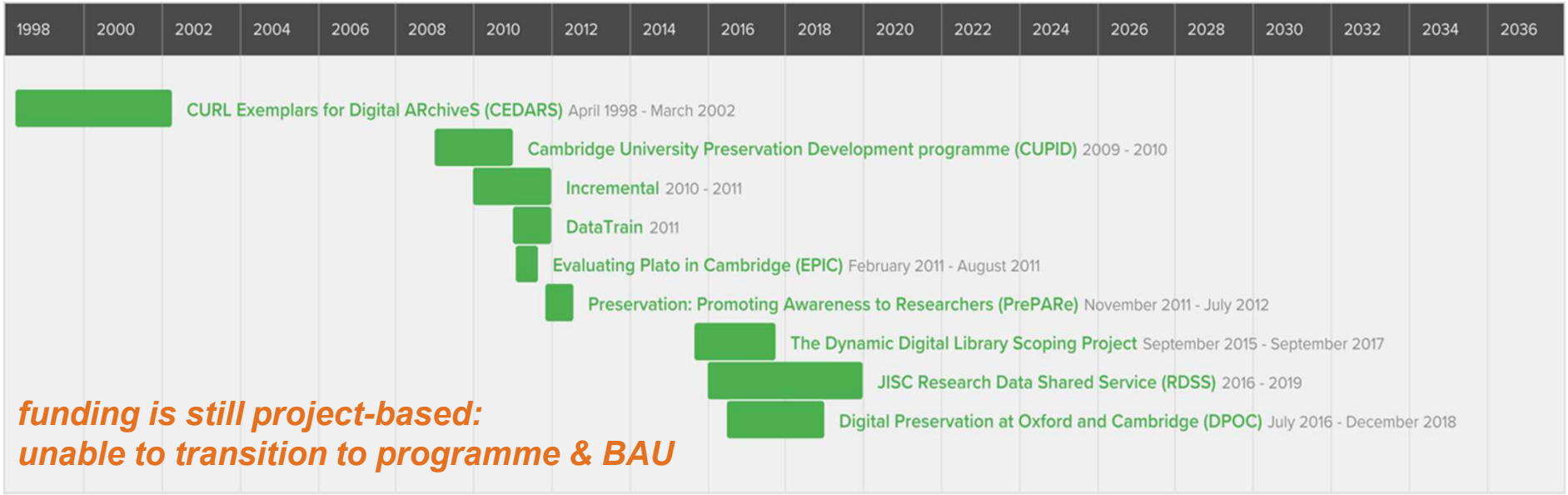
Challenges (too many to get to the end of the list)



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

advocacy
maturity modelling
risk register (#2)
gap analyses
designing training programme
digital preservation policy
international
maturity survey
conservation and collection care policy
support requests (incl. AV)
share my knowledge
collection profiling
digital preservation strategy
communities of practice (incl. AV)
collection surveying
contributing to organisational strategy
briefing paper on the need for AV strategy (in progress)
guest blog posts on AV
information sharing
briefings
functional requirements
skills surveying

Broken record: banging the drum (repeatedly)

Technical Infrastructure

write-blocker
NAS
floppy drive
(digitisation workspace)
evaluating digital preservation systems

Resources Framework

business case for a digital preservation system

AV business case draft (halted)

Three-legged stool model for digital preservation

Gather the data – digital preservation survey

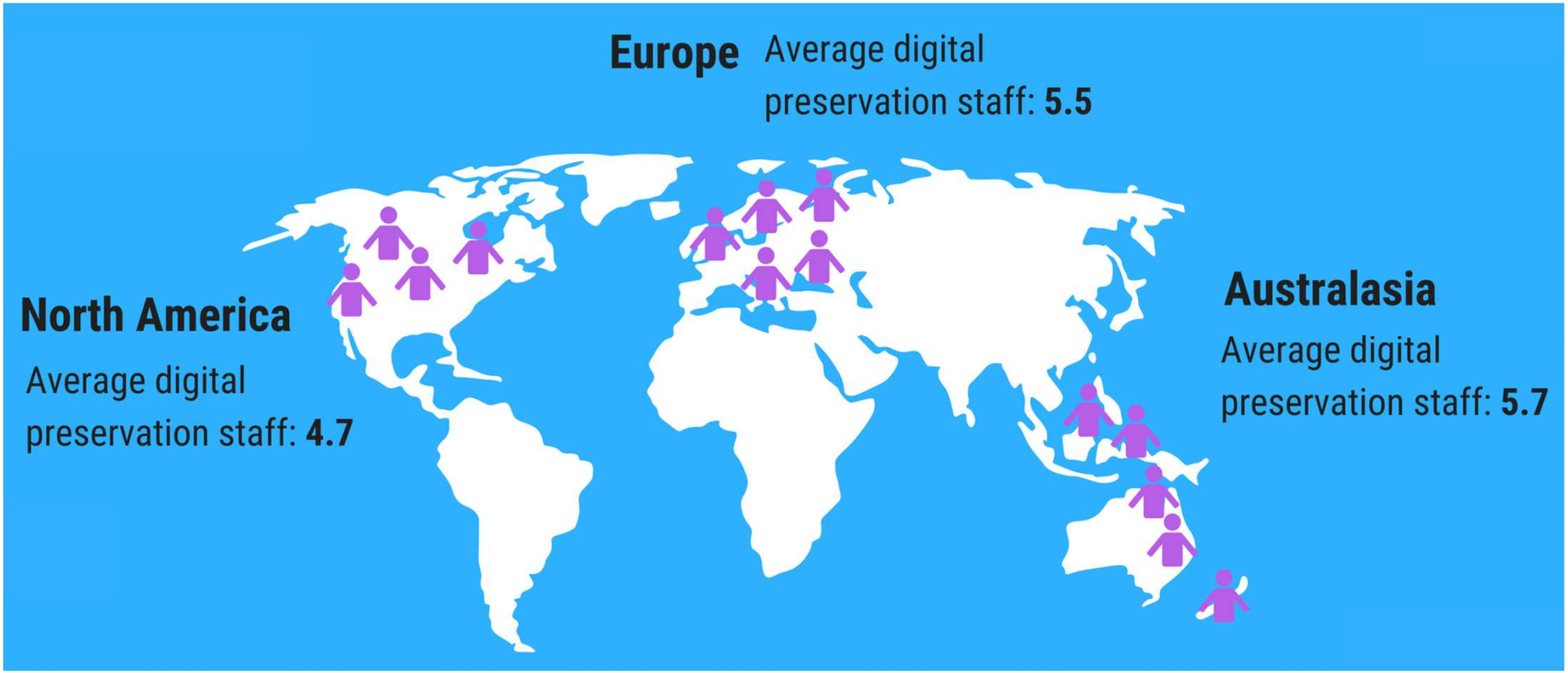
NDSA Levels of Digital Preservation	Level 0 *(doesn't exist)*		Level 1		Level 2		Level 3		Level 4	
	UK	Rest of world	UK	Rest of world	UK	Rest of world	UK	Rest of world	UK	Rest of world
Storage and Geographic Location	9	7	10	11	7	12	1	10	3	16
File Fixity and Data Integrity	18	4	4	14	3	8	4	19	1	13
Information 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)

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)

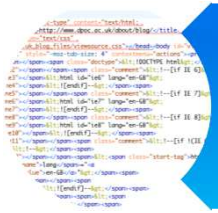
- Audiovisual has permeated our (digital) lives - there's no escape
- By 2021, video is estimated to take up 82% of all consumer internet traffic

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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