

United Kingdom

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A. Users and content

What are the main materials/categories of objects being digitised?

New initiatives

Their Past Your Future

To mark the 60th Anniversary of the end of the Second World War, the Big Lottery Fund awarded a number of grants to cultural sector organisations that resulted in digitisation projects.

The Imperial War Museum created a website for the programme of activity at

<http://www.theirpastyourfuture.org.uk>>
which contains a virtual exhibition about the Second World War, and also links to related initiatives in Scotland, Wales and Northern Ireland, including:
<http://www.tpyf-wales.com/>
<http://www.secondworldwarni.org>
<http://www.wardetectives.info/>

The Imperial War Museum also embarked on a major digitisation programme, which is available at <http://www.iwmcollections.org.uk>.

In addition, MLA provided grants totalling £225,000 to English Regional Film Archives to increase public access to moving image materials relating to the Second World War. The projects digitised footage relating directly to the experiences of local people who lived through and fought in World War 2, and the period of immediate post-war reconstruction, coupled with wide-ranging outreach programmes to bring this material to new and existing audiences in schools, community and voluntary groups, museums, libraries and archives.
<http://www.movinghistory.ac.uk/homefront>.

MLA Designation Challenge Fund

Grants totalling £3million were made available in April 2006 to museums across England to enhance some of the most important collections in the country to ensure that these outstanding collections can be enjoyed and appreciated by as many people as possible. Thirty-four projects have won funding from the Designation Challenge Fund, some of which are digitising elements of the collections. One example is The Museum of Archaeology and Anthropology at the University of Cambridge which is digitising thousands of photographs, documentary sources and ancient and modern objects relating to the arctic communities of east-Canada available online. The project will gather input from people who live in the Nunavut communities of Canada.

JISC Repositories and Preservation programme

The programme is a £14m investment in Higher Education repository and digital content infrastructure, including many University Libraries.
http://www.jisc.ac.uk/whatwedo/programmes/programme_rep_pres.

Two sets of projects were funded in 2006 in two areas:

- Digital repositories - projects to further develop repositories for universities and colleges.
- Digital preservation - a distributed environment for digital preservation

As part of the programme, a number of developments will also be undertaken, including:

- Discovery - to delivery a service to provide searching across UK repositories and the agreement of standards for searching and semantic interoperability.
- Tools and innovation - the programme will develop and pilot innovative approaches to repository use

and digital preservation through the development of new software and tools.

- Shared infrastructure - in support of both national and international developments, the programme will develop shared infrastructure services such as user profiling services, digital rights management, registries, identifier services, terminology and preservation services.

JISC Digitisation Programme

The JISC digitisation programme is investing in digitising content from some of the UK's greatest collections. The first phase of six projects began in 2004 and all of these new and innovative e-resources will be available by September 2007 to the Higher Education community. They include resources from the British Library Sound Archive, Independent Television News and medical journals made available through PubMedCentral.

The second phase of 16 equally ambitious projects, funded through a further £12 million, were announced in January 2007, following user consultation and a short listing process. Together, the projects represent a diversity of rich and vivid perspectives on the history, culture and landscape of the UK and beyond. They capture a wide variety of aspects of UK life, from Cabinet papers to First World War poetry, radio news to East End music hall, political cartoons to British borders, and in a wide range of media, including sound, film, images, journals, newspapers, maps, theses, pamphlets and cartoons. http://www.jisc.ac.uk/whatwedo/programmes/programme_digitisation.

British Library Sound Archive

As part of the JISC Digitisation Programme, the British Library made 3,900 hours of historic sound recordings available to students, researchers and academics. The Collection includes:

- Unique and previously unpublished recordings of East African and South African music and cultural activities;
- The story of six decades of jazz in the UK, its varied styles, venues and characters, as told by musicians, promoters and label owners;

- Insights into the lives and concerns of painters, photographers and sculptors through interviews with artists such as Elisabeth Frink, David Bailey, Fay Godwin, Eduardo Paolozzi and Anthony Caro;
- Radio material illustrating the richness and diversity of African writing and political culture during the 1960s and 70s.

For more details see: <http://www.bl.uk/sounds>

How is the digitised CH content being distributed? National inventories, portals, Internet services, other

Organisations in the cultural sector are becoming aware of the benefits of ensuring that their content is provided through systems that are optimised for internet search engines. Ensuring that content is accessible, particularly to the visually impaired, keywording, and other approaches can have a major impact on the visibility of cultural sector websites. The main channel for audiences to access content is the 24 Hour Museum

<http://www.24hourmuseum.org.uk> which had almost 10 million visits during 2006. Work is underway to provide integrated access to more resources within the 24 Hour Museum, including:

- UK-based digital collections recorded through the MICHAEL project <http://www.michael-culture.org.uk>
- the Cornucopia database of physical collections <http://www.cornucopia.org.uk>
- the cross-searching of item-level records from a number of different institutions in the People's Network Discover Service <http://www.peoplesnetwork.gov.uk/discover/>.

This work will be completed during 2007, the 24 Hour Museum is also working to further extend its coverage of activities in the arts, library, archive and heritage sectors.

In addition, the existing national-level services in Scotland of SCRAN <http://www.scran.ac.uk> and CultureNet Cymru <http://www.culturenetcymru.com/en/> continue to be developed.

For the Heritage sector, English Heritage is developing the Heritage Gateway to be a virtual national monuments

record, with access to local and national historic environment data - <<http://www.heritagegateway.org.uk>>. This complements the existing Welsh Coflein <<http://www.rcahmw.gov.uk/coflein.shtml>> and Scottish Canmore <<http://www.rchams.gov.uk>> initiatives.

Are there any eLearning or creative industry uses for the digitised CH material?

The role of the cultural sector in eLearning is widely recognised at all levels, from Government policy to projects developed at a local level. As an example, a senior member of MLA staff was seconded to the Technology Group of the Department for Education and Skills, and Becta implemented a programme to encourage the cultural sector to support elearning in schools. JISC continues to play an important role in promoting the creation, use, re-use and preservation of digitised cultural content to support teaching, learning and research. At a more practical level, a specific page on the UK portal for the MICHAEL project has been developed to enable teachers to find elearning resources and digitised content under the subject headings of the National Curriculum. <<http://www.michael-culture.org.uk/teachers>>.

The importance of digital cultural content in the creative economy has also been recognised in the Creative Economy Programme, a joint initiative of the Department for Culture, Media and Sport and the Department for Trade and Industry. Reports from the programme have recognised the role of museums, libraries and archives in the provision of public service content and also that they commission work from small creative businesses, and provide raw materials that fuel the creative economy. A specific recommendation has been to link together online archives, and a Government Green Paper is expected in 2007 that will outline future policy. <<http://www.cep.culture.gov.uk>>

DCMS' Culture Online programme drew to end in March 2007. In its last phase it worked to disseminate best practice learned from commissioning 26 interactive projects (see <<http://www.cultureonline.gov.uk>>) for the benefit of cultural organisations and practitioners in the creative industries.

This culminated in the ProjectsETC website <<http://www.projectsetc.org>>. The site contains practical advice on various aspects of planning and managing online culture projects, ranging from content creation to funding. There are also case studies of best practice such as the 'Children's Tate' website and users are encouraged to contribute their own experiences and comment pieces.

National Museums Online Learning project

This £1.7m project, developed by 10 national museums and galleries, aims to ensure that their content is better used, encouraging users to engage critically and creatively with their collections. The project will include the creation of webquests and creative journeys for school children and life-long learners. <http://www.vam.ac.uk/about_va/online_learning>

Are there any special issues that deal with the general accessibility of the digitised cultural content?

Intellectual Property – the Gowers Review

The Government published the outcome of the Gowers Review of Government policy on Intellectual property. This is a far-reaching review with significant recommendations that will have an impact for museums, libraries and archives, which include:

- retaining the 50 year term of protection for sound recordings
- enabling the copying of resources for long-term preservation
- introducing wide-ranging exceptions for learners
- outlining proposals for dealing with 'orphan' works

The review identifies that the UK's economic competitiveness is increasingly driven by knowledge-based industries, especially in manufacturing, science-based sectors and the creative industries. The implementation of the review recommendations is expected to commence in 2007.

Illegal sale of Treasure online

The British Museum and the Museums, Libraries and Archives Council (MLA) have partnered

with eBay.co.uk to ensure that antiquities found in the UK are being sold legally on its site. In order to prevent illegal sales of treasure, the Portable Antiquities Scheme (PAS, which is managed by the British Museum on behalf of the MLA) has set up a team to monitor antiquities sold on eBay.co.uk and to ensure that sellers have the right to trade them. Where the listing is illegal, PAS will report it to the Art and Antiques Unit of the Metropolitan Police and eBay.co.uk, which has committed to end illegal listings.

Jodi Awards for Accessibility 2006

The Jodi Award is awarded annually to recognise for excellence in museum, gallery, library, archive and heritage website accessibility. The 2006 winners were:

- Jodi Award for Excellence: i-Map: The Everyday Transformed, Tate Modern. <<http://www.tate.org.uk/imap/imap2>>, the site makes modern art (and its key concepts) accessible to blind and partially sighted people.
- Jodi Award for Excellence with Low Budgets: Speaking Volumes – a joint project by 15 library authorities in the Yorkshire and Humber Region. <<http://www.speakingvolumesonline.org.uk>>.

Speaking Volumes aims to bring the enjoyment of reading and involvement in reading activities to people with vision impairment, and enables them to chat about books and audio book readers. Commendation for Excellence in user involvement' to: The History of Wolverhampton; Wolverhampton Arts and Museums Service, Archives and Local Studies. <<http://www.wolverhamptonhistory.org.uk>>. This site is notable for its simplicity in design and use. It was fine-tuned using feedback received from disabled site users and is a good example of the benefits of user involvement in website development.

B. Technologies for digitisation

What common standards are most commonly used in digitisation?

In the cultural sector, the *MINERVA Technical Standards* have been widely adopted, and have been mandated by MLA in the projects that it funds. The Standards

have also been adopted as best practice by a wide range of organisations, and are supported by the *UKOLN Guide to Good Practice*, <<http://www.ukoln.ac.uk/interop-focus/gpg>>.

What technologies and tools are most commonly used in digitisation?

A wide range of technologies and tools are being adopted – and some of these are tracked into the *UKOLN Guide to Good Practice*. There is a growing trend of using open source tools, and adopting Web2.0 tools in a wide variety of contexts.

How is interoperability ensured?

Interoperability is ensured through the implementation of technical standards, and by pilot implementations of interoperable services. In the cultural sector this has mainly been through the People's Network Discover Service. For archives, The National Archive has launched a 'global search' service which links many datasets held by TNA, but also including the collaborative Access2Archives project, which includes records from many different repositories across the country. <http://www.nationalarchives.gov.uk/search/quick_search.aspx>.

Cultural sector information continues to be made interoperable through integration by the Arts and Humanities Data Service <<http://www.ahds.ac.uk>>, primarily for the Higher Education and Research communities.

C. Sustainability of content

What funding models and funding sources are most commonly used in digitisation?

The most common funding sources are either the use of core funding, or of grant funding for institutions. Core funding is an important, but often unrecognised source of funding for digitisation, as many organisations have built digitisation into the workflow of the organisation. This often follows from project funding, which brings a series of press statements and raises visibility within the sector when the project

is funded, launched and delivers initial results. Project funding, however, remains important, particularly as a way of kick-starting longer-term developments. However, there are some highly successful public/private partnerships case studies, particularly the 1901 Census from The National Archives, and audio-visual archives, such as British Pathe. However, this type of partnership can bring tensions between commercial viability and public access, particularly for the education sector. In some cases, sponsorship from internet service providers is being made in return for access to large volumes of content, though the business models behind these initiatives is not yet fully clear.

Have you any examples of cost-reduction?

The most significant example of cost reduction has been the mass digitisation techniques into the JISC Digitisation programme. This has included the digitisation of large volumes of audio-visual materials, and the use of a robotic book scanner. http://www.jisc.ac.uk/whatwedo/programmes/programme_digitisation

Have you any examples of national competence centres in digitisation of cultural content?

The UK has a number of competence centres for digitisation, these include UKOLN, the Arts and Humanities Data Service and the Technical Advisory Service for Images. An initial list can be found at <http://www.minervaeurope.org/interoperability/competenccenters.htm>.

Additionally, the EPOCH project <http://www.epoch-net.org/>, with its lead partner in the UK, is networking competence centres, particularly in the heritage domain.

MLA North East has undertaken an innovative project, working with SMEs in the new media industries. A training programme has equipped the SMEs with the skills and understanding of the technical, accessibility and object handling requirements of cultural sector organizations. This has enabled them to effectively support the delivery of new media projects in the region, and is helping reduce the cost and complexity of project delivery. These SME

businesses are using an enhanced portfolio to successfully tender for projects from a wide range of clients. For more information about the project, see <http://www.DisCS-UK.info>.

D. Digital preservation

Are there national policies for digital preservation?

ENGLAND

The National Archives

The National Archives aims to make sure that records in a wide variety of media, from medieval parchment to digital tapes, remain in a good condition for present and future use. One of its duties is to prepare a preservation policy, including ways of saving 'born digital' records in many formats in the recently created Digital Archive. The Public Records system and the Code of Practice under s.46 of the Freedom of Information Act 2000 require the clear identification of a person [or persons] in Government Departments responsible for the care of records in all formats. TNA sets standards for records creators to incorporate preservation measures within their workplaces, particularly for technology-dependent records. TNA is responsible for the preservation elements of the Government's e-Government Metadata Standard (e-GMS).

The National Archives encourages the transfer of digital records in advance of the 30 year statutory default under the Public Records Act 1958. Following full government and public consultation, The National Archives has introduced a Custodial Policy for Digital Records and a regime of transfer agreements to govern the timing of transfer in a way suited to digital records. The policy clarifies the duty to care for records in these circumstances.

<http://www.nationalarchives.gov.uk/about/prespolicy.htm>

The British Library is collecting and creating an increasing amount of material which is used on computers. The British Library has drafted a digital preservation policy, which will be regularly revised

to ensure it reflects the developing role of the Library in the digital arena.

<http://www.bl.uk/about/collectioncare/pdf/blhppolicy1102.pdf>

WALES

The National Library of Wales is a Welsh Assembly Sponsored Public Body, and has developed a digital preservation policy and strategy.

http://www.llgc.org.uk/fileadmin/documents/pdf/digital_preservation_policy_and_strategy_S.pdf

SCOTLAND

The National Archives of Scotland is currently developing a Digital Data Archive. As part of this project, the NAS is moving towards compliance with the Code of Practice for Legal Admissibility and Evidential Weight of Information Stored Electronically (BSI publication ref: BIP0008). The Code requires organisations to produce an Information Management Policy. This policy covers the NAS's Digital Data Archive and corporate records stored in any future electronic document and records management system adopted by the NAS.

<http://www.nas.gov.uk/recordKeeping/informationManagementPolicy.asp>

The National Library of Scotland has begun working towards the development of a Trusted Digital Repository (TDR) for Scotland. NLS is the largest library in Scotland and comprehensively collects UK publications under legal deposit legislation. The TDR will manage the Library's digital resources and preserve them in perpetuity, delivering on the strategy for a Digital National Library of Scotland.

http://www.nls.uk/professional/ict/trusted_digital_repository.html

NORTHERN IRELAND

The Public Records Act (Northern Ireland) 1923 and the Disposal of Records Order 1925 require Government Departments and Public Bodies to transfer public records deemed to be of archival value

to the Public Record Office of Northern Ireland (PRONI) for permanent preservation. The Act does not make any distinction with regard to the media on which the records were created; PRONI will therefore be accepting the transfer of digital records, including those managed by the NICS EDRM. PRONI will be developing a series of policy and guidance documents to assist Departments to meet the requirements of the 1923 Act in relation to digital records.

<http://www.proni.gov.uk/NIRMS/Digital%20Records%20Statement.pdf>

Mind the Gap

The wider policy background has been informed by a report that reveals major gaps in longterm management of valuable digital assets, with less than 20% of UK organisations having a strategy in place to deal with the risk of loss or degradation to their digital resources - despite a very high level of awareness of the risks and potential economic penalties. The report, *Mind the gap: assessing digital preservation needs in the UK*, the Digital Preservation Coalition (DPC) aims to help government, public institutions and private companies turn high awareness into concerted action.

The survey reveals that the loss of digital data is commonplace - it is seen as an inevitable hazard by some - with more than 70% of respondents saying data had been lost in their organisation. Awareness of the potential economic and cultural risks is high, with 87% recognising that corporate memory or key cultural material could be lost and some 60% saying that their organisation could lose out financially. In 52% of the organisations surveyed there was management commitment to digital preservation - but only 18% had a strategy in place. A pdf version of the report is available.

<http://www.dpconline.org/docs/reports/uknamindthegap.pdf>

Can you give examples of tools or technologies used for digital preservation of CH content?

The Museums, Libraries and Archives Council (MLA) with the University of London Computing Centre,

is creating a digital archive for more than 500 gigabytes of historic material created through projects under the UK-wide, "Their Past Your Future" programme. This programme commemorated the 60th anniversary of the end of the Second World War and involved

a wide range of community groups and schools, as well as museums, libraries and archives across the country. The programme was supported by a grant from The National Lottery through The Big Lottery Fund.

E. Monitoring progress

Input/output indicators

Input	MEUR / Posts	Comment
Funding allocated to support digitisation - government	30m	Precise figures not available. Includes Lottery distributors.
Funding allocated from within existing institutional budgets*	10m	Precise figures not available
Size of work-force (full-time equivalent posts)	Not available	

*Combined total, including personnel costs.

Output	Number of collections / items	Comment
Number of digitised collections		An estimate, based on records held in MICHAEL UK database
- musems	900	
- libraries	450	
- archives	300	
Number of digitised collections recorded in a national inventory		Records held in the MICHAEL UK database
- musems	300	
- libraries	200	
- archives	100	
Number of digitised items per collection type		This is the number of records available within the People's Network Discover Service
- object entries (m/i)	500,000 / 500,000	
- text documents (m/i)	0	
- images (m/i)	450,000 / 450,000	
- audio (m/i)	20,000 / 20,000	
- moving images (m/i)	30,000 / 30,000	

Use indicators

Use	Amount	Comment
Use of web-sites distributing digitised heritage content		Based on a survey of 17 websites, 7 of these are major sites.
- user sessions	22.2 million	
- average duration of user sessions	2.01 minutes	Several of the sites that responded are portals, and so figure may not be representative of a wider sample of websites..
- average page impressions per user session	8	
Purchase or distribution of CDs / DVDs	No information	
Audiences for streaming, video-casting or broadcasting	No information	