Look Here!

building, embedding and sustaining digitalisation practices in the visual arts

Leigh Garrett

Visual Arts Data Service
University for the Creative Arts

www.vads.ac.uk

outline

- visual arts data service (vads)
- the digital landscape
- aims and objectives
- method
- outcomes
- sustainability
- the future...

Posters of Conflict, Imperial War Museum

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visual arts data service

history

- established in 1996

- national repository for images and metadata funded by arts and humanities research council and joint information systems committee

- 120,000 items; 300 collections; range of educational resources; 60,000 users view 1.75 million images a month; focuses on the visual and creative arts; free for educational use

American Museum in Britain, NICE

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visual arts data service

services

- maintenance of the national image repository

- research centre: collection, preservation and usage of digital images for learning, teaching and research

- information and consultancy services

- technical development

- hosting service

- arts research data management

Snowy the knitted poodle, University of Southampton

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the digital landscape

how we got here...

- massive public funding
- largely funded by projects
- two primary objectives
  - enhancing learning, teaching and research
  - opening up institutional assets to the benefit of the wider community
- digitisation is good

Adopting a stance, Elaine Thomas

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the digital landscape

lessons learned

- expensive

- technology

- processes and procedures

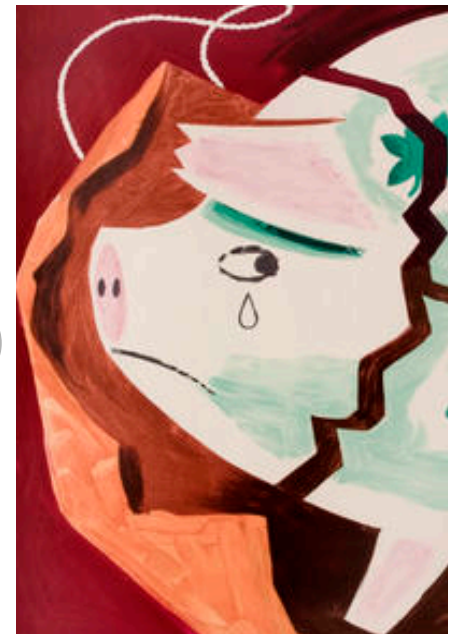- engagement, value and impact

- sustainability

- collaboration

Constance Howard Textile Collection

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outline

- funding constraints
- sustainability
- funded by joint information systems committee (jisc)
- september 2009 to february 2011
- lead by vads
- five partners (with four subsequent additions)

Eckersley Archive, University of the Arts London

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aims

- to develop skills, capacity and embed digitisation practices within the arts education sector

- to investigate sustainability models for digital collections and in particular for the vads national image repository service


Mr Potato Head, Museum of Design in Plastics

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objectives

- support the embedding of digitisation practice
- create a community of expertise
- develop and test a digitisation model
- share emerging knowledge across the sector
- increase awareness and deposits
- explore sustainability of digital collections

Posters of Conflict, Imperial War Museum

the online resource for visual arts

www.vads.ac.uk
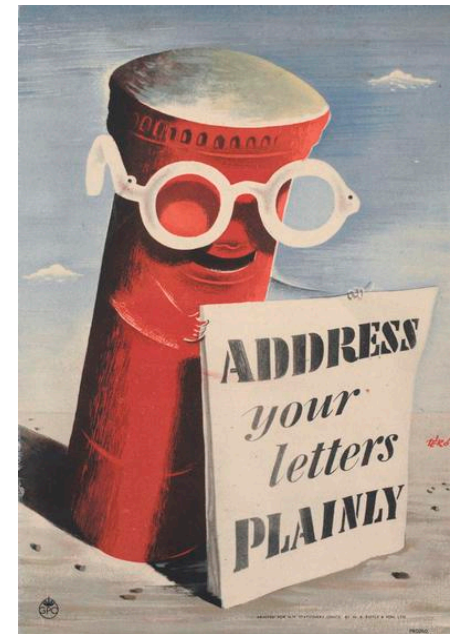
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method

- community engagement

- examination of the knitting collection at the university of southampton

- environmental analysis and sustainability review

- modelling the digitisation process

- application, testing and revision of model

- dissemination

Woolmark Company, London College of Fashion

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community engagement

- visual arts data service
- arts university college bournemouth
- university of brighton
- university college falmouth
- university for the creative arts
- university of southampton
- the university of the arts london

unfunded partners

- royal school of needlework
- bradford college
- norwich university college of art
- the history of advertising trust

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the knitting reference library at winchester

- montse stanley collection

- richard rutt knitting library

- jane waller knitting pattern collection

- 800 objects; 12000 patterns; 3000 books (inc. 100 victorian knit books) and journals and magazines

- collection is spilt on two sites: special collections held at southampton and library and handling collections at winchester

Richard Rutt Collection, University of Southampton

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modelling

- environmental analysis and sustainability review
- modelling the digitisation process
- application, testing and revision of model by partners
- dissemination

John Johnson Collection, University of Oxford

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outcomes

- series of issued specific workshops and reports
- embedding of practice
- knowledge transfer and consultancy
- resource sharing and efficiencies
- case studies
- conference
- increased awareness and deposits

Latin American Art, University of Essex

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workshops: image selection

- not an exact science
- twenty one criteria were identified by partners:
    - enhancing access
    - practicalities
    - technical
    - strategic
    - advocacy

Corpus of Romanesque Sculpture

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workshops: copyright and intellectual property rights

- highly complex area

- often time consuming and expensive to clear rights

- keep record of tracing activities

- clear usage statement

- clear take down policy

- management of risk

- clearer statement needed

Design Archive, AUCB

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workshops: image cataloguing

- enormous benefits to both the curator and user

- standard but not always utilised

- vocabularies vary

- inconsistency and interoperability

- sub group to explore further...

Design Council Slide Collection, University of Manchester

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workshops: digitisation

- planning

- user requirement

- technology

- metadata, standards and vocabularies

- strategic alignment

- quality assurance

- interoperability

Frederick Parker, London Metropolitan University

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workshops: funding and sustainability

- victoria and albert museum
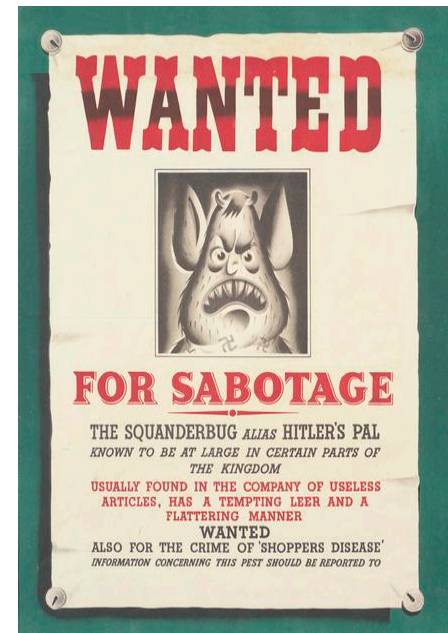- joint information systems committee
- arts and business

Craft Study Centre, University for the Creative Arts

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workshops: pedagogy

- mascalls gallery, mascalls school
- fashion archive, university of huddersfield

Posters of Conflict, Imperial War Museum

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workshops: user engagement

- archives hub, university of manchester
- runcoco, university of oxford
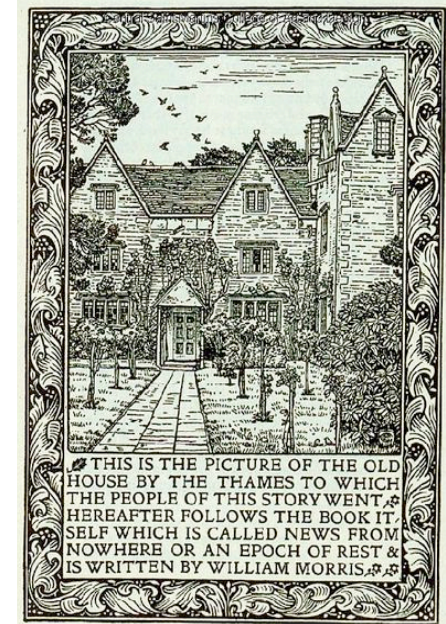- online exhibitions and archives, university of brighton

Latin American Art, University of Essex

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workshops: learning objects

- user requirement

- creation

- testing

- hosting

- marketing

- measuring impact

William Morris, Central Saint Martins Museum

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case studies

- knitting a new pattern for the future
- digitisation done, now what?
- case study: processes and procedures for establishing a digitisation strategy
- festival of britain and archival hierarchies
- charging for reproduction services
- image space project
- material saving

Spellman Collection, University of Reading

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embedding practice

- "it's certainly provided us with some good recommendations for developing strategies to clear and manage rights for our own collections"

- "through sharing ideas you actually hone the reasons why you are doing it... it's not simply part of what you do, its something that's embedded... you understand more fully and can persuade somebody from the University that it's important and why"

John Johnson, University of Oxford

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knowledge transfer and consultancy

- "hearing about other partners experience of this area and how they approached the various challenges was really useful"

- "it's expertise and sharing experience, rather than working in isolation and thinking how on earth do I do that, it's comparing notes… if somebody has started doing something, we don't want to reinvent the wheel"

Michael Blower Sketchbooks, Blower Foundation

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resource sharing and efficiencies

- "...hearing about other partners' experience of this area and how they approached the various challenges was also really useful"

- "...and we can't afford to [reinvent the wheel]... our resources are limited"

- "...we have to justify our existence and thinking about the impact we make... these opportunities to reflect on what we do has been really useful"
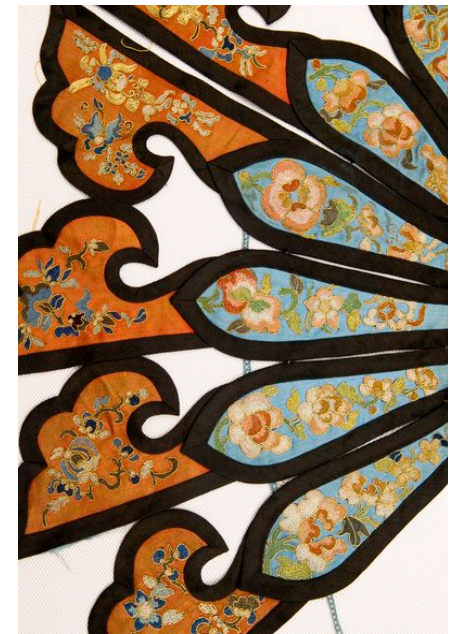

Henry Moore, Royal College of Art

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awareness and deposits

- museum of design in plastics
- royal college of art
- university of southampton
- blower foundation
- goldsmiths college, university of london
- swindon art gallery
- history of advertising trust
- norwich university college of art

Constance Howard Collection, Goldsmiths College

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sustainability

the investigation

to investigate sustainability models for digital collections and in particular for the vads national image repository service

- review of literature
- interviews with representatives from education, cultural, heritage and commercial sectors
- analysis of our own business model

Gala Archive, London College of Fashion

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sustainability

participants

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sustainability

how can we sustain digital collections?

non-commercial

- knowledge sharing
- public funding: service and project
- institutional: direct, indirect and embedding
- donations: endowments, money and time

Langman, N. Design Council Slide Collection

sustainability

how can we sustain digital collections?

commercial

- licensing
- consultancy
- subscription
- outsourcing
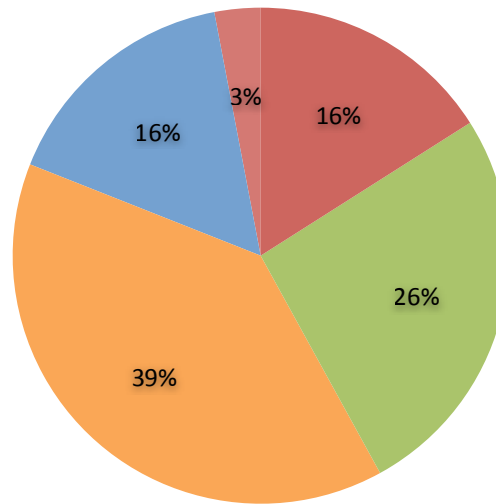- partnerships
- advertising
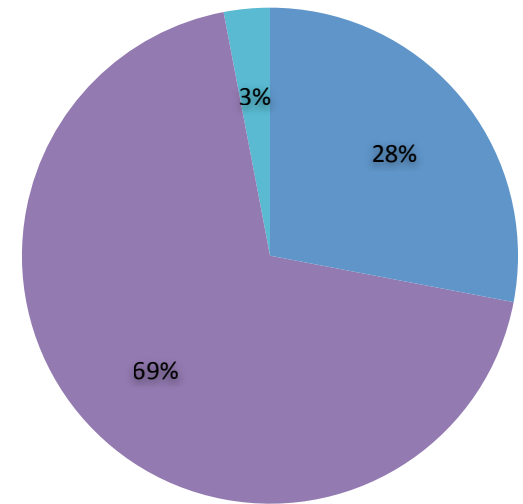- knowledge transfer

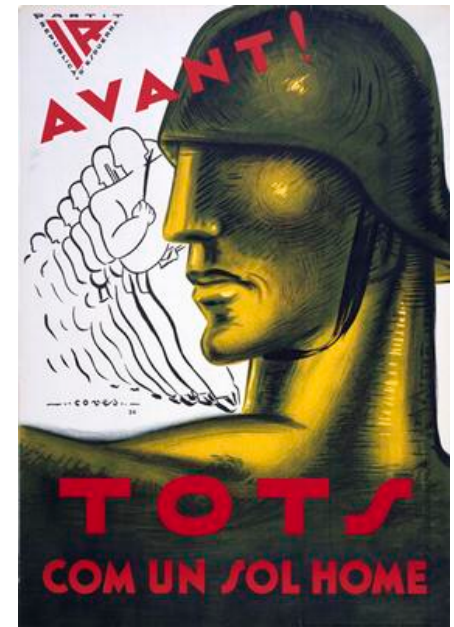Adopting a stance, Elaine Thomas

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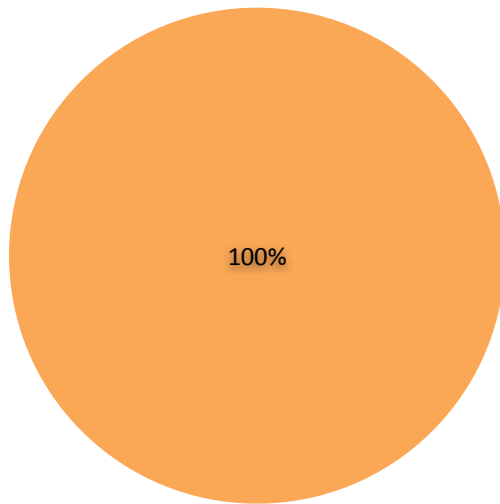
sustainability

no one method: critical success factors

- diverse revenue streams

- provide a range of services

- embedding

- licensing

- collaboration

- vision, creativity and persistence!

Avant! Spanish Civil War Poster Collection,
Imperial War Museum

lessons learned

- community engagement
- diversity of experience
- sharing knowledge and practice
- reflection
- planning
- recognition
- advocacy

Montse Stanley Collection, University of Southampton

issues

- community engagement
- time

Alarm Clock, Museum of Design in Plastics

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conference

tuesday 8 february 2011
royal institution of british architects
portand place, london

Tracy Emin, Royal College of Art

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the future...

- sustainability
- measuring value and impact
- intrinsic and extrinsic collaboration
- 3d digitisation
- new audiences
- extending the model

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