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EDITORIAL

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Welcome to the latest edition of ALISS Quarterly. It has been published by ALISS (Association of Librarians and Information Professionals in the Social Sciences). This is a new independent group which was formed in April 2005 by the former committee of ASSIGN (Aslib Social Science Information Group and Network).

This issue continues to highlight our key concerning of e-learning and electronic resource management. Its primary focus is upon issues relating to digital images. The first section highlights a number of UK services which can provide advice and access to digital image resources. These include the advice service offered by TASI and the catalogue of visual images created by the AHDS visual arts service.

The second section offers some practical advice on how the new CLA copyright license might allow scanning services to operate in UK Higher education settings. It is actually based on a presentation given at the ALISS 2005 Christmas event and associated PowerPoint slides can be viewed on our web site at : http://www.lse.ac.uk/library/other_sites/aliss/CLAALISS.ppt . This is followed by an article which explains the challenges faced in promoting an image collection (the Education Image Gallery) in an academic institution. Specific examples are provided from the methods being used at the London School of Economics.

The journal then moves on to discuss the digitisation projects involved in the creation of two important online archives: the printed ephemera collection of the John Johnson Collection of the Bodleian Library University of Oxford and ScreenOnline, a leading research service created in collaboration with the BFI. The final section of this issue concludes with an introduction to two new digital repository projects: MIDESS which has been involved in surveying and comparing digital repository packages and the Rights and Rewards Project which has been investigating the motivations and barriers to depositors.

Remember that you can keep up to date with ALISS news by subscribing to our free electronic mailing list LIS_SOCIAL SCIENCE at <http://www.jiscmail.ac.uk/lists/LIS-SOCIALSCIENCE.html> and consulting our web site at http://www.lse.ac.uk/library/other_sites/aliss/.

A recent addition are the papers from our December 2006 Libraries and E-Learning event.. These include: *Gwyneth Price* on Libraries and the E-Learning Curve. http://www.lse.ac.uk/library/other_sites/alliss/pricee/Learning%20Curve.ppt a personal history of the approaches and attitudes to e-learning that have evolved at the Institute of Education, University of London. Jane Secker on the CLA Higher Education Digitisation License http://www.lse.ac.uk/library/other_sites/alliss/CLAAALISS.ppt and Keri Myer's - paper on the TUC Workers war Resource http://www.lse.ac.uk/library/other_sites/alliss/myers.doc a major online resource for UK labour and social history during World War Two.

We hope you enjoy the issue!

Heather Dawson,
ALISS Secretary

DIGITAL ARCHIVES

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One of the main focuses of this issue of ALISS Quarterly are projects which are in the process of digitising key primary source materials. Here are a selection of key web sites which also provide links to other similar collections.

OAISTER -

<http://oaister.umdl.umich.edu/o/oaister/> is an excellent starting point. It is a project of the University of Michigan Digital Library Production Service, which aims to index online archives and repositories of digital resources from organisations worldwide. In December 2005 there were 6,252,891 records from 575 institutions. It is possible to browse or search the collections.

If you are seeking to locate examples of institutional archives and eprints repositories another good starting point is the Index maintained by the **Institutional Archives Registry** which is based at the University of Southampton and can be found at: <http://archives.eprints.org/> This allows you to browse by country. Each entry gives a summary of material numbers and content.

ArchiveGrid <http://archivegrid.org/ag/index.html> is being developed by the RLG (Research Libraries Group). It aims to provide free access to a searchable database of descriptions of archive collections worldwide. This will enable researchers to trace and find information on archive collections, historical records, family history documents and political papers held by museums, libraries and record offices worldwide. Users may search the database by keyword or browse by author, subject area or place. Records provide contact and access details. There are also links through to related book catalogues. Users should note that the project commenced in 2005 and materials are currently being added. First priority are archives located in North America.

In terms of individual examples of digital libraries. A key example is of course the **American Memory Collection** which is managed by the Library of Congress. <http://lcweb2.loc.gov/ammem/>.

This is composed of a large and growing number of collections which include key primary sources for the study of the American constitution, social and political history. Interesting examples include:

September 11 Documentary Project which provides access to an online multi-media collection of materials relating to initial public reaction to the September 11, 2001 terrorist attacks against the World Trade Center and the Pentagon. It includes several thousand oral interviews, video films, personal accounts and emails, plus drawings and photographs. The database may be searched by keyword, item type or browsed by subject.
http://lcweb2.loc.gov/ammem/collections/911_archive/

A Century of Lawmaking for a New Nation: US Congressional Documents and Debates 1774-1873

A collection of historical documents recording the construction and development of the United States of America. The documents provide a record of American history in the words of those who built the government. Titles in the collection concerned with the Constitutional Congress and the Constitutional Convention include: Journals of the Continental Congress, Elliot's Debates and Farrand's Record. Statutes and Documents included: Statutes at Large and the US Serial Set. Journals of Congress published on the site include: the House Journal, Senate Journal, Senate Executive Journal and Maclay's Journal. Debates of Congress are represented in the Annals of Congress, Register of Debates and Congressional Globe. Special collections feature the Impeachment Trial of President Andrew Johnson, the Journals of the Confederate Congress, and the Evolution of the Conservation Movement, 1850-1920. Documents are presented as text and imaged pages from the original sources.

<http://memory.loc.gov/ammem/amlaw/lawhome.html>

African American Perspectives - Pamphlets from the Daniel A P Murray Collection 1818-1907

This site contains the full text of a large number of pamphlets and leaflets produced during the period 1818-1907 relating to Black African American history and culture. They include rare documents concerning black identity from such famous authors as Frederick Douglass and Booker T. Washington, and texts relating to race relations, slavery, the slave trade, emancipation and the black civil rights movement at the turn of the century. The collection can be browsed by subject or author. Featured topics include: slave narratives, sermons, anti-slavery movements and the position of women slaves. In addition

to the pamphlets, the site also contains a select bibliography of further readings and a timeline of black history.
<http://memory.loc.gov/ammem/aap/aaphome.html>

Other national libraries within Europe are also developing their own electronic collections. The British Library web site is supporting **Collect Britain: Putting History in its Place** <http://www.collectbritain.co.uk/> which provides web access to many unique and rare items from the British Library collections. The service is provided free of charge and includes maps, manuscripts, topographical drawings, photographs, rare sound recordings and even long-forgotten advertisements and music-hall songs that chart the changing face of Britain and her people. The website offers both simple and advanced search options to help you locate items. You can also browse by choosing from specially selected collections, taking a themed tour or visiting a virtual exhibition. You can also register online in order to enjoy extra personalisation features.

For an important example of digital maps collections go the University of Texas Perry-CastaOeda Library Map Collection, University of Texas. This provides free access to a number of key geographical collections containing materials taken from CIA and US government resources. Examples include: Chechnya, Kosovo and other international security 'hot spots'.
<http://www.lib.utexas.edu/maps/>

It also supports a feature entitled:

Maps in the News

This site provides free access to collections of online maps relating to topical international and political news stories. These include current and historical maps relating to war zones, disputed territories and international security crises. Materials are drawn from the Perry Casteda map Library as well as offering links to other resources available via the Internet.
<http://ltopia.utexas.edu/maps/index.html>.

Other key sites are LANIC (**The Latin American Network Information Center**) <http://lanic.utexas.edu/> which is hosted by the University of Texas at Austin. This provides access to materials relating to Central and South America. These include: the Castro Speech database and Presidential messages from Mexico. The latter contains over 51,000 scanned images of 20th Century Mexican presidential messages. Los Presidentes de Mexico ante la Nacion (1821-1966) and the text of speeches and addresses made by Gustavo Diaz Ordaz, Luis Echeverria, Jose Lopez Portillo, Miguel de la Madrid Hurtado,

Carlos Salinas de Gortari. Indexes are provided where available. It may be viewed at: <http://lanic.utexas.edu/project/arl/pm/sample2/mexican/index.html>

As new materials are being digitised constantly, it can be difficult to keep up to date. A couple of sites which can be useful include the weekly news update from the **Librarians Internet Index** <http://lii.org>

This is a publicly funded service with a free newsletter sent out every Thursday. Although intended for members of the public (and therefore indexing information about US public holidays and leisure based interests!) it also offers researchers succinct summaries of high quality free Internet resources. The site has just been redesigned and searching is now much enhanced. There is also the facility to receive RSS feeds.

Another really useful current awareness service is **ResourceShelf** which is compiled and edited by Gary Price and Internet Research Consulting. <http://www.resourceshelf.com/> Always topical. It offers informative summaries

(with links to) recent professional reading articles and news releases and upgraded web sites covering the full range of academic subjects. Although originally designed for the US library community, anyone can receive a free email update every Thursday and use it as a convenient and quick way to keep up to date. Associated with it is DocuTicker <http://www.docuticker.com>, which indexes information on new US government documents and reports from research bodies, NGOs and other organisations. The emphasis is upon US news. All areas of social, economic and foreign policy are covered. The site is arranged like a weblog with entries being added continuously. Resources are described succinctly and links provided to the web sites. The emphasis is upon current news, but some archived copies may also be retrieved

Finally in terms of the UK. You could always subscribe to the My account feature on SOSIG - this will send you weekly updates of new materials (including digital archives) added to the database. Details of this customisation service can be viewed at: <http://www.sosig.ac.uk/help/custom.html>

TASI, TECHNICAL ADVISORY SERVICE FOR IMAGES

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Introduction

The Technical Advisory Service for Images supports all aspects of digital image creation and use within UK further and higher education: from large-scale digitisation projects to the busy lecturer who wants to find a few images to illustrate or enliven their PowerPoint presentations.

TASI's key objectives are to (1) encourage the creation and use of high quality digital images within education, (2) promote good practice by encouraging and supporting the use of relevant standards, (3) promote technical expertise within the FE/HE community, and (4) encourage networking and the building of an imaging community. The services TASI offers work towards meeting these key objectives. These take the form of Web resources, an enquiry helpdesk, mailing list, training programme and in-depth consultancy - each described in detail below.

Based within the Institute for Learning and Research Technology (ILRT) at the University of Bristol, TASI began in 1997 as a JISC project to support HE digitisation activity. In August 2000 TASI became a full JISC service, with its activities and remit extended. TASI initiated its training programme at this time, and greatly expanded the information available on its Web site. The JISC is currently reviewing the role and scope of TASI, but the service has funding until at least July 2007.

TASI's Services

1. TASI Web site - *in-depth documentation*

TASI's Web site (<http://www.tasi.ac.uk/>) provides a rich source of information for anyone wanting to make, find or use digital images. Information is available for those who are new to digital imaging and for those with more advanced experience and needs. TASI's documentation is grouped into a number of sections, on managing, creating, delivering, and finding and using digital images.

In 2003, TASI's remit was extended to include vector and animated graphics, so there is a new and growing section covering these topics. (ALISS readers should note that TASI does not currently cover moving images, which fall within the remit of the British Universities Film and Video Council.)

Alongside its in-depth reports, the TASI Web site includes a 'Resources' section, with practical tools (e.g. file size calculator) and useful signposting (e.g. sources of funding for image collections, book and journal recommendations, reviews of image search engines). A separate 'Image Sites' database provides annotated links to hundreds of image collections available elsewhere on the Web.

2. Helpdesk - tailored advice

In addition to its online information, TASI provides a helpdesk for people with particular concerns about digital images (info@tasi.ac.uk). TASI receives a wide range of queries - everything from "what is a JPEG?" to "which digital camera should I buy?" or "which metadata schema should I use to ensure that my image collection is fully interoperable?"

Those using TASI's helpdesk can expect an acknowledgement within a working day and an answer within five, although most answers are given within one day. If TASI doesn't have the answer to hand it will do the necessary research or refer the enquirer on to someone else who can better address the problem. TASI is frequently asked for advice on purchasing hardware or software. While it tries to avoid recommending specific commercial products, TASI will help enquirers determine which features are critical to their needs and what questions they should ask of vendors.

3. Training courses - hands-on, practical experience

TASI's programme of technical workshops and seminars cover a variety of digital imaging issues. Most workshops run for a full day, offering hands-on learning in small classes with lots of tutor support. Some courses stand alone; others, like the 'Image Capture' or Photoshop series, offer a progressive programme of learning. Most workshops are run at TASI's training suite in Bristol, but these are sometimes offered in other locations. TASI is continually updating its workshop programme. Several new titles were added during 2005. During 2006 TASI plans to provide further training on digital rights-related issues and to support those making use of Copyright Licensing Agency's new HE scanning license (see <http://www.cla.co.uk/> for more information about this license).

4. Email discussion list - an imaging community

TASI manages a discussion list, hosted by the JSCMAIL service <http://www.jscmail.ac.uk/lists/tasi.html>. This enables people to keep in touch with new TASI resources and workshop announcements. It also provides another forum within which people can ask questions and share their experiences. Asking a question of TASI's helpdesk draws on the expertise of a handful of people - TASI's email list has hundreds of members, many of whom have significant experience in creating or using digital images.

5. Consultancy - in-depth support or training

While the TASI helpdesk can address most needs, there are times when institutions need more in-depth support or training on particular aspects of digital image creation or use, or in building digital image collections. In these circumstances, TASI is sometimes able to provide consultancy services. Any consultancy work is undertaken around TASI's core funded work and where there is a real benefit in being able to pass on the experience and knowledge to the rest of the community. TASI specialises in a number of areas for its consultancy services, please see <http://www.tasi.ac.uk/consultancy.html> for further details.

TASI responds to changing needs

TASI invests a lot of energy and resources in ensuring its online information and workshops are up-to-date and relevant. Over recent months, TASI has given particular attention to the section of its Web site on 'Finding and using images' (<http://www.tasi.ac.uk/advice/using/using.html>). Readers of ALISS Quarterly who are responsible for maintaining subject pages for their students and staff are likely to find some useful pages to explore or link to in this section. Those who maintain or contribute to VLEs, may find TASI's new papers on 'Using Digital Images in Virtual Learning Environments' of interest, while a revision of a core paper on 'Finding images online' is due for release about the time this article goes to press.

TASI strives to offer the best quality service possible and welcomes feedback from all those who use its services - and from those who don't...yet! If you feel that there is a service or advice we could be providing on a particular issue that has been bugging you in your work then we would be really pleased to hear your suggestion at info@tasi.ac.uk.

AHDS VISUAL ARTS CATALOGUE

Mick Eadie
Collections & Systems Manager
AHDS Visual Arts

Introduction

AHDS Visual Arts collects, preserves and provides access to digital material created by and of use to Higher and Further arts education in the UK. This material consists primarily of two dimensional still digital images, but also includes websites, text based datasets and databases, moving images and sound files, PDFs, web essays, case studies, primary research output and aggregate learning and teaching resources. The digital outcomes of HE/FE project funding from the Arts and Humanities Research Council (AHRC) and the Joint Information Systems Committee (JISC) forms a large part of what comes our way, but we also have resources from other sources such as the British Academy, NOF funded projects and self funded digital material from HEI's and colleges. Additionally, we have significant image collections from cultural heritage organisations outside education such as museums, galleries and other public bodies.

To date AHDS Visual Arts provides access to some seventy thousand fully catalogued and cross searchable digital images via our image catalogue, more information on the make up of which is provided below. We hold high resolution preservation copies of around 90% of these images also. The total number of images we hold rises exponentially year on year, and we fully expect to reach the hundred thousand mark by the end of the academic year 2006. In addition, AHDS Visual Arts also hosts and manages various other projects and websites, including:

- National Fine Art Education Digital Collection (www.fineart.ac.uk)
- The Digital Picture (www.thedigitalpicture.ac.uk)
- London College of Communication's, Design Online (www.vads.ahds.ac.uk/diad_search.html)
- University of Brighton's Design Archives, Designing Britain (www.vads.ahds.ac.uk/learning/designingbritain/)

What areas in the arts do the collections cover?

AHDS Visual Arts' image catalogue is an eclectic collection of material that covers most areas of the visual arts, including architecture, fine art, design, applied arts and media.

There is a strong Fashion Design element to the collection with three deposits from London College of Fashion including, the College Archive, the Cordwainer's Historic Shoe Collection, and the Woolmark Company collection of fashion photography. We also have substantial garment and textiles collections, from University College for the Creative Arts' Textile Teaching Collection, the Crafts Study Centre's collections of 20th Century Printed and woven textiles, Goldsmith College's Constance Howard Material Collection and the Bournemouth Art Institute's Design Collection of dresses and fashion design ephemera.



Christian Dior, Dress and Coat, 1966, copyright London College of Fashion/The Woolmark Company

The collection also has significant numbers of images from other areas of Design. The Design Council Archive and the Design Council Slide Collection, which provide images of product, interior and graphic design have been brought together once more (the physical archives exist in two separate locations: University of Brighton and Manchester Metropolitan University) and made cross searchable and simultaneously accessible in digital form. Also, Design Online, the digitisation of Design Magazine from 1964 to 1974, is fully searchable via the core catalogue and browse-able via its own permanent web interface. Graphic design is further represented by poster collections from the Imperial War Museum, including those from the Spanish Civil War and Posters of Conflict projects, and the image collection of design educationalist A E Halliwell's work from Bretton Hall. The teaching of Design in the UK is further augmented with the historically important Basic Design teaching collection, again from Bretton Hall in Lee.



Michael Cardew, plate (detail), 1950s, copyright Crafts Study Centre

This theme of examining and documenting teaching practice and associated teaching resources in the arts is also the subject of the fineart.ac.uk project, managed and hosted by AHDS Visual Arts and searchable from its own website or from the core catalogue. This unique resource's main focus is the role of the artist practitioner in UK art education and it has collected images, time-based new media and biographies of exemplar work from ten art schools throughout the UK, including student work from contemporary artists such as David Hockney, Rachel Whiteread and Tracy Emin.

Fine Art is further represented with public monuments and sculpture from the Public Monuments and Sculpture Association, painting from the Imperial War Museum's Concise Art Collection, printmaking from the Tim Mara Archive and a mix of various fine art disciplines from the Central Saint Martins Museum and Study Collection.

Add to this, collections examining the ethnic diversity of arts output in the UK with images from the South Asian Diaspora Literature and Arts Archive and the African and Asian Visual Arts Archive; the, perhaps, more traditionally British output from the Arts and Crafts movement with ceramics, furniture, calligraphy and jewellery from the Crafts Study Centre collection of 20th Century crafts; and the politically and artistically fascinating collection of suffrage banners from the Women's Library.

How are we used?

The challenge of collecting and providing access across such a wide range of disciplines and subjects within the arts is not a trivial one. The image collections are largely funded separately and come from different institutions, archives and museums. All depositors are encouraged to – and in most cases do – use appropriate arts standards to catalogue their material. But nevertheless it is in the nature of these disparate resources to catalogue and present their material in slightly yet significantly different ways, and for a fair amount of idiosyncratic, collection specific, information to be recorded. A big challenge for us as a digital archive that provides web access to all these collections is to bring the material together as a coherent whole, and yet maintain the always fascinating individuality of the collections and their information.

We do this by mapping the collection's item level image metadata from its native database into the AHDS Visual Arts system, which is based on the Visual

Resources Association core 3, an international standard for arts cataloguing. This provides the single uniform schematic structure for all the image records in the AHDS Visual Arts catalogue. Crucially though, our technology allows us to keep the depositors subject specific labelling of the information at the web interface level. So, for example, a collection of shoes will have descriptors that the end user expects such as 'heel material', 'sole material', or a ceramics resource will have 'pot glaze' or 'process' and so on. This has proved immensely popular with our depositors and end users as it maintains a detailed subject perspective for their resources that is more appropriate and usable than say something like strict Dublin Core, while maintaining a rigorous and standard structure behind the scenes.

In terms of searching the images and finding material, our search engine allows users to keyword search every field within the dataset and across all collections, or to narrow this down via an advanced search option or to search individual collections only. We provide collections information pages that alert the user to key search terms and some information on how the collection is organised and catalogued, which hopefully facilitates better understanding of how to find material held in the collection.

We also introduced recently a set of 'browse-able' pathways through the entire catalogue that is immediately available on our re-designed home page at www.visualarts.ahds.ac.uk. Hopefully this will help the uninitiated user to get a sense of what's available from the catalogue. This method of browsing through the resources is something we are interested in pursuing more in future, funding permitting. We are keen to exploit the underused ADAM Subject Headings (ASH), an arts classification schema, based on Dewey Decimal but specifically tailored for arts resources, that was developed as part of the Art, Design, Architecture and Media (ADAM) gateway project in the 1990s.

A further way AHDS Visual Arts provides alternate access to the images in the catalogue is to build aggregated learning and teaching materials around the images. Allowing for expert interpretation and comment on the images, either within individual collections or across many, and providing an informative, contextual step through the collections. To do this we received funding from the JISC as part of their 5/99 funding programme. The Learning Index (www.visualarts.ahds.ac.uk/learning/) - which was launched officially at the Designs on E-learning conference at the University of the Arts London last September 2005 - was the final outcome of this funding. To date the Learning Index provides seventeen learning resources which utilise up to one thousand

images from the collection, and whose titles include the calligraphy based 'Calligraphy an education in letterform' or the printmaking 'Tim Mara and the artist's alphabet'. All the learning materials have been authored by subject specialists and teachers and are free to use and rights cleared for use in UK education. There are a few more resources in development, and subject to funding and use, we'd very much like to enhance the Learning Index into the future.

This step through, interpretative method of using images has proved hugely popular with our end users, which have more than doubled, from an average of thirty five thousand visitors a month to the site last academic year, to more than seventy thousand recently. Twelve thousand of them have registered with us to use enhanced features of the website like the Lightbox (allowing users to store images they come across in a personal space and create their own image collections).

As AHDS Visual Arts builds towards critical mass in our subject area and continues to add value to the user experience, our user base has therefore grown steadily. The half a million site visits we had in 2005 should be added to significantly though 2006 and beyond.

DOING THINGS WITH STUFF

Graham Turnbull
Head of Education SCRAN

Recently, talking to a little girl about the Internet, we came round to discussing what it was useful for. The little girl said, "Well there's lots of stuff on the Internet and you can do things with that stuff." In many ways I was delighted with that response. It's simple and direct and, rather handily, it backs up two years of work Scrان has undertaken on understanding what people do with online image archives.

During those two years, we used every opportunity when visiting Educational institutions to watch, carry out evaluations and ask for responses on Scrان. And the numbers covered were large. Between Universities, Colleges and Schools, we elicited responses from thousands of users. And these were direct contacts with users engaged in accessing the site.

So, after a lot of collation, analysis and synthesis, what was the result? People like to access a lot of stuff, do things with that stuff directly and instantly – and for most – leave with materials which have currency for the user and are delivered just in time. And importantly, "finding stuff" – no matter how efficient that is – is not necessarily seen as "doing things with stuff". Hardly surprising – when you think about it – given the ubiquity of Google.

So what is www.scran.ac.uk? It's part of the Scrان Trust – a registered charity – whose aim is to provide educational access to digital materials representing our material culture and history. The learning resource service hosts over 333,400 images, movies and sounds from museums, galleries, archives and the media. Recent additions include the V&A, Images from the British Museum and the architecture collection from Robert Gordons University.

The educational environment supports 3,500 learning Pathfinder Packs built from these records and there are 60 additional related websites and support sections. All this is indexed and findable in a central database.

It sounds big but understandable in terms of an image library. So what did we learn to do differently from our research?

Rebuilding the Service

Well, we rebuilt the whole system using open source technologies such as MySQL and PHP and we made the search structure work exactly like the main search engines. We have relevance ranking in results and we sort materials showing the packs first and the individual records next.

More importantly, we designed the system as a purely dynamic database driven site which means every object in the system can be manipulated. Why do that? Because users want to do things with stuff and we have supplied tools to allow that to happen.

As an example, it means that under every instance of an image – whether it is in a Pathfinder Pack or a standalone record, whether it is a thumbnail or postcard image, you can select Create: a button always placed under each image. Click Create and the image is selected and you are presented with a set of templates to put the image in. Select a template and you are presented with the options. Fill these in and the system automatically builds the worksheet, notepad or calendar [it even does academic years] into a PDF which you can walk away with, print and save. And it's quick. Sure you can do it in Word after downloading images, setting up a page, putting the correct bits in order and typing... but actually most people want to do it right away.

And can you save the material to use again? Of course, you save it in "My Stuff" a personal password protected area which keeps your stuff in order and lets you share with others.

Most sites also have lightboxes or albums where you can build a personal collection. Scrان takes this further. You can also copy any pack wholesale into an Album. Just because Scrان has created a pack, doesn't mean you couldn't improve it or simplify it. You can add to it or delete from it or build a brand new one. Albums are stored, of course, in My Stuff alongside Create and you can share and copy. The Album also allows re-ordering of materials, editing of text and outputting of the result as your own Pathfinder Pack or a mini web site or a MultiCreate booklet. And you can return and change this as much as you like.

User Views

I suppose the user responses speak for themselves:

"I have to say that the Scrان website has blown me away! It is the sort of resource that I have been waiting on all my teaching career... which is a long

time! Congratulations on an amazing job. The site is user friendly, has loads of fantastic information and links and the pupils really get a lot out of it."
Principal Assessor for Art and Design, Scottish Qualifications Authority

"I think it goes without saying that Scran has created a world class cultural resource."

Art and Design Tutor, Central College

"As a lecturer of ICT in Education in a TEI I find Scran an invaluable resource not only for myself but also for my students to help them prepare materials for placement and for their academic studies."
ICT Lecturer, University of Edinburgh

"I LOVE the worksheet/poster create tool. Great idea and VERY useful."
Gaelic Medium Teacher

"My only gripe about Scran is not enough hours in the day to look through it all...!"
Librarian

So why not try it? Simply go to the front page at www.scran.ac.uk and select Free Trial. There's also a full online training section under Help to get you started.

Background

The Scran Trust - a registered charity - was formed in 1996. In its first five years, it engaged in a wide ranging scheme of grant awards which allowed cultural organisations to digitise parts of their collections to be made available for educational purposes. This was Millennium Commission funded through the UK Lottery. It developed an advanced licensing system which was commended by many in which the institution retained ownership of the digitised assets but made these available under licence to Scran. There followed further large grant aid partner projects with NOF Digitise funding with the National Library of Scotland.

Partners

In total, Scran has worked with over 300 partners and that partnership of Museums, Galleries, Archives, the Media and Private Collectors has created what we are today.

Technical Details

The service hosts over 333,400 resources with educational materials on top of that and currently delivers just over 2 million page impressions per month to educational users. Scran services 5 hits per second on its cache servers and a further 2 on the main servers. That's in excess of 18 million hits per month.

Scran utilises open source software and runs on a cluster server configuration with MySQL and PHP under Linux. The searchable database is over 1.5Gb and total storage including all assets is over 4Tb.

Sixty websites are hosted as links to Scran. The whole system developed by Scran including ScranBase and all the tools like Create and Albums has just been made available for others to use as Scran-in-a Box.



(c) Gerry McCann. Licensor www.scran.ac.uk

This student is getting first hand experience of prison life, at Barlinnie in Glasgow. He is in a cell in the Hospital block which has no furniture apart from this stone bed. It is used for prisoners who may be at risk of harming themselves.

As an accountancy student learning about fraud, this young man is being asked to imagine the reality of imprisonment. The spartan nature of this cell indicates how difficult prison life is for some inmates.

The University of Glasgow's Accountancy Department came up with a novel scheme to help final year students understand fraud. They arranged visits to Barlinnie prison as part of case studies in to famous fraudsters like Robert Maxwell and Nick Leeson.

NEW COPYRIGHT LICENCE ALLOWS SCANNING SERVICES TO BE EXTENDED IN HIGHER EDUCATION

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There is good news for academic staff in Higher Education who want to make core readings from printed works available in electronic format via the Virtual Learning Environment (VLE). In a landmark agreement, the Copyright Licensing Agency (CLA) and Universities UK (UUK) / Standing Conference of Principals (SCOP) successfully negotiated a trial blanket scanning agreement for the Higher Education community, which runs from August 2005 for three years. This means that for an annual fee, payable to the CLA (who represent UK publishers and other rights holders) Higher education institutions can make copyright materials available in electronic format to students on a designated course of study.

In the past a number of libraries have offered a limited digitisation service to academic departments to scan chapters from books, or articles from journals not available electronically. Many of the universities have out-sourced both the copyright clearance and the digitisation work to the Heron Service. (<http://www.heron.ingenta.com/>) However, for largely budgetary reasons, scaling up these services has often been problematic. This was because any readings which staff wanted to scan and made available in electronic format required copyright clearance and permission fees had to be paid to either the CLA or the publishers. The fees could be very expensive as they were calculated based on the length of the article and the number of students on a course. They also usually only licensed material for one year, so the costs were recurrent. The LSE Centre for Learning Technology was fortunate enough to have a copyright budget to digitise materials, however since 2004/5, the service was operating at full capacity and they were unable to scale up further due to costs.

The CLA Scanning Licence is good news for academic staff, however it is a fairly significant additional cost for those institutions who have not been doing digitisation to date. The price is 50 pence per full-time equivalent student, in addition to the charge that institutions pay for the photocopy licence. It also

presents some organisational challenges for institutions, largely because of the associated terms and conditions, such as who should do the digitisation and be responsible for the checking and record keeping. Some of the terms and conditions include:

- The institution (i.e. Library) must own a copy of the item that is being scanned.
- No more than 5% of a work, or one chapter from a book, or one article from a journal article (which ever is greater) can be included.
- Only UK published material is included in the licence – this restriction means only publishers whose main place of business is in the UK are covered. For example, Oxford University Press or Blackwells would be covered, but a US publisher with an office in the UK would NOT.
- Material can only be made available to students on a designated course of study. Therefore access to the readings will be via the VLE.

The CLA also require detailed reporting of each item that is scanned under the licence submitted to them twice yearly on a record sheet and they will visit selected institution's to carry out audits and monitor activities over the next 3 years.

In response to the new Licence the Heron Service are offering a digitisation service to members. They are also promoting their digital rights management system, Packtracker, which allows you to manage items processed under the licence, but also to deal with copyright clearance requests. Further details about Packtracker are available at: http://www.heron.ingenta.com/about/about_packtracker.html

LSE were one of the first institutions to sign up to the HE Scanning Licence in August 2005 and have been able to significantly expand their e-course pack service. Since October 2005 over 1000 items have been scanned under the new licence. The service is proving extremely popular with staff and students and limits on the number of items that can be requested were placed on the service to manage demand. Academic staff must first set up a course in the VLE, WebCT before they are eligible to use the service and only material covered by the licence is being processed for new users. Any items not covered by the licence, or which exceed its limits are returned to the lecturer as unsuitable. To cope with the additional workload a team of PhD students has been employed to undertake the data entry and scanning process, although only dedicated e-course pack staff can process and check the requests for

compliance. In addition to scanning undertaken under the Licence, LSE are still processing a significant number of copyright requests either directly with publishers or through the Copyright Clearance Centre in the USA. This is because non-UK material is not covered by the licence.

If you would like to find out more about the CLA HE Scanning licence details are available at: <http://www.cla.co.uk/support/he/index.html>. If you would like to find out more about the services being offered at LSE please contact:

MORE TO LIFE THAN TEXT: USING IMAGES

Sarah Leach, Learning Technologist, Centre for Learning Technology LSE

Images can add variety; act as a memory aid; provide context, break up long blocks of text; illustrate a point and generally enrich the learning experience. At the LSE Centre for Learning Technology, we're trying to encourage the use of images in teaching, and at the same time teach staff about the copyright issues involved. The problem is not the limitation of images, but where we source them and how we use them. Search engines, such as Google, provide an easy route to a proliferation of images on the web but very often these images do not address issues such as copyright clearance, quality control and metadata. For these reasons we aim to encourage best practice in the use of images, whilst providing guidance and support.

One of the best places to start is to provide staff with a supply of copyright cleared images. At the LSE we have subscribed to and promote the Education Image Gallery (EIG)¹. The EIG holds thousands of copyright cleared images from the Getty archive. The collection is updated monthly and spans diverse subject areas such as architecture, archaeology, arts, culture and entertainment, environmental issues, industry, leisure, news, music and politics. Photographs of the oil blaze in Hemel Hempstead; Palestinians protesting against cartoons of Prophet Mohammed; and the bottle nosed whale in the river Thames, are just some of the more recent images added to the collection. Although there are restrictions to the service such as images from the collection can only be displayed online via a secure network, the vast quantity and breadth of images available make it an excellent resource for teaching purposes. Within the right framework, such as a Virtual Learning Environment, this collection provides a hassle free way for academics and staff to obtain images for teaching.

Having a license for a collection however, is only the first hurdle. Publicising the collection via traditional means, such as through the School's weekly online *Briefing*, has yet to really reach people. At the LSE we've found that hands-on workshops are proving to be one of the best ways to draw people's attention to the resource as it allows staff the time to explore the collection, to understand the terms and conditions, and learn exactly how to download images ready to display online or for printing purposes. Along with sourcing images, we teach staff about accessibility issues; the different approaches to displaying images online; demonstrate case studies and exemplars; as well as

run through basic copyright awareness issues, highlighting for example, how rules vary between teacher and researcher, and educational and commercial use. Getting across the relevance of copyright issues to staff is a challenge. Staff who attend the workshops are often surprised to hear that there can be a fine line, one which breaches copyright law, between showing an image in a PowerPoint presentation and printing a copy of the presentation for the class. Although the workshops can't reach the masses, they provide a more holistic approach, walking through best practice when using images, and instil a confidence amongst staff and students in handling images and multimedia.

We run several workshops each term. The 'More to Life than Google' workshops cover both text and image based research. The sessions last for one and a half hours, and half of that time is focussed on images. We try to make these sessions as hands on as possible, and provide a taster of what's out there, so that staff and researchers feel at ease to put their findings into practice when they leave the classroom. In a typical lesson, having already discussed image gateways and various sources of text based information, we'll start to look at the mass of images available online and the copyright issues involved; the terms and conditions of using images from the web; explore image collections, such as the EIG mentioned earlier, and run through some search techniques; as well as demonstrate downloading and crediting images, before moving on to talk about multimedia. We try to adapt each workshop to the subjects of the attendees, so each workshop varies from session to session.

We've also started to run a refresher workshop on images for our WebCT 'Course Designers' who are responsible for creating and maintaining WebCT courses, to help them to source images that they can use in WebCT. This session is much more structured than the 'More to life than Google' workshops, as we guide the WebCT course designers step by step through various practical exercises such as downloading an image from an image collection, how to store the images appropriately, embedding the image within an html page and then uploading them to a WebCT course. It's important not to assume that everybody knows these simple skills.

In the future we hope to encourage staff to take and create their own images, be they photographs, illustrations, graphs or maps, and add these to a repository of images. At the time of writing there are many educational institutions, including the LSE (MIDESS project)² who are reviewing image and multimedia archives and assessing how best to collate and organise them into databases and repositories. It is important to ensure that best practice, and the

knowledge and awareness of copyright issues, runs at the same speed in which images and multimedia are being created and processed. Incorporating copyright issues into the metadata of the chosen LSE image repository will help inculcate copyright consciousness. Again, creating the resource is only the first step. The next will be to raise awareness of the repository; to make sure the appropriate navigational and accessibility guides are in place; and to teach the necessary e-literacy skills involved so that staff can access and contribute to the resource.

There is a vast array of copyright free or cleared images for educational use, we just need to bring these to the forefront. The workshops we run at the LSE raise awareness, teach a competency in using images and create a path of best practice.

References

- 1 Education Image Gallery: <http://edina.ac.uk/eig/>
- 2 MIDESS (Management of Images in a Distributed Environment with Shared Services): http://www.jisc.ac.uk/index.cfm?name=project_midess

INTRODUCING SCREENONLINE

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Introduction

Developed with the aid of the National Lottery's New Opportunities Fund and launched in November 2003, Screenonline (www.screenonline.org.uk) is the British Film Institute's online encyclopaedia of British film and television history. A genuine multimedia resource, it offers thousands of articles and still images alongside several hundred hours of video, most of the latter sourced from the National Film and Television Archive.

History

In 1996, the *bfi* applied to the Millennium Fund for backing to create The Imagination Network. This was a digital network designed to stream video to users in designated locations around the UK from a central server in London, for which the *bfi* had developed partnership arrangements with BT and IBM and the key rights holders to provide access to archival material in 30 locations. However, the Fund concluded the project was 'insufficiently distinctive'. A *bfi* spokesman commented: "There was no precedent in this country for what we were attempting. We needed to prove that it could be done".

The next few years saw various pilot projects designed to establish such proof. A 1998-9 collaboration with JISC (the Joint Information Systems Committee) led to a pilot project working with the British Universities' Film and Video Council, and the Universities of Glasgow and Glamorgan to offer streamed video across an extant high-speed link, serving NFTA-sourced material for use in Film Studies, History and Medicine.

bfi Online (1999 - 2001) was a dry run for Screenonline. Available via terminals installed in the *bfi* Library, the National Film Theatre and the Broadway Media Centre in Nottingham, it examined selected aspects of British film and television history using video and a wide range of supplementary materials to provide both a context and greater immediacy than anything previously possible.

Finally, the Northern Ireland Film Commission's Digital Film Archive (2000) was developed in cooperation with the *bfi* with Millennium Festival funding administered by the Heritage Lottery Fund. This digitised some fifty hours of material, which was made available to six educational centres around the province.

These projects convinced the New Opportunities Fund to approve a grant of £1.2 million to the *bfi*, which worked with the Lux Centre, which has developed a similar resource for experimental cinema (www.luxonline.org.uk). The NOF grant covered the project from inception to launch, after which the *bfi* itself took over.

Logistics

The most common type of Screenonline page is an individual work entry, covering a single film or television programme. Each typically features:

- An illustrative image;
- Abbreviated cast and crew credits, with a link to a full list;
- A very short description, with a link to a longer one;
- A context-setting critical analysis;
- A sidebar linking to additional material.

This can take many forms: video clips (in many cases complete films or television series episodes), image galleries, contemporary reviews sourced from publications such as the *bfi*'s *Monthly Film Bulletin* (1934-9), audio interviews with cast and crew members, and links to other relevant pages.

Assembling a page requires the following elements:

- A suitably qualified researcher-writer;
- Usable still and moving image materials;
- The written permission of the relevant rights holder.

Screenonline currently features contributions from over two hundred writers, drawn from a wide range of backgrounds and levels of expertise. The project sought to blend work by experienced and reputable scholars with that of relative beginners with untapped specialist interests, including many *bfi* staff. Further gaps were filled by licensing pieces from resources such as the Encyclopedia of British Film (*bfi*/Methuen, 2003, ed. Brian McFarlane) and the forthcoming Directors in British and Irish Cinema (*bfi*, 2006, ed. Robert Murphy).

Most of the moving image material comes from the NFTVA collections. A wide range of media has to be catered for, most typically 35mm or 16mm film reels or assorted videotape formats. Screenonline's encoding system can only work with Sony Betacam or IMX professional video formats, so everything else has to be converted in advance via telecine or tape transfer.

Rights

Any librarian will appreciate that merely being in possession of copies of books does not grant them the automatic right to do anything with their content. Similarly, while the NFTVA holds physical copies of over three quarters of a million individual films and television programmes, its collections are governed by similarly stringent restrictions, and until very recently the material was only accessible by bona fide researchers.

Current British and European copyright legislation ensures that hardly any moving image material is genuinely in the public domain. Accordingly, Screenonline would not have been possible without much external assistance. The major British film libraries are currently administered by Granada and the French-owned Studio Canal, while coverage of television required the co-operation of the BBC, Channel Four and Granada. Deals were also struck with the Performers' Alliance (the Writers' Guild, Equity and the Musicians' Union). Fortunately, these rights holders have been very supportive, as have a great many others, ranging from major Hollywood studios (Fox, Sony, Warner Bros) to small independent producers.

Inevitably, there are gaps in Screenonline's coverage, some more glaring than others, but it is gratifying to note that there have been very few outright refusals.

Security and Restrictions

A binding condition underlying the video material's availability on Screenonline is that its delivery is streamed rather than downloadable, and strictly limited to legitimate UK-based educational institutions (most rights holders only control the UK rights).

Accordingly, to safeguard the various rights holder agreements, security has been an important concern. While the bulk of the site can be accessed from anywhere, the video requires the pre-installation of a Screenonline licence on the relevant PCs or Macs. This comes in the form of a digital certificate, and stringent checks are made regarding applicants' legitimacy: they must be a

school, further education institution, or public library physically based within the UK. However, the licences themselves are free, and can be applied for via the main Screenonline homepage.

Universal access

Some video materials are available to all. The Creative Archive, launched in mid-2005 in collaboration with the BBC and Channel 4, makes a selection of public domain and *bfi*-owned titles available for free download, and the relevant page in Screenonline highlights where this is the case.

British Telecom has offered financial and technological backing to Screenonline's Archive Interactive series. In the first (July 2005), Paul Merton discussed British silent comedy, while the second (Spring 2006) features Jonathan Ross discussing Ealing Studios. Both these and future instalments have no access restrictions.

A future revision of Screenonline may offer a two-tier arrangement regarding the video, whereby public-domain and *bfi*-owned titles, plus those whose rights holder is happy to grant such permission, become available to all, with the more valuable material remaining under the present restrictions.

The future

Three upcoming developments are likely to have a significant impact on Screenonline in 2006.

Firstly, work is progressing on making it available on the National Education Network, which will make it available to all schools without the need for individual licensing.

Secondly, Screenonline's educational section will be considerably expanded. This is designed to tailor Screenonline content to meet specific curriculum requirements.

Thirdly, September 2006 will see the launch of the first in a series of *bfi* 'mediatheques' on London's South Bank, offering visitors access to complete films and television programmes presented in much higher quality than Screenonline's streamed video.

The NFTVA has long been one of Britain's often unsung national treasures, but it is only with the very recent advent of widespread high-speed digital distribution networks that projects such as Screenonline have even become

possible, let alone practicable. Even four years of continuous development has merely scratched the surface, but the range of material already available is extraordinary enough to confirm Screenonline as one of Britain's richest online resources, casting a new, fascinating and largely unprecedented light on our social and cultural heritage.

DIGITISATION AND THE JOHN JOHNSON COLLECTION OF PRINTED EPHEMERA (BODLEIAN LIBRARY, UNIVERSITY OF OXFORD)

Julie Anne Lambert

Librarian of the John Johnson Collection

Ephemera lend themselves ideally to digitisation, which enables them to be seen in any sequence convenient to the researcher irrespective of their physical arrangement. Combined with detailed cataloguing, users can create virtual collections (of, for example, an artist, or printer) within the John Johnson Collection. The records for individual items are created within the German bibliographic database, *allegro-C*, in an in-house format evolved specifically for ephemera: as many aspects as possible of the content of each item are catalogued.

In our projects to date, we have tended to favour illustrated material. Optimally, for text-based ephemera, the bibliographic records would be enhanced by full-text retrieval through Optical Character Recognition. Our experimentation with this has not been successful, but the technology is becoming increasingly sophisticated and affordable, so we await developments.

Project-based digitisation has taken place in the John Johnson Collection since 1993 and has consequently seen several developments in technology. From digitising from slides, we have progressed through various digital cameras, from the Kontron ProgRes 3012 for the JIDI projects and Trade Cards to our current Phase One PowerPhase FX.

Digitisation in the Collection has fallen into five main groups:

- 1) Internally funded projects (Trade Cards, A Nation of Shopkeepers online exhibition, Booktrade Trade Cards)
- 2) Externally funded projects, for which the Bodleian site is the only platform (Toyota Project, Ballads)
- 3) Higher Education funded projects, for which the records and images are available both on the John Johnson Collection website and on an external website (JIDI and ODL projects: 18th century Entertainment, and Board Games and Writing Blanks)

- 4) Commercial projects, for which images are not available through our own website and metadata are generated by the publishing company (Defining Gender Online) or by the ESTC (ECCO).
- 5) External or Oxford University projects, for which the images are only available through the external site (Wilfred Owen)

Explanations of these projects are given below.

The first John Johnson Collection (and, indeed, Bodleian Library) project was the **Toyota Project** (funded by Toyota City), in which all the motoring ephemera and 1,000 images of other modes of transport (selected for their image content) were photographed onto 60mm (for reproduction) and 35mm slides. The slides were digitised at a London bureau, and compressed for web delivery¹. The Toyota site is stand-alone at: www.bodleian.ox.ac.uk/toyota, with links from the John Johnson website: www.bodleian.ox.ac.uk/johnson/. The metadata (pre-dating our use of allegro-C) were created in FoxPro at both item and page level. Attempts to create full-text retrieval through OCR, were abandoned. Use of the site has been consistently high.

Some projects have digitised from microfilm (in the cases of the **Broadside Ballads** project and **Defining Gender, 1450-1910**, the microfilms were created especially for the projects). The **Broadside Ballads** project (funded by the NFF Special Collections initiative) involved digitising the entire holdings of Bodleian ballads, including those in the John Johnson Collection. In addition to records indexing titles, authors, imprints, subjects, etc., *iconclass* has been used to optimise access to the image content, a feature much used by researchers: (www.bodleian.ox.ac.uk/ballads/)

The commercial project **Eighteenth Century Collections Online** (Thomson Gale) combines bibliographic data from the **Eighteenth Century Short Title Catalogue** (now **English Short Title Catalogue**) with full-text retrieval and digitisation from microfilms originally made by Thomson Gale under their trade mark **Primary Source Microfilm**. These include items from the John Johnson Collection where there is no copy in the British Library.

Defining Gender, 1450-1910, also commercial (Adam Matthews), uses images from the John Johnson Collection for its latest module: **Consumption and Leisure**. Metadata (divided into name and topic access points) were provided by the company.

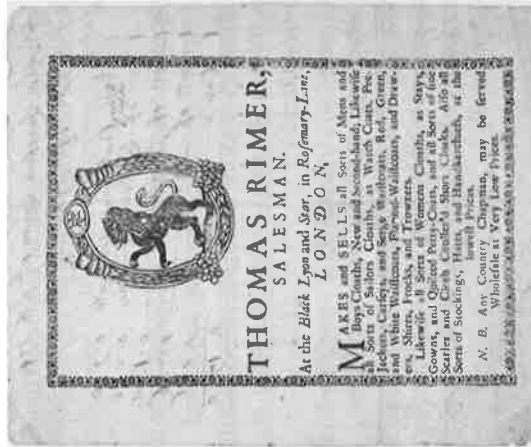
The Oxford University **Virtual seminars for teaching literature/Wilfred Owen Multimedia Digital Archive** site uses images from the **Great War**

section of the John Johnson Collection to provide some contemporary documentation - mostly journals, ephemera and official forms: <http://www.oucs.ox.ac.uk/ltg/projects/jtcap/>

We plan to digitise as much of the John Johnson Collection as funding allows. The strategy has been to focus on one section at a time. Preparation for digitisation is labour-intensive, involving assigning individual shelfmarks to items which formerly had only the box title and number as a shelfmark (for example Trade Cards 1 was the identifier for 100 cards). We aim to digitise in colour and at 600 dpi wherever possible and to mount the JPEG images (free of charge) on the John Johnson Collection website. TIFFs (of approx 100 MB in size) are available to purchase for reproduction.

The trade cards were digitised systematically between 2000 and 2001 and form a major resource for those researching commercial or local history with detailed cataloguing, each product and trade being indexed.

The trade cards also formed the basis of the exhibition: *A Nation of Shopkeepers*, which was the first Bodleian exhibition to be mounted online: <http://www.bodleian.ox.ac.uk/johnson/exhibition/>



Trade card for Thomas Rimer, 1742
Copyright (or c symbol) Bodleian Library, University of Oxford:
John Johnson Collection; Trade Cards 27 (35).

The booktrade trade cards and circulating library labels (already catalogued) are currently being digitised on a desktop scanner in the Collection (the first such project), and will soon be available online.

Most digital projects in the John Johnson Collection (with the exception of **Trade Cards** and *A Nation of Shopkeepers*) have been externally funded and have involved the export of data from the online Johnson catalogue (in allegro-C) to other data formats (mostly based on Dublin Core). The first such project was a pioneering JISC-funded initiative (Joint Information Systems Committee) called **JIDI** (JISC Image Digitisation Initiative) which enabled cross-searching of collections. The John Johnson Collection contributed Political Cartoons and Trades and Professions prints. These are now hosted by AHDS at: <http://vads.ahds.ac.uk/> and are also available through the John Johnson Collection online catalogue.

The RSLP funded project **Backstage** did not include digitisation. Playbills and programmes were catalogued at an item level. However, the cataloguing of the 18th century playbills formed the basis of an Oxford Digital Library project: 18th Century Entertainment. This also includes para-theatre material (Waxworks, London Play Places, Magic and Mystery, Dioramas, etc.) as well as Concerts and Tickets. The other John Johnson Collection ODL project, **Board Games** and **Writing Blanks**, formed the basis of the current Bodleian exhibition (until 29 April 2006): *Children's Games and Pastimes*. It is hoped to mount some of this exhibition on the web in due course.

The Oxford Digital Library is still under construction, but will be a major picture resource for Oxford University Library Services collections, supported by detailed metadata. The following url gives access to ODL digital projects but is still experimental and may change (see the John Johnson website if this occurs): <http://www2.odl.ox.ac.uk/gsdll/cgi-bin/library>

These varied projects show the uses to which ephemera can be put and their flexibility. John Johnson recognised the impossibility of imposing a rigid universal sorting structure on ephemera, each section being arranged according to its own logic. I think that he would thoroughly have approved of the various virtual ways in which the material can re-sort itself.

Brief alphabetical list of digital resources
Online Resources available free of charge:

Ballads: <http://www.bodley.ox.ac.uk/ballads/ballads.htm>

Board Games and Writing Blanks: <http://www2.odl.ox.ac.uk/gsdll/cgi-bin/library>
and <http://www.bodley.ox.ac.uk/johnson/johnson.htm>

Booktrade Trade Cards: <http://www.bodley.ox.ac.uk/johnson/> (In preparation)

Circulating Library Labels: <http://www.bodley.ox.ac.uk/johnson/johnson.htm> (In preparation)

Eighteenth Century Entertainment: <http://www2.odl.ox.ac.uk/gsdll/cgi-bin/library>
and <http://www.bodley.ox.ac.uk/johnson/johnson.htm>

Motor Car and Transport Ephemera (Toyota Project):
<http://www.bodley.ox.ac.uk/toyota/>

A Nation of Shopkeepers exhibition online
<http://www.bodley.ox.ac.uk/johnson/exhibition/>

Political Cartoons <http://vads.ahds.ac.uk/> and
<http://www.bodley.ox.ac.uk/johnson/johnson.htm>

Trade Cards <http://www.bodley.ox.ac.uk/johnson/johnson.htm>

Trades and Professions Prints: <http://vads.ahds.ac.uk/> and
<http://www.bodley.ox.ac.uk/johnson/>

Wilfred Owen <http://www.hcu.ox.ac.uk/jtap/search.html>

Commercial digital resources

Defining Gender Online: Adam Matthew

Eighteenth Century Collections Online: Thomson Gale

Gartner, Richard Digitising the Bodleian?, *Audiovisual Librarian* August 1993 Vol 19 No 3 pp 220-223

THE MIDESS PROJECT : SURVEY DIGITAL REPOSITORY SOFTWARE PACKAGES

Dr Stephen Charles
MIDESS Project Manager

Summary

The MIDESS Project is a JISC project funded under the *Digital Repositories Programme*. MIDESS explores the management of digitised content in an institutional and cross-institutional context through the development of a digital repository infrastructure. The project addresses how support can be provided for the use of digital content in a learning and research context, in an integrated manner. The partners in the project are the University of Leeds, University of Birmingham, London School of Economics (LSE) and University College London (UCL).

As part of the MIDESS Project, the team has undertaken an evaluation of a range of different digital repository software packages in order to investigate potential solutions to requirements. MIDESS is concentrating specifically on software oriented towards the management of multimedia materials and digitised images. The Registry of Open Access Repositories (ROAR)¹ lists a wide variety of different repository installations, using a range of different software packages

Given the particular focus of the MIDESS Project, the team used the repository survey carried out by the CURL Task Force on Digital Content Creation and Curation (Digital Resource Management Sub-Group) as its initial starting point². Although this survey was primarily geared towards digital preservation functionality, it provide a useful starting point for identifying key systems as it focused on products which could be used to support the management of digital image collections. This survey had identified 6 repository packages – including a mix of open source and commercial tools – and these packages provided the initial basis for the MIDESS project. However, the survey had a number of key gaps – in particular, DSpace was not represented. A number of new commercial repository packages had also entered the market since the survey was completed in 2004.

The team identified further systems which should be considered for evaluation – DSpace, and DigiTool® (a commercial product from Ex Libris™).

An initial analysis of the products was undertaken at a high level, focusing on the core technical requirements for the project:

Ability to handle a variety of file formats – this was considered essential for the management of a wide variety of different file types that might be typical to a multimedia and image repository.

Interaction with third party systems – for example, support for integration with portals, VLE's, Library management systems etc. This was flagged as an area for investigation in the project bid.

Authentication via LDAP or SSO (single-sign-on) – considered essential for integration with local authentication infrastructures.

- Support for OAI-PMH – an essential feature of an institutional repository, as it should be able to expose its metadata for external harvesting.
- Support for Z39.50 – considered important for integration with library services, such as federated search tools.
- Support for OpenURL – considered important for integration with library services.
- Support for OAIS – important for digital preservation purposes.
- Support for persistent URL's – important for digital preservation purposes.
- Support for compound object formats such as METS, MPEG 21 or IMS CP – this was flagged as an important area for investigation as part of the project bid.

Support for rights management and content submission buffer – important for day-to-day management of the repository.

These core requirements had been established at the funding bid stage as key success factors for the project, and they were also back-ed up by the work undertaken by the CURL Task Force.

Digital repository suppliers and developers were contacted to provide information on the extent to which their products were able to support this initial list of requirements. A summary of the results of this exercise is shown overleaf:

A summary of the results of this exercise is shown below:

| | ContentDM (DIMEMa, Inc) http://contentdm.com/ | Digital (Ex Libris) http://www.exlibrisgroup.com/digital.htm | Eprints http://www.eprints.org/ | Fedora http://www.fedora.info/ | Greenstone http://www.greenstone.org/cgi-bin/library | Dspace http://www.dspace.org/ |
|---|--|--|--|---|---|---|
| Website | | | | | | |
| Contact used by the MIDESS project | DiMeMa, Inc | Ex Libris (UK) Ltd. | University of Leeds and LSE has a E-prints digital repository | Library of Wales | University of Oxford | University of Cambridge |
| Ability to handle variety of file formats | Yes | Yes | Limited - primarily intended for documents | Yes | Yes | Yes |
| Interaction with third party systems | No | Yes - Web Services | None currently known although several proposed | Yes - Web Services | None found | Yes - Web Services |
| Authentication via LDAP or SSO | No | Yes | Yes | No - in development | No | Yes |
| Support OAI-PMH | Yes | Yes | Yes | Yes | Yes | Yes |
| Support Z39.50 and/or SRU/SRW | Yes | Yes | No | No | Yes | No |
| Support Open URL | No | Yes | No | No - in development | No | No |
| Support OAIS | No | Yes | No | Yes | No | No - in development |
| Support persistent URLs | Yes | Yes | Yes | Yes | Yes | Yes |
| Support for compound object formats such as METS or MPEG 21 or IMS CP | No | Yes - METS | No | Yes - METS | Yes - METS | No - in development |
| Rights management support | Yes | Yes | Partial | Yes | Yes | ? |
| Content submission buffer | Yes | Yes | Yes | Yes | Yes | Yes |

FUNCTIONALITY ANALYSIS

Evaluation criteria for MIDESS Digital repository project
Various groups of potential users and content creators were approached at each partner institution to provide their requirements for a digital image and multimedia repository.

The key requirements can be summarised as follows:

Essential:

- The repository packages will need to be capable of holding potentially very large collections, or of having the scalability to achieve this.
- Permissions management is crucial, as it will be essential that some collections can be limited to specific target audiences.
- The repository will need to be capable of handling a variety of file formats, including still images, sound and video.

Important:

- The repository infrastructure will need to be flexible enough to enable the creation and management of a variety of different metadata schemas to meet different needs across the subject disciplines (for example, to support the use of SNOWMED and MESH for medical images).
- The repository will need to have tools for creating metadata on the system which are easy to use.
- Bulk upload facilities for images and other content should be provided.
- Integration with VLE's, portals and other corporate systems is not essential at this stage of the project, but should certainly be considered as part of our longer term requirements.
- Single-sign on for authentication purposes (for data upload or access to restricted content) is important – and should be achieved mechanisms most appropriate to the local institutional architecture (e.g.: LDAP or Shibboleth).
- The repository should be capable of referencing externally held content on other servers.
- The repository should be capable of providing an interface to off-line storage facilities if possible.

- The repository should have flexible and powerful search facilities.
- The repository should if possible provide e-commerce facilities so that individual images can be sold.
- Licensing conditions for individual images and collections should be clear and easy to identify on the system.
- Digital preservation facilities are considered very important; actual preservation activity may, however, take place outside of the repository.

In addition, the project team identified the need to establish staffing and support requirements, accessibility conformance, administrative features in the repository and hardware requirements as part of the evaluation.

Analysis against MIDSS requirements:

The following table shows how each product meets the identified requirements:

| Commercial Product | Open Source Products | Product issues | Is there any physical limit on the amount of material the repository can hold? | Support for file versioning |
|----------------------------|----------------------|--|--|--|
| Ex Libris - Digitool | Dspace | Staffing requirements for installation, support and ongoing management of the software for a large institution 0.5 FTE developer. 1 FTE user training and support. Java programmer recommended. | No theoretical limit. | No built-in file versioning support. |
| Greenstone | FEDORA | Programming skills not required. PERL is useful for creating filters to convert documents to Greenstone Archival Format (GSAF). | Only disk space. | Keeps a version history. If you replace a dataset then the original is kept. The FEDORA admin client allows you to go back to previous versions. |
| 0.5 FTE Systems Librarian. | | 0.5 FTE developer. 1 FTE user training and support. Java programmer recommended. | No theoretical limit. | Does not appear to have inbuilt functionality of this type. |

Analysis against MIDESS requirements - continued:

The following table shows how each product meets the identified requirements:

| Product Issues | Open Source Products | Commercial Product |
|--|--|---|
| <p>Ability for institution to specify own metadata structures.</p> <p>Security features</p> <p>Statistics generation</p> | <p>Metadata is extensible in v1.4, but only at the system level (not at collection level).</p> <p>Authorisation is controllable at the Community, Collection and Item level.</p> <p>This is available in v1.4.</p> | <p>Any metadata schema can be added as an additional stream.</p> <p>Metadata display will be limited by the front-end (eg: ELATED restricts metadata to a discrete set. Custom front-ends can be developed.</p> <p>Policies can be set up at repository-wide level, or object-specific level.</p> <p>Not currently available.</p> |
| <p>Descriptive metadata can be stored in Qualified Dublin Core and MARC21. Locally defined fields can be included in both schemas.</p> <p>Controllable at the individual object level.</p> <p>Standard reports on use of objects. Future versions will offer a Reporting Center component to provide more flexible reporting capabilities.</p> | <p>GSAF has a metadata element which can incorporate any field from a schema.</p> <p>No information provided.</p> | <p>Ex Libris - Digital</p> |
| <p>Product Issues</p> | <p>DSpace</p> | <p>FEDORA</p> |
| <p>Open Source Products</p> | <p>DSpace</p> | <p>FEDORA</p> |
| <p>Commercial Product</p> | <p>Ex Libris - Digital</p> | <p>Ex Libris - Digital</p> |

Analysis against MIDESS requirements - continued:

The following table shows how each product meets the identified requirements:

| Product Issues | Open Source Products | Commercial Product |
|---|--|--|
| <p>Linking to VLEs, portals and library systems</p> | <p>No activity on linking with LMS.</p> <p>VLE integration taking place with a number of projects.</p> | <p>Deep linking from VLEs is supported. Instructors can also link into their personal collections on Digitool.</p> <p>APIs are available to support resource discovery and for the repository.</p> <p>Z39.50 server available to support federated searching.</p> <p>X-server for harvesting using standard XML.</p> <p>SOAP can be used for loading objects directly from 3rd party systems such as a VLE.</p> |
| <p>Product Issues</p> | <p>DSpace</p> | <p>Ex Libris - Digital</p> |
| <p>Open Source Products</p> | <p>DSpace</p> | <p>Ex Libris - Digital</p> |
| <p>Commercial Product</p> | <p>Ex Libris - Digital</p> | <p>Ex Libris - Digital</p> |

Analysis against MIDESS requirements - continued:

The following table shows how each product meets the identified requirements:

| Product issues | Open Source Products | DSPACE | FEDORA | Greenstone | Ex Libris - Digital | Commercial Product |
|--|---|--|--|--|--|--|
| Management of permissions for depositing material | Administrator can ensure that depositors can only add materials to their own collections. | add materials to their own collections. | This is supported through open source add-ons. | By default there is no concept of a depositor in Greenstone. You can circumvent Greenstone's own administrative system and use your own. | Support for hierarchical collections is provided. | Support for hierarchical collections is provided. |
| Support for hierarchical collections with unlimited nesting | Supported. | Supported. | Supported. | Supported. | Support for hierarchical collections is provided. | Support for hierarchical collections is provided. |
| Use of web interface for deposit and administration of collections | Some administration tasks require system access. | Some administration tasks require system access. | Java client used for administration. | Web interfaces for submission have to be built locally. | Resource Discovery, Management, Approver, Collection Management, Deposit and Web Ingest modules are web-based. Metadata editor is a client module. | Resource Discovery, Management, Approver, Collection Management, Deposit and Web Ingest modules are web-based. Metadata editor is a client module. |

Analysis against MIDESS requirements - continued:

The following table shows how each product meets the identified requirements:

| Product issues | Open Source Products | DSPACE | FEDORA | Greenstone | Ex Libris - Digital | Commercial Product |
|--|---|---|--|--|--|--|
| Availability of default metadata templates. | Templating mechanisms available. | Templating mechanisms available. | Add-ons such as VALET provide these kind of functions. | Not supported. | Templating mechanisms available. | Templating mechanisms available. |
| Management of compound objects (where multiple file formats etc might be linked together). | This is not handled well in Dspace. | This is not handled well in Dspace. | Available in v 2.1. | Any relationship can be handled by XML handed by Greenstone. | Handles compound objects (such as multi-resolution images or multi formats of a single text object). | Handles compound objects (such as multi-resolution images or multi formats of a single text object). |
| Handling of deleted records. | By default nothing is deleted. A deleted record leaves a tombstone which is removed from the indices but still present on the system. | By default nothing is deleted. A deleted record leaves a tombstone which is removed from the indices but still present on the system. | Deletion is permanent. However, objects can be made inactive. | Would need to incorporate your own system for handling this. | Permanently deleted. Roll-back may be possible from system back-up facilities. | Permanently deleted. Roll-back may be possible from system back-up facilities. |
| Authentication. | LDAP supported. Shibboleth not yet supported. Work at LSE on Shibboleth support is currently underway. | LDAP supported. Shibboleth not yet supported. Work at LSE on Shibboleth support is currently underway. | LDAP supported. Shibboleth not yet supported but is on the development plan. | No information as to whether LDAP or Shibboleth supported. | LDAP supported. Shibboleth compliance in progress via a project at University of Newcastle. | LDAP supported. Shibboleth compliance in progress via a project at University of Newcastle. |

The following table shows how each product meets the identified requirements:

| Product issues | Open Source Products | FEDORA | Greenstone | Ex Libris - Digtool |
|--|--|--|---|---|
| Range of acceptable file formats. | Will accept all file formats. | No limits. | There are plug-ins provided for a variety of file formats which convert them to GSAF. | Pre-configured with numerous file formats. Others can be added. |
| Migration of file formats for digital preservation purposes. | Not currently supported. The Infocon project is looking at automatable format migration. | Not currently supported. | Not supported. | Not currently supported. |
| Real-time indexing and updating. | Supported. | Supported. | Background batch processing. | Supported. |
| E-commerce facilities. | No. | No. | No. | Planned for future release. |
| Compliance with accessibility legislation. | V1.4 will be WAI compliant. | FEDORA ships with a basic front end which is not compliant. The recommendation is to build a custom-front end for user access. | Unfortunately it does not comply to current UK legislation. | Complies with WAI priority 1 and most of priority 2. |

References <http://archives.eprints.org/> <http://ands.ac.uk/preservation/curl/DPSoftwareSurvey.pdf>

RIGHTS AND REWARDS IN BLENDED INSTITUTIONAL REPOSITORIES PROJECT

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Introduction

The Rights and Rewards in Blended Institutional Repositories project is funded by the Joint Information Systems Committee (JISC) under the Digital Repositories Programme. This represents a cooperative venture, at Loughborough University, between the Department of Information Science (DIS), the Engineering Centre for Excellence in Teaching and Learning (engCETL) and the University Library. This two year project which started in summer 2005 aims to establish a blended repository service to meet the teaching and research needs of this institution. It will address the motivational issues facing depositors of teaching materials with a focus on the associated rights and rewards.

Background

Rights and Rewards is a research and development project looking at various issues surrounding the creation of a repository that combines academic research outputs (e.g., journal articles and working papers), and teaching outputs (e.g., lecture presentations and case studies). A repository is a store of digital items that can be tagged with information to facilitate access, searching, management and preservation. Repositories can store anything from a simple text file, an image, multimedia file or a learning object. Institutional Repositories are beginning to be established by a great number of UK institutions. There are currently in the region of 48 UK universities with either a repository in place, a pilot repository or who are investigating repository systems (Jane Harris, 24th January 2006, email to lis-link@jiscmail.ac.uk). The majority of these repositories have been set up to store research output; very few hold teaching

material and there has been little exploration into institutional teaching material repositories; hence the need for this project.

Project aims

- To address core motivational issues in attracting contribution of teaching materials to a repository.
- To identify existing workflows and digital lifecycles within both teaching and research communities and from these, to build in support mechanisms for depositors.
- To develop and implement good practice guidelines for both reward schemes and rights solutions within existing pilot repository architectures.
- To recommend future technical developments within current repository architectures and associated standards to support Rights and Rewards fully.
- To recommend good practice to the Higher Education (HE) and Further Education (FE) communities.

To achieve these aims, we will carry out or have carried out the following tasks.

1. Undertake a wide-scale survey of teaching academics and learning specialists to discover what would motivate them to deposit and/or share their teaching and learning materials; what rewards they might respond to; and how they would want their rights protected in a repository environment.
2. Perform a teaching and research repository workflow and lifecycle mapping exercise. This will identify areas in which academics can be supported in the creation, description, licensing and submission of items to a 'blended repository'.
3. Use the outcomes to inform the development or selection of appropriate rights licences.
4. Use the outcomes to inform the development or selection of appropriate reward schemes.
5. Map licences and schemes onto the 'blended repository' workflow exercise.
6. Incorporate chosen rights/rewards solutions into the Loughborough repository service demonstrator.
7. Evaluate the resulting service and make good practice recommendations for wider adoption by the community.

Progress to date – Motivational Survey

Motivational issues have now been investigated through a survey of academics and teaching and learning specialists in the UK HE/FE sector. The survey was completed by 430 participants from 88 different UK HE Institutions. It raised awareness of Institutional Repositories and gathered information on: past, current and future use of, and contribution to, repositories. Views on whether these experiences proved to be positive or negative and what factors might motivate individuals to place their teaching materials into a repository were also sought. The different rights that would need to be protected were also investigated. The detailed results of the survey can be found at: <http://rightsandrewards.lboro.ac.uk/index.php?section=21>.

Summary of survey results

The majority of participants were accustomed to storing their teaching material within their institution. A Virtual Learning Environment (VLE) was the most popular form of electronic store and a repository was the least. Participants had different reasons for contributing to repositories, these included altruistic motivation, to improve one's teaching and to benefit students. Their main reasons for not contributing were: not being aware of the existence of any repositories, and not having the time to contribute.

When asked to consider what incentives would encourage contribution, it was clear that financial rewards would be most likely to motivate respondents. These would be in the form of, either being nominated for a salary increment, or a lump sum award.

The majority of participants want a repository that had some form of peer review, which took the form of either comments and ratings from repository users, or subject review. Many participants would choose a national repository as one which they would be happy to contribute to in the future. And subject based repositories were favoured over general ones.

Many participants were sensitive about sharing teaching materials. The majority of respondents wanted to feel that they had some control over their work. This could be achieved by placing certain restrictions and conditions upon access to, and reuse of, their material. The results of the motivational survey have provided information about the levels of access that creators would be happy to allow. The most popular options were for password access to registered users or for open access for anyone. They also showed the range of associated activities, display, print, play, reuse etc., that would be acceptable to

those contributing material to a repository. However, a general lack of awareness of copyright issues was evident.

Future workpackages

The current phase of the project looks at academics' workflows in the preparation of their teaching materials. The processes involved and the steps taken to create material are being investigated by interviews with, and observations of, teaching academics. This will help to identify existing practice and the range of stakeholders other than academics that are involved in the process. It will also bring to light the nature of their involvement. This is an important activity as identifying these stakeholders will enable us to establish how crucial their role is in the process of the creation and sharing of material. In this way, we will be able to identify areas where support and assistance will be best placed, as well as the most appropriate way this support can be delivered.

Alongside the workflow mapping exercise, we are investigating digital lifecycles. Here, we will be looking the types of teaching materials academics create, the software packages used and file formats of the associated outputs. The identification of these formats and their lifecycles will determine which ones will be accepted into the test repository, and the tools and specifications needed to support them.

The information gathered from these two exercises, as well as the survey results, will be used in the subsequent stages of the project, when we will be designing and piloting a rights solution and rewards mechanism scheme.

Much research has already been carried out, by the RoMEO project (2003), on the issues associated with copyright of academics research outputs. The Rights and Rewards project is building on this work and will raise awareness, of creators of teaching material within the HE/FE community, of right licences and the implications of copyright in their work.

Very little investigation into ways of rewarding academics for their contribution to repositories of teaching materials has been undertaken. Therefore, the Rights and Rewards survey report will be the primary evidence base that will determine the design of a rewards mechanism. The most appropriate rights solution and reward mechanism will then be mapped onto the workflows and incorporated into the test repository.

The final workpackage is an evaluation of the project and dissemination of the results. This will include a survey of the repository user interface, focus groups with depositors of material into the repository and discussions with Loughborough's Institutional Repository manager. Good practice guidelines will be written, and workshops held to publicise the project and inform the wider community of its outcomes.

References

- Harris, J. 2006. Email: Lis-link@jiscmail.ac.uk, 24 January 2006.
- RoMEO Project, 2003. <http://www.lboro.ac.uk/departments/lis/disresearch/romeo/>.
- The Rights and Rewards project website can be found at: <http://rightsandrewards.lboro.ac.uk> and the final survey report and appendices are available at: <http://rightsandrewards.lboro.ac.uk/index.php?section=21>

SOCIAL SCIENCE WEEK 2006

Social Science Week has been organised annually in the UK by the ESRC (Economic and Social Science Research Council) since 2002. It aims to promote the study of the social sciences by offering insight into some of the country's leading social science research and showing how it influences the UK's social, economic and political lives - both now and in the future. Information about the aims and events which took place can be viewed on the ESRC web site <http://www.esrcsocietytoday.ac.uk/ESRCInfoCentre/about/CI/events/SSW/>.

The 2006 Social Science Week was held March 10-19. As part of the events SOSIG (The Social Science Information Gateway) ran a virtual event to look at the potential of Internet based audio or podcasting in learning, teaching and research in the Social Sciences. Known as Social Science Voices <http://www.sosig.ac.uk/voices/>. Each day it published a page on the web site on a topic to do with making use of audio. These included

- Getting started with podcasts
- Marketing and news uses of audio
- Teaching and learning uses of audio
- Research uses of audio
- Putting it all together

Accompanying each day's written post was a short audio download on that topic, showing how the podcast concept could work.

A companion site to this was: Economics in Action, <http://whystudyeconomics.ac.uk> a collaboration between SOSIG, the Royal Economic Society and the Economics Network, which aimed to promote a better understanding of the importance of economics by offering by providing access to interviews of leading economics researchers, talking about their work. Each interview has an accompanying article summarising the findings of the research and providing links to further relevant web sites. The site also contains a students section with details of courses and a lecturers section which highlights useful online resources such as games and syllabi.