

A guide to digitisation



User Guide

This resource is designed to help you develop digitisation processes for your organisation. It is a discussion document that aims to guide you through the important aspects of any digitisation project and your overall strategy.

Digitisation is now an increasingly important aspect of good collections management for any heritage organisation.

Digitisation practices enable you to widen your audience reach through new technologies which allow you to engage with visitors both onsite and online.

Digitisation involves:

- creating good quality digital images that can be used in a variety of ways.
- good cataloguing practices to ensure efficient working and ease of retrieval.
- systematic archiving and preservation to ensure sustainability for future generations.

All of these may involve you, among other things, setting up new processes, developing guidelines to ensure consistency, providing training and obtaining new equipment. This should be part of your organisation's digital strategy or forward plan.

This section contains:

- An overview of the digitisation process including some definitions.
- Suggestions on how to work through the guide.
- A summary of each section of the guide with a completion checklist for you to track your progress.

Getting Started

- This resource is designed to be used in one of two ways; as a digital desktop document or as a printed document.
- The resource contains hyperlinks to take you to the relevant places within the resource when using it as a desktop document, but these are labelled in such a way so that you will still be able to follow it in a printed version.
- The resource contains a number of different sections. Read the route plan below and the content summaries to establish which sections are relevant to you at this moment in time or for the project you are undertaking.
- **You can just download the sections that are relevant to you but we recommend starting with *Section 1: Before You Start*, regardless of what stage you are at.**

Section 1: What is digitisation?

Defining digitisation of collections.

Section 2: Before You Start

This section covers defining your project and the resources required to complete it. Good planning will help ensure your digitisation project fits into the wider strategies for your organisation as well as the project's success.

Section 3: Creating Digital Images

This section looks at the different sources of digital images, and compares cameras and scanners as the means to create the images you want.

Section 4: Equipment and accessories

This section covers all the other equipment, including IT, that you may require both now and in the future for digitisation and good DAM practices.

Section 5: Image Files and Cataloguing

This section covers the importance of cataloguing your digital images in order to make them easily discoverable, sustainable and protected once you use them externally on websites, social media etc.

Section 6: Managing Your Digital Image Collection

This section covers the importance of archiving, backing up and migration of your digital images to ensure their preservation and sustainability.

Section 7: Resources

Guidelines, resources and checklists to help your digitisation project run smoothly

Progress Guide - Step-by-step

Clearly define your project and the resources needed to complete it



Complete Project Action Plan



Decide on whether to use a scanner or camera



Select appropriate equipment and accessories



Decide on image processing method and select editing software



Select storage method



Agree how to catalogue and name images



Clarify how to manage and backup digital image collection

Section 1:

What is Digitisation?

- Digitisation is simply defined by JISC as:

‘The process of converting analogue, tangible objects into a digital form.’

- Whilst a project approach is recommended it needs to be within the framework of your organisation’s DAM.
- Digital Asset Management (DAM) is defined by The Collections Trust as:

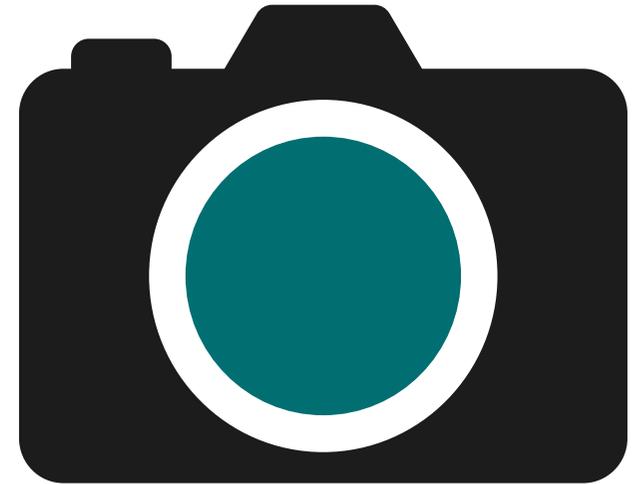
‘The processes and practices involved in the creation, description, storage, discovery, re-use and preservation of digital assets’

- This definition encompasses any digital materials you may have in your collection, images, oral histories, digital documents etc.

NB This resource only covers digital image management within this wider context.

So Why Digitise?

- It’s not enough to just digitise because everyone says we should! Digitisation of your collections needs to follow a structured plan and be part of either your digital strategy or forward plan.
- Digitisation processes will evolve due to changes in technology, changes in your own practices and priorities as an organisation, and the process of embedding this practice into the normal, everyday life of your organisation. This will inevitably involve regular training for your staff and volunteers.
- Recommended best practice is to use a project-by-project approach, starting, wherever possible with the ‘easier’ things. This is endorsed by major organisations such as The Collections Trust and The Wellcome Trust.
- Starting with a project-by-project approach enables you to determine what is best working practice for your organisation whilst complying with Spectrum standards for collections care.
- You need to be clear about the purpose of digitising your collection and the implications of this practice in terms of strategy, resources and collections care.



Case study

Museum of St Albans: An engagement project

Overview:

The Museum of St Albans, founded in 1898 as the Hertfordshire County Museum, tells the story of the city of St Albans from the end of the Roman period to the present day. The Museum participated in the Savings the 70's project in 2014 focusing on the extensive archive of negatives from the archives of the local newspaper - St Albans Review.

The overall aim of the project was to make the collection more accessible and to raise it's profile with the public. The whole project included scanning of the negatives and then using the photographs in reminiscence work, exhibitions and other photography related events.

Key learning points so far:

1. Time was a significant factor in terms of managing the project as well as other museum initiatives. The museum will consider future projects having a specific leader to manage/oversee the process.
2. There's always more! The success of this project has highlighted the possibility of doing something with the 1980s archive.

Equally more images may come to light to add to this collection. An unexpected outcome was that the digitisation process evolved into a larger re-search project.

3. The project could only have been completed by breaking it into smaller chunks of work and resources.
4. A better understanding of just how much work had previously been done would have helped with planning the project – e.g. the fact that more of the images were scanned than first thought meant that the project timeline changed as it went along.

Benefits so far:

Through the pop up exhibition held in the City centre and the exhibition in the museum itself there has been a great deal of engagement by the public. It demonstrated the power of these images in capturing the interest and imagination of the local people. This has raised the profile of the collection and will be capitalised through the museum's new website and its Facebook page www.stalbansmuseums.org.uk

Projects within a project:

Within this project was a digitisation which aimed to scan several hundred negatives covering the 1970s period. It became clear that a previous project had completed more scanning than originally thought and this meant that the outreach elements of the project were able to start earlier than envisaged.

Scanning equipment was already available and in house training was completed for the staff and volunteers who were involved with the project.

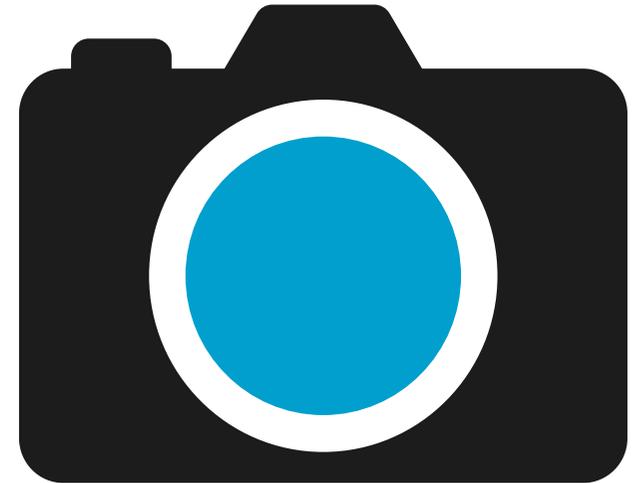
Building on the original project, volunteers went on to research the contextual information that supports the photographs ready for future display.

Section 2:

Before You Start

Introduction

- Digitisation is best tackled on a project-by-project.
- Successful projects are well defined and carefully planned, taking into account the resources needed.
- Successful projects have clear objectives that fit in with the organisation's strategies and policies and having a clear idea of what resources you have or need.
- Work through this section to help you identify the areas that you need to work on before starting your digitisation project.
- There are guidance notes and questions to help prompt you to define your project/ digitisation strategy.
- You should record your progress on the checklist in the **Section 7 - Resources**.
- Use the action plan document to list the steps you need to complete before the project starts.



Define The Scope of Your Project:

Defining the scope of your project will enable you to identify a realistic goal. If this is the first project you have undertaken it will also enable you to test out the process/best practice and refine it.

Things to consider:

Why are you digitising?

- linked to another project/exhibition?
- web access/social media presence?
- part of an ongoing strategy to digitise your collections? Is this part of your digital strategy or forward plan?
- who are the images for - internal/external audience?
- what does your audience actually want?
- what are the benefits to your organisation of digitising?

What are you digitising for this project?

- specific collection of objects?
- specific type of objects?
- is it a well defined selection or might it change during the project?
- are the objects in fit condition for digitising or are there conservation issues?
- what collections care issues do you need to factor into your plans?

The answers to these questions will vary according to the nature of the projects you are undertaking. But there should be a common set of minimum standards and practices that you and your staff and volunteers follow.

How does this project fit into your collections care policy?

Your digital image collection needs to be cared for in the same way as a physical object collection.

Do you have a digital strategy for your organisation?

- There are many reasons for digitising part of your collection and therefore all projects may vary as to what is required, both in terms of resources and outcomes. However, there should be a consistency of approach to all projects regarding the key areas of the process. Having an overall strategy will make this more achievable.
- How does your project fit into your strategy?
- If you don't have a specific digital strategy as yet - where does this fit into your forward plan?

As part of your overall strategy do you have guidelines for creating the digital images?

This should include guidelines for both cameras or scanners as appropriate for the work to be completed and bearing in mind the care of the objects being digitised.

See the [Photography Guidelines Planner](#)



Resources:

Considering the necessary resources for your project will enable you to realistically plan the timescales and build in training, funding etc as required.

Identify the minimum that you need to get the digitisation project started and what longer term resources you need to plan for.

People

Identify all the people who will be involved in the project at its various stages.

- who are the decision makers for process, budget etc?
- who is going to take overall responsibility for this project?
- who will do the digitisation work?
- are there external people who need to be involved- IT, funding etc?

Budget

Identify any budgetary requirements

- is there new or updated equipment required?
- do staff need training?
- will your project enable you to access funding?
- who might fund this?
- do you need to budget for any conservation or cleaning of the objects?
- do you need to budget for the ongoing preservation of your digital image collection?

Time

- what timescales do you need to complete this within?
- create realistic timescales in order for you and your staff/ volunteers to see progress.
- breaking the project into smaller 'chunks' will enable shorter timescales which will appear more achievable.

Workflow

- working space - where will this project be done? What collections care implications do you need to consider?
- how does this digitisation project fit into your day to day practices?
- do your processes for this project need to be clearly defined? This could include care of objects, storage, workflow etc.

Other

- who else has done this type of project that could mentor/advise you?
- are there any obstacles to overcome to make this project happen? This may involve some internal/external 'selling' of the project.

Is this digitisation project viable in terms of the resources required?

- If not what steps do you need to take to make it viable?

Case study

Alfred Gillett Trust - an accessibility project

Overview:

The Alfred Gillett Trust in Street, Somerset looks after 100,000 historical objects and numerous archive collections spanning six generations of C & J Clark International, the development of Street as a company village and nearly 200 years of shoemaking.

The Trust works closely with Clarks and its designers who use the archives for inspiration and design. Increasingly this presented issues for those employees located around the world who were not able to access the physical collection easily.

The project aims to solve this issue through the digitisation of its collection which will be added to their online database. The project has been funded by Clarks.

More information can be found on their website: <https://alfredgilletttrust.wordpress.com/shoe-digitisation-project/>

Projects within a project:

The digitisation aspect of the project involves photographing over 25,000 shoes, digitising some 20,000 documents such as catalogues and point of sale materials, and over 2,500 audio visual materials. There is a schedule planned to achieve all of this by 2020 with the online catalogue going live in 2017.

In order for this long term project to be successful and sustainable there was an opportunity to address the documentation, condition of, storage and use of the collections.

Prior to starting, the project standards of documentation, digitisation and footwear packing were defined.

A new cataloguing system to provide the online database was chosen (AdLib), new packing and storage systems were implemented and IT solutions were sought to secure the some 60TB of digital material that will be produced.

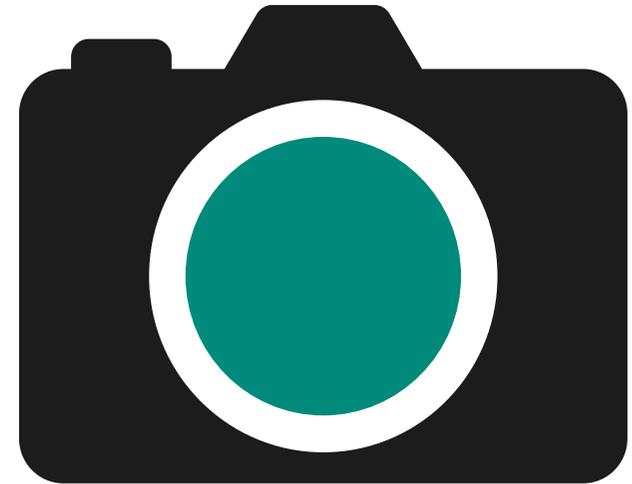
Introducing these new working practices will enable the collection to be maintained in both a physical and digital form.

Section 3:

Creating Digital Images

Introduction

- This section covers how you create digital images of your object collection.
- Images can come from a variety of sources and in differing formats and quality, and this may mean you need to deal with them in slightly different ways.
- There is also information on cameras and scanners to help you make decisions on the right equipment for the work required, whilst also considering the potential longer term use for it.
- Information on other equipment you may need can be found in **Section 3: Equipment and Accessories.**
- Work through this section to help you identify the areas that you need to work on before starting your digitisation project.
- There are guidance notes and questions to help prompt you to define your project/digitisation strategy.
- You should record your progress on the checklist in the **Section 7: Resources.**
- Use the action plan document to list the steps you need to complete before the project starts.
- Make sure you also complete the **Photography Guidelines Checklist** having completed this section and **Section 4: Image Files and Cataloguing.**



Where will the images come from?

Most commonly they will be from one of the following sources:

1. taken by your staff or volunteers using either a camera or scanner, or both.
2. acquired either as an object or associated with a physical object.
3. taken by an external source eg a professional photographer, archaeological company, the general public etc.

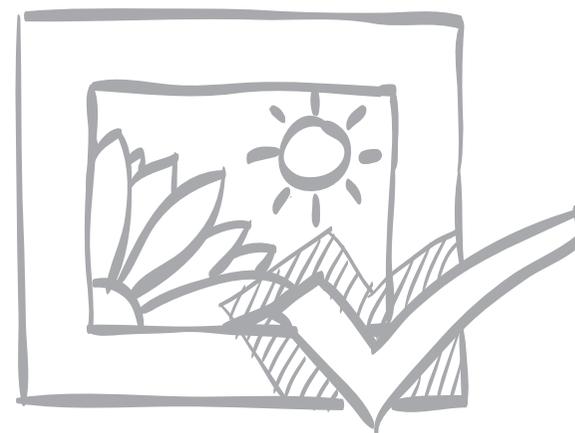
1. Images taken by your staff and volunteers:

- You will need to make sure that all these digital images are taken to the standards of your photography guidelines to ensure consistency of quality (see **Photography Guidelines Checklist**).
- Typically these photos will be of physical objects in your collection taken by staff (both 2D and 3D objects). They may be required for a number of different reasons:
 - **Supporting information** for a physical object (the originals may or may not be part of the collection). These images should be processed and managed along with the physical object. They should be linked using metadata, file names etc. (Further information on file names and metadata is found in **Section 4: Image Files and Cataloguing**).
 - **Administrative use** - events, condition reporting, database images, insurance, loans out, exit etc. They should be linked to the object or event they represent using metadata, file names etc. Context should also be recorded.
 - **Copies**, created internally when given permission, of a document or photograph by a member of the public. What permissions are granted re the future use of any such photographs or scanned documents should be clarified at the point of capture and documented.

- **Loan items** - (these may or may not be physically still in the collection). Permissions for future use of the images should be sought and documented at point of capture/loan. Context is also important with these images.
- **Event photographs** - these may be part of a wider project. They may show members of the public or members of your team participating in the project. Context should be recorded and permissions sought for use of the images for any publicity etc from the people in the photos wherever possible.

NB: Are any of the images you require for your project already within your collection?

- if yes, do they match your photography guidelines for the project or will the objects need to be re-photographed or re-scanned?
- will this impact on your overall project's timescales?
- Having an efficient filing/cataloguing system will enable future staff to quickly identify what is in the collection already. See **Section 4: Image Files and Cataloguing**.



2. Digital images acquired as an object/associated with a physical object

- These need to be treated as objects in the same way as a physical photographic print.
- They should be accessioned with clear indications of whether they are linked to a physical object or not.
- In terms of storage they need to be saved into an appropriate and well documented location to enable both archiving and backup. **See Section 3 and Section 5 for information on storage and backup procedures.**
- At point of entry seek clarification of how you are permitted to use the images in the future - e.g. reproduced in publications, add to websites etc.

3. Externally produced digital images

- These could be photos of a local event, photos from an archaeology firm of a dig site, photos taken by local companies or members of the public etc.
- These may not be the original or only copies of these images. Clarify this at point of entry into the collection.
- There will likely be little control over the format or quality of these images.
- These should be ideally accessioned into your collection in the same way as a physical photograph. This may include a disc or memory stick.
- Permission should be sought from the originator re further use of these images and copyright status, and documented. As much detail should be captured at the point of accession re context, content and purpose of the images.
- Digital images taken by a professional photographer.

These images may overlap with the other types on this list, i.e. the commission could be for object photographs, events

etc that your team may have taken for other purposes.

Care should be taken to make sure that the images are identifiable from those created by yourselves - filing system, file names, metadata etc **See Section 3:Image Files and Cataloguing** This enables future staff to identify the source of images within the collection and therefore check copyright status and licensing.

You will require release forms from the photographer to enable use of the images as the copyright usually remains with the photographer. This should be agreed at the time of commissioning the work. Some photographers will charge for this licence.

For more information on copyright please refer to the Other Information section of the **Section 7: Resources.**



Taking Digital Images: Equipment

- The success of your digitisation will, to some extent, be dependent on you having the right equipment to carry out the task.
- To ensure consistently high quality and sustainable results, you need to carefully identify the best set up for capturing the digital images within your budget/existing resources.
- This may result in you needing to budget for, or access funding for, additional/newer equipment.

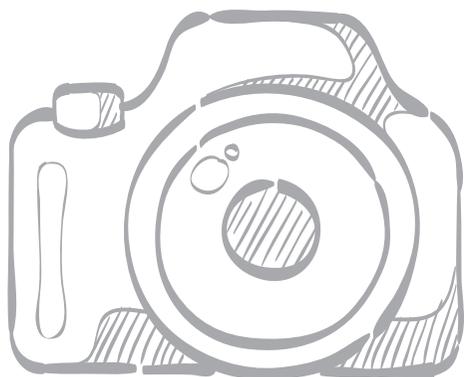
Choosing the right equipment for the work: Should you choose a scanner or a camera?

- Today, with the advance of technology, there is little difference in terms of resolution between what the two methods can capture.
- Which is more appropriate for your project may depend on budget as well as the type of objects you are planning to digitise.
- Also consider future usage in your decision making.
- Consider any conservation or object condition and care issues that may influence which method you choose.

Cameras

What camera(s) do you have available for this project?

- Different types of camera will produce different types of results. Consider whether your existing equipment will produce the quality of image that you want or need.



Compact, point and shoot type

- useful for day to day shooting and events.
- recent models of this type have an increasingly high specification - especially at the upper end of the ranges. This means increasingly good results can be achieved with them.
- results are limited by the fact that they have a fixed lens and a small sensor (which records the images).
- less confident staff are often not so daunted by this style of camera.

Bridge style

- so called as they are the next step up from a compact style, having more functionality and resembling a small SLR.
- top of the range examples of this type of camera can produce very good results.
- they have a larger sensor than a compact.
- results may be limited by the fixed lens feature.

DSLR

- digital SLR type cameras have detachable lenses which give you more versatility. Different lenses can be obtained for the different types of photography required, eg macro lenses for close up detailed shots.
- they have a larger sensor for image capture which means better high quality images are possible.
- these cameras are more capable of dealing with lower light levels due to more flexibility over settings.
- staff may need training in order to be confident of using this type of camera.

Scanners

What scanner do you have for the project or do you need to acquire one?

- Most useful for digitising a paper archive/ 2D objects.
- Scanners usually have built in software that allows you to enhance the image at the point of capture. This does allow all images to be captured in a consistent manner, but care needs to be taken with how much manipulation is done at this stage and whether it is more feasible to be done post capture.
- Most scanners allow you to determine the output format - if purchasing look for one that can produce not only the best resolution but also the most sustainable formats (see file formats in **Section 4: Image Files and Cataloguing**).
- Not all scanners are equal and the following details should be considered before purchasing:
 - Optical resolution. This is the first number often quoted by the manufacturer e.g.6400 x 9600 dpi. It reflects the actual resolution at which the scanner can record the image. The higher the resolution the less editing the image should require.
 - Colour depth. This is the definition of the range of colours that can be recorded by the scanner.
 - Scanning speed. Depending on the volume of objects to be digitised, the speed at which the scanner works can be crucial to the efficiency of the digitisation process. Scanners may pass over the document multiple times in order to obtain the high resolution image which adds time to the process.
 - Size of the documents you will be working with. A4 sized scanners are commonly used but you may need to consider A3. Consider future needs as well as the needs of this project.

More technical information can be found at www.jiscdigitalmedia.ac.uk in their toolkit on Equipment for Image Digitisation Projects.



Cameras

- Cameras provide more flexibility given they can capture photos of most types of objects.
- Cameras require more knowledge to get the best and most consistent results and a separate area to work in. This may involve additional equipment such as tripods, lights etc.

Scanners

- Scanners are much simpler than cameras to use to achieve high resolution images.
- Scanners require less space to work with but are confined to a desktop environment and require connection to a computer whilst being used.

Case study

Bishop's Stortford Museum: A Conservation Project

Overview:

Bishop's Stortford Museum contains two main collections: the Cecil Rhodes collection - a large collection of artefacts, documents and archives relating to the life and times of Cecil Rhodes, Empire and Africa and the local history collection which provides an insight into the history of Bishop's Stortford, Sawbridgeworth and the surrounding villages.

The digitisation project is part of a partnership project between the museum and Hertfordshire Archives and Local Studies and focuses on a set of police records which date from the mid-nineteenth century to 1919. This rare and extensive collection includes incident books, policemen's daily logs, receipts, lost and found reports and notes about the day-to-day running of a police station.

Key learning points so far:

It's not as simple as it might look and is a lengthier process than was apparent. This means it was in fact a larger project than was

originally envisaged. Researching more about the digitisation process and website construction would have helped with this.

Having an overall digital strategy in place first would have helped gauge both the scope and size of this project.

The main challenges to completing this project are time, people's skills levels, storage capacity for the resulting images and the issue of copyright.

To date there have been no significant changes to the plan apart from an evaluation of realistic timescales for the completion of the project and a review of the website construction - this latter process resulted in a reduced costing.

Benefits so far:

Skills development of both staff and volunteers

Better understanding of the digitisation process which will benefit future projects.

More information can be found on their website: <https://www.hertspastpolicing.org.uk>

Projects within a project:

Within this project was a digitisation project which will eventually digitise 20,000 pages of the collection following their conservation. Once digitisation is complete the original documents will be archived at the Hertfordshire Archives. Scanning is being completed by volunteers at the county archives.

So far the work completed has focused on the First World War period. This enabled the resources to be used for other projects within this initiative such as an exhibition of original illustrations depicting life on the home front and a drama production created in conjunction with a local primary school. The images are in the process of being uploaded and catalogued onto the newly created Herts Past Policing Archive website.

The Heritage Lottery Funded project enabled the Museum to make a large amount of previously unseen material available to the public both online with the creation of a new website and online archive and via social media apps such as history pin and through an exhibition and outreach work resulting in a drama production with local primary schools, both held at Rhodes.

Section 4:

Equipment and Accessories

Introduction

In this section you will find information about other equipment which may be needed for the images you need to take.

- It is not necessarily exhaustive as all projects will have specific equipment needs.
- There is also information on the IT implications of a digitisation project. This section should be considered in the wider context of your future needs and as part of your forward plan for your organisation.

This section will help you identify the areas that you need to work on before starting your digitisation project.

- There are guidance notes for each section and questions to help prompt you to define your project/digitisation strategy.
- You should record your progress on the checklist in **Section 7 - Resources**.
- You will also find an action plan document there for you to list the steps you need to complete before the project starts.



Other Photographic Equipment:

As well as a camera you may need other equipment in order to produce the images that you need for your project. Consider the equipment you already have apart from the camera and then work through the following sections to establish whether you need any additional equipment.

What other equipment do you already have?

- SLR lenses.
- Tripod.
- Lighting.
- Light cube/tent
- Tabletop studio kit.
- Copystand.

SLR lenses

- Your digital SLR almost certainly came with the basic 18-55mm lens - often called a kit lens. These are Zoom lenses.
- To gain most flexibility a longer zoom lens would be an advantage - eg 18- 200 or 300mm.
- It can be better to zoom into an object than get closer to it in some circumstances and of course sometimes you can't get close enough if the object is in situ.
- A wide angle lens - usually with a focal length of below 20mm can be useful for location shots both inside and outside of your organisation. You may, of course find that the wider angle of your zoom lens (i.e. 18mm) will suffice.
- Macro lenses give you the ability to shoot close up detailed images and capture better shots of really small objects.
- An alternative to a macro lens if your budget does not stretch to one is to buy either a set of close up filters to fit your zoom lens or a set of extension tubes.
- Make sure wherever possible to buy lenses with image stabilisation built into them.

Tripods

- These can be useful for a number of reasons including:
 - to steady the camera and eliminate camera shake.
 - to enable photos to be taken in very low light levels.
 - to suspend the camera over an object (assuming the tripod has this horizontal feature).

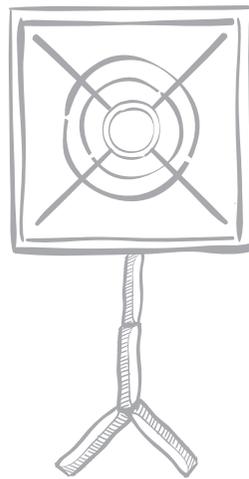
But also consider:

- can the tripod be used where the photos are being taken? Often there may not be space for a tripod in the working space - especially if the objects are in situ.
- care of the object when using a tripod (especially if using the camera directly above the object).
- For most object photography a ball tripod head is the most suitable as it allows the widest range of movement and therefore angles of shooting. Cheaper tripods do not necessarily have this style of head. Check carefully before purchasing.
- Tripods that enable you to use it in a horizontal position can be useful for suspending the camera for overhead shots (care of the object is paramount if doing this).
- When purchasing a tripod make sure that it is sturdy enough for your camera - especially if an SLR type. Cheaper tripods can be unstable with a heavier camera on them.

Lighting

Dedicated photographic lights may not be necessary to get good results. Consider:

- Using available light and use different methods to modify the light such as diffusers and reflectors.
- Use desk lamps to supplement the available light.
- Work lamps can be very useful for lighting an object. They are available and are relatively cheap to purchase from DIY stores.
- Make sure that the White Balance settings of the camera are set to the correct lighting type to get the best results - especially to accurately photograph the colour of objects.
- Use the custom WB setting to get the most accurate result and where you have a combination of light sources where you are photographing - eg natural light through a window and artificial indoor light. A white or grey card will be required for this.



'Studio' Set Up

- There are many ways to set up a 'studio' in which to photograph your collections. What you require may depend on the type of objects you need to produce images of.
- You will also need to consider the available space in order to evaluate the best set up option.
 - Will this stay in situ throughout the project?
 - Will you need to move it regularly?
- The simplest - sheets of A1 card can make an easy studio set up.
- Fabric backgrounds - be aware of the fabric creasing which can detract from the quality of the photograph. Curtain weight

velvet will produce dense backgrounds, especially black, but can show up dust. Have a soft brush in your kit to deal with this.

- Light tents/cubes. Useful for reflective objects such as glass, metal or glazed ceramics.
- Tabletop studio kits. Useful for achieving really professional looking results but only really suitable for smaller objects.

Copystands

- Useful for photographing documents and other flat objects. The camera is suspended on the stand directly above the object. Some stands come with lights whilst others will require independent lighting to be set up.
- Consider the size of objects you need to photograph as most copystands are approx. A4 in size.
- Copystands will require adequate desk/table space and some do not dismantle when not in use.
- A sturdy tripod with the option for the central column to be placed horizontally could be an alternative option.



Ask yourself what is the photo going to be used for now and in the future before deciding on what set up you require to get the best photos possible?

IT Hardware and Software:

In order to complete this work you will need computing hardware and software. If the digitisation project is something that is a new process in your organisation you need to consider whether what you have in place already is suitable. At the same time it is worth looking ahead to your future needs. This should be in line with your organisation's digital strategy or forward plan.

What IT resources so you already have for your project and what else do you need, both now and in the future?

Computer/Laptop

Things to consider:

- age of your system - build into your plan to review and replace to ensure sustainability of your digital collections.
- capability of your system to handle increasing amounts of large image files - how many images will this project create?
- capability of your system to run the required software - many photo editors require fast machines with adequate memory.
- quality and size of the monitors for looking at/editing images. Consider calibration systems to provide accurate colour rendition of your images.

Database Software

- A number of options are available such as Modes, Adlib, eHive etc. These provide the basis of your Digital Asset Management (or DAM).
- These programmes are essentially cataloguing programmes to assist in the management of your collections.
- If you are constricted by budget, IT capabilities, etc then using spreadsheets or general database software are options to consider.
- Efficient retrieval of information is the prime concern here, so

it's better to be doing something rather than nothing whilst planning for future improvements to ensure sustainability of the information held.

Photo Editing and Management Software

- Depending on what you have established in your **Photography Guidelines** regarding editing for your project will affect what type of photo editing software you need to use.
- There are many options for photo editing software, meaning that there are choices regardless of budget and system capability or restraints.
- There are free options for both image editing and image management. For editing look at the photo editors within Windows or Mac systems. Other Free options include Gimp and Pixlr, and Picasa (this option is no longer being updated). If you require an image management tool then look at Phototheca or Studioline Photo Basic. All of these freeware options do not have as many features as paid versions but may be enough for the demands of your project.
- Paid for options include programmes such as Adobe Photoshop, Adobe Photoshop Elements or Corel's Paintshop Pro for editing. Adobe Lightroom or Adobe Bridge and Photoshop together provide editing and image management.
- Most paid for software can be obtained for a discount via websites who sell to educational and charity organisations.
- You will need to factor in upgrading your software (paid versions) or updating freeware over time as the programmes develop to keep pace with technology. In the case of the paid versions this need not be every time there is a new launch, as the difference between consecutive programmes can be slight. Also worth considering are the subscription options now offered by Adobe.

- There will be a training implication for staff involved in the project whichever option you choose to use. Ensure that your **Photography Guidelines** have been defined and documented before the process commences This will enable consistency of the resulting images and their usability in the future.
- One of the features of photo editing software is the ability to catalogue and tag your images with keywords. This differs from your database software in that the tags are attached to the actual image file. This is especially useful in terms of copyright information and search-ability when posting images online. **see Section 5: Image Files and Cataloguing.**
- Check with your IT provider what you are able to install or run before planning your work. If your current setup does not allow for some of these options consider how to build it in in the future. Does your forward plan include these considerations?



When editing, if any exceptional adjustments are done then the photo should be tagged with this information, eg digital mending of insect damage, enhancing an old photograph in order for it to be visible/useable.

Storing Your Digital Images:

- How you store your images will impact on ease of retrieval, efficient working and sustainability (Archiving and backup is covered in **Section 6 Managing Your Digital Images**).
- There are a number of options other than your computer's hard drive or your organisations server(when available).
- You need to look at both the requirements of the work you are completing **and** the longer term needs of your organisation.

Where are your digital images currently stored?

- Is this where these images will be stored or have you a different plan?
- If you are shooting to a higher resolution for this project you will produce larger files. Will your current storage options be able to cover this and other projects?
- Will your storage allow you to provide archiving?

External Hard Drive

- Relatively cheap storage solution as the price of these have come down as the capacity and speed has risen.
- Easier to share material from and easier to manage the backup process.
- Relatively easy to use for off site storage of backup although updating needs to be well organised and frequent.
- Individual drives can be assigned for a specific type of files such as images. Evaluate what your capacity needs may be in the future before buying.
- There are several reputable brands of hard drive on the market and it is good practice to vary which you buy so as to build in some protection should one model or brand become unreliable.
- For images the transfer speeds to external drives is crucial to efficient workflow - especially with volumes of large, high resolution files. Check that any hard drive obtained is the current fastest connection that is compatible with your computers.
- Check to make sure that your back up system includes any external drives as they are as likely to fail as your main computer.
- Plan to replace these in the same way you plan to replace your computer/laptop.

Cloud Storage

- A relatively new, but increasingly popular form of storage that offers flexibility in terms of size of storage and is relatively cost effective.
- Known as cloud storage due to the method of uploading the information over the internet to a storage facility. It is increasingly being offered as a cheap method of storage for larger amounts of data as well as part of back up strategies.
- There are a number of different options to consider all based on the size of storage required, both now and in the future.
- There are some 'free' options such as Google Drive, Dropbox, Flickr and OneDrive(Microsoft). These offer some basic storage at no cost but there will be additional costs once this allowance is reached. These may not be the most cost effective method compared to other providers who charge from the outset.
- Consider the following in order to evaluate suitability for your project:
 - speed of your broadband connection - it can take some time to upload files to cloud storage.
 - are you looking for accessible storage that can be accessed from a number of places or as a means of backup?
 - what is the cloud storage provider's recovery plan if their system fails?
 - is your data being encrypted so no one else can access it?
 - what are the timescales and any costs if you need to restore files from an online backup?

CD/DVD

- This form of storage whilst relatively cheap is NOT really that suitable for long term storage. Any images stored on this medium will be lost when the disc eventually corrupts unless they have been backed up elsewhere. 'Homemade' DVD's are

expected usually to only have a life of up to two years.

- This method is also more difficult to back up and update.
- It can also be time consuming if dealing with a large number of image files.
- If, however, this is the only form of storage open to you at present, you need to replace the discs once a year to ensure your digital images remain sustainable. This in the long term is not that cost effective so plan for alternative methods in the future such as external drives which have a longer 'life'.
- Useful for short term storage or as a means to share files.
- Consider using for prime files, ie images of most important objects or those used more regularly but ONLY in addition to a more sustainable storage system. This should not include archived master files but only the working copies (**see Section 5: Managing Your Digital Collection**).

USB Flash Drives:

- Small USB powered flash memory drives which provide convenient portable storage solutions. These devices are readily available in increasingly large capacities and are user friendly.
- They are useful for short term storage for projects where data needs to be available across a number of devices.
- The average life of a flash drive is approx. 4 years which makes them unsuitable for long term storage. There are also inconsistencies with reliability of these devices unless purchasing high end products.
- Over time using this method fails to be very cost effective when compared to the cost of a similar storage capacity of an external hard drive.
- NB. Your network may not permit the use of this type of storage.

Section 5:

Image Files and Cataloguing

Introduction

This section covers some of the main factors to consider when cataloguing and editing your images.

You will find information about file formats, file naming, cataloguing and filing your images including tagging photos with metadata.

All of the information in this section is about enabling you to create a system that makes your images easy to locate and using the most appropriate formats for working and archiving. This will aid the long term sustainability of your digital image collection.

This section should be read in conjunction with **Section 5: Managing Your Digital Collection**).

This section will help you identify the areas that you need to work on before starting your digitisation project.

There are guidance notes for each section and questions to help prompt you to define your project/digitisation strategy.

You should record your progress on the checklist in the **Section 7: Resources**.

You will also find an action plan document there for you to list the steps you need to complete before the project starts.



File Formats:

- There are a number of different file formats for digital images.
- You need to consider formats for capture and editing, and when archiving the images.
- Clear guidelines for all staff working on the project are essential to ensure correct formats are used consistently. (**Photography Guidelines Checklist**).
- You may need to consider different formats for different purposes as a result of your storage capabilities etc.
- Whilst shooting to the highest quality is, in principle, best practice, you need to work within any constraints you have.

What format are you using either in camera or by scanning?

- Common options are: JPEG, RAW, TIFF, and PDF.
- Consider the following to help you determine which formats are appropriate for the images you are creating.

Capture formats:

This may be dictated by any of the following:

- The options available in camera or scanner - usually JPEG and RAW for cameras, though not necessarily both. Some cameras may shoot TIFF but this is less common. Scanners generally capture in JPEG, TIFF and PDF.
- Your resources for processing in terms of time and equipment - RAW files require more processing as none is done in camera and requires specific software to read and process the files.
- Whichever format you shoot or scan in, you should ensure that you shoot to the maximum quality/size that your cameras/scanners are capable of capturing but within your IT working and archiving capabilities.
- It may be necessary to shoot at a lower resolution for some

types of images (such as database images which will produce a high volume of images) where storage space is restricted.

- Usually a high resolution JPEG fulfils most requirements.

Working Formats:

- This will depend on your method of processing post capture and the types of use you intend for the digital images.
- These working files should be separate from the original or master file and identified as such in the file name structure.
- Care should be taken when processing JPEG files as they can degrade through being saved multiple times after editing. Best practice is to save it into a TIFF file before editing. Save the finished image into the appropriate format for its use.
- If you are using Adobe's editing software, ie Photoshop Elements, their PSD format is a working format (only readable within the programme) and the images will need to be saved into the right format for use once editing has been completed.
- Save the worked images into the appropriate format for the intended use - this is usually JPEG, PNG or JPEG 2000.
- These working format image files should ideally be filed separately whilst they are being worked on as opposed to images that are ready for use.

Archive Formats:

There are two approaches to creating an archived master image:

1. Archive the original image as shot in camera or scanned with no processing.
 2. Archive the image once basic enhancements have been made creating an optimised 'best' version.
- The file should be saved in an open standard format such as TIFF or DNG(an Adobe format)

- These formats will enable sustainability as well as creating high quality image files.

Useful resources on this are the Infokits on Digital File Formats and Still Image Digitisation at www.jiscdigitalmedia.ac.uk.

File Naming:

- This area may require a change in the way you currently name your digital images.
- The intention is to create a workable system that will cover all of the different types of digital images you may have in your collection which, in turn will make them more manageable and reduce the number of 'lost' images within your system.

How are you naming your digital files?

- Original file name generated by camera or scanner.
- Accession number based.
- Other.

Why shouldn't I use the accession number?

- Not all images will show objects with an accession number resulting in different systems for different types of photos.
- The image may only represent part of a set of objects - adding extra letters or numbers may result in an overlong file name.
- Depending on the format of your accession number system there may be characters which cannot be used for file naming eg /, \, (,) etc.

What is Best Practice?

- A unique file name for the digital image.
- As short as possible - a maximum of 8 characters is ideal. This also makes it more likely to be compatible across all platforms.
- As simple as possible - a simple alphanumeric name using underscores for spaces is suggested. This will help minimise the

work involved in renaming the files.

- This can be based on the file name created by the camera/scanner but can be adapted to meet the needs of your project. NB your device may run around 'the clock' over time and will, therefore, restart from the beginning and create potentially duplicated file numbers. Ensure the adaptation takes this into account.
- Should link to the original physical object - the use of keywords and tags can solve this rather than by creating an overlong file name.
- Should allow you to identify the original file from any of the working copies and their intended use (eg web, print, master archive copies etc). Use suffixes such as fs - full size, tn - thumbnail etc. This could be also solved by your folder structure rather than within the file name itself.
- Make it future proof. For example, if using a consecutive numbering system use 001 rather than 1 as this allows for a larger number of options.
- Make sure it is easily understandable for others to use both now and in the future.
- Following these guidelines will ensure you will be able to identify files more readily and efficiently and will reduce the chance of duplicated files significantly.
- It also allow you to use the same system for those photos which are not of objects - events, donated images etc - which would fall outside of a system based purely on accession number.

More information on file naming can be found at www.jiscdigitalmedia.ac.uk in their guide Choosing a File Name and within Spectrum's Digital Asset Management Document.

Folder Structure:

- Developing an efficient folder system can help with cataloguing and making sense of the increasing number of digital images in your collection.

- Where no cataloguing system for photos is available, a good folder system can aid retrieval and speed up working practices.
- Folder names should be meaningful not just to those working on the project now but to anyone in the future.
- Folder structure and names should be consistent across all projects and collections. Taking some time now to consider a sustainable folder system will be beneficial in the long term.
- Be clear about the location of image folders - identify where the different types of image will be stored on your system. Ensure this is part of your **Photography Guidelines**.

Cataloging:

The ever increasing number of digital files is quite daunting and you may also find that you are restricted through time, budget and even the resources you can have to catalogue your images.

Cataloguing can be done in a number of different ways depending on your resources and any restrictions you may have with IT or budgets:

- Use your existing cataloguing method for your collections.
- Add to the system by incorporating metadata.
 - within the existing system.
 - on a spreadsheet.
 - using photo editing software (which attaches the information to the actual image file itself).
- What is important is that you do some form of cataloguing in order to make your collection of digital images easy to manage, being able to search and retrieve images from your system and enabling better access for your audience where appropriate.

Metadata:

Appropriate file naming and folder structure are both strategies that can help more efficient working, but using metadata to label the image files will add increased search-ability and efficiencies when dealing with large numbers of image files.

What is Metadata?

- Keywords or tags are other terms for metadata which you will find discussed on many websites and online resources to do with digital image management.
- Metadata is essentially the digital labels for digital images. (see below for the different types of metadata).

How do we create metadata?

- Metadata is created within software whilst viewing and/ or editing the image file - this could be in Windows Picture Manager, your database software or photo editing software.
- You may already be using the keywords feature in your database software, but these keywords do not necessarily attach to the actual file so may not be visible outside of the database. Check whether you can export them on a spreadsheet etc.
- Metadata created in photo editing software, on the other hand, attaches the information to the file itself making it readable on whatever platform the image is being viewed. Be aware that your collections database may not pick up all the information unless set up to capture it.

Using Keywords

- Keywords used for metadata should be consistent with the terms used for physical objects but any metadata list should be simplified to avoid excessive tagging which is neither useful nor efficient.
- Metadata is no use if it is incomplete or inaccurate - it needs to be factually correct and correctly spelled.

Why Use Metadata?

- Ease of searching for specific images by you, your team and members of the public.
- Used in any online database that you may use for enabling people to access and search through your collections.
- Helps us to protect our digital images when used online.

Working on a specific project can help you build a metadata system over time. Some projects may also require more or less metadata depending on the eventual use of the images.



Types of Metadata:

There are many different types of metadata but there are four main types of metadata that you should focus on as a minimum.

Descriptive:

- These are the terms by which you (or a member of the public) might search for the image. They describe what the image shows you.
- These keywords need to be defined and limited to a prescribed list so you label your objects consistently and accurately.
- Simple names lists such as The British Museum's Thesaurus or the Hertfordshire Simple Names list are a good start point for defining the terms for your collection. But you will need to simplify this list even more (see Bishops Stortford Case Study below).
- The accession number can also be attached to the file as a keyword.
- To keep tagging efficient you need to consider which terms are most useful/most likely to be used for searching (consider internal and external users, both now and in the future) as opposed to all the tags you could apply. Eg there are multiple terms that can mean the same thing in effect - pot, vase, jug etc. Choose the term that is most likely to be used by someone searching. Especially those used by the public!
- Some photography software enables the common vocabulary to be set up within the programme which speeds up the tagging process. This also enables control over the terms used for the tagging process.
- If using a system where the tags have to be entered manually a list of allowed terms must be available for the staff members involved. Encourage a cut and paste method rather than retyping to reduce errors.

- Set in place the process/personnel for adding to this list as part of your guidelines to ensure the list does not grow unnecessarily.

Technical:

- These are the details such as date and time of capture and all the technical settings of the camera/scanner.
- These are automatically captured with the image and are part of the digital image file. Often referred to as EXIF data.

Structural:

- If digitising several parts of something - ie pages of a book, or parts of a specific collection - we need to demonstrate that they belong together.

Rights Management:

- who owns the copyright of the image?
- who owns the object in the image?
- what reproduction is permissible?

This will help protect your organisation when the image is used in the public domain.



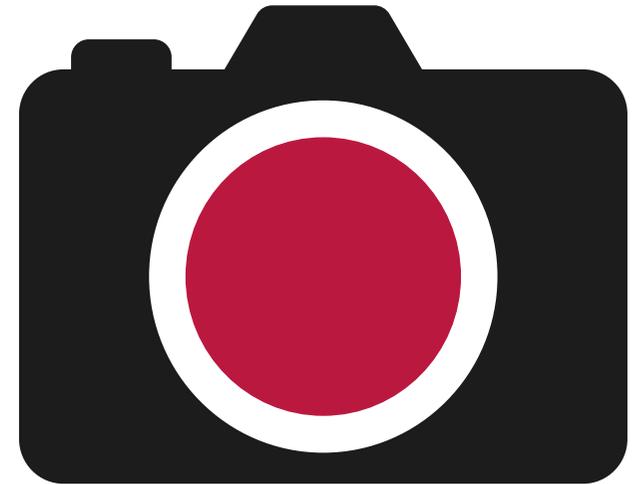
TOP TIP At the very least you need to ensure that copyright and ownership information is attached to your image when using it online.

Section 6:

Managing Your Digital Image Collection

Introduction

- Once the digital images are within our collection they need to be carefully managed in order to preserve their quality and to make the collection sustainable over time.
- This section covers archiving, back up strategies and migration of your digital image collection.
- This should be part of your digital strategy and/or forward plan.
- This section will help you identify the areas that you need to work on before starting your digitisation project.
- There are guidance notes for each section and questions to help prompt you to define your project/digitisation strategy.
- You should record your progress on the checklist in the **Section 7: Resources** You will also find an action plan document there for you to list the steps you need to complete before the project starts.



Archiving:

Do you have a procedure for archiving your digital images?

- Consider file formats used, location of the files and whether the procedure is clearly documented.

What should archiving achieve?

- sustainable master copies of all digital images
- storage of high resolution images in a pre-defined format - usually TIFF (See file formats in **Section 4: Image Files and Cataloguing** for further information).

What should we be archiving?

- ideally all digital images should be archived eventually.
- consider issues of storage capacity, and time required to achieve this.
- archive on a project by project basis to make this manageable.
- consider archiving images of significant objects within the collection as a priority.

How should we archive?

- identify a location for your archive files - ideally this should be separate to the location of any working copies to ensure they remain unchanged.
- who needs to access these files? Consider password protecting them if necessary/appropriate.
- consider creating an archive external hard drive or possibly online cloud storage if access is required from more than one location.
- ensure your archive files are included in the regular back up of your files (see backup strategy below).

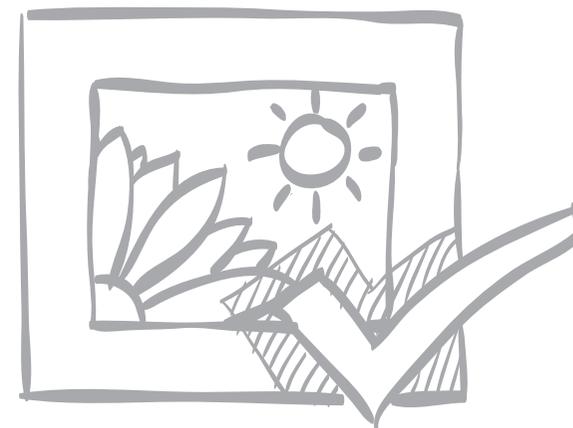
Who is responsible for managing the archiving of digital images?

- make sure that this is clearly defined so all staff are aware of the archive processes and who is involved.
- this will help eliminate errors in archiving as well as ensuring no changes are made to these files.

Preservation of Digital Collections

As part of any digital strategy there should be a defined preservation strategy which meets the needs of the current collection as well as its longer term sustainability.

- Preservation will help ensure sustainability of the collection by keeping pace with current technologies and formats.
- Preservation safeguards from loss of digital assets both now and in the future.
- It is the same as preservation strategies for physical objects within collections but needs a different approach given the form of the assets.



Digital preservation should include:

Backup Strategy:

- Regular backups of all digital assets, including archive files, which should ideally be off site.
- This may be done for you by your IT provider and/or your collections software - check that everything is being backed up and know the schedule/location of the backup.
- If not already provided consider backing up to an external drive that is situated off site. Create a schedule to ensure it happens regularly.
- If the whole collection is unmanageable to back up in the short term, identify the files that are critical to be backed up. Plan to ensure a total backup is possible as soon as is practicable.
- Consider some of the cloud based backup options. This can take a while to set up initially depending on number of files and broadband speed but afterwards the backup usually runs automatically for you (see Cloud Storage in [Section 3: Equipment and Accessories](#) for more information).
- Ensure you know how to restore files from your backup should the need arise. How long does it take? Is there a cost?
- Build into your plans dates to renew technical equipment such as computers, external hard drives and backup devices to prevent loss of data.
- Ideally have a second backup copy kept offsite.

What is your current backup strategy?

How often does this happen?

Where is the backup located?

What do you have in place to ensure that this is happening?

Migration:

- Technology is ever changing and hardware requires updating regularly. This will mean that digital images will need to be migrated at various points to ensure sustainability.

Migration may need to occur for any of the following reasons:

- Updating/replacement of hardware such as external hard drives. This should be planned for both in terms of timescales, budget and in resources required to migrate the files (refer to [Section 3: Equipment and Accessories](#)).
- Change in technology that may have an impact on the formats used for digital images. To be sustainable files may need to be migrated into a different format in the future. Saving files, especially the archive files, in current recommended formats will help safeguard from unnecessary work in the future (see File Formats in [Section 5: Image Files and Cataloguing](#) for more information).
- If images are currently stored on CD/DVD discs these will need replacing at regular intervals to avoid loss of data through corruption (refer to CD/DVD in [Section 4: Other Equipment](#)).

How is migration built into your digital strategy or forward plan?

- If this is something you have not worked on yet, consider what you need to plan for in the future to safeguard your digital collections.

Accountability:

- Identify who is responsible for the completion of preservation tasks - both managing and carrying out the process.
- It should be part of your digital strategy and/or forward plan.

Case study

National Museum of Horseracing: A Strategic Project

Overview:

The National Horseracing Museum is located in Newmarket, Suffolk. It opened in 1983 and aimed to 'tell the story of racing through its characters from horses to administrators, owners to gatemens and jockeys to stable lads.'

In 2014 the museum commenced on the huge initiative of moving the museum into a new location in Newmarket. This has provided an opportunity for the museum to evaluate the use of new technologies in the running of the museum and its use in improving access for its visitors and the larger worldwide audience. It is seen as a strategic project that will help them meet newer accreditation standards.

The overall project is in its early stages given the re-siting project will not be completed until early 2016. At present the museum is exploring use of technology in new displays, exhibitions and workshops in order to broaden its future audience. Green policies are also at the heart of this initiative with technology based practices seen to be a

means to reduce some 'wasteful' practices such as unnecessary printing etc.

Key learning points so far:

Digitisation needs to be adopted by everyone across the board - digital strategies need to be part of working practice/culture/ethos of the organisation in order for it to be successfully implemented.

Having an overall digital strategy in place first would have helped in terms of the overall framework projects sit within and the best allocation of resources. It is an important lesson to take forwards into future projects.

The main challenges to completing this project are time, people and training. This includes allowing time for new processes and policies to be understood and implemented by all staff.

To date there have been no significant changes to the plan but the digital strategy, that was developed as part of the 2012/13 digitisation project in the region, has been reworked to reflect the current situation of the museum and its future plans.

Projects within a project:

Within this huge initiative there are a number of smaller volunteer projects that will contribute to the end result.

An HLF funded project looking at the role of social media to enhance the museum's online presence. This is about to commence with training for the volunteers involved.

A volunteer project that aims to match photographs to the collections existing database. In the case of the extensive set collection held by the museum this will eventually link up with the BBC's Your Paintings initiative. <http://www.bbc.co.uk/arts/yourpaintings/>

Section 7:

Resources

Introduction

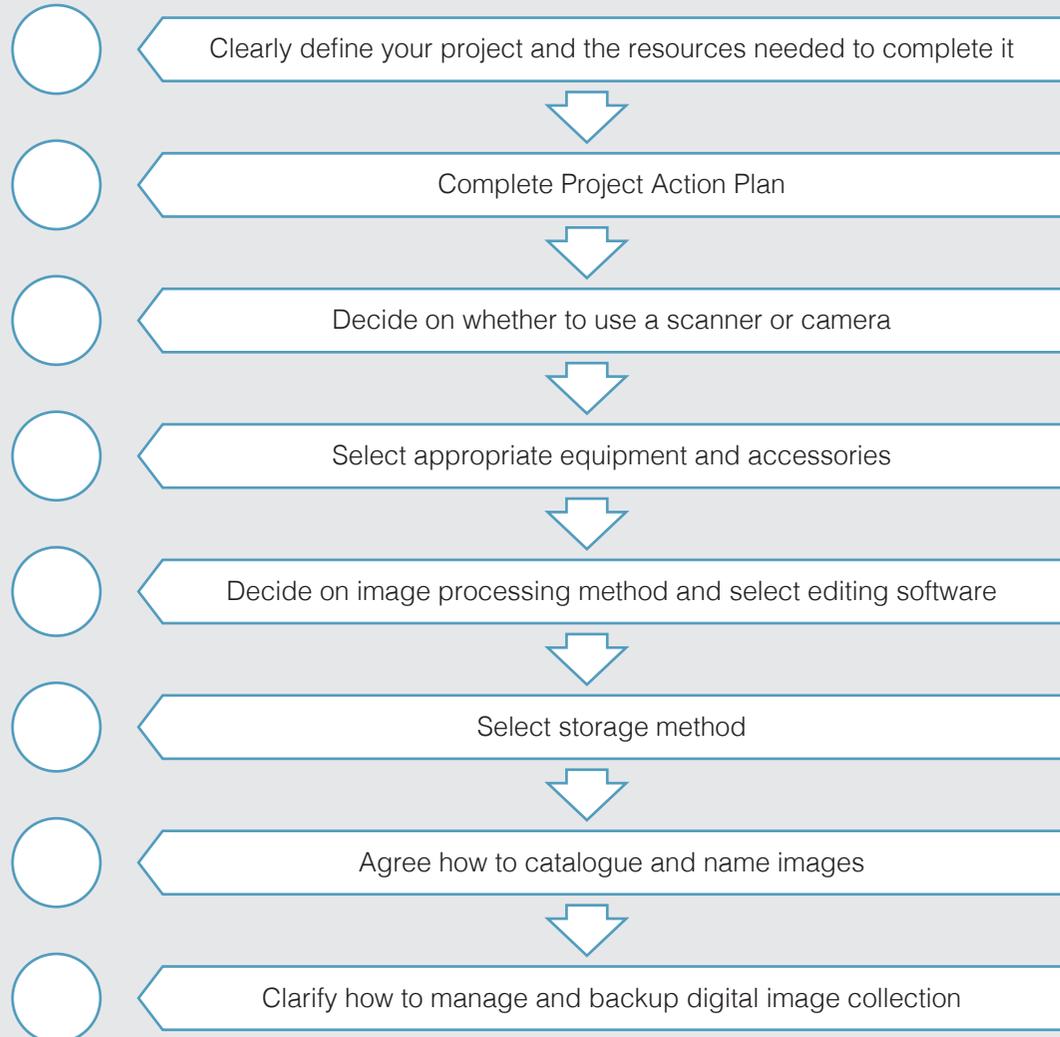
Guidelines, resources and checklists to help your digitisation project run smoothly.



Progress Guide

Step-by-step Checklist

Completed



Photography Guidelines Checklist

This checklist will help you write the necessary guidelines for taking digital images.

- Planning to have a set of guidelines for all staff involved in the digitisation process will ensure consistent, high quality results.
- Aiming to get high quality images is important as this enables multiple uses of the resulting images in the future.
- Equally, successful workflow is just as vital to ensure those high quality and sustainable results.
- Ensure that you republish guidelines if there are variations for specific projects or uses.
- These guidelines should be reviewed on a regular basis especially considering any changes of technology/equipment.

1. What is the best equipment to use for this project?

See Cameras and Scanners -

Section 3: Creating Digital Images

camera or scanner?

consider the types of objects, results required, method and risk

2. What resolution do you need the images to be captured in?

Wherever possible capturing at the highest resolution that you can within constraints of budget, equipment and storage is the best policy as it gives you the most flexibility over the future use of such images.

what different uses are there for these images? Now and in the future?

what file formats are the most suitable for this use?

what are the storage implications for the resulting digital images

3. What are the best settings on the camera/scanner to give the best results for the type of photo you require?

if there are a variety of cameras in use then make sure you have the best settings established for each camera as they will differ in the way that they capture images
Ensure that the right camera is used.

if shooting in the same place each time with consistent lighting it will be easy to establish the best settings to use

Minimum settings to define are:

file format

resolution/quality and file size

For cameras also:

White Balance settings - this ensures that the colour of objects is more accurately captured. Although Auto White Balance is generally good the presets included on digital camera and especially Custom White Balance will ensure a more accurate image is possible.

ISO setting - the lower settings will produce the sharpest clearest images. Where higher settings are needed (lowlight situations) there will be some graininess in the resulting images. A better alternative is to use a tripod (or other means of support) which will allow you to use the lower settings as the camera will take longer to take the image.

Metering options - this will enable you to produce correctly exposed images of your objects

4. Are there any special requirements for how the photos are taken?

Depending on why you are digitising there may be some specific needs in terms of how the photos look.

eg all shot on a particular background colour - black, grey, white.

in situ/on display

a specific set of shots for each object - ie front, back, top down etc.

specific details that may need capturing such as hallmarks, labels etc

consistent lighting setup - this is especially important for images that will be used together for marketing, websites etc.

5. What editing is to be done (if any)?

See Photo editing Software -

Section 4: Equipment and Accessories

which software will you use?

what tasks are expected? ie cropping/straightening, basic enhancements etc

when is more significant editing allowed? eg enhancing old photographs to make them useable etc.

Who will do the editing?

all staff or some?

is there a skills gap where training is required?

6. How are the images to be filed once created?

See **Section 4: Image Files and Cataloguing**

where do images get uploaded to?

location of folders - hard drive/server

folder structure

who will be responsible for uploading and filing the images?

7. How will you archive and your images?

See **Section 5: Managing Your Digital Image Collection**

what file format is being used?

where will the master archive images be stored?

who is responsible for creating the archive image files

The answers may be different depending on the type of digitisation project you are undertaking, but there should be an overall set of standards that applies to your digital images generally, whatever their use or purpose. This will assist in you and your staff creating consistent results.

Define the standards for a project if you do not have general ones in place. This will help you to establish the general ones in time.

Action Planning

A successful plan is:

SPECIFIC - have clearly defined goals.

MEASURABLE – break the project down to include smaller targets, helping you to identify progress and completion.

ACHIEVABLE - Prioritise what has to be done and what could be done given enough time, resources etc.

REALISTIC - Be realistic about timescales and build in flexibility in case plans change.

TIMED – Set deadlines against targets and identify who is responsible for completing them.



You can use this Action Plan template for each stage of the project to break down the work into manageable sections.

Sample Action Plan

Digitise collection of old photographs of local traders to enable better access	All images digitised to appropriate resolution and correctly filed	Scan in all images (102 photos)	By September	Collections volunteers
		Purchase new scanner	By February	£400 Tom to identify best product for project and research sales prices
	Documentation up-to-date	Update records in Modes with image file names.	By November	Collections Volunteers
	Digitisation procedure established for museum and circulated	Write document detailing your digitisation procedure	By January	Brenda
		Organise training session to talk volunteers through procedure	Ongoing	John
		Put copy of procedure in Museum Manual file on shelf in staff room	By February	John
	Increased use of images for publicity and exhibition	Put info about collection on website and advertise in museum newsletter	By November	

Project Name: _____

Project Lead: _____

Action Plan completed by: _____

Action Plan

Digitise collection	All images digitised to appropriate resolution and correctly filed			
	Documentation up-to-date			
	Digitisation procedure established for museum and circulated			
	Increased use of images for publicity and exhibition			

Project Name: _____

Project Lead: _____

Action Plan completed by: _____

Additional information

To back up and extend the information in this resource the following websites are useful.

<http://www.collectionstrust.org.uk>

Going Digital - a number of resources on all things digital including copyright
Spectrum - information on Digital Asset Management (DAM)

<http://www.jisc.ac.uk/website/legacy/digital-media>

useful guides and info-kits on a variety of subjects to do with digitisation, including copyright

NB: This site has been archived and will no longer be updated. As of Jan 2017 the information is still current

www.gov.uk

document on Copyright Notice for digital images, photographs and the internet

<http://creativecommons.org>

source of information and advice about creative commons licensing



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