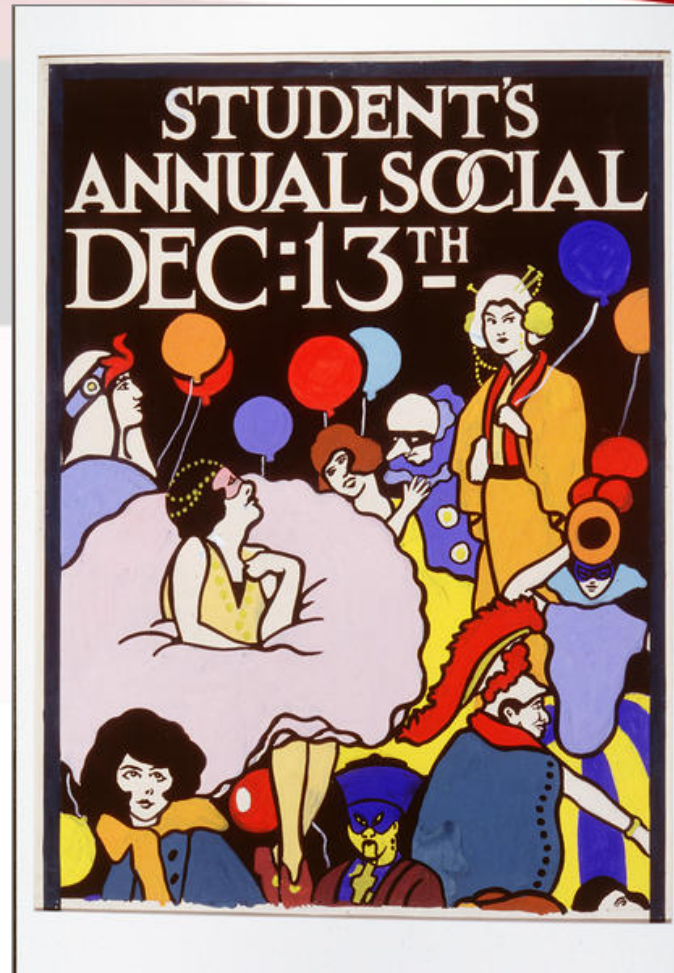


Preservation of images...

Dr Mike Pringle
Director, AHDS Visual Arts

In subjects - Graphic Design



In subjects - Product Design



In subjects - Fashion Design



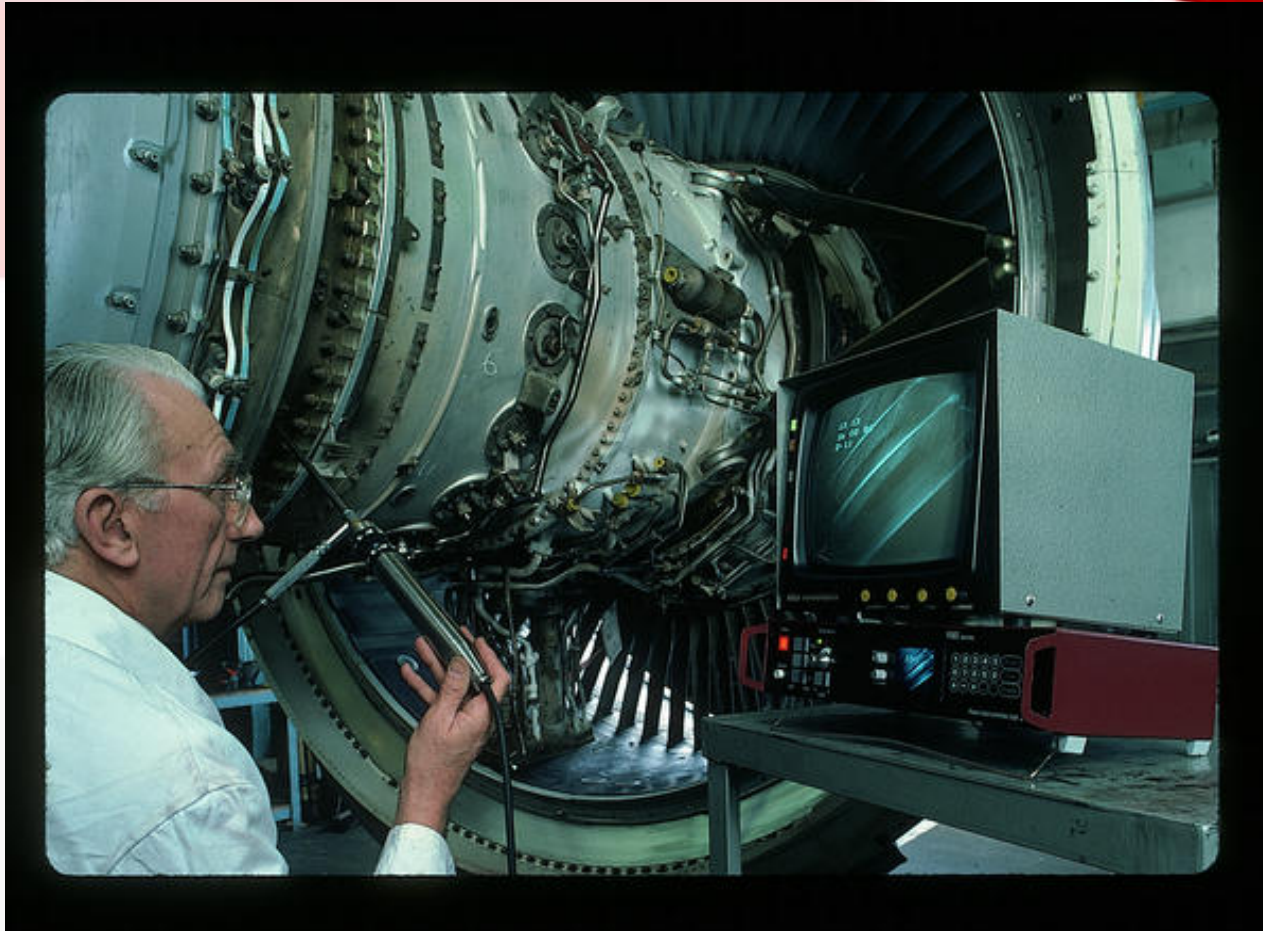
In subjects - Textiles Design



In subjects - Interior Design



In subjects - Industrial Design



In places - Imperial War Museum



In places - London College of Fashion



In places - Central Saint Martins



Central Saint Martins College of Art and Design

Museum and Study Collection

In places - Brighton Design Archives



In organisations - Design Council



In organisations - Craft Study Centre



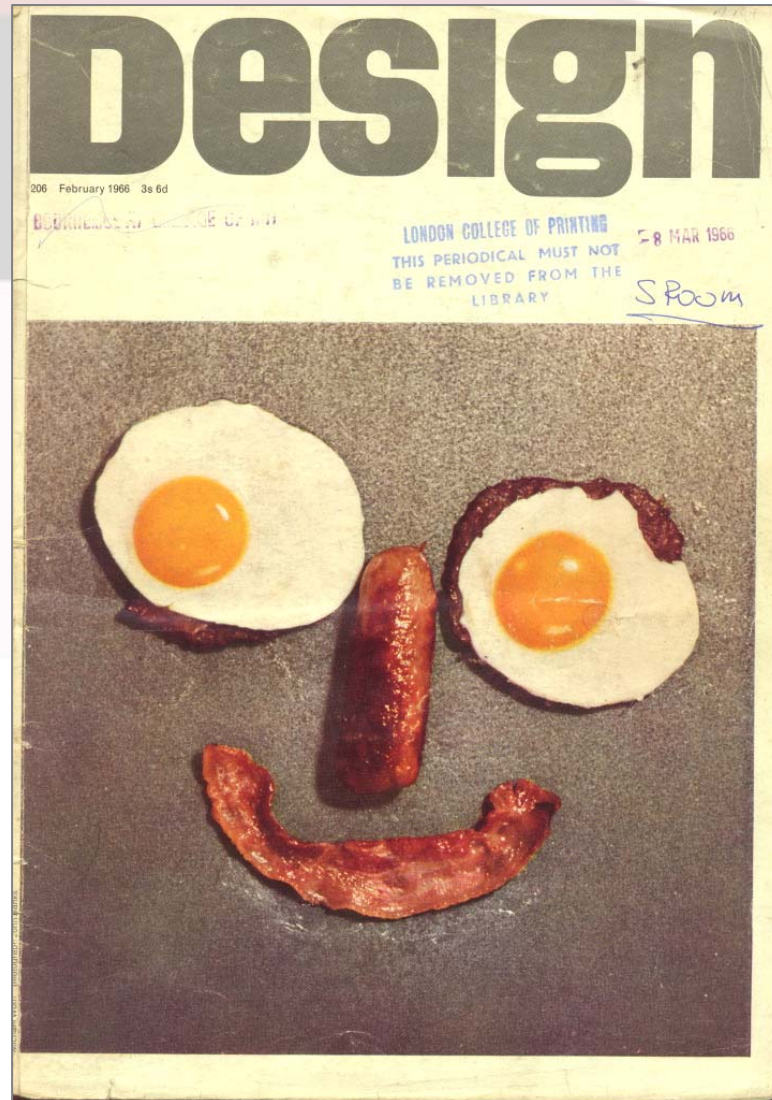
In history...



In history...



In print...



DESIGN ON THE MOTORWAY

Britain got off to a late start in motorway construction, even though the word was used as long ago as 1924 and a national motorway plan was in existence by 1944. Now 1000 miles are expected to be operating by the mid-70s. How successfully have they been planned, and what is the future of road communications in this country? Ian Breach assesses the record to date and the prospects

For more than a century and a half — a span covering the Industrial Revolution proper — the construction of new roads in Britain was arguably the least advanced of all the communication technologies so vital to that period. It fell well behind the colossal economic and engineering investment devoted to rail and waterway development and, from a capital outlay point of view, was even eclipsed by the setting up of a wireless-telegraphy system towards the end of the nineteenth century. Apart from the building of industrial access roads and residential streets, the highway network was essentially unchanged from the old pack and coaching routes. Even maintenance and improvement of these had been neglected by comparison with advances in other civil works, and when the motor vehicle first appeared in any numbers, they had to be accommodated on roads that, in many cases, were unfit even by horse-drawn standards.

Official awareness of the need for an urgent and massive programme of building roads specifically for motor traffic emerged surprisingly early. In 1900, the Prime Minister, Mr Balfour, was advocating "great highways... confined to the carriage of rapid motor traffic", and by 1920 — when congestion in the large cities had reached a desperate level — firm recommendations for a motorway network existed. The word itself was first used in Parliament in 1924, when a construction Bill was introduced. It was to be 25 years before a similar Bill became the Special Roads Act, 1949. Clearly, the intervening years had set Britain some more pressing problems than the construction of roads, but two factors became decisive. The first was ministerial recognition of the part Germany's autobahnen had played in that country's early strategic gains (an advantage recognised in the US before the war by actually



Sober and grand. Opposite top: heavy hauler first stage of M1. Top centre of above: opening of the first dual-carriageway section, 1926. Below: Munich and Leinfelden. Bottom: early motor club in Nuremberg. Right: American Modern motorists on a 1950 over-time highway. Right: Ford's freeway — the classic American experience.

DESIGN 288

Interiors

Setting for silver

Gerald Benney's original workshop/showroom opposite St Paul's — custom built for him by Gordon Brown in spare Scandinavian style — has now also, according to "underdevelopment", by a property company. Meanwhile Benney has moved a little upstream and inland, installing himself in spacious premises at 35 Bear Lane, hand up against the backdrop of the London-Chatham railway line. The property had previously been used as a large motor yard and originally formed part of the headquarters of London's largest firm of artisan wall panels, G. Lear and Son. Benney and his designer James Burford picked it after examining five other British fuel sites, including a magnificent vaulted space inside Cannon Street station. It was, as Burford readily admits, "a landing assignment". The buildings had no damp-proof courses, the floors and roof were rotten and the drains had been abandoned. But the main structure, a bewildering mixture of cast iron columns supporting steel ribs with buses set into the docketry —

spotlights supplementing four roof lights. Existing windows and a doorway in the east wall were blocked off; an old blacksmith's forge was converted into an open-plan fireplace and seating area. There is an office at one end of the showroom, partly blocked off by cork-board partitions; and at the other end there is a kitchen/bathroom/sleeping area, used by Benney as a London pied à terre. The alterations is shown off to advantage on a series of magnificent Jacobean oak chests and tables, or laid out on simple cork drags designed by Benney himself. Less successful, perhaps, is the grimy ceramic mural by Paul Fogg and the devilishly "vicious" set of framed prints by Gordon House and Wilson Tucker. In this rather self-consciously neo-Baroque setting, a touch of wood inlaid or a spot of light relief might have been more appropriate.



DESIGN 290

Conference visionaries

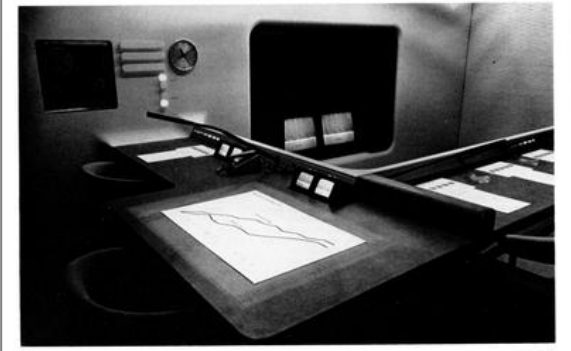
Six British cities are now linked by Confavision, the Post Office's new businessmen's sound and vision service; photographs taken in the Euston Centre, London, by Kokon Chung

Confavision is a system of small studio suites in London, Manchester, Birmingham, Bristol and Glasgow where businessmen are provided with sound and vision for conferencing with colleagues at one of the other centres. Image design by Kenneth Grange. Confavision's technical problems (the preventing of the image drifting from the image lead to camera's field of view and satisfying PO lighting and acoustic specifications. Major feature of the studio — almost identical at each centre — is the conference table, right and left, built in wood by the artist and the table seats up to five participants and five accessories out of camera range. An extended corner serves as a platform for documents displayed in a camera slung on the ceiling.



From this month London businessmen need only travel as far as Euston Tower to confer with colleagues and customers in Birmingham, Bristol, Glasgow or Manchester via the Post Office's new Confavision service. Based on the underused network of PO television relay cables, Confavision offers sound and vision conferencing via high definition 625 line TV monitors for up to five people between any of the five centres.

Each centre has the same suites, made up of studio, reception area, toilets and a small equipment room. Their interior design is by Kenneth Grange, in brief something of a breakthrough, for this is the first time the PO have employed an independent consultant for such a major task. Colours are predominantly PO Telecommunications yellow and that with a smattering of postbox red preserves visual identity. Grange's influence is strongest in the studio itself. Whereas the original PO specification isolated furniture and



DESIGN 294

Preservation

- Who are we preserving images for?

Future users

- Users of education-led services:
 - National institutions (e.g. National Gallery, Victoria & Albert Museum, English Heritage);
 - Regional institutions (e.g. Manchester Art Gallery, The Swindon Collection);

Future users

- Users of education-led services:
 - International collections (e.g. MOMA - New York, PictureAustralia, the Louvre);

Future users

- Users of education-led services:
 - International collections (e.g. MOMA - New York, PictureAustralia, the Louvre);
 - JISC-funded collections (e.g. BioMed, AHDS Visual Arts, Education Images Online);
 - Commercial/subscription-based providers (e.g. Bridgeman Art Library, Wellcome Trust);
 - Higher Education institute external providers (e.g. Birkbeck, Courtauld Institute).

Future users

- Users of internal institution provision:
 - Intranets
 - Institutional repositories
 - Virtual Learning Environments (e.g. Blackboard, WebCT)
 - Shared drives
 - Digital slide libraries

Future users

- Users in different areas of education:
 - Non-vocational;
 - Lifelong learning;
 - Further education;
 - Higher education;
 - Masters study;
 - PhD study;
 - Post doctoral research.

Future users

- Users with different roles:
 - Students;
 - Researchers;
 - Support staff;
 - Practitioner;
 - Lecturers;
 - Managers;
 - Librarians.

Future users

- Users with different learning needs:
 - Dyslexia;
 - Colour blindness;
 - Physical impairment;
 - English as a second language.

Future users

- Users with different subject needs:
 - Creative arts and sport
 - Humanities
 - Engineering, applied sciences and technology
 - Languages, linguistics and literature
 - Library and information technology
 - Philosophy and Psychology
 - Religion and Theology
 - Social Sciences, Law and Government

Based on HERO subject oriented directories

Future users

- More users.....
 - Users of born digital or users of digitised material;
 - Users of different formats of images;

Future users

- More users.....
 - Users of born digital or users of digitised material;
 - Users of different formats of images;
 - Users of different generations - ‘digital natives’ or ‘digital immigrants’;

Future users

- More users....
 - Users of born digital or users of digitised material;
 - Users of different formats of images;
 - Users of different generations - 'digital natives' or 'digital immigrants';
 - And so on...

Method

- Targeted survey
- Broad survey
- Profiles of archetypal users
- Desk-top research

Targeted survey

- Importance
 - Essential (3)
 - Important (2)
 - Not too important (2)

Targeted survey

- Main purpose of images
 - Lectures (5)
 - Publication (5)
 - Research (4)
 - Handouts (4)
 - Projects (4)
 - VLE (2)
 - Exhibitions (2)

Targeted survey

- Main problems accessing images
 - Concerns about copyright (5)
 - Lack of metadata (2)
 - Lack of subject relevance (2)
 - Don't know where to look (2)

Targeted survey

- Where to access images
 - Online – WWW (5)
 - Repository (3)
 - Intranet (3)
 - VLE (2)
 - Own PC (2)
 - College server (2)

Targeted survey

- Main issues over time
 - Copyright (5)
 - Changes in technology (3)
 - Quality (2)
 - Ability to search (2)
 - Provenance (2)

Targeted survey

- Most important aspects
 - Subject (5)
 - Flexibility of use (3)
 - Pixel quality (2)

Targeted survey

- Caring for images
 - One National body (5)
 - National subject-based bodies (3)

Targeted survey

- Access control
 - Free access to all (3)
 - Registered users only (2)
 - Different levels of access (2)

Targeted survey

- Quality control
 - Agreed quality standards (4)
 - Metadata schemas (3)
 - Meeting technical requirements (3)
 - Legal checks (2)

Broad survey

Metadata:	54
Access/usability:	52
Copyright:	45
Quality:	44
Formats/media:	32
Changing platforms:	14
Preservation/back-up:	12
Prescriptive guidelines:	10
Costs:	9
Retrieval:	8
Responsibility:	4
Selection:	4
Strategies	3

Broad survey

Art History:	17	Arial photography:	3
Digital Asset Management:	10	Bookbinding:	2
Archaeology:	8	Imaging:	2
Performing arts:	8	Cultural heritage:	2
Art & Design:	8	Film:	2
History:	7	Data development:	2
Photography:	7	Arts & Humanities:	1
Museums:	6	Social Sciences:	1
Lit/Lang/Ling:	5	Philosophy:	1
Information Technology	4	Medicine:	1
Libraries:	4	Classics:	1
Conservation:	4	Crime/Forensic med:	1

Broad survey

- Indexing suitability of images for education (2)
- Understanding the science behind preservation (2)
- Developing descriptive system for image content (2)
- Involving everyone, not just slide librarians (1)
- Sensitivity of data (1)
- Encryption (1)
- Central repositories (1)
- Publicity (1)

Archetypal user profiles

Alan is a twenty four year old graphics lecturer. He has recently taken up a post teaching a number of modules, mostly to BA level students, in advanced graphics techniques ranging from three-dimensional modelling to video editing. Alan loves the power and scope of the new digital technologies and is a keen 'gadgets' man, owning the latest mobile phone and palmtop device. He has been slightly taken aback to find that many of the things he learned on his own degree course are not available in his new post. In particular he cannot understand how that college looks after any of the student's work given that it does not have any sort of repository services. Such is his enthusiasm, Alan has proposed to his head of department that the graphics department invests in its own repository server, rather than wait for an unknown length of time for the college to provide a suitable service. He is confident that he knows what is needed and has already provide an outline specification that he thinks will meet the needs of his students.

Archetypal user profiles

John is a twenty three year old waiter. Since leaving school at sixteen, John has had a 'chequered career' that has finally brought him to the conclusion that he wants to return to education. Consequently, he has enrolled on a part-time class in HNC Computer Aided Design in the hope that he will be able to move into kitchen design. Much of his time is spent working with CAD software and, although such things are presented during his course, he has little interest in issues such as copyright or preservation. Nonetheless, when his coursework involves research into kitchen design and the creation of essays or reports, John does wish that there was some easy-to-use, comprehensive source of design material available, especially in regard to images of kitchens. Most of the time he just uses Google, which usually provides him with the images that he needs, even if they are not very good quality.

User perspectives

- Educational needs
 - Rapid technological change
 - Pedagogical change
 - Subject distinctions

User perspectives

- Access

User perspectives

- Terminology
 - Content-specific
 - Technology-driven

User perspectives

- Accessibility

User perspectives

- Key attributes of images

Key attributes of images

- Image quality
 - Content: does the digital image offer a good representation of its subject; and does it fit in with the views, tastes and current needs of the user;
 - Object: most significant elements relate to more technical attributes; for example, the level of detail (LoD), colour depth, pixilation or resolution.

Key attributes of images

- Image quality
 - “When people argue over the number of scan lines, the frame rate, or the aspect ratio of television in the future, one can rest assured they are discussing the most irrelevant pieces of the puzzle.”

Nicholas Negroponte

Key attributes of images

- Selection procedure
 - Not all digital images that are created today will be saved for tomorrow.

Key attributes of images

- Selection procedure
 - More time to:
 - inject quality control into the collecting process;
 - negotiate explicit access rights;
 - develop relationships with creators and publishers;
 - maintain working knowledge of changing technological features and file formats;
 - realistically record metadata for future preservation decisions;
 - realistically commit to maintaining access.

Key attributes of images

- Selection procedure
 - TASI advice:
 - Your users - who is likely to use the collection, how will they use it, and what will they expect?
 - The uniqueness of your collection - are any of these images available, or likely to become available, elsewhere? Are there a lot of duplicates within the collection?
 - The copyright situation - do you have the right or permission to digitise this material? If not, how easy will it be to obtain?

Key attributes of images

- Selection procedure
 - TASI advice:
 - The form and condition of the material - will your originals require conservation work before they can be captured?
 - The metadata - is there enough information about the images to ensure easy retrieval from a database?
 - The technical issues - how easy is it going to be to capture these images?"

Key attributes of images

- Provenance
 - Reliability;
 - Authenticity;
 - Authentication.

Key attributes of images

- Provenance
 - As more and more digital images become available confidence in the integrity and authenticity of the object diminishes;
 - If images are to be preserved, how will their integrity or authenticity – their provenance – be preserved with them?

Key attributes of images

- Permissions and copyright
 - The education community, whilst believing that staff and students should have free and open access to the images they need, also understands the need to ensure that the legitimate rights of the creator or owner are fully protected.

Key attributes of images

- Permissions and copyright
 - The education community, whilst believing that staff and students should have free and open access to the images they need, also understands the need to ensure that the legitimate rights of the creator or owner are fully protected.
 - Conflict!

Key attributes of images

- Permissions and copyright
 - All images within a preservation system must have complete permission clearance, for any current or possible future use, in perpetuity;
 - Or, there must be a built-in facility or process that enables permissions to be revisited in response to user needs.

Key attributes of images

- Image formats
 - Format not as important as it first appears;
 - New formats will be an improvement on the current, and backward compatible – at least for as long as is necessary for content to be migrated forward in a suitable state...

Key attributes of images

- Image formats
 - Format not as important as it first appears;
 - New formats will be an improvement on the current, and backward compatible – at least for as long as is necessary for content to be migrated forward in a suitable state...
 - But...still loss of images...

Conclusions

“It is the connection between *technological facility* and *human factors* that is imperative. Just as the different image formats develop, change or migrate into emerging formats, so a system must adapt and grow in response to issues relating to change of use, copyright, wider accessibility, and even metadata, within the communities that the system is designed to serve.”

Conclusions

“Preservation systems need to be considered in terms of how *human to machine* interaction can be improved; a system for preserving images is not a ‘lock-it-up-and-bolt-it-down’ facility for the protection of digital objects, it is a living process for guaranteeing enduring access to fit-for-purpose images for its users.”