



## Project Document Cover Sheet

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# **JISC Final Report (*Public Report*)**

## **1 Acknowledgements**

We would like to thank first and foremost JISC, who funded the project under the Enhancing Digital Resources Programme and who provided excellent support during the project in terms of training, information sharing and general encouragement. In particular, thanks are due to Ben Showers, our programme officer, as well as to Paola Marchionni, Alastair Dunning and Avalon McAllister.

In addition to the Project Team members listed in Appendix A, we would like to acknowledge the contribution of several other members of staff at SOAS. They include David Perrow, the Interim Librarian for SOAS, who instigated and organised the first draft for the bid; John Robinson, Director of Library and Information Services, who assumed the role of project sponsor after the departure of David Perrow; Gary Li, who helped to train our digitisation assistants; Professor Graham Furniss, Pro-director of SOAS, who supported the project within the School; Kathryn Oatey and Rob Whitehead from the Research support team, who provided support and advice in managing the Project; Rebecca Song and Katie Nugent from the Development Office, who responded magnificently to the challenge of delivering a successful launch event. We owe a special thanks to Lance Martin, Joanne Ichimura and the rest of the Special Collections staff, who provided sterling support at times when the Project Manager (the Head of Special Collections) was diverted onto the project full-time, and who helped to devise the catalogue reference scheme for the thousands of uncatalogued images being digitised.

We are also grateful to Nicholas Haimendorf, Professor Christoph von Fürer-Haimendorf's son, who not only gave permission for his father's collection to be made freely available on the Web but contributed financially towards the costs of the project. Susanne Hammacher, Film Curator at the Royal Anthropological Institute, was instrumental in getting the project off the ground, and we received very welcome interest from a number of individuals concerned with the field of anthropology, not least Geraldine Hobson, the daughter of Professor von Fürer-Haimendorf's close associate, J P Mills.

Finally, we would like to thank our two technical suppliers, ULCC, who worked on the storage and back end delivery of the images and data produced, and 9Web, who worked on front end delivery of the digitised information, both to a very tight timescale. 9Web were assisted in their work by a User Panel comprising Richard Connor, Lewis Doney, Andrej Ulbricht, Kavitha Chennouffi-Gilkes and Mary Seeley, who 'road tested' the system for all our future users. Simon Button, SOAS's Purchasing Officer, guided us through the tendering process, when it came to selecting external suppliers, with expert speed and efficiency.

Our thanks to all,

**The Fürer-Haimendorf Archive Project Team**

## 2 Executive Summary

The photographs of Professor Christoph von Fürer-Haimendorf (1909-1995) in the SOAS Library are the world's most comprehensive visual documentation of tribal cultures in South Asia and the Himalayas. This Project has resulted in more than 10,000 of these rare images being made freely available online at *digital.info.soas.ac.uk*, with plans for as many again to be added in the near future.

Visitors to the Website will find a host of resources to guide them through the collection, including a biography of Fürer-Haimendorf and an interview with him, maps, background information on different tribes, galleries of selected images, as well as a comprehensive search facility. The online repository also has Web 2.0 features, which allow users to add tags, write comments and share their own personal list of favourites with others. The 'galleries' feature allows specific selections of the images to be presented around themes. These galleries can be set up by SOAS authorities or at the suggestion of users. Users can create a temporary album of images they select from the collection or, if they are logged in, they can set up and save multiple albums for future use. A novel feature of these albums is that drag-and-drop can be used to give a specific order to the images, which can be significant when, for example, showing the stages of a dance or ritual.

Resources on the Web site are free for individual academic use, but there is a feature for users to make a payment for use where the licence requires it. This is not a full e-commerce function, but it is hoped that the income generated will help offset some of the costs of running the site.

The Web site also gives worldwide access to in-depth cultural information provided by two academics who have conducted fieldwork among several of the tribes shown in the archive. Users will find descriptions of each image and cross-references to Fürer-Haimendorf's books (and one of his unpublished diaries), and they will also be able to see the geographic location of each image via external services such as Google Maps using the geo-location information embedded in the metadata. Initial feedback from users indicates that this descriptive metadata is immensely valuable in understanding the images.

In addition to delivering these images online, the project also carried out valuable preservation work on them by cleaning and placing them in PVC-free, archival quality, polyester folders.

The project culminated in a day-long event at SOAS, which was free and open to the public. The seminar that day focused on the uses of digital photographs in ethnographic fieldwork, both by Fürer-Haimendorf himself and by researchers today. The successful design, management and funding of digitisation projects were also discussed by the speakers and audience, who included academics, library staff, students and interested members of the public. Following the seminar, the online repository was officially launched with a personal endorsement from Nicholas Haimendorf. This project, which served as a pilot for future digitisation projects, has led to a successful application to JISC to create a Centre for Digital Africa, Asia and the Middle East at SOAS.

This report includes a full and open description of some of the problems and issues we encountered along the way, how we resolved them and what lessons we learnt from them. We would advise anyone reading this report, particularly those undertaking a digitisation project for the first time, to look at **Section 6 'Implementation'** and **Section 9 'Implications'** for a comprehensive catalogue of the kinds of problems and challenges these projects inevitably throw up and how we dealt with them in this particular instance.

### 3 Background

The Furer-Haimendorf archive, which includes prints, black and white negatives, glass and colour slides, cine film and written materials, is widely recognised as the most comprehensive documentation of tribal cultures in South Asia and the Himalayas. Professor Christoph von Furer-Haimendorf was one of the few anthropologists of the inter-war generation in Europe to realise the importance of visual anthropology. Both the images he produced and the books he published continue to inform and inspire researchers today.

In 1995, Nicholas Haimendorf donated his father's collection to SOAS, where it was deposited in the Special Collections department of the Library. In 2000, part of the collection (field notebooks, diaries, written materials, and some of the slides) were catalogued in detail and a summary list was published. However, while the documentary part of the collection was subsequently well used by researchers, the image collection remained largely inaccessible and therefore unused. SOAS lacked the funding to pay for the specialised cataloguing required for this material, as well as the means to digitise the collection and make it available online.

A survey of the photographs contained in the Furer-Haimendorf collection was undertaken by an ESRC-funded research project at SOAS, led by Dr Stuart Blackburn, in 2002. Based on this information, Stuart Blackburn, together with the Head of Special Collections, Susannah Rayner, submitted a bid in 2005 to the Getty Foundation in the United States for a project to digitise and put online approximately 18,000 images from the collection. While this bid was not successful, it laid the foundation for the improved bid that, with added technical and managerial expertise from Malcolm Raggett, was ultimately funded by JISC.

Users of this online resource are now able to access these rare images and specialist descriptions of tribal cultures that are today rapidly being absorbed by mainstream populations. By uncovering this hidden resource, the project has contributed to both academic knowledge and the public understanding of endangered cultures and the history of culture change.

### 4 Aims and Objectives

The project had three aims:

**4.1 To provide access to the Furer-Haimendorf photographic collection, while at the same time preserving the physical condition of the original material.**

This aim was met, although the initial target figure had to be revised due to time constraints. It is anticipated that all the images will have been digitised and placed online by 2010.

**4.2 To create high resolution images of the originals, which could be used to generate lower resolution copies for display on a website. This website would include a mechanism for scholars to add to the metadata for each image using the latest developments in Web 2.0 technology.**

This aim was later widened in scope, so that all users can now add comments, to be moderated by the two academics involved in the project, and then used to correct or update the metadata as required. This objective has been fully met.

**4.3 To use the project as a pilot for future digitisation projects at SOAS, creating a template both in terms of technical development and project management and building a skills base at SOAS on which to draw.**

This objective has been fully met, although further development work will be required on the Web site to accommodate media other than still images.

## **5 Methodology**

Our overall approach was guided by our primary goal, which was to put online and describe as many of the black and white (b/w) negatives from the Furer-Haimendorf photographic collection as possible. We chose to concentrate exclusively on the b/w negatives because they are the richest in ethnographic significance, the most fragile in format and the least accessible of all the images in the collection. We also decided to focus on images from the Himalayas, excluding those from the rest of India, because they formed a coherent regional grouping.

Early on in the process, we also agreed that the Project would emphasise quality over quantity. In practice, this meant that we invested in special training for the digitisation assistants, tested the workflow rate over a period of several weeks and then checked the output periodically. Although we kept up a steady work rate, we did not encourage the assistants to exceed what we felt was a reasonable weekly target. Similarly, with the academic metadata, we encouraged in-depth information rather than simple identification. Even when it became apparent that our original target of 20,000 images was far too ambitious to achieve within the timeframe allowed, we did not increase the speed of the work for fear that depth and quality would be compromised.

### **5.1 Procedure**

The methodology chosen for the scanning and online delivery of the b/w negatives broke the process down into a number of stages:

- a) Initial assessment by an academic expert and classification of each film into an ethnic group in order to assign a unique catalogue reference per image
- b) Cleaning and scanning of each negative by digitisation assistants. At the start of the project we did not know whether any of the negatives had a colour element to them (some developers intentionally stain the film and we wished to preserve this colouration if it existed). We therefore scanned the negatives in colour and saved the files as TIF format, 48-bit RGB colour images. Resolution was set to the maximum the scanner was capable of, 4000 dpi, which was sufficient to capture detail to the level of film grain. Image manipulation was kept to the minimum necessary to capture the range of tones present in the original. No dust or scratch removal or sharpening was applied.
- c) Entry of technical and administrative metadata, embedded in each image, by digitisation assistants
- d) Entry of descriptive metadata, embedded in each image, by academic specialists
- e) Checksum generation, backup and validation
- f) Ingestion to Web site, creating lower resolution images and populating the database with image metadata fields

### **5.2 Equipment**

We used a Nikon LS-5000 35mm film scanner attached to a PC workstation for all scanning. Vuescan was used to acquire the image and Lightroom was used for metadata entry.

### **5.3 Storage and front end design**

While primary storage was maintained in-house during the digitisation process, the development of a delivery system for these images was outsourced. Specifications for back end and front end functionality were drawn up by the team's technical advisor and procurement for this was in accordance with SOAS Financial Regulations.

The back end system was based on the Eprints repository system. We decided on this as SOAS already had a working Eprints repository and there was no desire to propagate diverse systems. Eprints does not come with all the required functionality out-of-the-box, and the customisation was created by ULCC, who worked well with the SOAS team and the company developing the front end of the Web site.

Front end design and usability was the responsibility of a company called 9Web. They designed a Web site ([digital.info.soas.ac.uk](http://digital.info.soas.ac.uk)) that hosts not only the Fürer-Haimendorf collection but is capable of hosting other collections as they are digitised and ready to place online. The design of the Website involved functional design and usability tests followed a structured approach. This produced an excellent system that was on budget and on time.

The suppliers, ULCC and 9Web, and the SOAS team worked well together, and there is little that could have been done to improve the project in this regard.

## **5.4 Communication**

There were regular Project team meetings held to agree action points, set targets, review the workflow, anticipate problems and identify solutions to them. One of our key team members, Project Consultant Alban von Stockhausen, was based in Switzerland for most of the project. While e-mails and telephone conversations allowed us to work together reasonably well, we also paid for travel and accommodation costs so that Alban could spend a week at a time in the UK liaising with the rest of the team. This proved invaluable in terms of training, information exchange, resolving technical issues and so on.

Our technical suppliers, ULCC and 9Web, were also based off-site, so again we relied heavily on e-mail communication, with regular face-to-face meetings where possible. Communication between the teams was facilitated by using 9Web's on-line messaging and tracking system, which proved to be a much better approach than unstructured emails.

Although we were aware that other JISC-funded Projects had used blogs to promote their work while it was ongoing, we took a deliberate decision not to do so. While we could see the advantages of using this form of publicity and communication in the right circumstances, as a small institution with limited resources, we knew it would not be feasible to maintain the blog on the regular basis that would be required.

## **6 Implementation**

A Project Team (Appendix A) was set up, with each element of the project assigned to specific individuals. The team met regularly to discuss progress, ensure that deadlines and targets were met and that the planned workflow outlined in the work packages was achieved.

### **6.1 Online collaboration**

The online collaborative tools available in Google Docs greatly facilitated for this task. The two academics on the Project Team, who were employed to add ethnographic metadata, used the collaborative features of Google Docs to agree a set of rules and conventions for entering their data. This electronic form of collaboration proved reasonably effective, although it did not completely eradicate all inconsistencies. In hindsight, it might have been useful for them to go through a training course in data entry, as most academics have no experience with this not-so-simple task.

### **6.2 Metadata entry**

In addition to having two academic specialists on the team, we also decided to hire two digitisation assistants rather than one, in order to share the burden of this repetitive task, and to have a backup in case of illness or departure of one. Similarly, having two academic consultants rather than just one also proved beneficial in allowing them to share problems and solutions to the relatively new task of describing historical photographs online. Metadata

entry was divided between the assistants and the academics to maximise efficiency and allow a specialisation of tasks. The assistants scanned the images and embedded the technical metadata into them, while the academic specialists added the ethnographic metadata, including identification of ethnic group, date, location and cross-references for the images.

### **6.3 Working off-site**

As mentioned in **Section 5.4**, the Project Consultant, Alban von Stockhausen, was based in Switzerland rather than the UK. This meant that the Project's Technical Adviser had to find a method for Alban to enter metadata for the digitised images off-site. The solution was to produce low-resolution surrogate images from the high-resolution master versions, which could be transmitted over lower bandwidth connections to Switzerland where Alban could then enter the metadata. While it was clearly not ideal having the Project Consultant based abroad, the disadvantages of this arrangement were outweighed by the advantages of having someone on the team with a rare combination of both relevant academic specialisation and a wealth of technical experience. It also meant that, by developing a solution to working off-site for one member of the team, it allowed other members of the team to take advantage of this facility and increased the Project's flexibility.

### **6.4 Working on-site**

SOAS has a digitisation facility equipped for scanning, so this work was done in-house. This location for the actual digitisation of the archive collection was important as it reduced the security and preservation risk to the material being digitised: none of it was taken off-site, and the digitisation suite has a secure and controlled environment. Equally important, this physical space provided a home base for the project at SOAS, facilitating communication between members of the project team. In particular, the Project Technical Adviser was available to meet with the digitisation assistants and solve problems that arose with the scanning and online delivery of the material.

### **6.5 Website development**

The development of the Web site proceeded in parallel with digitisation of the images. The work was divided in to two areas: the functional back-end, and the design of the front-end. The normal methodology of defining the site's requirements in terms of functionality and outputs was followed for both of these areas. The functional specification was sent as an 'Invitation to Tender' to three possible providers, from which the University of London Computing Centre (ULCC) was selected. The design company, 9Web, had already been selected quite recently by SOAS through the competitive tendering process for another Website design project, so we used this company to provide the front-end design.

### **6.6 Obstacles and solutions**

**6.6.1 Working off-site** The workflow proved a challenge as we had to accommodate scanning and initial metadata entry at SOAS, followed by academic metadata entry by both consultants working off-site over broadband links.

**6.6.2 Data storage and transmission** The main problem that arose, and which impacted on the rate of progress, was that of data storage and transmission. Although the capacity planning for the project was adequate, the School was unable to provide sufficient network storage at the right time for the files generated by the project. This meant that we had to resort to desktop storage mechanisms that proved frustratingly slow due to their USB 2.0 interface and gave a higher risk of failure as data duplication had to be performed manually.

**6.6.3 Time allocation for Project Management** The Project Manager was supposed to spend 10% of her time on the project, but that figure proved unrealistic. At several stages of the Project, her time commitment was almost 100%, and it was only with the additional support of other staff in SOAS, as well as the Project Team members, that she was able to bring the Project to a successful conclusion.

**6.6.4 Human Resources** Project start-up was delayed by the inevitable HR obstacles to hiring staff outside SOAS. Although we kept our HR department well informed about the requirements and time constraints of the Project, and identified suitable staff almost immediately, HR were extremely slow to respond. As a result, digitisation was delayed by at least two months. However, following the advice of JISC, we used our Project 'champion' within SOAS, the Pro-Director of the School, to successfully overcome this hurdle.

As this was the first project of its kind undertaken in SOAS, we could only estimate the length of time that the digitisation assistants would be needed for. We based this estimate on the number of 35 mm strips of b/w images that two people could scan in a week. The two assistants were therefore hired initially on six-month contracts. However, there was still more work to be completed after the contract period, so they were re-employed after a break in the summer on three-month contracts. In fact this arrangement worked well in allowing flexibility in the workflow, ensuring that the work was completed to target while allowing staff to take their statutory leave during the summer, and avoiding some of the bureaucratic complications that would have arisen had we hired the assistants on a continuous 9 month contract from the beginning.

## 7 Outputs and Results

The most important output of the Project was the online delivery of more than 10,000 historical images of tribal life that had hitherto remained largely inaccessible.

The Website is free and open to everyone, without the need for a password or registration of any kind. It has several features that we think make it both easy to use and valuable as a research resource. For example, a basic search box, with the ability to associate alternative spellings, alternative names and plurals, and a feedback link are found on every page. There is also an advanced search facility. While some of the images have been grouped into galleries along themes such as rituals, weaving etc, users can also put together their own galleries and then create a log-in account for commenting on the images, saving searches and saving albums of combined images. In addition to the information contained in the descriptions of the images, further background is provided for each of the ethnic groups shown and for the galleries, plus maps and geographical mapping for each image.

## 8 Outcomes

Please refer to **Section 4** for a summary of the main aims and objectives and whether these were met.

**8.1 Images online** The main aim of delivering 10,000 images, with accompanying metadata, online has been achieved. Although we initially aimed to digitise, research, produce metadata for and deliver online approximately 20,000 b/w negatives and an unpublished field diary, we quickly realised that this was not realistic target within a one-year timeframe. In fact we now believe that the total number of b/w negatives in the collection is closer to 18,000 rather than 20,000, and, since the end of the Project, we have carried on digitising the remainder of these images in order to achieve our original goal. The scanning of the remaining 8,000 images is now nearly complete and the entry of metadata to these images will be completed shortly using the original funding.

**8.2 Free research resource** The Website already represents a considerable resource for scholars, students and the general public. Anyone interested in tribal cultures, in culture change, colonialism, the Indian sub-continent and the history of photography will find a wealth of information presented in the images. We believe the Website will find a general

audience because it includes Web 2.0 technology, which enables people to interactively use the resource and to provide us with comments.

**8.3 Preservation** The project has also resulted in the enhanced preservation of the original photographs by placing them in archival-quality polyester sleeves, where they can now be examined without handling the surfaces. These polyester sleeves have been placed in specialised archives boxes, made from inert, acid-free materials. A unique identification system has been devised so that each image has its own reference number, increasing the collection's security as previously none of the images had any reference number and were therefore vulnerable to theft.

**8.4 Digitisation expertise** The project has taught us a great deal about designing and managing digitisation projects, not only in terms of experience gained through practice but in the training that team members undertook in all aspects of archives and digitisation throughout the lifetime of the Project. It has built up a skills base for the technical, administrative and academic dimensions of such programmes in the future. We now have a generic Website capable of hosting other research resources to be delivered by current and future digitisation projects at SOAS. The experience of this project has also put us in touch with others in the UK and elsewhere who are involved in similar activities, which has generated new ideas and fostered further collaborations.

**8.5 Sustainability and strategic management** Finally, the planned longer-term impact of the project has been realised. We recognise that we cannot continue with a piecemeal approach to digitisation projects. We need to develop a joined-up way of planning our future provision of digital materials so, with new JISC funding, SOAS has now established a Centre for Digital Africa, Asia and the Middle East. The Centre will coordinate digitisation projects, build up partnerships elsewhere in Europe and develop a strategy for digitisation of resources at SOAS. It has already begun to generate new impetus for digitisation projects at SOAS. For example, it now oversees a joint SOAS-Yale University project to deliver online a valuable set of Persian manuscripts, provides support to a privately-funded project to digitise part of the collection of leading Swahili scholar Sheik Yayah Ali Omar, and is consulting on several other projects.

We are also preparing a bid for further funding to expand the online resource created as a result of this project. Our goal is to include not only the cine film, field notes and diaries from the FÜRER-HAIMENDORF collection but also collections of archival photographs of tribal populations from the same area of the world, as well as more interactive functions, such as a time-line. This expanded, multi-media resource, to be accessed through cross-repository searching, will be the first of its kind in the study of tribal cultures.

## 9 Implications

The Project Team learned many vital lessons along the way which have implications for both us and for anyone other institution embarking on a digitisation project.

**9.1 Don't be afraid to ask** Making the effort to learn from others is important right from the initial planning stages onwards. With hindsight, we should have asked for more help and advice from JISC and from other digitisation project managers. This would, for example, have helped us set more realistic goals from the start, rather than having to revise the targets part way through the process. As the Project progressed, we came to realise that there was plenty of support available and that we could tap in to other people's expertise, but it took a while to fully grasp this. We would recommend that part of a project budget should include travel costs, and staff time should be set aside, to allow team members to visit other institutions involved in similar projects; you don't know that you can learn until you encounter it.

- 9.2 Project Management is a demanding, full-time role** Leading on from the earlier point, do not underestimate the commitment of time a Project Manager will need to devote to the task. Although we estimated that this would be 10% of staff time, in fact the figure would have been nearer 50% on average. At times, the Project Manager was having to dedicate 100% of her time and was only able to do this with support from other members of SOAS staff not directly involved in the Project. As the Project had to be completed within a year, the Project Manager had to give this priority regardless of what else was happening, since any slippage in the Project workflow could not be rectified easily within such a short space of time.
- 9.3 Technology is not the issue** We tended to focus more on the technical aspects of digitisation, as this was such a new area for us, when in fact basic issues, such as working out in detail the physical workflow and routine procedures for digitisation, proved to be more problematic to resolve (eg exactly how material would be transferred to the digitisation suite for scanning and then returned, what kind of cataloguing reference scheme would be used, ensuring orders for preservation packaging were placed well in advance to prevent delays, etc). Technology develops and moves on all the time, so a system used for one digitisation project may be completely irrelevant to other projects even in the immediate future. However, basic administrative functions remain the same and require similar, common-sense solutions. Again, this is something that project teams in the future could usefully pick up from.
- 9.4 Invest in training** This will be particularly important if the project is the first of its kind for project staff. The more expertise and knowledge we gained during the Project, the more we realised we still needed to learn. It is therefore crucial to factor in adequate time and resources for staff training, although we should stress that JISC provided excellent free training seminars during the course of the Project.
- 9.5 Sustainability** JISC emphasises that ongoing sustainability is a key element of digitisation. We fully understood that the Project was not finite for SOAS in that we were creating a new resource which would have to be maintained and upgraded indefinitely. We also felt that this particular project should not only stand alone on its own merits, but serve as a pilot project for future digitisation at SOAS. We therefore developed systems and approaches which we hope can be applied to other projects in the future, not simply answer the needs of this particular collection alone. For example, the online repository that now holds the Fürer-Haimendorf images is a generic platform that can hold other collections as they are digitised.
- 9.5 Team membership** Getting the balance right between archival, technical, academic and managerial skills proved crucial for the Project. As mentioned in **Section 6.6.4**, a Project champion within the organisation, in our case a very senior academic in SOAS, proved absolutely vital in overcoming obstacles in the recruitment process. Without this intervention, the Project would have suffered seriously from delays to the workflow and we would have failed to deliver on time.
- 9.6 In-house work v. outsourcing** Basing most of the Project in-house rather than outsourcing the work had a number of benefits. Clearly, the more activities, people and materials that can be located on-site the greater the chances for coherence, communication and eventual success. It also provided far better security and preservation for the archive collections which did not have to be transported off-site, and which could be maintained in environmentally controlled conditions throughout the process. However, where a higher level of expertise is required, or where speed is of the essence (in our case, where we had to deliver a functioning Website by the end of the Project), then outsourcing is a necessary option. Factor in time and support for the required tendering process as this may otherwise create unnecessary delays.

**9.7 Quality v quantity** Digitised content is not of much value if it is delivered with inadequate technology, little contextual information and few interactive functions. Hard decisions about time, money and people should be taken with a view to delivering an excellent product, even if the scope is less than what one might desire. It is largely a waste of time and resources to digitise archival collections if they are not done to a high standard. We saw plenty of good practice in other institutions regarding this, and they served as a benchmark for our own project. However, we came across one example of an overseas archive which had been digitised at very low resolution with virtually no accompanying metadata or contextual information, simply to get a large body of images (some of which were unintelligible) up on the Web. The result was a poor quality product where it was clear that the items would have to be re-digitised at some point in the future at a cost to their physical preservation. We felt that this was bad practice and should be avoided at all costs.

## References

For further information regarding the Project, go to <http://www.digital.info.soas.ac.uk>, the Website containing the Fürer-Haimendorf images.

<http://www.digitalhimalaya.com/collections/haimendorf/> hosts previously digitised images from the Fürer-Haimendorf collection.

## Appendix A Project Team and Responsibilities

Name	Project title	Contact details
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<p><b>Babette Semmer</b> <b>Domenico Sergi</b></p>	<p><b>Digitisation assistants</b> Responsible for scanning the images, entering basic technical metadata, placing the originals in archival-quality polyester folders and acid-free boxes, labelling all the material with reference numbers</p>	<p>Digitisation suite M107, Brunei Gallery SOAS Thornhaugh Street Russell Square London WC1H 0XG  <a href="mailto:bs28@soas.ac.uk">bs28@soas.ac.uk</a> <a href="mailto:ds51@soas.ac.uk">ds51@soas.ac.uk</a> 020 7898 4448</p>
<p><b>Ed Hood</b></p>	<p><b>Archives Assistant</b> Responsible for preparing images prior to digitization, transferring them to the digitization suite, returning them to the archives and packaging of the collection after digitization</p>	<p>Special Collections Library, SOAS Thornhaugh Street, Russell Square, London WC1H 0XG  <a href="mailto:eh13@soas.ac.uk">eh13@soas.ac.uk</a> <a href="mailto:docenquiry@soas.ac.uk">docenquiry@soas.ac.uk</a> 020 7898 4180</p>