JISC

Project Final Report Cover Sheet

Project Information			
Project Acronym	LBC/IRN Archive		
Project Title	The Digitisation of the LBC/IRN Archive		
Start Date	March 2007	**End Date**	October 2009
Lead Institution	Bournemouth University		
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Partner Institutions	JISC BUFVC		
Project Web URL	http://www.bournemouth.ac.uk/imcr/cbhr_irn.html		
Programme Name (and number)	Independent Radio News Archive DIGAD013		
Programme Manager	Paola Marchionni		

Document Name			
Document Title	Final report Cover sheet		
Reporting Period			
Author(s) & project role	Stanley Peters Project Manager and Colleagues at Bournemouth University		
Date	15 April 2009	**Filename**	
URL	*http://media.bournemouth.ac.uk/research/cbhr_irn.html*		
Access	☐ Project and JISC internal	☐ General dissemination	

Document History		
Version	**Date**	**Comments**
Draft V1	26 Feb	BU Internal review and update
Draft V2	27 Feb	BU Internal review and update
Draft V3	28 Feb	BU Internal review and update
Draft V4	1 Marb	BU Internal review and update
Draft V5	2 Mar	BU forward to JISC
Draft V6	19 Mar	BU Internal review and Update
Draft V7	26 Mar	BU Forward to JISC
Final V 1.0	15 Apr	BU forward to JISC

LBC/IRN Archive Digitisation

Final Report

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15 April 2009

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Executive Summary

At 2.00pm On Tuesday, March 3 2009, the brand name "Independent Radio News" disappeared from commercial radio news bulletins across the UK after nearly 36 years, to be replaced by Sky Radio News. At that moment, an iconic name in independent news journalism was lost. The significance of the JISC-funded London Broadcast Company / Independent Radio News (LBC/IRN) Archive project undertaken by the Centre for Broadcasting History Research (CBHR) has thus assumed an even greater importance than was conceived at its outset. "Independent Radio News" as a name has been consigned to the history of broadcasting, and in time it may be that resources such as this archive will be the only way in which academics and students of broadcasting and journalism will be able to understand its original identity. Here, ring-fenced for posterity, is an era in radio journalism.

The aim of Bournemouth University was to digitise the LBC/IRN Archive and create a complete on line searchable database. The archive covered the period 1973 – 1996 and contained recordings relating to news, current affairs features and dramas. The objectives were to select relevant material, create a catalogue based on existing information, digitise the tapes, then to place the audio and catalogue on a website available to Higher Education (HE) and Further Education (FE), http://radio.bufvc.ac.uk/lbc/.

Overall Approach
The digitisation work was contracted to a supplier through the EU tender process. The information on the card index and legacy computer was converted into a single file. The Digitisation supplier provided each tape and its associated information, along with specialised software that allowed each audio clip to be segmented. A team of cataloguers was employed by Bournemouth University to enrich the information for each segment. The Digitisation supplier provided the information in a recognised structure, along with its enriched information and the associated audio clip. The Information and the audio clips were given to British Universities Film and Video Council (BUFVC) for loading onto a website, which is available to HE and FE behind the Athens password security.

The project had five critical phases all of which were successfully achieved, and the project can be considered a success. The five phases are 1, The Tendering process. 2, Project Setup. 3, Project Delivery. 4, Legal. 5, Promotion. All the phases have been achieved with Promotion still on going.

Achievements
The principal achievement of the project has been to provide greater accessibility to the data for the purposes of research. The records of early commercial radio were held on 10 inch reel tapes in a bespoke storage facility, along with catalogue information which provided supplementary detail referencing the audio. Without this project these important radio transmissions would have been virtually lost to posterity through their inaccessibility. These tapes, along with updated catalogue information, are now available on the web with intuitive and user-friendly search facilities.

Conclusion
The project has been conducted and finished along the lines of the original aims and objectives that were stated at the outset, when the project plan was submitted. From the original collection of 7,000 tapes 3,804 were selected for digitisation and 2,850 hours (the number is an approximation at the time of writing) of audio have been made available along with the associated metadata; this has been placed on the web behind the Athens security password protection.

Acknowledgements

The LBC/IRN Archive Digitisation Project was funded by JISC.

The project partners assisting in the delivery of the project were JISC and BUFVC. Herve L'Hours of Essex University provided valuable guidance with the Metadata and Encoding Transmission Standard (METS) structures, which contains the Metadata, at a critical stage of the project.

The Final Report was a collaboration of colleagues at Bournemouth University.

Background

The fate of the LBC/IRN Archive has been uncertain for many years. Interested institutions such as the British Library Sound Archive, and the Radio Studies Network, have been concerned to secure the preservation of this material. Representatives from these organisations, and other academics, have been meeting since May 2000 with the original archivist, Charlie Rose, and the IRN Managing Director, John Perkins to discuss its future.

In 2005, after negotiations between Professor Sean Street and Chrysalis Radio, (the owners at that time of the archive were LBC and hence the archive was subsequently acquired by Global Radio) the collection was deposited with Bournemouth University's CBHR, and it was the intention to preserve and disseminate this archive for research and teaching purposes.

The archive consisted of over 7,000 10-inch tape-reels. This contained a wide range of material, including phone-ins, general features, some drama, news and current affairs. Commercial radio began in 1973 and the archive today consists of the IRN news, documentary and current affairs programmes, whilst the LBC content contains an independent radio service to the London area.

CBHR had already established a reputation for enhancing broadcasting archives, and making them easily accessible with user-friendly search capabilities. The Centre has been awarded a number of major research grants, funded by the Arts and Humanities Research Council, such as the Independent Local Radio (ILR) Programme Sharing Scheme Archive Project, the TV Times Digitisation Project, and the This Week Database and Catalogue Project. These projects have provided the Centre with the skills and experience which have proved crucial to the realisation of the IRN archive's potential as a research resource, and maximise its accessibility for researchers and teachers.

Aims and Objectives

These are the Aims and Objectives as stated in the original project plan

Aim
Bournemouth University aims to digitise the recordings relating to news and current affairs from the LBC/IRN archive, and to create a complete on line searchable database of the catalogue, including both the card index (1973 - 1985) and the computer catalogue (1985 - 1996).

Objectives
Enlist the Project Board to agree a Selection Process to oversee which material is chosen for digitisation.

Create a database to hold the card index data and the computer index. This will be based on a database created for the ILR project.

Digitise the chosen areas of the archive as per the Selection Process, using a company chosen through EU Tender.

Place the material within a teaching and research environment where it can be exploited for future knowledge and wider dissemination.

A copy of the archive will be deposited with the Arts & Humanities Digitisation Service (AHDS).

The Project Board awaits the findings of the JISC committee to make an informed decision regarding the fact that funding has been withdrawn from AHDS

Conclusion
The aims and objectives of the project have not changed since the start of the project in 2007. The only deviation through necessity is that a copy of the Archive has not been deposited with AHDS.

Methodology

The overall strategy covered the following key points:

Bournemouth University's CBHR has previously won several awards for the enhancement of archive collections and therefore has experience of similar, though smaller, digitisation projects. The team has the expertise to select historically significant material and to ensure quality control of the data. However, some elements of the process needed to be out-sourced to companies with the technical facilities, equipment and expertise to perform the digitisation. In compliance with EU tendering regulations, this element of the project was therefore duly put out to tender. A Tender document was created by the BU bid team under the guidance of Simon Tanner of King's Digital Consultancy Service.

The requirement was for the digitisation supplier to make a master copy of each tape and also to provide each audio segment in MP3 format, along with the associated information.

There were two sources of information: a card index file and data on a legacy computer. These had to be combined into one file.

A Project Manager would be hired to oversee the running of the Project.

A team of cataloguers would be hired to enrich the information and use publicly available tools such as Google to verify name spellings.

The number of tapes would have to be reduced from the original archive of 7,000 tapes and the following criteria were used:

All news items LBC or IRN
The content is innovative
The content is of political or historical importance
The content represents unusual or rare examples of radio.

The MP3 files and the associated information would be passed to our partners BUFVC, with whom we had previously worked. BUFVC would be responsible for creating and maintaining a website.

The project methodology followed these key points and was documented in the Project Plan and broken down into tasks called work packages.

Under the direction of Dr Hugh Chignell of Bournemouth University, 3,804 tapes were selected from the original 7,000 in the archive, based on the criteria already stated.

A tender document was prepared and companies were invited to submit their bids in accordance with the project specification. Three companies were then selected to tender for the digitisation of the tapes. Each company gave a presentation and answered questions and at the end of this process Memnon were awarded the contract.

At the outset BU and Memnon agreed to divide the tapes into batches of approximately 600 tapes per batch and barcode each tape, on the box and on the reel, so as to apply a unique number to each tape.

The card index was keyed into a text file and also scanned into a .jpg for easy reference. The legacy data from the computer was already in a text file but these two text files were in a non-standard format. System Simulation Limited (SSL) was engaged to merge these two text files into a spreadsheet from which a schema was created which was given to Memnon.

Memnon would provide a digitised tape along with its associated data. A team consisting of cataloguers and Quality Assurance (QA) people was recruited to be in place when the first delivery arrived from Memnon. Memnon provided three days of training on their bespoke software and then work began on the production files.

The intention was to enhance the catalogue data by identifying the presenters and interviewees, and furthermore to ensure the correct spelling of their names wherever possible. To aid the cataloguers, databases were established containing such lists as MPs, radio presenters and world leaders. The UK Archival Thesaurus (www.UKAT.org.uk) was used to assign subject keywords to each catalogue entry. Unfortunately, it was difficult to find names of local councillors or local Chambers of Commerce.

User Engagement

Professor Sean Street and Dr Hugh Chignell, two renowned radio academics at Bournemouth University, are on the Project Board, with Professor Sean Street being the Project Director. They have been involved in all stages of the project, attending regular meetings and listening to audio clips on a regular basis. They have spent many hours reviewing the search facilities and the data, as a result a number of issues of detail were picked up and rectified. Dr Hugh Chignell organised a team of his graduates to review the website, with the objective of critiquing the website, method of searching and the data provided. The feedback indicated that Users required a greater level of detail from the metadata. For example, in the case of a drama play reading, users typically wished to know by whom the adaptation was written, who had produced the show etc. Unfortunately, however, it was usually not possible to retrieve this information where it had not been recorded on the audio clip while the programme was being made.

Currently we are using version 12 of the website, with all changes having been initiated by User feedback. The amendments which have been made in response to the feedback include: renaming of the fields, sequencing of the fields down the screen, highlighting existing hyperlinks, naming of the search, revising and augmenting explanations, and revising the help pages.

Dr Hugh Chignell used audio tapes of the BBC Radio 4 programmes *Analysis* in his doctoral thesis, and was therefore very familiar with the requirements of academics wishing to use a tape archive for their research. His expertise led to many of the design decisions which involved envisaging how the database would be used by academics.

As news of the project spread and reached members of the radio industry, individuals began to contact Professor Sean Street directly: he was able to share information about the project with them, and their insights and observations provided a useful and unanticipated source of advice for the team. Visitors to the University have been able to visit the project's offices and actually observe the team at work, and view the work being undertaken.

Implementation

The Project fell into six separate steps, and progression depended upon the completion of each stage in turn, with only the final two steps being able to run concurrently.

The Steps were:

1, Selecting the tapes to be digitised from the original archive

2, Digitisation of the tapes, selecting a specialised company

3, Placing the card index and legacy data into one file

4, Hiring quality assurance and catalogue team

5, Segmenting and cataloguing the tapes

6, Creating the website

Some of the detail has already been outlined under the section on Methodology.

Step 1 – Selecting the tapes to be digitised from the original Archive
Step 1 was fairly uncomplicated and there were no unexpected issues. Of the approximately 7,000 tapes it was clear at the outset that only slightly over half would be digitised. This necessitated a process of content selection which would be guided by the need to choose the most important programming and to devise a manageable selection strategy.

Dr Chignell took responsibility for devising the selection criteria at the beginning of the project and began by discussing the collection with Tony Stoller (previously Head of Radio Programming at the IBA and Chief Executive of the Radio Authority and currently writing a history of commercial radio) and Charlie Rose (former LBC/IRN archivist and an active participant in the original transfer of the collection to Bournemouth University). A number of other people were consulted informally about the archive including members of the project board and a PhD student studying commercial radio.
It was decided that priority should be given to broadcasts which were innovative, politically or historically significant or were in some way rare or unusual examples. It was also decided, largely for practical reasons, that where possible complete categories of programmes or complete years would be selected.

The resulting selection criteria are listed below with a brief account of why they were chosen.

1. All *Decision Makers*.
This was a commercial radio current affairs series and included some important interviews with politicians.

2. All tapes from the 1970s.
The initial period of commercial radio and for that reason important. A relatively small number of these early tapes survive and almost all are interesting.

3. All dramas and documentaries.
Relatively few pre-1990 dramas and documentaries survive and all are important remnants of a genre which no longer survives outside the BBC.

4. Brian Hayes phone-ins (sample only).
Hayes pioneered the commercial radio phone-in and was a key figure in the development of the genre. The interest is mainly on style, format and technique and so only a sample was needed.

5. Niche programmes.
This includes children's programmes, ethic programming, arts and health. Very few of these programmes remain and so all were selected.

6. All news tapes, 1980-1995.

By far the largest selection category was the news output of LBC/IRN. Early in the selection and sampling process it was realised that digitising all of the news tapes would provide a fascinating and important audio history of the period (1973-1996).

Dr Hugh Chignell selected 3,804 tapes which fell within the limit of 4,000 which BU had set for processing so there was not a need to reduce his selection.

Five percent of the total volume was allowed for phone-ins: this number was set by BU legal department as being within reason and should not infringe data protection laws. LBC were of the opinion that all phone-ins could be used as LBC held the Intellectual Property Rights (IPR) for them. However, the BU view prevailed.

The IPR of the Archive were nearly all held by LBC, with two exceptions: Michael Parkinson and Tim Crook both retained the rights for their programmes. Professor Sean Street contacted these people and obtained their written permission to use their material. An agreement was made between LBC and BU for the rest of the material.

A problem arose when the Project Manager contacted Grace Gibson Productions to ascertain the correct spelling of a name in the Castlereagh Coach Line drama serial reading. Having been alerted to the project's use of their material, Grace Gibson asserted that their permission was necessary for its inclusion. However, when the material in question was reviewed, it was judged by Professor Sean Street to be of insufficient quality and importance to warrant a protracted discussion over permission, and the material was withdrawn.

Step 2 – Digitisation of the tapes, selecting a specialised company

Step 2 was similarly straightforward although the process was slightly more drawn out than had been anticipated. The aim of the project team was to work to an optimum timescale, but where elements of the plan were under the supervision of University departments, and were therefore outside of the control of the project team, such as the University's tendering process, the pace of progression was occasionally slowed in the demands of bureaucracy.

Step 3 – Placing the card index and legacy data into one file

Step 3 presented a challenge as the card index and legacy computer files were in a different format. It was not until SSL were hired that the issues were resolved and a *modus operandi* established. Metadata consultant Herve L'Hours provided material assistance in this process.

The original metadata was in two separate and distinct formats and media. The earliest metadata was on a card index which covered the period October 1973 to 1985 with the period 1985 to 1996 being on an obsolete computer, usually referred to as the legacy computer or 'the beige box'. Simon Tanner had the card index scanned to produce a digital image so that each card could be viewed on-line without the need to look through the card index. The card index was then keyed into a file.
An extract file was made from the legacy computer, but these two files were in different formats. SSL was hired to merge the files into a spreadsheet and from the spreadsheet a schema was produced for Memnon, for them to match with the tapes. The list of headings in the spreadsheet is attached as Appendix B, a sample of the Schema as Appendix C. At this stage Herve L'Hours provided much needed guidance; the expertise and the technical solutions he offered were extremely valuable, and indeed rectified an unanticipated and highly inconvenient situation. It was his suggestion to put the data into a spreadsheet: the objective was to produce a standard file structure, where data from each card in the index could fit into the file structure and if there was no data the element would be blank. An example of this is the element legacy_image_id which is appropriate for the card index (ie

A127.jpg) but would be blank for the records from the legacy computer. The file structure retained the legacy

data but allowed for new modified data to be included. Herve L'Hours was adamant in preserving all the metadata in its original unaltered format.

The numbering convention of the tapes and metadata data was YY/NNNN where YY is the year and NNNN is the number of the tape for that year starting at 1 with the next tape being 2 etc.
The metadata also had the same numbering convention with a further subdivision of which audio segment on the tape the metadata referenced. For example metadata 78-128-16 referenced audio segment 16 on tape 128 in year 78. Memnon would send to BU tape 78/128 with all the metadata starting 78/128.

The legacy metadata was an essential part of the cataloguing process, especially for obtaining the names of speakers. Most of the audio clips do not have introductions to identify who is speaking; the data held on the legacy computer was especially useful for providing the names of contributors. One must always remember that the metadata was written as a reference for radio production and not intended as source material for a database search.

Step 4 – Hiring quality assurance and catalogue team

Step 4 was crucial, since the success of the project was dependent upon the abilities and quality of the staff, while other aspects of the process could be automated or follow a prescribed format. The cataloguing could not be automated and this justifies the expenditure on experienced and skilled staff to ensure the quality of the end product. Cataloguers had to listen to every audio clip, and write an accompanying catalogue entry. In order to maintain a high standard every segment went through quality assurance; originally it was considered it would only be necessary to examine one in every ten segments. Once the data was uploaded onto the website further quality assurance checking was undertaken.

The Cataloguing process was developed by a team of trained librarians consisting of Matt Holland, Madeleine Midgley and Fiona Wilson, with Dr Hugh Chignell and Professor Sean Street adding their input to expand upon the cataloguing methodology developed. Once the methodology had been agreed, with the metadata available, and supported by what was practical, it was decided that the following elements must be described.

- Description
- Genre
- Subject
- Title
- MP3 Description
- MP3 Title
- Names of the speakers (if they could be identified)
- All data from the legacy data
- Transmission date
- Year

Please find the list of Genre attached as Appendix D. It was agreed that only the genre on the list could be used, although multiple genre can be assigned to any one audio clip. The subject terms were taken from the publicly available UKAT Archival Thesaurus at www.ukat.org.uk. It had originally been intended to use the UNESCO Thesaurus but upon examination it was agreed by the team that the subjects were too general; for example Northern Ireland could not be listed separately, only as the United Kingdom, which was not considered to be sufficiently granular and precise for our purpose. In fact, many of the UKAT subjects are actually the same as UNESCO terms.

As well as producing a list of genre, Cataloguing Guidelines and help pages for the cataloguers, a reference guide was also compiled of commonly occurring names, containing radio presenters, radio stations and all the Members of Parliament from 1973 – 1996. This list of radio presenters and radio stations was built up as the work progressed. Apart from the audio clips themselves, the main sources of information for this were on-line newspapers and Google searches. All the work done by the

Cataloguers was reviewed by QA. It was originally considered that QA would only need to test a sample of the cataloguing work, but in the end, it was found necessary to review it all to maintain consistency.

Step 5 – Segmenting and cataloguing the tapes

Step 5 was clearly the most complex of the Project. After the contract was awarded to Memnon the schedule dates were updated in Microsoft Project and it was obvious that the project could not be fully completed by March 2009. In the original project plan, the catalogue team was to start immediately after the contract was awarded but the production files from Memnon were not available until February 2008. The training would be one week before the production files were produced. The project Manager checked with the other companies competing for the contract and they all had the same time lag between awarding the contract and delivering the production files. A request was made to JISC to revise the schedule for the final delivery of part of the digitised material to July 2009, with the majority of the material, however, still being delivered by the original deadline of March 2009: the request was granted. There were no viable alternative solutions to this problem; the only contingency plans possible were either a reduction of the proportion of the Archive being digitised, or the doubling of the size of the Quality Assurance and cataloguing team. Since this would have necessitated the recruitment of more staff, requiring more desks and PCs, this would have escalated the cost considerably. Neither solution was therefore regarded as acceptable.

The quality issue has been a major factor in dictating the pace of the project. It was not possible to accurately assess the extent or the accuracy of the legacy data before it was converted and merged with the card index, and decisions about method necessarily had to wait until the completion of Step 3. As explained above, for example, in order to maintain quality it proved necessary to listen to ten times as many audio clips as had been planned. This had a considerable impact and necessitated a fundamental reworking of the project's timescales. However, the necessary changes were made and absorbed, and the quality was never compromised because it is considered vitally important that the outward facing presentation of the database is of a very high standard; the partners involved in its creation have invested considerable effort and energy and moreover their individual reputations are involved in the database's quality and success.

A review of the quality of the catalogue will continue until October 2009. The Project has been a learning experience for everyone and during its course the method of cataloguing has improved, which means the earlier batches are not catalogued to the same high standard as the later batches. Memnon have now provided the METS and MP3 for the first three batches, and we are able to do scans of the databases which have highlighted some errors. Errors noted included such things as years outside the range or missing, subjects entered on the wrong line, genre incorrect. It has not been until the return of the METS file that any automation has been introduced into the cataloguing and QA process. The quality of the staff is such that not everyone can participate in the final review. If JISC had not extended the project until October 2009 all reasonable efforts would have been made to make the data as accurate as possible. However, it should be noted that as the original budget has not been exceeded, the revised schedule is appropriate for a project of this nature.

Processing the first two batches was relatively straight forward as many of the tapes had one item per tape. However, Batch 3 contained many news items and progress slowed down. It soon became apparent that a strategy was necessary to ensure the adherence to the timescale, so a policy was evolved of maximising the available resources by ensuring that the desks were occupied at all times. This was achieved by hiring temporary workers and Post Graduates from BU's The Radio Production course. Any absences of team members due to sickness or annual leave were also covered by temporary staff. This policy was very successful and one of the Post Graduates in particular made excellent progression.

By November 2008 it became apparent that the maximisation of resources policy needed to be extended in order to ensure that the cataloguing stayed on schedule. Several options were considered, one being to extend the number of workstations in operation at any one time and purchase two more PCs. However, this proved unworkable due to the lead-in times required by the University for the purchase of high specification workstations (the delivery time for a customised PC with two screens is three and a half months). It was therefore decided to implement an evening shift from 5.15pm, when the regular team had gone home for the day, until 9.00pm.

The evening shift started in mid November 2008 and continued until the end of February. During this time eleven people were recruited for the evening shift. However, this initiative was not an unqualified success, due to the following factors:

1, the work is demanding, due to the continual concentration required, and it was at the end of the day.
2, most people worked only two evenings a week, which equates to one day a week and four days a month; this meant that the staff did not feel fully engaged with the work.
3, there was an impression that people were not seriously focused on the work.
4, it required a lot of time from QA to give feedback to the many people on evening shift.

In future, should a project run into difficulties in maintaining the schedule, another solution would probably be adopted. However, on the positive side, two people recruited proved to be well above average and now supplement the day shift. (NB: Appendix A shows the statistics to date for each batch.)

Step 6 – Creating the website

After initial discussions with BUFVC, a website and search facility were created. This function was circulated amongst user groups for their feed back: there were many iterations of this process to produce the final screen and the search. The search facility was also use to correct items on the database. For example, check all dates were within the prescribed range. The initial website was loaded when BU received the METS and MP3 files from Memnon for batch1. As each batch is received from Memnon it goes through a clean up process in a test environment, to check various fields are correct then it is added to the Live database.

The web site is available at http://radio.bufvc.ac.uk/lbc/. A screen print of the website is attached as Appendix E.

The procedures and workflow for the project

Tapes to Memnon
Memnon collected the tapes from BU and took them by road to Belgium; after digitising the tapes Memnon returned the tapes to the Dorchester storage facility. The tapes were divided into batches of approximately 600 tapes per batch. The wav copy of each batch was sent to BU on a hard drive for copying to the BU servers.

Metadata to Memnon
The numbering system used for the tapes and the metadata was YY/NNNNN where YY is the year and NNNN is the tape number.

All the metadata was fed into a large spreadsheet. For each batch the tape numbers were extracted and matched against the spreadsheet, and any metadata which had matching YY/NNNN was sent to Memnon for them to use with that batch. This process was repeated for all seven batches.

Memnon to BU
Memnon transmitted directly to the BU server, the audio tape and the corresponding metadata for each tape.

Cataloguers
Procedure for assigning work to the catalogue team is described in Appendix F.

Quality Assurance

The Quality Assurance team was informed by the Cataloguers when a work package had been completed. This was then checked and updated with any amendments, after that the tape was made ready in a directory for Memnon. This process was repeated for a whole batch.

BU to Memnon
When the whole batch had been made ready for Memnon, Memnon took the batch from the server.

Memnon to BU
Memnon generated MP3 and METS files which were transmitted to the BU Server.

BU to BUFVC
The METS and MP3 files were transmitted from BU to BUFVC, and BUFVC constructed the database.

Outputs and Results

While the tapes that comprise the archive were held in a specialised storage facility, the only option for locating an interview or news item of interest was to spend hours listening to material on a 10 inch reel player. The archive was therefore rendered virtually unusable. However, with the digitisation of the material, and the construction of an intuitive interface, audio covering early commercial radio from its start up in October 1973 until 1996 has been reclaimed. Catalogued to a high standard and uploaded onto a website, it is now possible to interrogate the data by personal name, subject, genre, or keyword in the description. The result is greatly increased accessibility to the archive.

A screen print of the website is attached as Appendix E.

The Outputs were achieved by:

- selecting relevant material from the archive of 7,000 tapes,
- using the metadata existing on the card index and legacy computer
- converting the 10 inch reel tapes to digital format
- enriching the legacy data
- placing the audio along with information on the web for HE and FE at http://radio.bufvc.ac.uk/lbc/

The collection runs from 1973 to 1996 and is considered the most important commercial radio archive in the UK. It includes exceptional examples of radio news and is a unique audio history of the period.

This will include some of the *Decision Makers* series: weekly 30-minute programmes of political and current affairs analysis made by IRN and offered for free transmission across the whole Independent Local Radio network. This series, running as it did from 1974-86, provides a unique insight into politics and its reportage within the UK at the time.

Other recordings include “live” reporting of UK election results from 5 General Elections, giving a unique sense of the political shaping of the country, in particular the Thatcher years. There is also extraordinary material relating to the conduct of The Falklands War, including the following:

- Resignation of Lord Carrington (5-4-1982)
- Training and social life of troops en route for the conflict, aboard HMS Canberra (15/19/22 – 4-1982)
- Interview with Lieutenant Keith Mills, leader of the Marines who surrenders to Argentine Forces on south Georgia, (20-4-1982)
- US President Reagan and UK Secretary of State Alexander Haig on talks with the Argentinean government, regarding the crisis. (21-4-1982)

In addition there is material of particular significance relating to the ending of apartheid in South Africa. Notable amongst these recordings is that of State President PW Botha’s speech at the opening of the South African Parliament, in which he announced that the era of apartheid was over, and that tangible political structures were to be established to accommodate the black population in the decision making process. There is also accompanying political and journalistic analysis of this event.

A strategy for dissemination will be developed in April along with launching the project. The dissemination will be a build up to the launch in September 2009. At the end of March 2009 the website was available behind Athens for the initial batches.

Outcomes

Aim of the project

The aims of the project were to digitise a selection of tapes from the LBC/IRN Archive covering the period 1973 – 1996, and enrich the catalogue so that it could be used with an on-line searchable database. We are pleased to record that the aim of the project has been successfully achieved.

Value of the collection

The archive is a rich source of significant moments in history; it contains a combination of interviews with key political figures, capturing their very words on momentous events and placing them within the contemporary context. It provides the political commentary and records the reactions and journalistic analysis of events in real time. It is therefore both the content of the archive and the unique historical record of the period which makes the archive such an important resource for research, learning and teaching. The subject areas which would find this resource of interest beyond the obvious Media Studies, is extensive and would include Communication Studies, Journalism, Cultural Studies, Historical Studies and Political Studies, to name but a few.

Within Media Studies, the field of Radio Studies is growing within Higher Education establishments in the UK, and this database will provide academics and students of Media Studies with an invaluable resource which has been specifically designed for academic use. The value to researchers of having a database which combines many thousands of hours of audio, linked to a searchable database available to academic communities via the website, is immense. Moreover, this archive contains items with a rarity value, including as it does log tapes of several entire days' output.

As is stated elsewhere in this Report, many of today's radio professionals had been unaware of the historical aspect of their own industry, but since news of the project has been spreading, individuals have been sufficiently interested to make contact with the Project Board, some to assist in identifying presenters featuring in the audio, and others to suggest similar projects which capture the history of their own stations (aspirations dependent upon securing funding).

Did the methodology work?

The methodology proved to be successful and although it was occasionally necessary to make adjustments and adaptations to the plan, these were relatively few and had no lasting impact upon the objectives of the project. The prescribed path from “A “(the tapes in storage) to “B” (the resulting website) was largely followed as originally conceived.

In a project with a greater scope, that is to say, with a significantly larger quantity of tapes requiring digitisation, such as those held by the British Library or the BBC, it might be more cost-effective to consider doing the digitisation ‘in-house’ rather than to outsource it. Such a decision would be determined by a comparison of costs, and the consideration of whether the equipment and skills acquired would have a life beyond the initial scope of the project.

The methodology devised for this project might feasibly be transferred to archives of different media, such as film or paper, but the persistent issue is the ability to adequately manage the quality control, and as with the present project, this would be dependent to a great extent upon the recruitment of staff with the necessary experience and skills.

The lessons to be learned from the project and taken forward can be summarised as follows;

1, During 2007, before the project cataloguing commenced it may have been feasible to adapt specially commissioned searchable databases, although this would have been an additional cost, and would depend upon a cost-efficiency comparison. Lists such as the names of world politicians, and lists of UK Councillors and Members of Chambers of Commerce would have been extremely useful.

2, Memnon had their own proprietary software called IPI, (Integrated Proxi Indexer) for marking the segments on the audio tape. The tool was also used for entering the catalogue data. Development of the IPI tool would have meant less reliance on the QA function. Modifications to this tool with bespoke adaptations for the Project's specific requirements would have greatly increased the efficiency of the data inputting into the catalogue. For example, being able to add commonly occurring words to a spell checker; having a drop down list for genre; having access to databases to check spellings; and having the ability not to save the record before each of the fields were completed. All these capabilities would have assisted speed and accuracy, but as with the point above, may have been prohibitively expense to commission. Moreover, much of this represents accumulated knowledge resulting from the experience of working on the data, and could not necessarily have been anticipated.

3, Since the quality of the staff was so crucial to the success of the project, developing a rigorous recruitment process and attracting as many applicants as possible will be a major consideration in any future project. The skills required were not overly demanding, but it became apparent that the self-motivation of the individual was the single most desirable attribute.

4, The plan, which was implemented towards the end of the project, of augmenting the work of the permanent staff with additional cover and extra hours from hourly paid part-time staff, could have been adopted from the beginning. Only 7 PCs were purchased, and for a project of a similar scope and time scale in the future, 10 PCs would be planned.

5, It became apparent that Bournemouth does not enjoy the same culture of temporary workers as larger metropolises. In effect, it is hard to find staff who will accept short-term contracts such as the 15 month term of this project. All the staff recruited (except one) were only available because they happened to be between jobs. Since the short-term nature of the post will not attract applicants who are already in permanent employment, this greatly reduces the pool of potential candidates from which to select.

Conclusions

This is a very important archive of the earliest legal, land-based commercial radio in Great Britain, and its preservation for future generations of researchers is a tribute to the foresight of both the project team, and JISC for its recognition of its importance, resulting in its funding for the project. If this had not happened, the future of the archive would have been highly uncertain.

What to take forward;
Herve L'Hours' solution of using a spreadsheet for loading the card index and legacy data was a masterstroke of simplicity, since knowledge of entering data into a spreadsheet is a common skill, and required little if any training to manipulate.

This has been reiterated throughout this Report, but the highest priority should be given to the consideration of the human element in the cataloguing and quality assurance; where possible technology should be used to support the process. For example, as explained above, it should have been possible to commission databases to aid the catalogue team.

The project was extremely fortunate in securing the skills of certain key individuals, notably, Fiona Wilson and Madeleine Midgley, and the execution and maintenance of the quality is a direct result of the commitment of these individuals.

One aspect in the planning of the project had a significant and very positive impact: having the website developed early in the project, after the first batch was completed, as opposed to waiting until all batches were completed and all the METS and MP3 files were available, has been very beneficial, both in the development of the website itself and also in being able to analyse the quality of the metadata.

Implications

This archive must be seen as forming one of the first building blocks in a pyramid of historical broadcast radio material; the project has generated considerable interest within the industry and within academia. One of the major highlights of the project has been the spontaneous donation of new material from individuals and companies. Professionals and collectors of broadcast material have come forward with offers to deposit their private archives with the CBHR. It is envisaged that the project will continue to gather momentum and this offers possibilities for both increasing the scope of material, and enhancing the existing data in the online database

Being successful in our application to JISC for funding to digitise the LBC/IRN Archive has changed our perspective on this project and the previous AHRC-funded ILR Programme Sharing Digitisation Project. We have moved towards seeing these projects as inter-connected and are seeking to integrate three datasets into a single online interface with the BUFVC. We envisage this will allow users to search these datasets discretely and also concurrently. The planning on how to achieve this outcome is under discussion. The combination of these factors should provide an exceptional resource beyond that which could have been achieved by each individual project.

Commercial radio broadcasting in the 21st century has changed out of all recognition from the style, sound and content of its first years. Many of today's radio professionals are unaware of this historical aspect. Since the start of the project, commercial radio in the UK has been undergoing some of the most difficult months in its history. There has even been debate in some quarters of the potential demise of significant elements of the industry. The existence of this archive and the allied projects developed by the CBHR has - and will continue to - inform the troubled present of the industry with a sense of its past and an awareness of what the medium has achieved, and perhaps can again.

The growing field of Radio Studies in UK HE establishments is becoming increasingly aware of its recent history. Thus this collection, and its allied projects run by the CBHR provide academics and students with an invaluable resource which otherwise would have been at best unavailable and at worst, lost completely. It forms a vital part of a tripartite project run by the Centre to preserve audio material from the first years of UK Commercial (Independent Radio). The completion of this project, will provide a unique archive of commercial radio output from before the 1990 Broadcasting Act, totaling many thousands of hours of programming, available to academic communities via the website.

Students of radio will be particularly interested in the ability to listen to broadcasts as they happened, 'warts and all', thanks to surviving log tapes of several whole days' output (for which a special playback machine had to be commissioned). This is comparatively rare material for sound archives to receive. The experiences of the team and the solutions they found to overcome the issues they encountered will be disseminated and shared with academic and industry bodies, to enable similar projects to benefit from the team's experience. Some of the issues have already been described on the CBHR's Independent Radio Blog. They will also inform the team's work on further projects.

Since the start of this project, the media regulator Ofcom has agreed to deposit the vast collection of paper archives of the Independent Broadcasting Authority (the IBA) with Bournemouth University, under the curatorship of the CBHR. It is anticipated that this collection will become a focal point for scholars and students of media nationally and internationally. In addition to its inestimable importance as a resource for the study of broadcasting regulation, it is extremely significant within the context of the present project in that the IBA's existence as a regulatory body exactly coincides with the years represented by the other CBHR digitisation projects.

The CBHR is about to develop a strategy to create an oral history project to complement its collections. Many of the broadcasters and producers responsible for this material are still alive, although some are now retired. The Centre recognises the importance of oral witness, particularly in the setting of contexts, both historical and cultural; it is hoped that a major project to record interviews with individuals who were a part of this era of programme-making may be undertaken, to enable professional reflections on the programmes by those who made them, to be placed online beside the programmes themselves, cross-referenced to allow yet more detailed and informed study of these valuable collections.

Recommendations

The recommendations to academic communities would be to use the website, and bring it to the attention of colleagues and co-researchers. The CBHR and its partners will welcome suggestions for potential improvement of this facility.

References

List of documentation developed by BU in the course of the project

Metadata guidelines

Dos and don’ts of cataloguing

Cataloguing guidelines

Genre headings with explanations

LBC/IRN Names spellings

Radio stations

List of MPs 1973 – 1996

Please contact BU if you would like a copy of these lists.

Appendix A

Statistics for processing batches

Batch 1 number of content hours 394 number of segments 1903 took two months to catalogue

Batch 2 number of content hours 395 number of segments 5338 took two months to catalogue

Batch 3 number of content hours 520 number of segments 8518 took four months to catalogue

Appendix B

Column headings for spreadsheet

Input file

Tape_Barcode
Legacy_Image_Id
SSL_ID
Legacy_ID
Extracted_ID
Extracted_year
Extracted_tape
Extracted_item
Non_standard_ID
Legacy_Title
Legacy_desc
Legacy_Tx_date
Legacy_Notes
Legacy_timing
Legacy_Subject
Legacy_contributor
Legacy_publisher
Year
Tape
Title
Desc
TX_date
Notes
Subject
BU Note
Name
Geog
Temporial
Topic

Appendix C

Schema going to Memnon

```
<input_FILE>../data/herve/HLH_XML_00_02/A.xml</input_FILE>
  <input_LINE>4983</input_LINE>
  <TAPE_BARCODE>BU-B001-00411</TAPE_BARCODE>
  <legacy_IMAGE_ID>A127a.jpg</legacy_IMAGE_ID>
  <ssl_ID>2.714</ssl_ID>
  <legacy_ID>78-128-16</legacy_ID>
  <extracted_ID>1978-128-16</extracted_ID>
  <extracted_YEAR>1978</extracted_YEAR>
  <extracted_TAPE>128</extracted_TAPE>
  <extracted_ITEM>16</extracted_ITEM>
  <non_standard_ID />
  <legacy_TITLE>Terry Plain report on missing plane which claimed to have spotted
    a UFO</legacy_TITLE>
  <legacy_DESC />
  <legacy_TX_DATE />
  <legacy_NOTES />
  <legacy_TIMING />
  <legacy_SUBJECT>AUSTRALIA</legacy_SUBJECT>
  <legacy_CONTRIBUTOR />
  <legacy_PUBLISHER />
  <YEAR>1978</YEAR>
  <TAPE>128</TAPE>
  <TITLE>Terry Plain report on missing plane which claimed to have spotted a
    UFO</TITLE>
  <DESC />
  <TX_DATE />
  <NOTES />
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  <BU_NOTE />
  <NAME />
  <GEOG />
  <TEMPORAL />
  <TOPIC />
    </RECORD>
- <RECORD
```

Appendix D

List of Genre

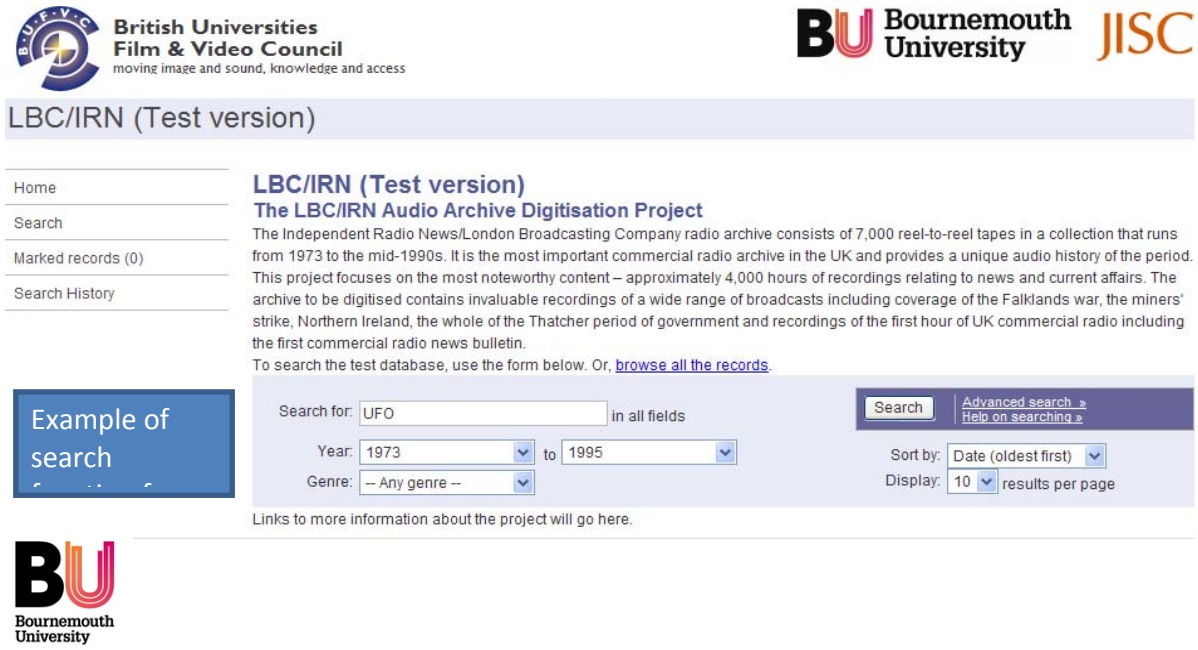
Genres used with explanations:

Advertisement (includes film trailers)
Biography (autobiographical writings, diary extracts)
Book review
Competition
Consumer advice
Debate (e.g. Oxford Union debate – *not* Parliamentary, see below)
Discussion (used where a group of people are talking together on a particular theme – not for one-to-one question-and-answer format, which comes under Interview)
Documentary (see also Feature)
Drama (radio plays or clips from films, eg at awards ceremony)
Election broadcast (i.e. party political broadcast)
Election coverage (e.g. live coverage of elections)
Feature (can be used in conjunction with Documentary, but where form of programme content is more mixed, e.g. interview, commentary, and sound 'pictures' created through music, song and/or dramatic performance)
Fiction
Film review
Interview
Jingle
Music
['News' alone is too vague and unhelpful as a genre – applies to just about everything in the collection so is not being used]
News bulletin (i.e. presented as "Here is the news" – whole or part of programme - news as it breaks, etc.)
News report (one person speaking on a 'news' item, reporting from the scene, etc., within a broader context, often also include interviews or speeches)
Non-fiction (e.g. where someone is reading from a travel guide)
Obituary (for factual information on the deceased's life/career; see also Tribute)
Parliamentary debate
Phone-in
Poetry
Press conference (may make statement or answer questions)
Public information
Serial (fiction or drama, broadcast in instalments)
Special (one-offs, e.g. visit by the Pope, Christmas specials, space launch countdowns, explosions and other disasters caught on tape, actuality, any clips not fitting into other genres)
Speech (someone *delivering* a speech or statement, i.e. addressing an audience)
Talk show
Technical (for where the production team can be heard counting down, commenting on aspects of the broadcast, etc.)
Trailer (for LBC's own programmes – film trailers, etc. in a commercial break can be included as Advertisement)
Tribute (can be used of persons living or dead)
Vox pop (views canvassed, questions may be asked but not formal interview, usually full name not given)

Appendix E

On Line Web Site

http://radio.bufvc.ac.uk/lbc/



Appendix F

Procedures for assigning work packages for the Catalogue team

Set up spreadsheet

1 copy all the tapes for the metadata into column B.

2 check to make sure the numbers are correct.

3 there are 51 entries per column on the metadata screen.

4 assign work packages to the team.

4,1 bring up Memnon IPI editor
4.2 select NEW
4.3 Select BU Adapter click OK
4.4 click Next
4.5 click Add files
4.6 bring up appropriate metadata transfers/tobournemouth/metdata/batch/ week
4.7 block out four metadata tapes, in the spreadsheet assign the name and number to these tapes.
4.8 click open
4.9 click Next
4.10 click add, go to transfers/tobournemouth/proxies/batch/ week
4.11 select .mdr file click Open
4.12 click Next
4.13 click finish
4.14 expand BU Documentation Project
4.15 click File, from drop down menu click save as
4.16 select proxy/ sharing week
4.17 enter name of person in work sharing directory, click save
4.18 enter the same name on the spreadsheet in column C
4.19 click on File, from drop down menu click on Close Project
4.20 repeat process.

5 Save spreadsheet for assignments

6 Enter IPI files on column D
6.1 IPI files and metadata must match any discrepancies must be explained

Appendix G

Acronyms and Abbreviations

AHDS	Arts and Humanities Digitisation Service
BU	Bournemouth University
BUFVC	British Universities Film and Video Council
CBHR	Centre for Broadcasting History Research
EU	European Union
FE	Further Education
HE	Higher Education
IBA	Independent Broadcast Authority
ILR	Independent Local Radio
IPI	Integrated Proxi Indexer
IRN	Independent Radio News
JISC	Joint Information Systems Committee
LBC	London Broadcast Company
METS	Metadata and Encoding Transmission Standard
OfCom	Office of Communications
QA	Quality Assurance
SSL	Systems Simulation Limited
UKAT	United Kingdom Archival Thesaurus