

JISC DEVELOPMENT PROGRAMMES

Project Document Cover Sheet

Version 0c Project Plan LBC/IRN Archive

Project

Project Acronym	LBC/IRN Archive	Project ID	
Project Title	The Digitisation of the LBC/IRN Archive		
Start Date	28 th March 2007	End Date	27 th February 2009
Lead Institution	Bournemouth University		
Project Director	Prof. Sean Street		
Project Manager & contact details	Stanley Peters, speters@bournemouth.ac.uk 01202 965806 Or Kelly Deacon-Smith, kdsmith@bournemouth.ac.uk , 01202 965755		
Partner Institutions	British Universities Film and Video Council		
Project Web URL			
Programme Name (and number)	<i>JISC Digitisation Programme</i>		
Programme Manager	Paola Marchionni		

Document

Document Title	Project Plan		
Reporting Period			
Author(s) & project role	Sean Street (Director); Kelly Deacon-Smith (admin support); Matt Holland (Technical Advisor); KCDS Consulting (consultants); Aude Battistella (Legal Advice)		
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Document History

Version	Date	Comments
Version 0a	15/05/07	Section 8 and 10 to follow as still with external consultants
Version 0b	11/07/07	Section 8 & 10 completed. Amendments to WP dates. Amendments to Project Plan from recommendations by JISC.
Version 0c	02/08/07	Completed document reviewed and updated where appropriate



JISC Project Plan Template

The Project Management Guidelines have detailed instructions for preparing project plans.

Expand tables as appropriate.

Fill in the information for the header, e.g. project acronym, version, and date.

Prepare a cover sheet using the cover sheet template and attach to the project plan.

Overview of Project

1. Background

Background Information

The fate of the LBC/IRN Archive has been uncertain for many years. Interested institutions including the British Library Sound Archive, representatives of the Radio Studies Network and interested academics, together with the original archivist, Charlie Rose, and the IRN Managing Director, John Perkins have been meeting since May 2000 to discuss its future. In 2005, after negotiations between Professor Sean Street and Chrysalis Radio, (the owners of the Archive) the collection was deposited with Bournemouth University's Centre for Broadcasting History Research (CBHR) and it is our intention to preserve and disseminate this archive for research and teaching purposes.

The Archive comprises of over 7,000 10-inch tape-reels. This contains 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.

The Centre for Broadcasting History (CBHR) has already established a reputation for enhancing broadcasting archives, and making them properly accessible and searchable. 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 (currently underway), 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 are necessary to realise the IRN archive's potential as a research resource, and maximise its accessibility for researchers and teachers.

In parallel with this work, the CBHR is currently seeking funding to identify a dedicated building to house its archives, support study, and cultivate a creative research environment, while developing partnerships with other organisations and institutions in shared areas of interest.

Need

The collection runs from 1973 to the mid 1990s 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. Although of great interest, in its current form the archive is inaccessible for research and it is therefore essential for the tapes to be digitised and catalogued.

In terms of the project needs, and working within the timescales and budgets, it would seem impracticable to attempt the digitisation and cataloguing of all this material. It is therefore proposed to focus on the content for which the archive is most noteworthy, that is to say, the recordings relating to news and current affairs. This will include the whole 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 Lieut. Keith Mills, leader of the Marines who surrenders to Argentine Forces on south Georgia, (20-4-1982)
- US President Reagan and UK Sec. of State Alexander Haig on talks with the Argentinian government, re the crisis. (21-4-1982)

There is also 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 SA 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.

There are many other examples from this unique archive which could be selected as exemplary examples. It is both the content of the archive with the unique account of history within this period, coupled together with the great benefit this would have in the research and learning and teaching environment which makes this an excellent project.

2. Aims and Objectives

List the broad aim or purpose of the project, and the specific objectives you intend to achieve.

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 on a Selection Process to oversee which material is chosen for digitisation.

Create a database to hold the card index data (inputted by hand) and the computer index (anticipated to be imported directly). This will be based on a database created for the IRL 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 AHRC has withdrawn funding from AHDS

3. Overall Approach

3.1 Strategy / Methodology

We have chosen to build on the experience of the strategy /methodologies of previous projects.

- 1) Contracting out work for digitisation through competitive tender.
- 2) Priority will be given to tapes that satisfy the following criteria:
 - a) The content is innovative
 - b) The content is of political or historical importance
 - c) The content represents unusual or rare examples of radio.
- 3) Employing a consultant to work with the project to inform tendering process, provide expert advice and guidance, to provide the best technical specification.
- 4) Employing an expert with previous experience who will obtain metadata from two sources 1) a PC referred to as the beige box and 2) from cards. Both sources will be developed into a file format, with individual segments pertaining to each audio segment. The audio and metadata segments will be together to form one item. Both the cards and the beige box files will be segments using the numbering system year-reel-segment for example 1987-33-01, 1987-33-02 etc.
- 5) To set up an expert board of academics and industry experts to provide guidance to the project, to give feedback on the progress of the project, to address wider strategic issues as they arise.
- 6) Working with a trusted and expert partner in the final web delivery of the project with whom we have had previous experience, the British Universities Film and Video Council [BUFVC].
- 7) Each tape reel has a unique number and within each reel, each segment is uniquely numbered for example a reel may be numbered 89/ 29 this is year 1989 and tape 29 within that year. Within the tape the segments will be numbered 89-29-01, 89-29-02, 89-29-03 etc
A company will merge the audio and metadata based on the numbering system, for easy use on a MP3 player

3.2 Scope and Boundaries

Encoding Requirements and Standards for the Digital Master Audio.

- Each tape will be converted from analogue to digital format. There will be one file per tape at the master encoding stage.
- The master audio will be captured as an uncompressed Broadcast WAV file at 48 Khz (a Broadcast Waveform Audio File Format with Linear PCM bitstream).

Requirements from the suppliers will include:

- The name of the analogue to digital converter to be used (e.g. NOA, DCS, Apogee etc.) and a description of the method to be used for the capture and conversion process.
- The means by which capture equipment is calibrated to ensure an accurate, consistent and managed audio output and a description of the use of the Suppliers calibration process – if this includes the use of reference tapes to check on specific norms such as magnetization flow, reading speed, frequency response, head alignment, coherence of the signal then this will be explicitly mentioned.
- A detail workflow of the above process.

Transcoding Requirements for the Web Delivery Audio Clips

The project will not be able to state prior to master encoding what clips are required or where their start and end points will be. Thus all transcoding will need to happen after the master encoding has occurred. The project will explore two potential options with Suppliers responding to the tender:

Option 1: the preferred option is for the Supplier to deliver low resolution proxy copies of the archive master files to the IRN Project. The Projects cataloguers would then use a software tool (preferably delivered by the Supplier) to indicate what content should be segmented into clips by identifying the start and end points. This segmentation and fusion information would then be passed back to the Supplier to enable processing of the master audio file to deliver the desired individual clips in the format for Web delivery.

Option 2: the less preferred option is for the Supplier to deliver the master audio files and provide the tools and equipment to enable the IRN Project cataloguers to identify the clips and transcode them directly to the Web delivery format.

Our project cataloguers will define the clips. The current estimate is that the master audio content for a total output of 4,000 hours would be distributed over 80,000 separate audio clips.

Upon selection of the clips by the cataloguers the master audio files will be segmented and transcoded to the following specification:

- MP3 @ 128 kilobits per second

File naming and Metadata

File name should be in upper case whilst the file extension should be in lower case.

Master Audio Filename

The Master audio files will be given the file name according to the unique identifier that is written on the tape box. This number is in the format:

- year / unique number (for example: 74/18 or 81/608 or 96/26A).

This unique identifier from the tape box will be converted into a unique file identifier in the following format:

- IRN_year_unique number.file extension

For example, 74/18 would become IRN_1974_0018.wav – note the leading zeros to ensure the unique number part has 4 digits.

Segmented Audio Clips

The segmented audio clips will be named sequentially from the Master audio files. Thus, clips 1, 2 and 3 from IRN_1974_0018.wav would be named IRN_1974_0018_01, IRN_1974_0018_02 and IRN_1974_0018_03. The file extension will be mp3

Metadata

The project will convert the card catalogue into a database format (using XML tags according to Dublin Core standards), further catalogue information will become available from a legacy database. This will be provided to the Supplier for their information. The Supplier will need to populate a further XML dataset to the Dublin Core standard with the clip title information contained on the exterior of the tape box. The database standards and implementation process for the IRN Project has yet to be fixed and so is negotiable with the successful Supplier.

The IRN Project would also require technical and basic descriptive metadata to be recorded within the file itself. This would be embedded in the files with additional title information for the individual clip content and will use the ID3V1 and ID3V2.2+ standard for the embedded tags.

3.3 Critical Success Factors

The project has 5 critical phases

1) The Tendering process to identify a contractor to deliver the digitised work. This is ongoing and with the support of the Consultant and The Purchasing Department – Bournemouth University we hope to deliver a good technical execution / process as a competitive price.

Stakeholders: Consultant, Purchasing Department, designated Contractor

2) Project set up – in this phase the Project Manager works with the contractor to set up a process to digitise, deliver and catalogue the audio segments, employs and trains staff and sets up the quality regime that will deliver the final digitised segments plus metadata.

Stakeholders: Contractor, Project

3) Project Delivery – we consider ourselves fortunate to work with the BUFVC who have already set up moving image [Newsfilm Online/BUFVC] and audio [Culverhouse Collection/Edina] delivery to UK HE over the web. We are confident that they have access to excellent technical support, experience

with the media and contacts within UK HE and FE. We expect to go through a rigorous process of prototyping and testing with the User Community. We recognise that for the User Community this is a critical aspect.

Stakeholders: BUFVC, Project

4) Legal – we are confident that any issues remaining with the legal issues of the project are resolved. However, at this time the project still has to sign a final agreement with LBC /IRN.

Stakeholders: Project, CKRT (University Legal Team), LBC / IRN, JISC

5) Promotion – during the project and towards the end of the project when we have a working prototype we need to engage the interest of the User Community. The strategies for this are elsewhere.

Stakeholders: Project Board, JISC, Project

6) Successful digitisation of material and input process - Currently the metadata exists in 3 places:

- An archive computer
- Card index
- Boxes and inserts

KDCS (Simon Tanner) will manage the digitisation of the metadata into a single database. Currently the archive computer has been cloned and the data (1988 – 1996) has been retrieved. The card index has been analysed by KDCS and it's currently being scanned in preparation for it to be sent overseas for manual inputting. KDCS and BUFVC are in consultation to discuss an appropriate data structure (DC Dublin Core).

4. Project Outputs

Deliverables

To create a technical specification for the digitisation process.

To create a detailed tender document which, through a full EU tendering process, will enable the Project Board to commission a company to fulfil the digitisation work.

Project Partners to develop a catalogue and database to capture the metadata that will support the project, designed to MARC21 Standard.

To consolidate two sources of data into a single catalogue and create a complete catalogue with subject indexing.

Our project partners are tasked to deliver a web accessible resource combining catalogue and access to digital audio files.

To undertake promotional activities to ensure the widest possible audience (within education) are aware of the project and its benefits.

JISC reports to be submitted throughout the course of the project.

Creation of copyright licences between LBC/IRN and HEFCE / JISC (the project), between the project and the end users.

Learning and Teaching Seminars - In conjunction with CEMP (Centre for Excellence in Media Practice) we will be offering a range of seminars where members of the team visit individual institutions to meet potential users. We have done this in a previous bid and it was deemed to be extremely successful. The seminars would involve how to use the material, innovative applications, how it could be used in teaching and how to create learning activities for students, researchers etc to use.

Knowledge

Deliver a robust online resource for education. This would encompass the FE and HE sectors as well as lifelong learning.

Provide workshops via our Centre for Excellence in Media Practice to aid the dissemination of knowledge via the online resource created.

At least one PhD student will be working on this project, hopefully more as time progresses.

Possible attendance at events as requested by JISC to discuss the project, its strengths and its outputs.

5. Project Outcomes

Users

The archive holds great interest for Academics and Researchers alike. Two important areas that have been highlighted are the historical interest that the archive holds and also the inherent interest for radio scholars. The archive will bring a unique view of the material giving direct access to recent political and social history – including the Falklands War and the Thatcher Years.

It has long been acknowledged that a lack of access to source material has inhibited teaching and research in radio and the inclusion of this important material in teaching and learning, so hearing events as they occur in a contemporary setting. In the first instance users will have access to this unique resource for the first time or in some cases an alternative to material sourced through the BBC. The effect will be unpredictable; however the project will endeavour to gather information about end users and generate case studies and disseminate best practice.

Website

- BUFVC

There is an opportunity for innovative delivery of this project using industry best practice. BUFVC are liaising with LBC/Chrysalis to embed this in the final project interface. The Media School who run the successful BIRST Internet Radio Station, based on its MA Radio Production programme, will also engage in this consultation.

- Content.

The interface will be tested and developed using 1,500 hours of documentary and drama sourced from an AHRC funded project the ILR Programme Sharing Archive Project. This will also include material circa 1,000 hours from the Southern Local Radio Digitisation Project, funded by the AHRC, currently on-going. Each block of material will be accessible separately or searchable concurrently.

- CEMP (Centre for Excellence in Media Practice)

CEMP have provided us with an initial lead website which will deal with (pedagogical issues) learning and teaching issues. This initially will include a description of the project with additional audio material being added for example: the first hour of LBC/IRN, together with a timeline of the best news items. This audio now exists in MP3 format and permission has been received to publish it on a public website.

The project will work with CEMP to further enhance the website using Web2.0 technologies to embed elements of interactivity. This would include a blog, exemplars of good practice, advice on using audio in teaching and learning, tools and innovative applications etc.

6. Stakeholder Analysis

Stakeholder	Interest / stake	Importance
Internal:		

Centre Broadcasting History Research	Creating new resources for emerging and existing scholars. Widening the awareness of specialist knowledge. Reputation.	High
Centre for Research and Knowledge Transfer	Meeting strategic objectives.	Medium
The Media School	Underpin future projects.	High
Librarians	Increase access to relevant online resources.	High
External:		
Education – including FE, HE and Lifelong Learners Academics – radio, social sciences, history, politics Students – distance independence learners Learning Technologists – embedding material in learning materials and objects	Unique historical archive. Alternative view from the BBC on recent political and social history.	High
JISC	Widen access to previously inaccessible resources.	High
BUFVC	Ensure robust online access to a unique resource.	High
Commercial Radio (including LBC/IRN)	Ensure that a unique archive is preserved in an accessible format.	High

7. Risk Analysis

Risk	Probability (1-5)	Severity (1-5)	Score (P x S)	Action to Prevent/Manage Risk
Staffing				
Recruitment of Project Manager	4	4	16	Re-advertisement has occurred nationally and interviews are due to take place on July 3 rd .
Recruitment of Inputters x 5	1	3	3	BU has recruited a number of these posts in the past for similar projects and has numerous contacts.
Organisational				
Space for the Team	1	4	4	We have been allocated a space for the Inputters and the Project Manager at our Lansdowne site.
Changes to the Internal Project Team	2	2	4	All of our Projects are documented within a Research Office and also assisted by a University Central Research Department (CRKT) that can provide assistance if required.
Technical				
Rapidly changing Technology	4	2	6	The project employs proven processes for data management, profiling and presentation by the BUFVC. The project will constantly monitor any changes and precede at the Boards, JISC's and other advisors recommendations.
Loss of Data	1	4	4	The data will be stored under BUFVC's established data

				management regime that will provide for full recovery of work in the event of technical failure. AHDS will also receive a copy.
Cataloguing and Data Inputting	1	4	4	Archive Computer: Data has been retrieved and the data has been secured. Card Catalogue: KDCS have received the catalogue and are preparing to digitise this. Integration with the Project: KDCS and BUFVC are discussing this.
External suppliers				
Failure to secure an appropriate supplier	1	3	3	The tender process has been informed by a Consultancy Company and our internal Procurement Department who both have expertise in this field.
Costings of Digitisation	2	4	8	After concluding the pilot study for the EU Tender, the initial cost may rise significantly. A separate budget plan has been calculated to show where the finances may be drawn from. The Project Board will also be consulted as a reduction in the amount to be digitised may be considered.
Web Interface Development	1	4	4	Web interface design will be trialled by BUFVC with Bournemouth early in the project cycle.
Legal				
Licence Agreements	2	3	6	BU and LBC/IRN have cleared rights to use the archive for all non-commercial use. This will be amended to include the HEFCE requirements.
Data Protection Issues	3	2	6	There have been some concerns about using the phone-in content of the archive. Our legal advisor has since had discussions with the Information Commissioners Office and has concluded that the risks of infringing the DPA are very low.

8. Standards

- The master audio will be captured as an uncompressed Broadcast WAV file at 48 Khz (a Broadcast Waveform Audio File Format with Linear PCM bitstream).
- Upon selection of the clips by the cataloguers the master audio files will be segmented and transcoded to MP3 @ 128 kilobits per second.
- Metadata will be created in XML to the Dublin Core Standard.

Name of standard or specification	Version	Notes
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Broadcast WAV	ISO 9660	At 48 Khz
Dublin Core standard	XML	Universally recognised standard
Metadata Encoding & Transmission Standard	Current	See [http://www.loc.gov/standards/mets/mets-home.html]

9. Technical Development

Technical development for the project is underwritten by a series of components of the project plan as follows.

Digitisation processes and equipment

- 1) Employing a consultant, Simon Tanner of King's Digital Consultancy Services [KDCS] to commission a Technical specification for the project.
- 2) Seeking tenders through a tendering process, managed by the Purchasing Department, Bournemouth University which requires suppliers meet technical standards and are capable of delivering the project to the required specification. We would expect that companies will have state of the art equipment appropriate to meeting our requirements set out in the technical specification

Digitisation workflow

Digitisation work flow will be embedded into the Tender Document / Technical Specification mentioned above. The workflow has two components:

- 1) Digitisation carried out by the project selected contractor. Supply digitised files in a phased process to support the editing and cataloguing at Bournemouth University. Supply appropriate editing software and the capacity to match files or edited files with extant metadata by linking the editing software to a database previously developed using card indexes and a partially computerised catalogue.
- 2) Editing and cataloguing files locally at Bournemouth University. This process involves editing files and attaching metadata. The process will be developed in partnership with the project's nominated contractor by the project manager who will manage a) setting up the workspace for inputters / Librarian b) establishing and documenting procedures c) recruiting and training inputters.

Cataloguing and metadata

We anticipate that the data will comply with the Dublin Core Standard and MARC21. Subject Indexing will use the UNESCO Thesaurus. We recognise both from our own experience and from the guidelines set out in Section of JISC Standards Guidelines 2.6.2.

Preservation and records management

We recognise the need to use non proprietary formats. Short term preservation – during the life of the [project will be managed by the nominated contractor – with copies retained locally at Bournemouth University. We will take normal precautions, making multiple back ups on drives from different sources.

The long term preservation strategy will be deposit of the data with the Arts and Humanities Data Service [AHDS], retaining additional copies with BUFVC and Bournemouth University. See section 2.

Programming & scripting languages

The final web delivery will be managed by the BUFVC using MySQL

Security & data protection

- 1) The solicitor contracted to Bournemouth University, David Williams is assessing the legal risks to the project including contacting relevant authorities. This is ongoing.
- 2) If it is necessary we will run adverts advising people who have contributed to the LBC / IRN archive that they have the right to express an objection to material if they choose to
- 3) The interface to the project will carry a statement with contact information for those who wish to object to material included in the project.
- 4) The project will be protected by the current BUFVC authentication and security software and procedures
- 5) The data generated by the project will sit behind ATHENS/SHIBOLETH authentication
- 6) Users will be required to read and acknowledge an acceptable use, rights and responsibilities statement prior to entering the resource.
- 7) Each item will be tagged visually and with a spoken statement identifying rights and acceptable use.

10. Intellectual Property Rights

Background IP rights

Ownership

The London Broadcasting Company owns all the IP rights in the original audio-tapes and catalogue comprising a card index and a computer file.

Bournemouth University will commission KCL Digital Consultancy Services who will help develop a new catalogue/database that will contain the metadata and digitise the audio-tapes. KDCS owns know-how relating to project management of digital projects.

Bournemouth University will commission a contractor yet to be selected who will help digitise the audio-tapes. This company will come with previous knowledge and expertise in digitisation methods and processes.

Bournemouth University will collaborate with BUFVC who will help develop the new catalogue/database and manage the on-line delivery of the digitised audio file and catalogue. BUFVC owns background IP rights in the digital moving images and sounds and associated metadata.

Rights of use

BU signed an agreement with LBC Radio Limited in October 2003 whereby Bournemouth University was granted the rights to:

- retain the archive within Bournemouth University Library as a repository
- transfer the archive into other formats when necessary for the purpose of access and preservation
- create an electronic catalogue of the archive
- transfer the archive in electronic form to bona fide students, researchers and teachers,

- Delegate the responsibility for enabling access to the electronic catalogue and material to a third party for non-commercial purposes.

BU is currently renegotiating this licence with LBC to ensure that Bournemouth University obtains from LBC all the rights which Bournemouth University needs to sub-licence under the licence agreement with HEFCE, including but not limited to:

- the right to access the digitised archive for the purpose of publicising and promoting the digitised archive to HEF institutions;
- the right to mount the digitised archive onto a secure network;
- the right to communicate, make available and provide access to the digitised archive to HEF institutions authorised by JISC via a secure network or through any un-networked electronic means;
- the right to make copies of the digitised archive including by adapting the whole of a substantial part of the digitised archive into a new format in any way to ensure its future preservation and accessibility;
- the right to grant a perpetual, non-exclusive sub-sub-license limited to educational purposes to HEF institutions authorised by JISC .

Bournemouth University will enter into consultancy agreements respectively with KDCS and the selected digitisation company whereby Bournemouth University will ensure that it has the royalty-free licence to use any background IP rights necessary for the performance of the project or to use the foreground IP rights and the right to sub-licence those rights.

Bournemouth University is currently negotiating a consortium agreement with BUFVC whereby BUFVC will grant Bournemouth University royalty-free licence to use any background IP rights necessary for the performance of the project or to use the foreground IP rights and the right to sub-licence those rights.

Foreground IP rights:

Ownership

Bournemouth University is currently negotiating a licence agreement with the London Broadcasting Company where Bournemouth is seeking to retain all the rights in the final product, i.e. the digitised audio files and catalogue, subject to BUFVC's rights.

Bournemouth University is currently negotiating a consortium agreement with BUFVC where BUFVC will share the ownership of the rights in the catalogue and will retain the ownership of the copyright in the web design used to host the digitised archive and catalogue.

Rights of use

Bournemouth University will enter into consultancy agreements respectively with KDCS and the selected digitisation company whereby Bournemouth University will ensure that it retains all foreground IP rights generated through the commissioned work.

In the consortium agreement with BUFVC, Bournemouth University will ensure that it obtains the royalty-free licence for Bournemouth University to use any foreground rights generated by BUFVC through the project, including the right to sub-licence those rights for the purposes of the project and beyond the project.

Staff and student's IP rights

Bournemouth University has ensured and will ensure throughout the project that all its staff and students involved in the project have, in the contract they signed to work for the University or on the project:

- licensed their background IP rights (when applicable) to the University to enable it to use their background IP rights for the project;

- assigned or licensed (with the right to sub-license) their foreground IP rights to the University to enable it to use their foreground IP rights for the project.

Project Resources

11. Project Partners

British Universities Film and Video Council – Contact: Murray Weston, email address: murray@bufvc.ac.uk

The profiling of content for delivery over the web to UK HE and FE will be managed and implemented by BUFVC. BUFVC has extensive experience in working with digital moving image and sound and associated metadata. BU and BUFVC have worked together in previous successful projects.

Resource Discovery - The catalogue metadata will be profiled and delivered by the BUFVC. It will be interoperable with other related datasets and specifically be compatible with existing descriptive metadata currently delivered by BUFVC in the British Universities Newsreel Database and Newsfilm Online. We would provide mapping for the catalogue data to two international standards; modified Dublin Core and MARC 21.

Web Interface - BUFVC to manage the technical delivery of this part of the project, the BUFVC in addition will agree to act as a data host for this project and manage the resource over the required 10 year life span.

The consortium agreement is to be signed by the end of June 2007.

Add:

Digitisation – Suppliers to give a presentation on 11th September 2007, with selection being completed circa end of September 2007

KDCS – Simon Tanner - Consultant

Rob Hooker London Broadcast Corporation - Archive Advisor

John Perkins Independent Radio News - Archive Advisor

12. Project Management

The Project will be managed by a Project Board, comprised of key personnel from Bournemouth University, BUFVC and appropriate experts from industry and higher education. The Board will meet at least 4 times during the life of the project, but will be kept informed of the progress of the Project through a private JISCMail group.

The Board comprises of:

- | | |
|---------------------|--|
| • John Perkins | Managing Director, IRN |
| • Paul Brown | Chief Executive, Commercial Radio Companies Association |
| • Tim Crook | Goldsmith's College, University of London |
| • David Lee | Director, Wessex Film and Sound Archive, Hampshire Record Office |
| • Murray Weston | Director, BUFVC |
| • David Hendy | University of Westminster |
| • Rob Hooker | Operations and Compliance Manager, LBC |
| • Prof. Sean Street | Director of Centre for Broadcasting History Research, Bournemouth University |
| • Dr. Hugh Chignell | Programme Leader MA Radio Production, Bournemouth University |
| • Matt Holland | Subject Librarian & Technical Support, Bournemouth University |
| • Jonathan Wardle | Head of Projects, Bournemouth University |

- Stanley Peters Project Manager, Bournemouth University
- Paola Marchionni Programme Manager, JISC

Terms of Reference:

- To recommend and agree on matters of policy and strategy relating to the Project;
- To agree the selection criteria for digitisation from the archive;
- To receive reports from the Project Manger and provide when asked or where appropriate, feedback, guidance and advice to the Project;
- To make recommendations to the Project;
- To take responsibility for ensuring quality of work, financial oversight and delivery of the Project to an agreed project plan;
- To recommend and agree the policy for staffing and tendering;
- To support communication about the Project, promotion of the Project and to make representations on behalf of the Project where appropriate;
- To maintain an oversight of external organisations, projects and initiatives that might impact on the Project and provide advice any course of action appropriate in relation to the Project.

The Project Board will be assisted at key points in the process by KCL Digital Consultancy Services (KDCS) who will deliver into the project at appropriate points expert advice and consultancy.

Operational management of the project will be delegated to a Project Manager employed as part of the project, and who will report to the Project Board.

Staff to will be employed at appropriate points in the project to deliver specific elements of the project under the direction of the Project Manager.

List all members of the project team, their roles, and contact details. Indicate the proportion of time the project manager will spend on project management.

Prof. Sean Street - Professor of Radio – Media School
ssstreet@bournemouth.ac.uk

Dr. Hugh Chignell – Senior Lecturer – Media School
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Kelly Deacon-Smith – Projects Administrator – Media School
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Matt Holland – Subject Librarian, Media School, Academic services
mholland@bournemouth.ac.uk

Barry Chapman - Bournemouth University Procurement Department
bchapman@bournemouth.ac.uk

Stanley Peters Bournemouth University Project Manager
speters@bournemouth.ac.uk, 100% committed to this project

Murray Weston – BUFVC
murray@bufvc.ac.uk

Nick Townend – BUFVC
nick@bufvc.ac.uk

Simon Tanner KDS Consultant
Simon.tanner@kcl.ac.uk

Project Board – as above

Emma Wray, PhD Researcher – Media School
ewray@bournemouth.ac.uk

Cataloguers - to be appointed
TBC

Indicate if the project has training needs and how they will be met.

Staff Development – We have a comprehensive in-house training schedule for all areas ranging from recruitment skills, managing staff, dealing with conflict, managing time and project management. These are available to all staff and are actively encouraged.

New staff to the project and the University will follow a full induction process that will ensure that access to help and information is readily available.

13. Programme Support

Indicate if there are specific areas where you would like support from the programme or programme manager.

Legal Issues – We have sent a representative on a recent JISC workshop that was extremely useful to this project.

Project Management Guidelines – A course designed to show how traditional project management skills can link in to the JISC requirements.

Strategic Objectives of JISC – An overview of the JISC's objectives and future plans.

Marketing & Dissemination – Good practices of past projects.

14. Budget

[Redacted budget content]

Detailed Project Planning

15. Workpackages

Use the workpackages template to plan the detailed project work and attach as Appendix B. Clearly indicate project deliverables and reports (in **bold**), when they are due, phasing of workpackages, and explain any dependencies. You may also attach a Gantt chart, diagram, or flowchart to illustrate phasing.

16. Evaluation Plan

Indicate how you will evaluate the quality of the project outputs and the success of the project. List the factors you plan to evaluate, questions the evaluation will answer, methods you will use, and how success will be measured. Expand as appropriate on how you will conduct the evaluation.

Timing	Factor to Evaluate	Questions to Address	Method(s)	Measure of Success
Within 6 months	Cost, deliverability	Value for money, Can suppliers deliver to the contracted technical specification	Tendering Process	Best Value for the project
Within 6 Months	Establish a valid process working with the contractor and project manager	Is the process robust, is there a quality control, will it deliver to timescale	Evaluate best practice in consultation with the Project Board, similar projects, JISC, Project Consultant	Implementation of the process. 1) Document Process, 2) have successful quality tested outcomes, 3) secure the agreement of stakeholders including JISC.
Within 18 months	Design and delivery of a web delivery mechanism that is fit for purpose.	1) Meets legal requirements 2) technically robust and can meet access and availability criteria 3) Tested against the needs of the User Community	1) BUFVC development processes 2) Documented prototyping and testing phase	Interface delivers on access and availability (computer logs and user feedback) Interface can be verified to meet licence agreement and is accepted as robust by LBC / IRN
Within 18 months	Establish and engage with User Communities using Web 2.0 technology	What does the user community want, where can we add value in terms of functionality, teaching materials and packaging.	Establish an experimental area in partnership with CETL, Centre of Excellence for Media Practice [CEMP]	Move user discussion forward from web delivery of audio. Have in place demonstrable enhancements that link directly to user suggestions.

17. Quality Plan

Output Timing	Quality criteria	QA method(s)	Evidence of compliance	Quality responsibilities	Quality tools (if applicable)
Throughout the digitisation process	Reaching acceptable audio standards set out in the technical specification	Sampling outputs against technical specification	Reports from Digitisation Contractor	Contractor	To be confirmed by supplier
Metadata creation phase	1) Format – data is entered in the required format 2) Presence of data – complete data is entered in the correct field 3) Standards of English – checking spelling and syntax 4) Completeness – checking that all available metadata is entered	1) Creating a robust procedure for processing data 2) Training inputters and project workers 3) developing a quality culture with project staff 4) Sampling of data for checking both from the entire data set and for each individual project worker	Complete and well formed meta data	Project Manager	Initially 1 in10 to be reviewed . this may be increased or decreased depending upon performance
Editing of audio	1) Audio is edited to ensure appropriate division of digitised tapes into individual segments	1) Creating a robust procedure for processing data 2) Training inputters and project workers 3) developing a quality culture with project staff 4) Sampling of data for checking	Complete and well formed audio segments	Project manager	1 in 10 to be reviewed.

		both from the entire data set and for each individual project worker			
Interface Creation	Interface is robust and appropriate for use	1) Project will embed current quality procedures for development employed by BUFVC 2) Project will engage in an appropriate development and testing phase engaging with users and responding to feedback.	1) Documented evidence of quality process 2) Documented evidence of a well formed and responsive testing phase	BUFVC Project Manager	The first 100 will be reviewed in detail and if not correct will be reworked.

18. Dissemination Plan

Explain how the project will share outcomes and learning with stakeholders and the community. List important dissemination activities planned throughout the project, indicating purpose, target audience, timing, and key message.

Timing	Dissemination Activity	Audience	Purpose	Key Message
Within the first six months	Article in the BUFVC Viewfinder Magazine	Librarians, academics and organisations interested in sound	To place a marker that the project is ongoing, to raise general awareness of the project	The project exists, it has started, to look out for further communications
Within the first six months	Bournemouth University Portal / Bournemouth University internal magazine - Bulletin	University Managers, Academic Staff within the University	To signal that the project exists, to engender interest, to enlist the support of this most immediate user community	The project exists, we are interested in your views and participation to indicate a success for the University and for the centre for Broadcasting History research in securing funding
Within the first six months	Article in the Times Higher / Items on the Radio [already published]	Wider academic community and the Radio community	To place a marker that the project is ongoing, to raise general awareness of the project.	The project exists, it has started, to look out for further communications
Within 12 months	Project Website – in partnership with the BUFVC and the CETL	Academic community, specifically those interested in using radio and spoken word in their teaching, learning and research.	To engage interest in using radio in research Learning and teaching. To establish a vehicle for experimentation and feedback. To establish a base for further dissemination activities over the web.	Please participate in this project. This is what the project will do we welcome your comments and feedback.
Within 18 months	Use the network created by CEMP, including their advocates in 20 universities.	Expert users of media in academia	To generate case studies, test the web interface and to generate comments and supporting statement that can be used in the project publicity	Please engage with us in promoting this project
Within the life of the project	10 – 20 Onsite visits to demonstrate the project to HE institutions.	Lecturers and academics	To enable hands on use of the material, to suggest good	Hands on use – The number of visits depends on the time available,

			practice in using the material, to gather feedback.	reason and effectiveness.
With the life of the project	At conferences and events attended by the Centre for Broad casting History	Media Academics	To raise awareness and support other promotional activities above	To raise awareness and keep the project in the wider academic domain
With the life of the project	Participate fully in activities organised by the JISC	Wider academic community	To place the project within the wider context of JISC funded projects in this round and support the strategic objectives of the JISC in this area	Support JISC promotional activities
With the life of the project	Produce a summary leaflet in print and pdf format to support promotional activities above	Wider academic community	To raise awareness and support other promotional activities above	To provide a factual summary, promote contacts with the CBHR, and identify funding stream - JISC

19. Exit and Sustainability Plans

Explain what will happen to project outputs at the end of the project (including knowledge and learning). Focus on the work needed to ensure they are taken up by the community and any work needed for project closedown, e.g. preservation, maintenance, documentation.

Project Outputs	Action for Take-up & Embedding	Action for Exit
Material generated	BUFVC agreed to sustain material for 10 years	Normal
Reports for budget and status	Actions that do not achieve stated outcomes	Exit Phase
Material generated	By Research and availability	Project completion

- 1) Project has built in an exit phase to produce necessary reports accounting for the project budget, assessing the project against stated outcomes.
- 2) Project has an undertaking from BUFVC to sustain the material generated by the project in a public environment for 10 years.
- 3) Project will deposit all materials with the AHDS for long term archiving and storage. See section 2
- 4) Project will be accountable to the Project Board on which a member of the JISC will sit together with academics and industry representatives. We take this responsibility seriously and will review the status of the project with the project board at each meeting.
- 5) Project will build in elements of Web 2.0 technologies to encourage a sustained interaction with users e.g. blog, comments on individual recordings, case studies, teaching materials. The nature of these, to be developed in consultation with the Centre of Excellence for Media Practice [CEMP] is yet to be determined, however, we will embed these in the final web delivery.

6) The Centre for Broadcasting History Research will exploit the archive through PhD. research and publication. Will continue to engage with the radio industry and LBC/IRN and its owners to further develop the application of the archive and we hope once it exists identify innovative and creative use of the material.

Appendixes

Appendix A. Project Budget

The total grant awarded to the project by JISC is £759,404.

Appendix B. Workpackages