**Preservation Planning Scoping Document for Su & Paul Wilson’s Photo Collection**

1. **What is the name of the collection?**

SUPAUL-PHOTO

1. **What are the main contents of the collection?**

Photos and Videos

1. **What are the main digital components in the collection?**

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| --- | --- | --- | --- |
| **Component Name** | **Contents** | **Technology** | **Physical Equivalents** |
| Index | Single line entry for each item defining a unique reference number and other information | Single Excel file with multiple worksheets (the second sheet listing the different types of film; and other worksheets providing specially assembled subsets of the main index such as Maisie and ancestors album contents in date order, and the Index to Su & Paul's 2012 trip to NZ and Australia) | None |
| Slip-in tabs file | Template for printing and cutting out the slip-in tabs to go into the physical photo albums. As new sets of slip-in tabs are required, a duplicate worksheet is created such that the file has become a repository for all slip-in tabs that have been produced. | Single Excel file with multiple worksheets | The actual tabs that are in the photo albums. |
| Photo album spine labels | Template for printing and cutting out the spine labels that go with each of the photo albums. As new spine labels are required, a new page is created such that the file has become a repository for all spine indexes that have been produced. | Word file with multiple pages | The actual labels that are on the spines of the photo albums. |
| DVD Jewel case cover template | Template for printing and cutting out the covers and spine that go around a DVD Jewel case. | Word file | The actual covers that are on the DVD Jewel cases |
| Small photo template for arranging in a 6x4 slot in a photo album | Template for printing out a blank 6x4 piece of paper that can have slots cut in it to hold small photos in place on the page | Word file with cutting marks for two 6x4 pages | The actual instances of 6x4 blank pages in the photo albums |
| Digital Files of photos | Family photos and Videos going back to the 1920s on Su Wilson’s side of the family; and back to the 1870s on Paul’s side of the family. The collection is in 4 main parts – Su and her ancestors up to marrying Paul in 1980; Paul’s Mother & Father and their ancestors; Paul up to marrying Su in 1980; and Su and Paul from their marriage in 1980 onwards. | 17,623 files taking up 49.1 Gb. These comprise 15,413 jpg files; 919 OLE2 Compound Document Files; 508 Thumbs DB files; 54 tif files; 39 Microsoft Windows Shortcut files; 8 pdf files; 9 Quicktime video files; 5 doc files; 5 Text Configuration files; 4 xls files; 2 Microsoft Office Owner Files; 2 png files; 2 DS\_store file (MAC) files; 2 txt files; and 1 rtf file (this information was obtained by using the Nation Archives DROID Digital Record Object Identification software). | The majority of the items have physical originals from which they were derived. The physical photos are contained in standard sized photo albums which take two 6x4 prints in slip-in compartments on a single page with an information tab between them. Each of the 4 main sets are stored in recognizably different photo albums. Those photo negatives that we have are stored in a case in the loft. |
| Digital files of videos | Videos going back to the 1950s. They are stored in a separate folder because they are thought to be too large to be replicated to the BT Cloud. They are linked to the main photo/video folder by Windows shortcuts. | 44 files taking up 11Gb. These comprise 34 mp4 files and 10 Quicktime files. | Each different video is stored in the lounge on a DVD that can be played on the TV. Originals of cine films are stored in a case in the loft. |
| Photos not for BT Cloud | These are large collections of photos which are not required to be stored in the digital Cloud. They mainly comprise 4 CDs of several thousand wedding photos from which a subset were selected and included in the photo collection. Another large set of photos are inTIF versions of some of the photos which are already in the main Photo folder as jpg versions. Ther are alkso a few other items in this folder which need sorting out | 2518 files taking up 11.5Gb (the wedding CDs); 955 files taking up 15.6Gb (the TIFF Files) | None |

1. **What are the current hardware and software platforms upon which the digital components operate? Are there any strategies or plans for the future evolution of these platforms? (if it will require further work to identify plans for the future evolution of the platform just add the following statement to the answer below: ‘Furtther research will be required to identify/define the platform strategy’).**  
   The collection currently runs on an Acer i5 laptop running the Windows 7 operating system. Although there are no definite plans to upgrade this configuration it is likely that the laptop will be replaced by about 2017/18 and that the operating system will be upgraded to Windows 10, or a later version of Windows, at the same time.
2. **Why do you want to retain this data?**

I want to retain BOTH the data and the physical items i.e. the whole collection. The photos and videos comprise a family history which, in the long term, I plan to pass on to my children.

1. **For whom are you keeping it? How are you going to test their expectations?**

The 4 main sets in the collection are for the current Owners (Su’s photos belong to her; Paul’s mother and father’s photos belong to Maisie Wilson; Paul’s photos belong to him; and Su and Paul’s photos belong to them). In the long term it is anticipated that copies of the whole of the digital collection will be passed on to each of our three children. The physical collections will need to be split in some way between the children. There are no plans at present to test the expectations of the potential recipients, however this may be worth considering.

1. **What risks do the different parts of the collection face? (List them in priority order with the highest priority first)**

There is a risk that:

A. The files on the laptop become corrupt or irretrievably lost AND that the backups cannot provide replacements for some reason or other.

B. The files are not readable by the current Owner's computer systems at some time in the future (say twenty or more years hence); or by the computer systems of the three children to whom copies of the digital collection will eventually be passed to.

C. The index may become separated from the three different folders of digital files and/or the physical files such that a future Owner may not be able to use all the elements in conjunction with one another, or may not even realise that there are multiple elements that should be used in conjunction with one another.  
  
D. A future Owner may wish to continue to add to the collection but may not be fully aware of how to number a new item, how to add a new item to the index; or how to create a new physical set of albums.

1. **What actions should be taken to meet them? Who is responsible for each action? (If it is not clear what is to be done specify an initial activity to identify what has to be done. For example, if any of the actions involve file deterioration, specify an action to, ‘define the conversion action to be taken for each file type and become familiar with any conversion tools to be used’). Repeat for each risk listed in section 4.**

**Risk A:** Check that the backup arrangements are in place, are sound, and are being applied satisfactorily. Test that the backups actually work and can provide appropriate replacement files. Consider putting in place a backup of the backup arrangements. Responsibility: PW

**Risk B:** Define the conversion action to be taken for each file type and any conversion tools to be used. Create a Digital Preservation Maintenance Plan. Responsibility: PW

**Risk C:** Consider rationalising the multiple folders in which the digital files are held. Consider storing the index in the same folder as the folders. Explore Inserting appropriate references to the other elements in each of the elements such that anyone using each element will know that the other elemen ts exist and where they are located. Responsibility: PW  
**Risk D.** Write instructions describing the collections main components and how they inter-relate; and how to add ne material into the collection. Consider providing this information immediately to the potential future recipients of the collection; and also offering a predefined sub-set of numbers to them so that they could start adding material straight away. Responsibility: PW

1. **List all the activities that you will need to do to before you are in a position to create a realistic plan for the digital preservation work that is needed (a realistic plan is one in which you are confident about what needs to be done and how long it will take). Most of the pre-plan actions will probably have been identified in previous answers.**

* Decide whether totest the expectations of the potential recipients, or to advise them that they are in line to receive a copy of the collection, or to advise them of the possibility of immediately establishing a subset of the collection of their own.
* Decide what different types of backup arrangements are to be put in place.
* For each file type: a) open up a few example files, b) decide what application is preferred to open the file type in, c) define what conversion action, if any, is to be taken, d) decide if a conversion tool is to be used and, if so, become familiar with its operation.
* Decide what folder structure the files should beretained in going forwards.
* Decide what cross referencing should be included in each of the different types of components.
* Decide whether to discuss the collection with the potential future recipients.

1. **When all the pre-plan activities defined above have been completed, what planning documents do you intend to produce to manage the digital preservation work? (this could be a full blown Digital Preservation Project Plan Description and associated Digital Preservation Project Plan Chart, or just the project Plan Chart, or some other documentation). If possible, list the high level contents of the documents you intend to produce.**A Preservation Project Plan Description and Chart will be produced.
2. **What are your constraints in terms of cost / resources?**

No problem with time, but a very limited budget (say a couple of hundred pounds max).

1. **What are your expectations of quality?**

I expect the job to be done to the highest quality given the constraints.

1. **How will the plans be validated? Who will be responsible for validating them?**

By a knowledgeable collaborator – who is yet to be identified.

1. **How and when will the preservation arrangements be reviewed and updated, and who will do that work?**

The Preservation Project Plan will include an activity to produce a Preservation Maintenance Plan. The Maintenance Plan will define when the preservation arrangements are to be reviewed and what actions should be taken at that time to update them as necessary. It will be the current owner’s responsibility to implement the Preservation Maintenance Plan.

**Ends**

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**Major changes made to the original 12 step table received from William Kilbride as a result of the experience gained in using it for the PAW-PERS Collection**

1. Step 3 (What are your preferred preservation approaches? Why have these been proposed?) has been removed because it is too wide a question to be answered at such an early stage in the process.
2. Step 7 (What tools are available to carry them out?) has been removed and the following phrase inserted in the step about what actions are to be taken to address the risks.
3. The following new step has been included: ‘What are the current hardware and software platforms upon which the digital components operate? Are there any strategies or plans for the future evolution of these platforms?’
4. The following new step has been added: ‘List all the activities that you will need to do to before you are in a position to create a plan for the digital preservation work that is needed (most of these will probably have been identified in the answer to point 7).’
5. The following new step has been added: ‘When all the pre-work activities defined in 8) have been completed, what planning documents do you intend to produce to manage the digital preservation work? (this could be a full blown Digital Preservation Project Plan Description and associated Digital Preservation Project Plan Chart, or just the project Plan Chart, or some other documentation). If possible, list the high level contents of the documents you intend to produce.’

**Original 12 step table received from William Kilbride**

**The Historic Parish Archive, Worked Example**

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| --- | --- |
| Archaeological Excavation: (closed) |  |
| c. 1000 pages digitized text (TIFFS and PDFs) | TIFFs on CD, PDF’s on server |
| c. 500 photographs (TIFFS and JPEGS) | TiFFs on CD, JPEGS on server |
| c. 100 data tables (held as text) | On CD |
| c. 25 Excel spreadsheets | On CD |
| Architectural survey of building: (closed) |  |
| c. 3000 images in JPEG format | On office PC and backup disk |
| 25 CAD plans | On office PC (no CAD software to read it) and backup disk |
| Parish newsletters and website: (ongoing) |  |
| c. 500 document in variety of wp formats | On office PC, backup disk and web server |
| c. 150 web pages and images | On web server |
| Oral History: (ongoing) |  |
| c. 25 audio recordings | On Flash memory |
| Music performance: (ongoing) |  |
| 10 hours of digital recordings | On CD |
| Parish registers: (closed) |  |
| Circa 1000 pages scanned (TIFFS) | On office PC and backup disk |

**Risk Assessment Headings**

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| --- | --- |
| Risk, | Describe the risk, being as specific as possible. |
| Consequence | What would happen if the risk occurred |
| Likelihood, | What is the likelihood that this will happen, scored 1-5 where 5 is certain |
| Impact | What would be the impact if it did happen, scored 1-5 where 5 is maximum impact |
| Score | Multiply ‘Likelihood’ by ‘Impact’ to get a rough estimate of the severity of the risk |
| Proximity | Is the risk likely to materialise soon? Can you estimate when it will materialise? |
| Owner | Who is responsible to ensure that the risk is properly managed |
| Responses | What steps will you take to, reduce, avoid, mitigate or transfer the risk |
| New likelihood | Once you’ve taken appropriate action, what is the likelihood of the risk materialise |
| New impact, | Once you’ve taken appropriate action, how great would the impact be |
| New score, | Once you’ve taken appropriate action, how severe is the risk |
| Frequency of review | How frequently do you need to review this risk |

**Preservation Planning in 12 Steps (based loosely on PLATO)**

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| 1. Why do we want to retain this data? |
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| 1. For whom are we keeping it? How do we test their expectations? |
|  |
| 1. What are our preferred preservation approaches? Why have these been proposed? |
|  |
| 1. What is the collection? How does it break down in terms of technological dependencies? |
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| 1. What risks do the different parts of the collection face? |
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| 1. What are the highest priorities for action? |
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| 1. What actions should we take to meet them? Who is responsible for each action (Repeat for each group listed in section 6) |
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| 1. What tools do we have available to carry them out? |
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| 1. What are our constraints in terms of cost / resources? |
|  |
| 1. What are our expectations of quality? |
|  |
| 1. How will we validate our plans? Who is responsible for validating them |
|  |
| 1. How and when will we update our plans? Who will update them? |
|  |