

Conservation approaches to the digitisation of collections at Bodleian Libraries: supporting and preserving.

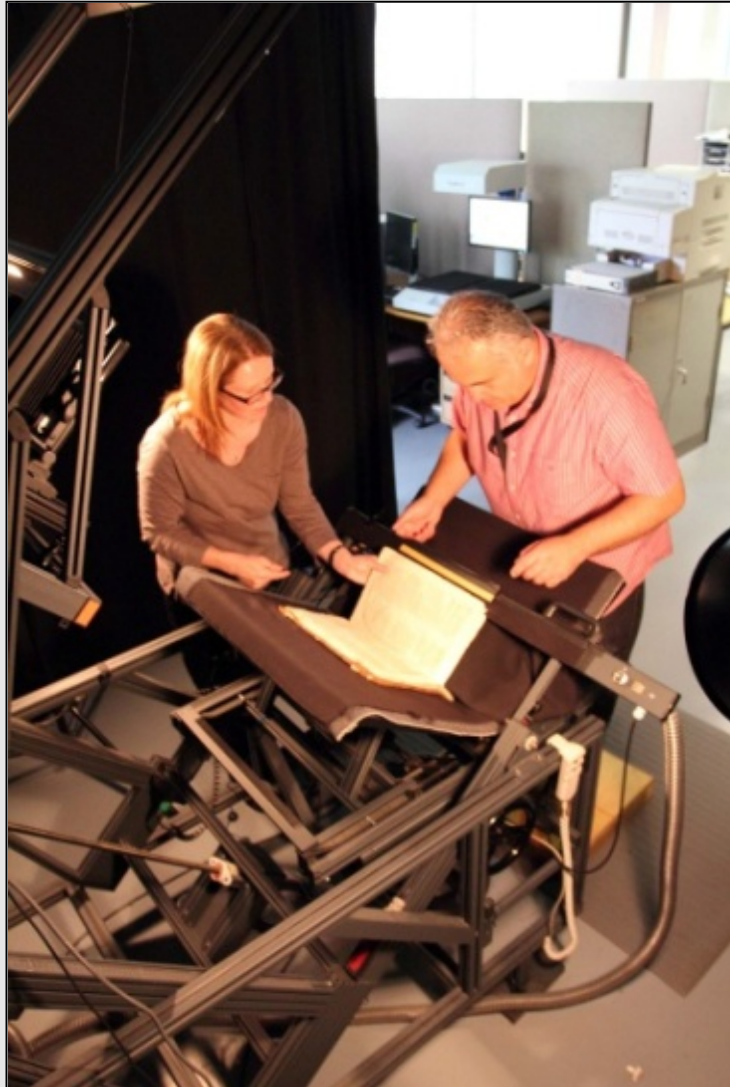


Virginia María Lladó-Buisán

Head of Conservation & Collection Care, Bodleian Libraries, Oxford University

<http://www.bodleian.ox.ac.uk/our-work/conservation>

Main topics of this lecture:

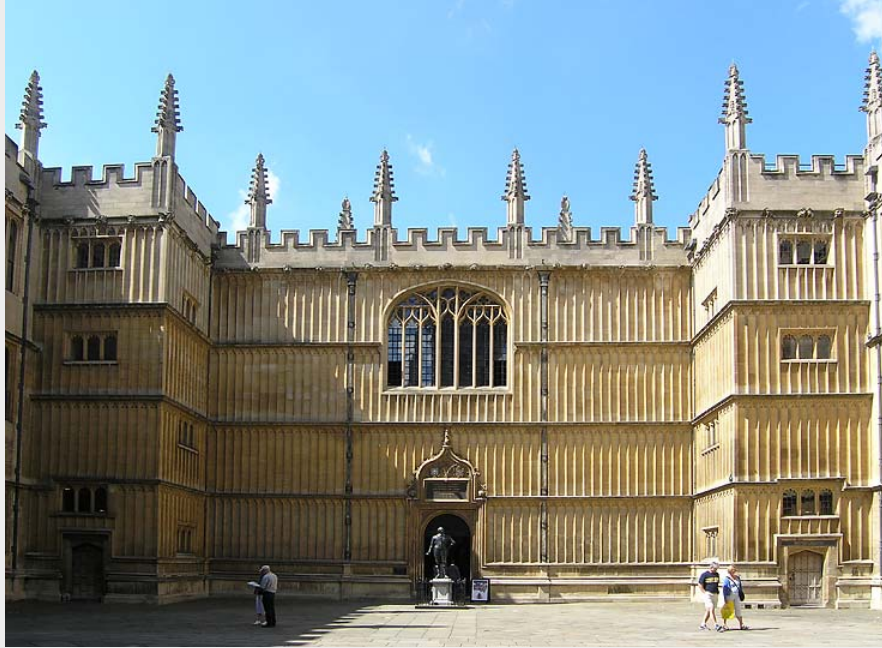


- Changes in the approach to preservation brought by developing information technology. The role of the conservator in the digital age.
- The role of the conservator and technicians in the digitization process. Evolution and reasons why the role/responsibilities have evolved.
- Conservation departments: striking a balance between the need to physically conserve collections and providing support to other operations in the institution (exhibitions and loans, digitisation, teaching, philanthropy).

Oxford "City of Spires": view of Bodleian's buildings from the roof of the Weston Library



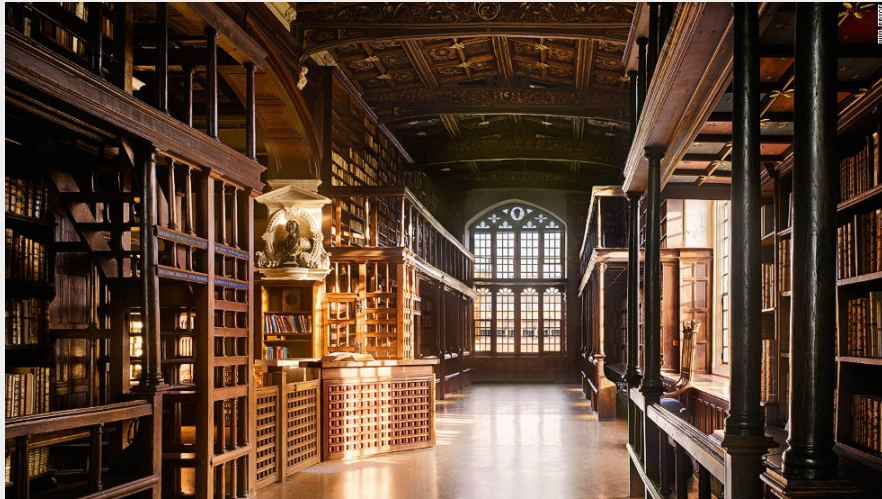
Bodleian's historic buildings



Old Schools Quadrangle (Old Library)



Radcliffe Camera



Duke Humphrey's Library (Old Library)



Clarendon building, Broad Street



Divinity School

Recent storage expansion: "BSF" (2010)



The New Bodleian Library, 1940



New Bodleian Library, Broad Street, Oxford

The Weston Library: Bodleian Library for Special Collections



Conservation and Collection Care team



Mr. Robert Minte, Senior Conservator (Paper Team)



Some of our colleagues:

From left to right (top row):

Mrs. Marinita Stiglitz

Ms. Fiona McLees

Mr. Simon Haigh

Ms. Alexandra Walker

Mr. Andrew Honey

Left to right (bottom row):

Ms. Nicole Gilroy

Ms. Sabina Pugh

Ms. Virginia Lladó-Buisán

Mr. Robert Minte

Ms. Julia Bearman

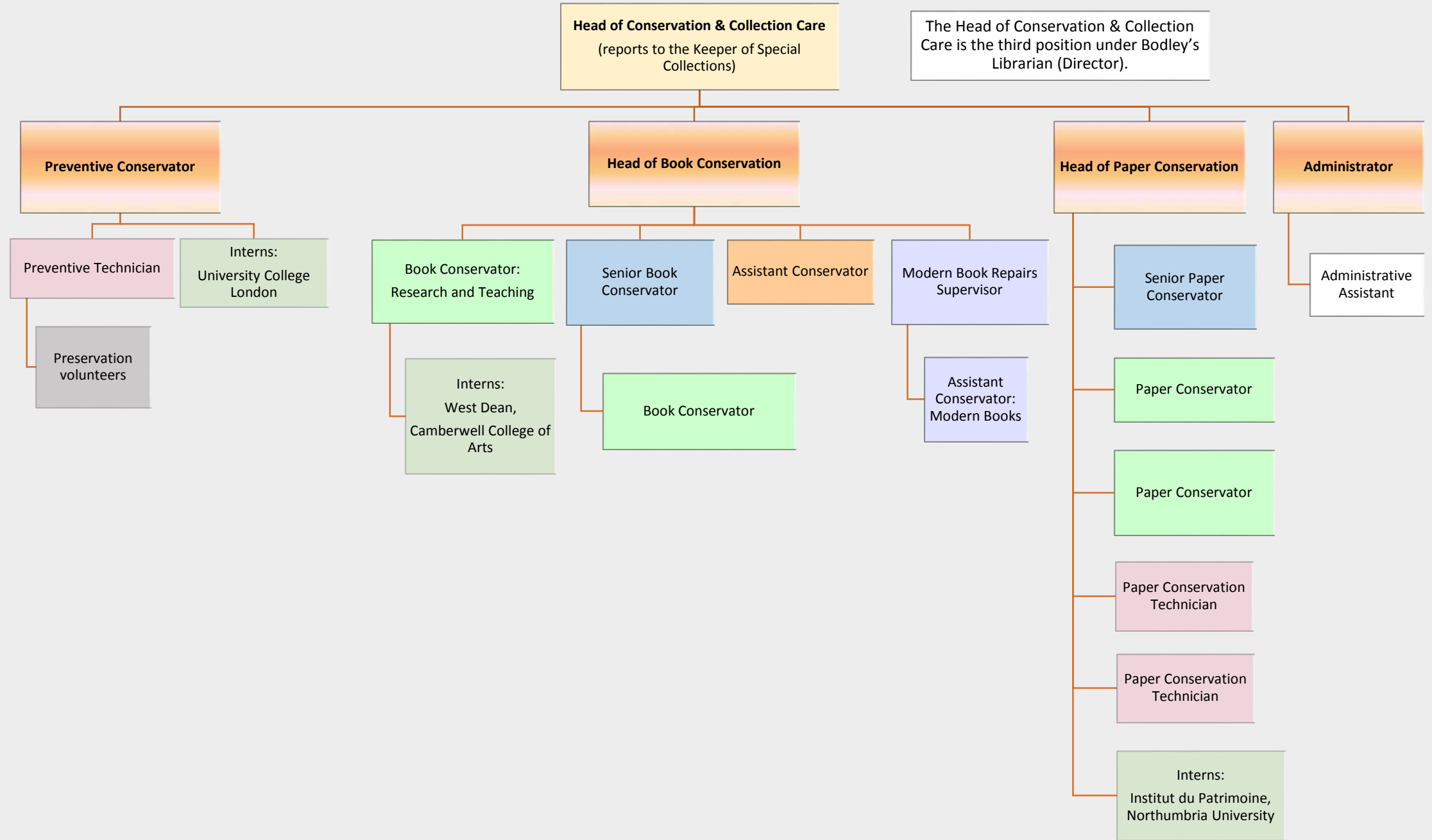


Ms. Sabina Pugh, Senior Conservator (Book Team)



Ms. Nicole Gilroy, Head of Book Conservation

Conservation & Collection Care: department's structure



Main drivers for Bodleian Conservation: how we use our time

70%

***Conservation-led activities:
treatments, documentation,
housing, prevention, salvage***



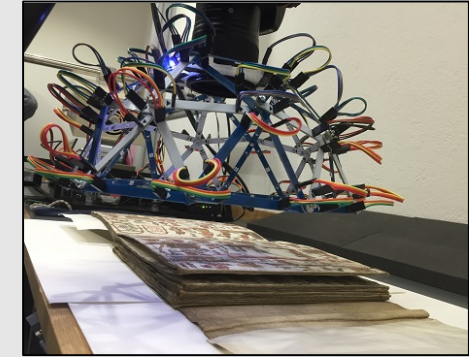
20-25%

***Support to collection access
programmes: exhibitions,
loans, digitisation***



5-10%

***Research and teaching:
publications, scientific
analysis, training others***



Digitisation at Bodleian Libraries

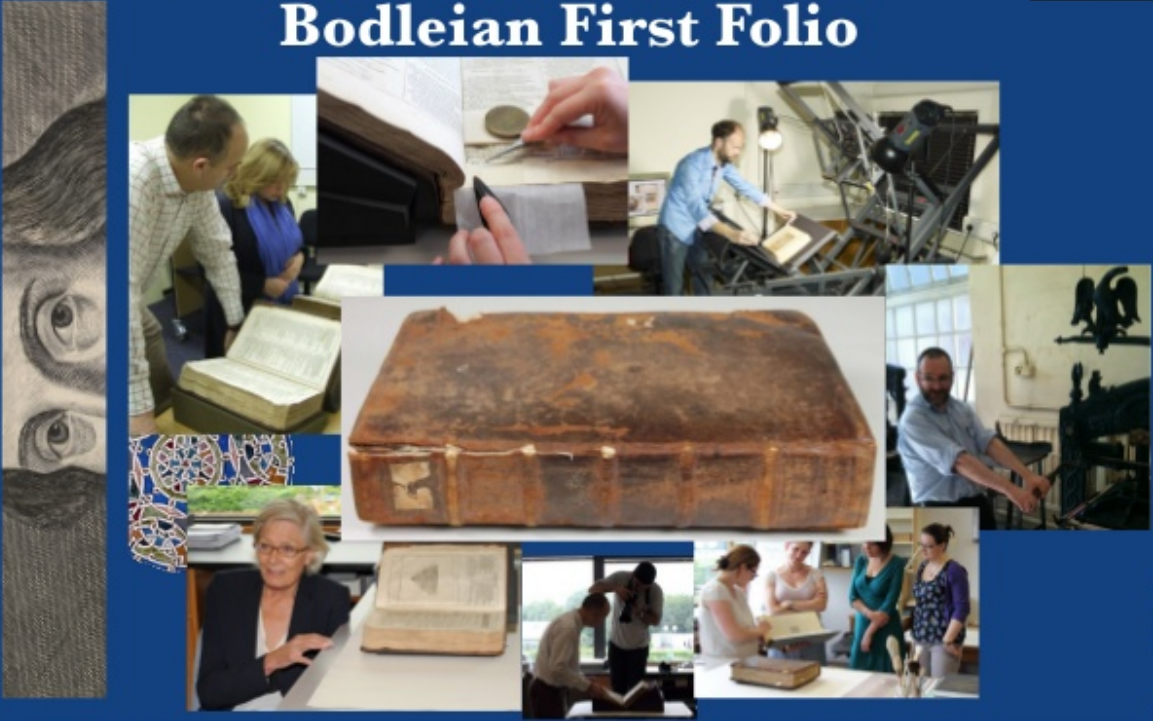



Conservator Nicole Gilroy and Photographer Nick Cistone digitising with Bodleian's Grazer Conservation Cradle in the Imaging Studio

#sonification



Bodleian First Folio



  Centre for Digital Scholarship

<http://shakespeare.bodleian.ox.ac.uk>

Digitisation process: key steps and Conservation involvement

Main project steps	Description	Conservation involvement
Digitisation project idea	Work group is formed and meetings to discuss the idea take place. The idea sometimes comes from our Executive Team, but if it isn't then the project leader presents the idea to Executive for endorsement (they need to assess if this project is a priority).	<ul style="list-style-type: none"> • Initial indication of condition of proposed collections. • Initial indication of Conservation resources required.
Project development plan	Lead person for the project writes the project brief and determines the cost of the project.	<ul style="list-style-type: none"> • Provide estimated costs for the assessment and treatment of collections to be digitised. These are based on staff time requirements and materials. At this stage, we cannot always be exact (depending on the scale of the project and collections involved). • Indicate suitable digitisation equipment for various collections.
Funding application (if required)	It is generally the project leader or the curator of the collection, jointly with the Development Office, who write the funding application. Other teams are also involved providing information.	<ul style="list-style-type: none"> • Contribute to the document with a description of the benefits of conserving a collection before digitising or requesting extra resources when the project is medium to large scale. • Help the curator produce a final list of items to be digitised to ensure costs are accurate. This involves producing accurate condition assessments of items to be digitised, considering technology available for scanning or photographic process proposed.
If the project goes ahead (not always it does!) - Start of the project	Imaging Studio, Conservation and Curator(s) work together through the digitisation process.	<ul style="list-style-type: none"> • Conservators might help the scanning operators handling collections depending on condition. • Conservation treatment of selected collections if required. • Meetings with curators • Data capturing
End of the project and publicity	Launch of online access to digitised materials – this is a very nice moment for everyone!	Conservation supports Communications: Any relevant conservation treatments are publicised as part of the campaign. We 'tweet', write blogs, get interviewed...

The *Polonsky* digitisation project: challenge and success

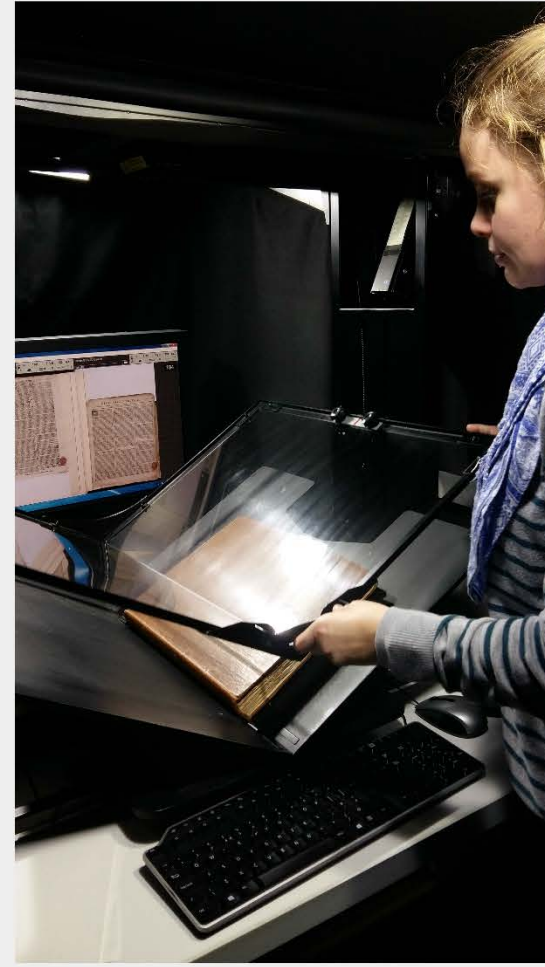
<http://bav.bodleian.ox.ac.uk/>



Grazer



Atiz BookDrive



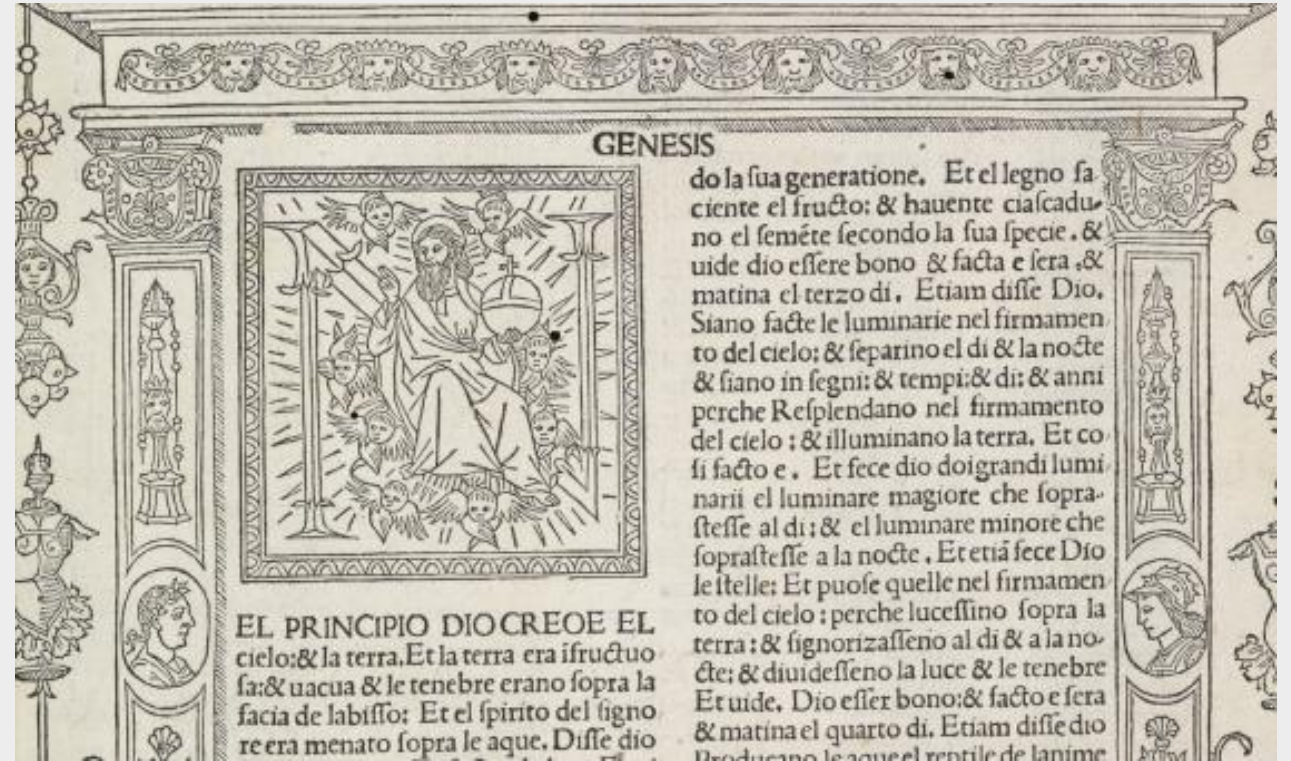
Positioning a book on the Atiz in three steps.

The *Polonsky* digitisation project: challenge and success

<http://bav.bodleian.ox.ac.uk/>



The Kennicott Bible, 1476, was not suitable for scanning on the Atiz due to its fragile media.



The Malermi Bible, ca.1420-1481, was suitable for scanning on the Atiz as it is printed and the binding is in good condition.

The *Polonsky* digitisation project: data capturing

Time spent on digitization project work Polonsky – Conservation staff					
Date	activity	time (mins)	total time (hours)		
23/08/2012	email	5	322.0		
	check condition of Barocci items in stack	45			
29//8/2012	email	10	53.7 days		
30/08/2012	conversation with James Allan	10	£ 9073.96		
03/09/2012	email and arrangements for Gutenberg check	25			
	email	10			
03/09/2012	Sabina assistance with Gutenberg	60			
04/09/2012	Sabina assistance with Gutenberg	30			
04/09/2012	Meet MK re: Laudian Acts and Barocci plus follow-up notes	90			
05/09/2012	Barocci survey	90			
11/09/2012	Sabina assistance with Gutenberg	30			
20/09/2012	email with AC and location lists for Incunables	45			
21/09/2012	Barocci survey	120			
26/09/2012	Barocci survey completed, emailed to MK	150			
11/10/2012	review items with MK plus stong room items	120			
05/11/2012	Look at tricky Barocci volumes with Nick	20			
06/11/2012	Start to look at Incunables in stack	45			
20/11/2012	Incunables assessments with AH (2 people, 1 hour)	120			
27/11/2012	Incunables assessments AH, SP (3) hours)	360			
04/12/2012	Martin and Studio re: environmental conditions, plus emails	45			
6/7/12/2013	AH and JS repair to wooden board	1020			
07/12/2012	Incunables assessments AH, JS, SP (2.5 hours) plus AH 15 mins	465			
07/12/2012	record sheet NRG	30			
10-					
21/12/2012	email and other discussions with MK and Studio re: conditions	120			
17/01/2013	email and correspondence	30			
18/01/2013	minor repairs to Incunables list	60			
24/01/2013	Assess Codex Ebnerianus with MK	90			
25/01/2013	minor repairs to Incunables list	60			

The John Johnson Collection: an Archive of Printed Ephemera (ProQuest)



Zeuschel scanner



Ms. Julia Bearman applying conservation measures to the collection

John Johnson Digitisation Tracking System
 Main Menu • Bottom of Page (shortcut key Z)
 UNIVERSITY OF OXFORD
 Display items in container

Dioramas 1 --- Conservation complete
 Permanent location: John Johnson Collection --- Type: Box (permanent)
 Container barcode: 7800020810, Last change to whole container: 30/07/2008 15:52 by root

Actions available:

- Move within Bodleian
- Select and process multiple items
- Container reports menu
- Table of contents
- Record conservation processes
- New search by shelfmark

Normal contents (100 items):
 1 • 2 • 3 • 4 • 5 • 6 • 7 • 8 • 9 • 10 • 11 • 12 • 13 • 14 • 15a • 15b • 15c • 16 • 17 • 18 • 19 • 20 • 21 • 22 • 23 • 24 • 25 • 26 • 27 • 28 • 29 • 30 • 31 • 32 • 33 • 34 • 35 • 36 • 37 • 38 • 39 • 40 • 41 • 42 • 43 • 44 • 45 • 46 • 47 • 48 • 49 • 50 • 51 • 52 • 53 • 54 • 55 • 56 • 57 • 58 • 59 • 60 • 61 • 62 • 63 • 64 • 65 • 66 • 67 • 68 • 69 • 70 • 71 • 72 • 73 • 74 • 75a • 75b • 76 • 77 • 78 • 79 • 80 • 81 • 82 • 83 • 84a • 84b • 85 • 86

Item	Select	Description	Pages	Scanning Instructions	Condition	Copy
1	<input type="checkbox"/>	A grand historical exhibition -- now being exhibited at the Albert Palace -- A grand historical exhibition -- exhibition	single sheet -- pp: 1 p. -- size: 9.4 x 12.4 cm.	Scan all	Handle carefully	A
2	<input type="checkbox"/>	A grand historical exhibition -- now being exhibited at the Albert Palace -- A grand historical exhibition -- exhibition	single sheet -- pp: 1 p. -- size: 9.4 x 12.4 cm.	Scan all	*** (M) *** Handle carefully -- Item torn and vulnerable	A
3	<input type="checkbox"/>	A grand historical exhibition -- now being exhibited at the Albert Palace -- A grand historical exhibition -- exhibition	single sheet -- pp: 1 p. -- size: 9.4 x 12.4 cm.	Scan all	Handle carefully	A
4	<input type="checkbox"/>	A Waterloo veteran's pedestrianism -- he walks twenty miles a day, although 94 years old. -- The panoramas of the Battle of Waterloo -- panorama	single sheet -- pp: 1 p. -- size: 24.5 x 17.0 cm.	Scan all	Handle carefully	C
5	<input type="checkbox"/>	Explanation of the view of Lisbon, from Almada Hill, now exhibiting at Barker's Panoramas, Strand, near Surry-Street -- The annexed print is as accurate -- The view of Lisbon from Almada Hill -- panoramas	panphlet -- ep: 9 p. -- size: 27.4 x 22.0 cm.	-- Item in 2 parts: Scan booklet SCANNING EXAMPLE 53. Then scan single sheet - PRINTED SIDE ONLY.	*** (M) *** Handle carefully	A
6	<input type="checkbox"/>	Description of the view of Moscow, now exhibiting at Barker's Panoramas, Strand, near Surry Street --	single sheet -- pp: 1 p. -- size: 22.0 x 17.0 cm.	Scan all	Handle carefully	A

Conservation work tracking system

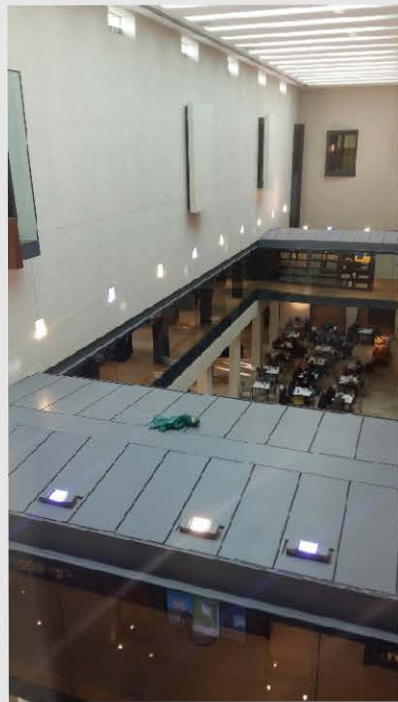


Some experience gained over the years: what works well for us...



- Digitisation projects need to include everyone involved from the very beginning.
- Setting strong workflow timings will help avoid unnecessary physical stress to the collections. And to the people involved!
- Conservation treatments for digitisation: we do enough to make items **safe** for handling during and after digitisation. There are exceptions to this too, specially if there is funding available!
- The Conservation manager plays a really important role in finding a good balance between supporting institution-led projects and conservation-led work. Also in supporting fundraising activities to bring the extra resource required.

Our monster.



Acknowledgements:

- Ms. Kaoru Oshima, Director of the IFLA/PAC Regional Centre for Asia, National Diet Library
- Dr. Gillian Evison, Head of the Oriental Section, Bodleian Libraries
- Mr. Andrew Honey, ACR, Book Conservator, Research and Teaching, Bodleian Libraries
- Mr. Robert Minte, ACR, Senior Paper Conservator, Bodleian Libraries



Go seichō arigatōgozaimashita!



[instagram.com/bodleianconservation](https://www.instagram.com/bodleianconservation)
twitter.com/bodcons

