

DIGITAL PRESERVATION PLANNING AT TATE

Presentation to the DPC Roadshow: Getting Started in
Digital Preservation

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BACKGROUND

- Tate has 3 sites in London (Tate Modern, Tate Britain and Tate Stores) as well as galleries in Liverpool and St. Ives and employs over 1000 staff.
- Tate is an exempt charity and receives some of its funding from central government. This means Tate is subject to the Public Records Act and Freedom of Information Act.
- Tate holds the national collection of British art, plus an extensive collection of modern and contemporary art. Tate Archive holds over a million records on British art from 1900 to the present.



Josef Herman; Sketch of a man in clogs, bent under a back-pack; © The estate of Josef Herman; Photographic Rights © Tate (2015), CC-BY-NC-ND 3.0 (Unported), <http://www.tate.org.uk/art/archive/tga-835-142/herman-sketch-of-a-man-in-clogs-bent-under-a-back-pack>

1. WHAT DO WE HAVE?

2. WHERE ARE THE BIGGEST RISKS?

3. WHERE ARE THE EASY WINS?

1. WHAT DO WE HAVE?

- At Tate we have a large volume of digital assets to manage, all with different requirements and responsibilities for digital preservation.
- The first step was to analyse our content and categorise them.
- At a high level, we identified four categories of assets at Tate:

a) DIGITAL COLLECTION ITEMS

- Born Digital Artworks and Archives
- Collection items that need to be migrated to digital

Video art

Art that involves the use of video and /or audio data and relies on moving pictures

1 of 3



Bill Viola

Nantes Triptych 1992

Video and mixed media

duration: 29 min., 46 sec.

Jose Carlos Martinat Mendoza

Brutalism: Stereo Reality Environment 3 2007

◀ Previous image Next image ▶

Image 2 of 3



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Full screen

b) DIGITISED REPRESENTATIONS OF COLLECTION ITEMS

The screenshot shows the Tate website's page for the artwork '1928 (foothills, Cumberland)' by Ben Nicholson. The URL is www.tate.org.uk/art/artworks/nicholson-1928-foothills-cumberland-n05951. The page features the Tate logo, navigation menus for Home, Art & artists, Visit, What's on, Blogs & channel, Join & support, Learn, Research, and About. A search bar is present with the text 'Find art, artists and archival material'. Below the search bar, the artist's name 'Ben Nicholson OM' and the title '1928 (foothills, Cumberland) 1928' are displayed. The main image is a landscape painting with a dark, swirling sky, a winding river, and stylized, dark trees in the foreground.

The screenshot shows the Tate website's search results page for 'Ben Nicholson OM'. The URL is www.tate.org.uk/art/search?aid=1702&type=archive. The page features the Tate logo, navigation menus, and a search bar. Below the search bar, the search results are displayed. The page shows 'Showing 1 - 20 of 237 results' and 'Results per page: 20'. The search results are sorted by 'Most viewed' and viewed as a 'List'. A 'Refine results' sidebar is visible on the left. The search results include:

- Archive items (x)
- Ben Nicholson OM (x)
- clear all filters (x)

The search results are displayed in a grid format. The first row shows four results:

- Sir William Nicholson, recipient: Ben Nicholson OM. [Letter to Ben ...](#) 19 Dec 1930. TGA 8717/1/1/1676
- Sir William Nicholson, recipients: Ben Nicholson OM, Dame Barbara Hepworth. [Letter to Ben ...](#) 29 Dec 1938. TGA 8717/1/1/1686
- Sir William Nicholson, recipient: Ben Nicholson OM. [Letter from ...](#) [5 Dec 1917]. TGA 8717/1/1/1647
- Sir William Nicholson, recipient: Ben Nicholson OM. [Letter to Ben ...](#) [c Sep 1912]. TGA 8717/1/1/1633

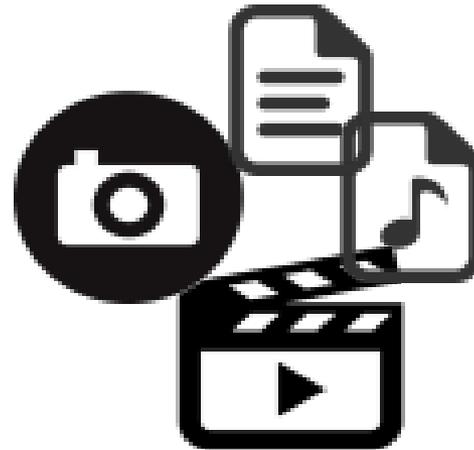
The second row shows four more results, including a photograph of a building.

c) DIGITAL PUBLIC RECORDS

Anything created or received by a Tate employee in the course of doing their job:

- Emails
- Documents
- Meeting notes
- Images
- Audio-visual material
- Conservation science data
- Social Media and blogs

...etc



d) USER-GENERATED CONTENT

- Public contributions to social media
- Contributions to interactive gallery displays
- New albums feature on Tate website
- Tate Kids website

TATE KIDS

MY GALLERY GAMES VIDEOS TATE CREATE WHAT'S ON?

NEWS & OTHER THINGS y and weaving!

MY GALLERY
Your space – upload your art and visit virtual galleries.

GAMES
Create your imaginary city and make a masterpiece in Tate Paint.

VIDEOS
Watch art and artists come to life in these Tate Kids videos and clips

TATE CREATE
Be crafty – discover fresh ideas for making art.



2. WHERE ARE THE BIGGEST RISKS?

- A Digital Asset Register records information about the various asset types.
- This information was gathered during a comprehensive exercise of staff interviews and analysing shared drives. It is updated as new types of assets are discovered and created.
- Information about the file formats and software used, and where and how data is stored, helps assess risk.

ISSUES	LOCATION	Value to Tate	File formats & Extensions	No. of GB	Projected volume (GB per r)	No. of objects	Naming risk	Lack of metadata	File format risk	Other risk
Lack of metadata; lack of consistency in file naming, formats and location etc. Some files not backed up anywhere and therefore irreplaceable		4	MiniDV tape MOV QT				1	1	1	
Inconsistent storage and naming. Some in H: drives of staff who have left (and consequently volumes not readily available) High-quality and low-quality images are mixed indiscriminately together, as are high and low importance images.		4	JPEG TIFF BMP GIF PSD				1	1	1	Some on personal drives, some of staff no longer at Tate
High level of duplication. At a guess, QXD files come from a specialised application.		1	JPEG QXD PDF QXP EPS MOV	107		49,000	1	1	1	
Some images are likely to be duplicates, but this would need to be verified.		1	JPEG TIFF PNG EPS GIF PSD	20.5		3,132	1	1	1	
Majority of CD & DVD images are repeated on the network drives, but not all. Images on local drive, CD & DVD are at risk. Some of the discs are full, but about 40% of the discs		4	JPEG TIFF EPS PDF WMV	86.4			1	1	0	Some stored on CDs and DVDs not backed up.

3. WHERE ARE THE EASY WINS?

- Looking at a long list of risks can be a little overwhelming!
- Prioritise your focus
- Look at highest value assets facing the most immediate risk
- Establish what can be done with the resources available
- Focus on the easy (or easier) wins
- Set short-term and long-term goals



Photographer Unknown; Photograph of England Rugby XV; TGA 9019/1/4/4/17; Photographic Rights © Tate (2015), CC-BY-NC-ND 3.0 (Unported), <http://www.tate.org.uk/art/archive/tga-9019-1-4-4-17/gotch-tuke-photograph-of-england-rugby-xv>



SHORT-TERM GOALS

- As a first step, we are focussing on identifying all the digital assets we have and gaining more control over new assets being created.
- Aiming to get all high-value digital assets off obsolete media and into managed storage.
- Focussing on Bit Preservation buys us some more time to develop preservation plans for some of our more complex assets.

LONG-TERM GOALS

- Our longer-term aims will include:
- Implementing a Digital Asset Management system across Tate, to address some of the more widespread risks around lack of metadata and duplication of assets.
- Expanding our High-Value Digital Asset Storage infrastructure and developing ingest and access systems.
- Implementing a Preservation Management system, in order to track risks facing our assets.

QUESTIONS?

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