

# Wellcome Film: End of Project Report

C. Henshaw, A. Seward  
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## 1. Introduction

The Wellcome Film project, which ran from October 2007 to January 2010 has seen the digitisation of 431 titles (215 hours) of historic film and video. This content has been made freely available online with extensive accompanying descriptions and, in many cases, full transcriptions for research and scholarly use, as well as for the general public.

It can be seen that the success of the project has exceeded expectations by achieving project goals within the timescale and budget, allowing the project to expand to a larger collection of material; gaining media interest; and attracting a high number of visitors. The inclusion of Central Office of Information titles greatly enhanced the breadth of content the Library expected to offer, and the [YouTube](#) channel has served to bring videos to the public to the tune of tens of thousands of views over the past 6 months alone.

This report documents the key achievements of the Wellcome Film project including the project outputs and deliverables.

## 2. Deliverables review

### 2.1 *Digitised content*

The original estimate of titles to be digitised was around 450 - or 100 hours of content. The digitised video was found to be longer on average than expected, so the 431 titles that are now available online equates to 215 hours. This has exceeded the original scope of the project by 115% in terms of duration, and a further 142 titles remain in the workflow for segmenting and cataloguing. See Table 1 below for a summary of the deliverables and outputs of the project related to digital content.

- There were 700 titles available to digitise from the Wellcome Library collections and from selected material originating from the COI.
- 86 titles to date have been removed from the project (duplicates, lost, unsuitable or unclearable material).
- 41 titles are uniquely on 1" IVC and cannot be completed with the project's remaining resources.
- 17 Crown-copyright titles have been embargoed until 2011 by the BFI (the records are complete but suppressed on the catalogue).
- 431 titles have been fully catalogued and made available online.
- 142 remaining titles have been digitised, and will be segmented and catalogued over the course of the next year.

Original deliverables	Actual outputs
450 titles / 100 hours of rights-cleared, digital moving image content transferred to digital tape and encoded to high quality MPEG2 master files.	431 titles (around 215 hours) are now online 191 titles have been fully transcribed 142 digitised, yet to be segmented and catalogued
Web-friendly access encodings (Windows Media, QuickTime, MPEG4) of each film and clips of 3-5 minutes in duration	431 created and online Clip length averages c. 5 mins
Rich catalogue records for each title and each segment to facilitate resource discovery	431 catalogue records created
Access via JISC's FSOL service and Wellcome Library website	331 titles available on FSOL (including the 61 restricted titles) 370 titles available on the Wellcome Library site as open access

Table 1. Digitised content deliverables and outputs.

## 2.2 Access and restrictions

The original estimation of open access (A) category material, versus restricted (R1 and R2) material was roughly half and half. By the end of the project the ratio was in the end far more in favour of open access, with only 16% of titles restricted to FSOL subscribers (see Table 2).

Restrictions	Estimated no. of titles (original):	Actual number of titles:	Access
<b>A</b>	250	370	Worldwide open access via Library website and FSOL.
<b>R1</b>	150	20	Restricted to FSOL license holders only
<b>R2</b>	100	41	Restricted to authorised users (such as medical students) via FSOL
<b>C</b>	0	0	Limited by on-site appointment only.

Table 2. Open and restricted titles, original estimation and actual numbers.

## 2.3 Project methodology

There was little deviation from the original methodology described and discussed in the Project plan and early development stages of the project. There were several components to the workflow necessary to successful completion of the project.

### 2.3.1 Procurement

The Wellcome Trust procurement procedure was followed. JCAtv was awarded the contract for the work. The service JCAtv provided was of a high quality, and there were very few problems – those which did occur were minor procedural issues that were quickly rectified, and did not cause any delay to the project. There were a few instances where JCAtv were

unable to carry out digitisation, and these were quickly identified and alternate suppliers found.

JCAtv was also commissioned to carry out the transcription service.

### **2.3.2 Tracking, transporting and safe handling of physical items**

The project used an Access spreadsheet and an online tracker designed by JCAtv to keep track of film reels and video tapes, and no serious issues arose. JCAtv provided a delivery van to pick up and drop off the media, barcoding items so they could be tracked immediately. There was no known damage caused to any of the items.

### **2.3.3 Cataloguing & QA**

The cataloguing workflow was new to the Library, but the tasks required were carried out in a timely fashion. QA of digitised video, creating segments, cataloguing the segments, attaching media was completed on more than the expected number of items.

Accessioning of physical media (DVDs and digibeta tapes) was not completed during the project, but will be done by the Curator and Assistant Curator as part of their normal duties.

### **2.3.4 Digitisation and storage**

Format transfer (telecine and video recording) produced good results on the whole – with less restoration required than originally envisioned. In the original project scope contingency was built into the budget to cover the possibility that the condition of some of the material was variable. In fact this turned out not to be the case.

Problems that were encountered included a requirement for audio restoration. Most of this remedial work was carried out on Wellcome Trust © material.

1" IVC tapes could not be digitised at JCAtv because they were an obsolete format for which very few recording machines exist. Where possible, duplicate copies on other formats have been digitised instead, although there are plans to try to digitise these tapes as part of the migration strategy of the department, using departmental funds. After 2.5 years an alternative vendor has eventually been found willing to migrate the remaining 41 titles which exist solely on 1" IVC. The cost of transfer falls outside the scope of the current project.

The digital formats originally specified in the Project plan and in the Specification of Requirements for the supplier were created as planned, and have proved useful for the range of delivery methods utilised by the project. MPEG-2 files are stored on the Wellcome Trust network storage as a long-term format, while a range of dissemination formats have been created for web access (see 2.4 below for descriptions of the delivery mechanisms, and the formats used). Dissemination formats are also stored on the Trust network storage.

MPEG-2 files will also be stored securely for the long-term by JISC Collections.

## **2.4 Delivery methods and usage statistics**

Video is disseminated via three platforms – the Wellcome catalogue, Film and Sound Online, and YouTube. Statistics for each of these has been gathered, and it can be seen that YouTube viewers far outnumber the other sites. However, the Wellcome catalogue and Film and Sound Online attract a regular flow of traffic, with thousands of viewers over the past year gaining access to video alongside its rich metadata.

#### 2.4.1 [Wellcome catalogue](#) - ~ 2,500 visits in the past year

**Delivery method:** Users can find video by searching the catalogue directly or by using the dedicated Wellcome Film [search form](#) which limits keyword searching to the Wellcome Film collection. This page contains a trailer about the collection and a series of links to some of the treasures of the collection.

The catalogue view shows a series of thumbnails which link through to a webpage with an embedded Flash player – one for the entire title, and then one each for segments of around 5 minutes long. This allows users to progressively download (similar to streaming) to watch the video immediately on any browser. On slower (modem) internet connections, there can be a small delay in playback, but over typical broadband connections, the delay is largely unnoticeable, providing quick, easy access. Access is further facilitated by allowing users to target segments, rather than downloading an entire video. The video format utilised for the Flash view is a compressed MPEG-4 format.

Towards the end of the project, entire titles were made available to download from the catalogue records. These are accessed by a link to a broadband version MPEG-4 which is optimised for a 2Mbps download speed. This allows users to download a higher-resolution file for re-use, while still feasible to download via a typical broadband network. MPEG-4 video is particularly useful for editing using video editing software for re-use. However there is a limitation with MPEG-4 in that it is not supported by Microsoft products such as PowerPoint. In order to embed these files directly into PowerPoint, the video must first be converted to a Microsoft-friendly format such as WMV.

WMV and MOV files are available via Film and Sound Online as downloads (see 2.4.2 below).

On the Library catalogue, the videos are accessed alongside extensive descriptive metadata that provides context to the titles, bibliographic data as well as descriptions of the content of each segment.

For a selection of video, in particular the University of London lectures as well as Wellcome Trust © material, full transcriptions have been created and made available to download from the catalogue records as PDF documents. This enables easier access to the spoken content of the titles transcribed, particularly for the hearing-impaired who otherwise would have no access at all.

Catalogue records and the Flash page are also accessed from outside the catalogue, using direct links embedded in blog posts, newsletters and on the [YouTube](#) channel, among others.

**Usage statistics:** Each time someone watches a video via the catalogue, we can track it. Traffic is increasing at a steady rate. Monthly traffic on average is around:

- 200 visits (320 in January 2010)
- 350 clips watched (>600 in January 2010)
- 80% brand new visitors (60% in January 2010)
- Visits on average last nearly 3 minutes (4.40 min in January 2010)
- Tuesday 4 November 2009 had highest number of visits in a day due to *War Neuroses* being uploaded to YouTube (150 visits)

#### 2.4.2 [Film and Sound Online](#) – ~ 1,000 downloads in the past year

**Delivery method:** Users can find video by searching and browsing the Film and Sound Online site.

**Usage:** There are usage stats for February to November 2009 (inclusive). Monthly there has been an average of 41 downloads per month (27 entire/55 segments). This equates to nearly 1,000 downloads over a 12 month period. Download figures range from 36 (August 2009) to 247 (March 2009).

#### 2.4.3 [YouTube](#) – 261,000 views in the past year

**Accessing the video:** Users can find video using a search engine and by searching and browsing YouTube. 260 videos, some of which are connected as segments in a “playlist” have been uploaded.

**Usage:** Since its launch a year ago, tens of thousands of visitors have watched video on our channel. Highlights include:

- 20,000 *channel* views in total
- 463 channel subscribers (16th most subscribed non-profit channel)
- 261,000 total views of uploaded content
- 9th most viewed non-profit channel on YouTube in January 2010
- 44,000 views of *Prefrontal Tuberculoma*
- 23,000 views of *Cruel Kindness, pt. 1*
- 22,000 views of *Caesarean section at full term for contracted pelvis*

### 2.5 *Marketing activities*

Information on the Wellcome Film project has been disseminated in a number of ways, often including links to content, or embedded content, that served to increase exposure to the resource. Although YouTube was mentioned in the original proposal as a potential platform for content, the levels of interest it has captured was completely unanticipated. See Table 3 for a breakdown of the various marketing and dissemination methods.

Method	Details
Press releases	<ul style="list-style-type: none"><li>• General press release at the beginning of the project to announce commencement and another at the end of the project to promote its completion and advertise the resource.</li></ul>
Blogs (a sample)	<ul style="list-style-type: none"><li>• Posting on Medical Humanities <a href="#">blog</a>, December 2008.</li><li>• Several posts on the Wellcome Library blog during the course of the project, including embedded video, and links to catalogue records (<a href="#">examples</a>).</li><li>• All Wellcome Library blog posts are also communicated via the Library’s Twitter feed, the Library’s Facebook page, and the Library’s general news feed.</li><li>• Two posts on the <i>Wired</i> magazine <a href="#">blog</a></li><li>• Health Habits <a href="#">website</a></li></ul>

	<ul style="list-style-type: none"> <li>• Boingboing <a href="#">blog</a></li> </ul>
Online dissemination	<ul style="list-style-type: none"> <li>• YouTube <a href="#">channel</a> – over 100 films and film clips currently online. Tens of thousands of views, and over 100 channel subscribers to date.</li> <li>• Dedicated <a href="#">webpage</a> and search function for the resource on the Wellcome Library website, as well as a series of <a href="#">webpages</a> about the project.</li> </ul>
Wellcome media platforms	<ul style="list-style-type: none"> <li>• Library newsletter</li> <li>• <i>Wellcome News</i> (November 2009 issue)</li> <li>• <i>Wellcome History</i> (December 2009 issue)</li> <li>• <i>Trustlink</i> (March 2010 issue)</li> </ul>
JISC/EDINA media platforms	<ul style="list-style-type: none"> <li>• <a href="#">News item</a> on EDINA website</li> <li>• <a href="#">News item</a> on JISC collections website</li> <li>• Announcement on main JISC lists</li> </ul>
Conferences/ workshops	<ul style="list-style-type: none"> <li>• Presentation and stand at the 2009 Learning on Screen conference</li> <li>• 2 Library Insights sessions on MISC that showcased WF.</li> <li>• Presentation at the JISC sponsored Film and Sound Think Tank.</li> </ul>
Print media	<ul style="list-style-type: none"> <li>• Leaflets</li> <li>• Pull-up banner</li> </ul>
Wellcome Film Launch	<ul style="list-style-type: none"> <li>• An evening reception event was held on 2nd November in the Wellcome Library to launch the resource to stakeholders.</li> <li>• There was a guest speaker, Jordan Baseman, who had accessed the collection and a presentation by A. Seward, the curator.</li> <li>• ~ 70 guests</li> <li>• ~ 70 goodie bags including leaflets and a celebration memory stick with a showreel produced by the vendor, JCATV which profiled some of the most interesting footage in the collection.</li> </ul>

Table 3. Marketing activities.

### **3. Budget review**

This section has been removed from the public version for confidentiality reasons.

## **4. Future of Wellcome Film – sustainability**

The Wellcome Film project – although officially completed in that it has met the project deliverables and produced the expected outputs – will continue to be developed at the Wellcome Library. There are further titles being digitised that will be added to the existing collection (up to 142 titles over the next year) and a further 10 transcriptions, which will complete this aspect of the project, and come out of the 2010 project budget.

This resource is intended to be sustained into the long-term, with free access from the Library's websites for the foreseeable future. In 2011, the Library plans to implement a new "Digital Library" that will allow easier cross-departmental searching of Library collections, more flexible delivery of digital content, and Web 2.0 functionality. Once this is online, the Wellcome Film resource will be even more accessible, with a wider range of formats available for users, more integrated browsing capabilities (with theme-based browsing functions bringing digital collections together with interpretative text), and better user participation.

The YouTube channel will be added to for a few more months, and then maintained in the long-term. Other sites where the Wellcome Film footage could be displayed are Vimeo and iTunes.

In December 2009 JISC Collections commissioned a survey across its representatives looking at the future of the FSOL service. We were asked to comment on the aggregation of JISC-funded media websites (FSOL and others such as NewsFilm Online). Wellcome Library was broadly supportive of this initiative, with the caveat that there should be provision to create appropriate resource discovery to prevent Wellcome Film disappearing in the 100,000s of newsreel records.

The Wellcome Film resource is also a part of the Mother of PEARL project – a LIBER pilot project aiming to aggregate content for Europeana. This will test the possibility of taking metadata from libraries like the Wellcome, converting it to the Europeana standard, and integrating it into the Europeana catalogue. This metadata will contain links back to the actual content held on the Wellcome Library website. This will increase exposure to European audiences.