

# CD-ETA Action Plan Methodology



# Content

Introduction	4
Project introduction	4
Defining terms	4
Digitisation	4
Digitalisation	5
Metadata	5
Cultural heritage	5
Intangible heritage	5
Underwater heritage	6
Natural heritage	7
Memory institution	7
Digitisation best practices and standards	7
International standards	7
ISO/TR 13028:2010: Information and documentation - Implementation guidelines for digitization of records	7
Existing digitisation guidelines	8
Federal Agencies Digital Guidelines Initiative (FADGI)	8
Metamorfoze	
The National Archives	8
Best practices	8
Digital Preservation Coalition	8
Mission, vision, strategy	9
SMART approach	9
Specific	9
Measurable	9
Achievable	10
Relevant	10
Time-bound	10
Planning for digitisation	11
Digitisation maturity model	11
Define needs	11
Copyright clearances	12



Standards	12
Tools for elaborating the action plan	12
SWOT analysis	12
Europeana impact toolkit	13
Value proposition canvas	13
Gains	13
Pains	13
Customer job(s)	14
Gain creators	14
Pain relievers	14
Products and services	14



## Introduction

This document provides overall methodologies for working with action plan for CD-ETA project. It is not a step-by-step user guide, rather, it is collection of best practices how to plan and elaborate the project.

This document also provides a common terminology, to make sure all the project partners use the same vocabulary; as well as list of known best practices, regional and international digitisation and preservation policies.

## Project introduction

Digitization and digital technologies became an integral part of people's life and economy's development. However, it is acknowledged that most natural and cultural values that are unique or can actually be seen in a single place, are not subject to digitization yet. This hampers the access to the general public. The issue on how to improve this situation is a common challenge for all regions in Europe. It is clear that conventional approaches do not give the necessary results. Innovative solutions are required so that they could ensure both conservation, promotion and development of natural, cultural and historical heritage. Digitization is an innovative approach the application of which can be addressed to solving a large part of the visible problems in the management of natural and cultural heritage. It is necessary also synchronization with international standards related to the information structure of the digitized objects. In this regard, for the problem to be resolved, main project objective is: to improve adoption of the digitization policy for natural and cultural heritage and to be prepared the implementation of best practices into the participating regions, according to their needs. The implementation of this common plan for cooperation work on interregional level will contribute for establishing of uniform standards in the mass digitization of natural and cultural heritage. These uniform standards will represent a direct contribution to the implementation of Digital Single Market Strategy for Europe. Main products of project implementation are regional strategies and plans for better organization of the management and exploitation of natural and cultural heritage. It is expected that inspired by the project results, to implement a number of new initiatives in the participating regions that directly improve 8 policy instruments, related to Growth & Jobs or ETC programmes. All the stakeholders, participating in the project, will benefit from them.

## Defining terms

### Digitisation

Digitisation is the process of converting information into a digital (i.e. computer-readable) format, in which the information is organized into bits. The result is the representation of an object, image, sound, document or signal (usually an analogy signal) by generating a series of numbers that describe a discrete set of its points or samples. The result is called digital representation or, more specifically, a *digital image*, for the object, and *digital form*, for the signal. ([Wikipedia](#))



Digitisation does not define the quality (capturing photos with your mobile is also digitisation) nor requirements for metadata collection.

## Digitalisation

Digitalisation is the use of digital technologies to change a business model and provide new revenue and value-producing opportunities; it is the process of moving to a digital business. ([Gartner glossary](#))

Digitalisation process provides the workflow how digitised material can be enriched (with metadata for example) to provide and generate new (re)uses of digitised material.

## Metadata

Metadata is "data [information] that provides information about other data". Three distinct types of metadata exist: *descriptive metadata*, *structural metadata*, and *administrative metadata*. ([Wikipedia](#))

In cultural heritage sector we mainly talk about the descriptive metadata, when describing the content of the scanned document or the photograph about the object. Structural metadata is used mainly for describing contexts ([CIDOC CRM](#)).

## Cultural heritage

UNESCO defines Cultural heritage in "[Convention concerning the protection of the world cultural and natural heritage](#)" Article 1 as follows:

For the purposes of this Convention, the following shall be considered as "cultural heritage":

- **monuments:** architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;
- **groups of buildings:** groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;
- **sites:** works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

## Intangible heritage

UNESCO defines Cultural heritage in "[Convention for the Safeguarding of the Intangible Cultural Heritage](#)" Article 2 as follows:

1. The "intangible cultural heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural



heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

2. The “intangible cultural heritage”, as defined in paragraph 1 above, is manifested inter alia in the following domains:
  - a. oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
  - b. performing arts;
  - c. social practices, rituals and festive events;
  - d. knowledge and practices concerning nature and the universe;
  - e. traditional craftsmanship.
3. “Safeguarding” means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.
4. “States Parties” means States which are bound by this Convention and among which this Convention is in force.
5. This Convention applies mutatis mutandis to the territories referred to in Article 33 which become Parties to this Convention in accordance with the conditions set out in that Article. To that extent the expression “States Parties” also refers to such territories.

## Underwater heritage

UNESCO defines Cultural heritage in “[Underwater Cultural Heritage 2001 Convention](#)” Article 2 as follows:

- A. “Underwater cultural heritage” means all traces of human existence having a cultural, historical or archaeological character which have been partially or totally under water, periodically or continuously, for at least 100 years such as:
  - a. sites, structures, buildings, artefacts and human remains, together with their archaeological and natural context;
  - b. vessels, aircraft, other vehicles or any part thereof, their cargo or other contents, together with their archaeological and natural
  - c. context; and
  - d. objects of prehistoric character.
- B. Pipelines and cables placed on the seabed shall not be considered as underwater cultural heritage.
- C. Installations other than pipelines and cables, placed on the seabed and still in use, shall not be considered as underwater cultural heritage.



## Natural heritage

UNESCO defines Cultural heritage in “Convention concerning the protection of the world cultural and natural heritage” Article 2 as follows:

For the purposes of this Convention, the following shall be considered as "natural heritage":

- **natural features** consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;
- **geological and physiographical formations** and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;
- **natural sites** or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

## Memory institution

A memory institution is an organization maintaining a repository of public knowledge, a generic term used about institutions such as libraries, archives, museums, sites and monuments records (SMR), clearinghouses, providers of digital libraries and data aggregation services which serve as memories for given societies or mankind. Increasingly such institutions are considered as a part of a unified documentation/information science perspective. (Wikipedia)

## Digitisation best practices and standards

### International standards

#### **ISO/TR 13028:2010: Information and documentation - Implementation guidelines for digitization of records**

ISO/TR 13028:2010: establishes guidelines for creating and maintaining records in digital format only, where the original paper, or other non-digital source record, has been copied by digitizing; establishes best practice guidelines for digitization to ensure the trustworthiness and reliability of records and enable consideration of disposal of the non-digital source records; establishes best practice guidelines for the trustworthiness of the digitized records which may impact on the legal admissibility and evidential weight of such records; establishes best practice guidelines for the accessibility of digitized records for as long as they are required; specifies strategies to assist in creating digitized records fit for long-term retention; and establishes best practice guidelines for the management of non-digital source records following digitization.

Read more from: <https://www.iso.org/standard/52391.html>



## Existing digitisation guidelines

### **Federal Agencies Digital Guidelines Initiative (FADGI)**

The focus of the Guidelines is on historical, cultural and archival materials. The scope is limited to digitization practices for materials that can be reproduced as still images, e.g., printed matter, manuscripts, maps, and photographic prints, negatives and transparencies.

[Technical Guidelines for Digitizing Cultural Heritage Materials: Creation of Raster Image Files](#)

### **Metamorphose**

Metamorphose is the Netherlands' national programme for the preservation of paper heritage. During the program they have developed [their own digitisation guidelines](#).

### **The National Archives**

[The National Archives' standards and requirements for the digitisation of analogue records in their collection.](#)

## Best practices

### **Digital Preservation Coalition**

Digital Preservation Coalition's Digital Preservation Handbook provides an internationally authoritative and practical guide to the subject of managing digital resources over time and the issues in sustaining access to them.

[Digital Preservation Handbook](#)





## Mission, vision, strategy

Your mission defines your project, its objectives and its approach to reach those objectives. Your vision describes the desired future in the context of your project.

Ask yourself:

- How does your project fit into your overall strategy?
- Do you have a digital strategy?
- If not, where does this fit into your forward plan?
- How does this project fit into your other policies?

## SMART approach



### Specific

Is it clear what it needs to be achieved?  
Are outcomes defined?



### Measurable

How will you know you've achieved it?  
Can you measure outcomes?



### Achievable

Is it realistic?  
Is it worthwhile?  
Can you put it into actions?



### Relevant

Is it consistent with your higher goals, mission, vision, principles?



### Timed

Is there a set date to achieve this objective by?

## Specific

Your goal should be clear and specific, otherwise you won't be able to focus your efforts or feel truly motivated to achieve it. When drafting your goal, try to answer the five "W" questions:

- What do I want to accomplish?
- Why is this goal important?
- Who is involved?
- Where is it located?
- Which resources or limits are involved?

## Measurable

It's important to have measurable goals, so that you can track your progress and stay motivated. Assessing progress helps you to stay focused, meet your deadlines, and feel the excitement of getting closer to achieving your goal.



A measurable goal should address questions such as:

- How much?
- How many?
- How will I know when it is accomplished?

## Achievable

Your goal also needs to be realistic and attainable to be successful. In other words, it should stretch your abilities but still remain possible. When you set an achievable goal, you may be able to identify previously overlooked opportunities or resources that can bring you closer to it.

An achievable goal will usually answer questions such as:

- How can I accomplish this goal?
- How realistic is the goal, based on other constraints, such as financial factors?

## Relevant

This step is about ensuring that your goal matters to you, and that it also aligns with other relevant goals. We all need support and assistance in achieving our goals, but it's important to retain control over them. So, make sure that your plans drive everyone forward, but that you're still responsible for achieving your own goal.

A relevant goal can answer "yes" to these questions:

- Does this seem worthwhile?
- Is this the right time?
- Does this match our other efforts/needs?
- Am I the right person to reach this goal?
- Is it applicable in the current socio-economic environment?

## Time-bound

Every goal needs a target date, so that you have a deadline to focus on and something to work toward. This part of the SMART goal criteria helps to prevent everyday tasks from taking priority over your longer-term goals.

A time-bound goal will usually answer these questions:

- When?
- What can I do six months from now?
- What can I do six weeks from now?
- What can I do today?

(From [MindTools](#))



## Planning for digitisation

### Digitisation maturity model

Digitisation maturity model allows you to rate your 'digitisation maturity' and explains the actions you need to take to improve that maturity against each of the core digitisation activities.

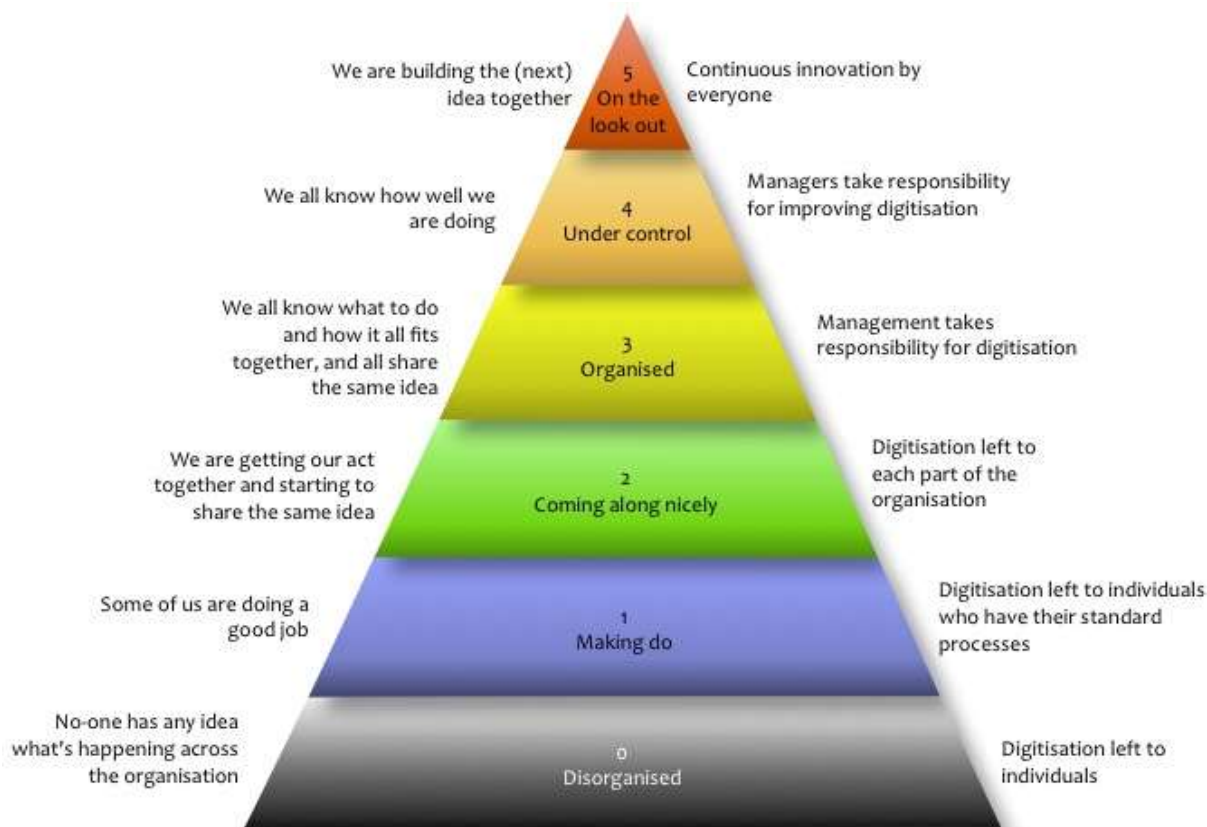


Image courtesy: [Atlas of Living Australia](#)

### Define needs

First question to ask when planning your project is why you are doing it? Before coming up with solution you need to find out what is your problem.

Some question to ask:

- Will digitising this heritage help you meet your organisational goals?
- Are there any ongoing activities to help you determine priorities?
- Is it a priority in one of your policies, eg collection care?
- Significance (iconic cultural, natural heritage)
- Uniqueness
- Representativeness
- Is it suitable for digitisation?
- Is it in good physical condition?
- Are the rights and permissions secured or securable?



- Will digitisation significantly increase access to that material? (eg fragile material)
- Will digitisation significantly increase preservation of that heritage?
- Is there a demand?

## Copyright clearances

Copyright and licencing has become very important issue in digital age. We have to make sure that we have copyright clearance before we can use our digitise content.

There are several initiatives to help you with licencing. Creative Commons (<https://creativecommons.org/>) provides set of licences for wide range of purposes. Other one is called Rights Statements (<http://rightsstatements.org>). RightsStatements.org provides 12 standardized rights statements for online cultural heritage.

## Standards

As mentioned already above there are several standards and guidelines available for digitisations. When you start your work set your standards and follow them throughout the project.

Think also standards relating with your context you are working with as this might define some needs and requirements. For example in museums world there are guidelines for documentation (Spectrum) as well as international body looking into documentation issues (CIDOC).

## Tools for elaborating the action plan

Below you can find some tools to prepare your action plan. *SWOT analysis* helps you to map out the current situation in your institution or project; *Europeana impact toolkit* helps you to see beyond and assess the possible impact of your action(s); *Value proposition canvas* helps you to understand your customer needs.

## SWOT analysis

SWOT analysis (or SWOT matrix) is a strategic planning technique used to help a person or organization identify strengths, weaknesses, opportunities, and threats related to business competition or project planning ([Wikipedia](#)).

- Which organisational strengths can be used to maximise identified opportunities?
- How can you use strengths to minimise threats?
- What actions can you take to minimise weaknesses using the identified opportunities?
- How can you minimise the organisation's weaknesses to avoid threats you identified?
- Use it to assess organisational needs
- Think of aspects most relevant to the activity
- Include relevant consumer trends
- Use it to define problems before solutions
- Use strengths to maximise opportunities and minimise threats
- Use opportunities to minimise weaknesses



## Europeana impact toolkit

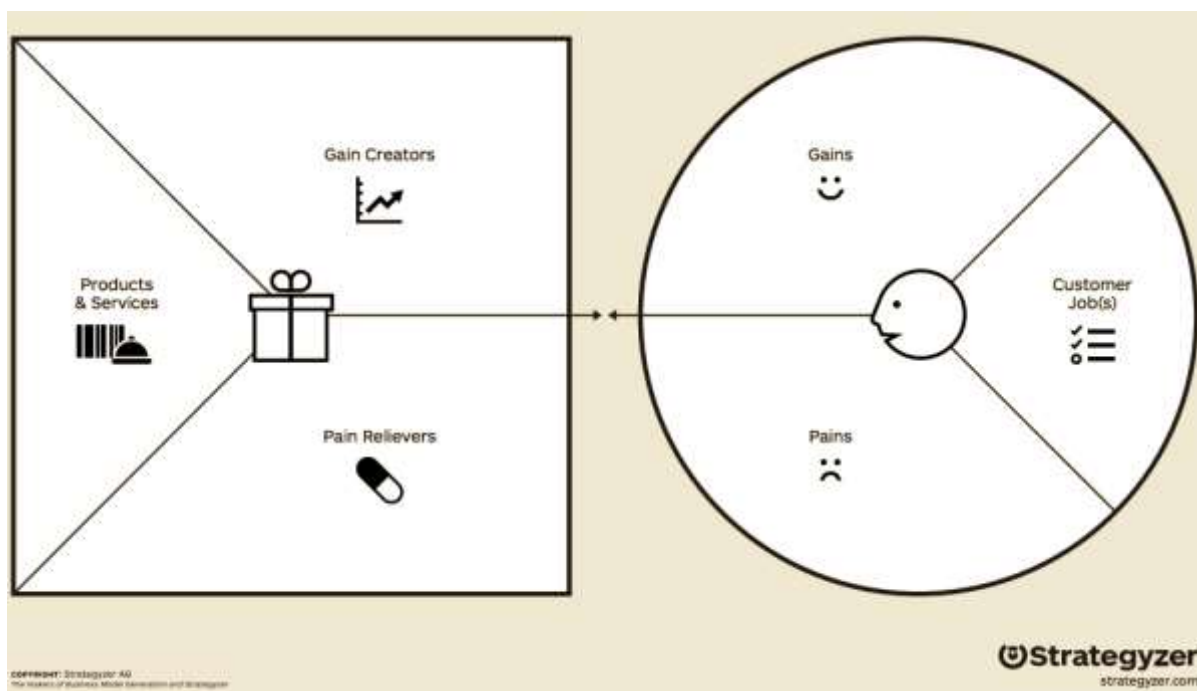
Europeana impact toolkit will help to articulate the motivation for impact and show one way

to conduct the impact assessment. It is presented as a “playbook”. The impact playbook method is designed for cultural heritage organizations to assess the impact of digital resources. It is founded on the principles laid out in the Balanced Value Impact Model developed by Professor Simon Tanner, King’s College London.

You can download the toolkit from: <https://pro.europeana.eu/what-we-do/impact>

## Value proposition canvas

As mentioned already quite often we start to create solutions without looking into the problem we want to solve. In service design it would translate to the case, where we come up with the product or service we think our customers want. Value proposition canvas is a simple way to understand your customer’s needs, and design products and services they want.



From: <https://strategyzer.com/canvas/value-proposition-canvas>

### Gains

- The outcomes customers want to achieve
- The concrete benefits they are seeking
- Gains are NOT simply the opposite of pains
- The hidden ambitions people have, their goals in life, things that make them happy

### Pains

- Problems, risks, barriers, obstacles.



- What gets in the way of a customer's jobs?
- No money?
- Frustrated by the lack of professional service, no Wi-Fi, no toilets?
- What are the risks the customer fears, financial, social, technical risks?

## Customer job(s)

- What jobs /tasks do your customers have to do?
- Why, why, why might customers want to...?
- Functional jobs (find opening hours)
- Social (travel with others, socialise)
- Emotional (want to feel good, purposeful)

## Gain creators

- How will your products and services create customer gain?
- Gains: Lower cost, improved investments, lower risk, better quality.
- How do you intend to create gains/benefits that your customer expects, functionalities, social gains, positive emotions, or unexpected outcomes?
- Could you product/service create financial savings?
- Produce outcomes that will pleasantly surprise your customer and exceed their expectations? Delight your customer?
- Make your customer's life or work easier by improving usability, accessibility, savings?
- Make them look good, produce an increase in power and status?
- Do something specific that customer is looking for?
- Fulfil a desire customer dreams about, eg help them achieve their aspirations?
- Focus on those that are essential and would bring most relevant benefit.

## Pain relievers

- How will your products and services reduce or eliminate the customer's pains, worries, frustrations, things that are annoying them?
- Could your product or service create savings?
- Could it make your customers feel better, remove or decrease frustration?
- Could it fix underperforming services?
- Could it reduce or remove risks your customer fears, financial, social, technical risks?
- Best products focus and alleviate only the most important pains.
- Which pain relievers are essential?

## Products and services

- A list of all products and services you can offer.
- Physical, digital, intangible, financial