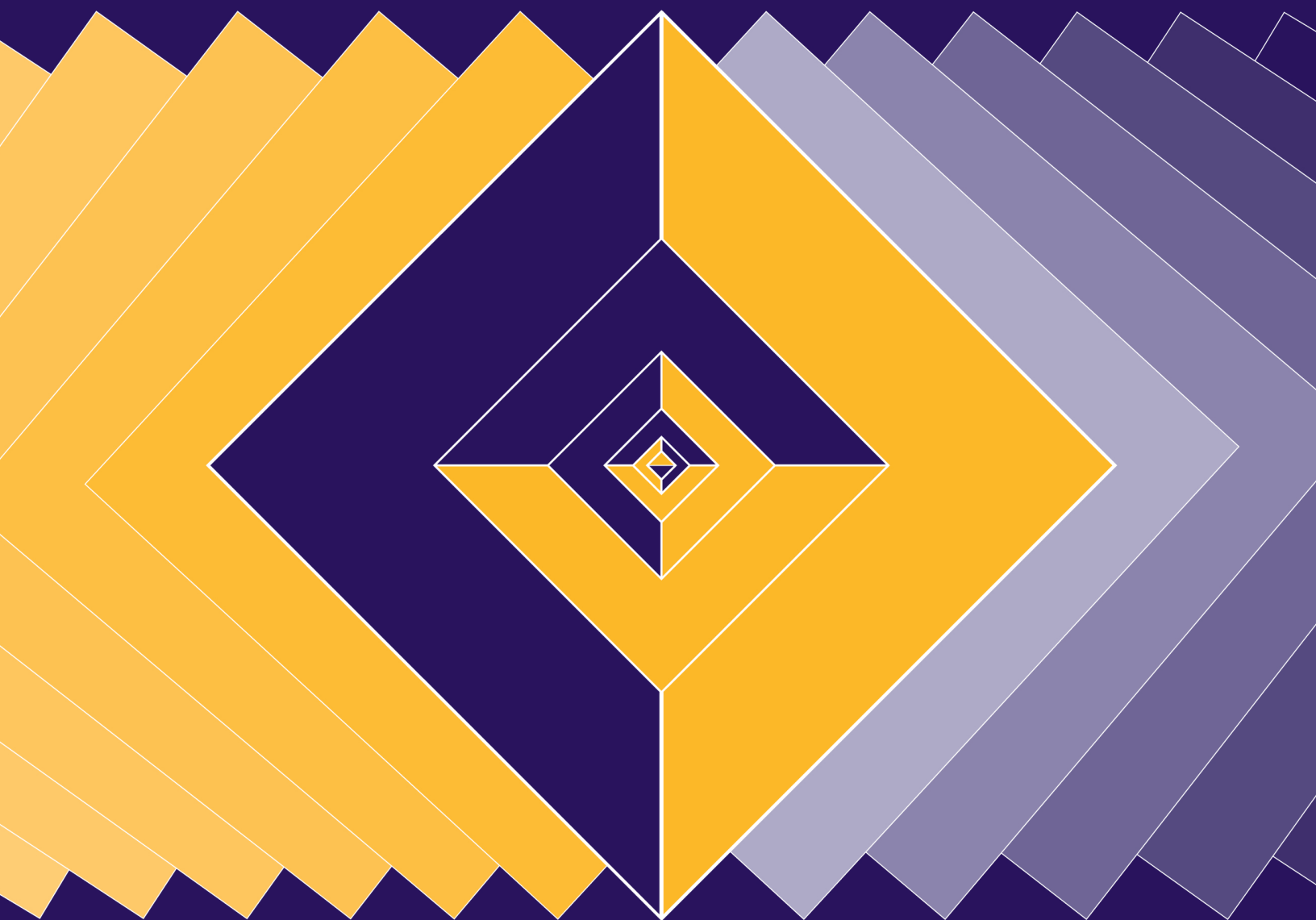




Kit 341

Digital Collections Assessment and Outreach
August 2014



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Digital Collections Assessment and Outreach

August 2014

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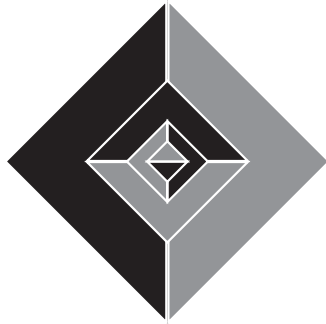
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SURVEY RESULTS

EXECUTIVE SUMMARY

Introduction

The 2014 Ithaka S+R report, *Sustaining the Digital Humanities: Host Institution Support beyond the Start-Up Phase* found a critical need for more assessment for digital projects led by faculty or library staff because many do not regularly review or assess statistics even when statistics are available, and “only one in five creators or managers of digital projects [...] indicated that they regularly track impact metrics.” The report noted the importance of assessment for informing the project and the overall digital life cycle, which becomes all the more critical when considering current and expected needs for data curation:

“And yet, the key piece missing from the “digital life cycle” in nearly all the campuses we examined was an active attempt to explicitly drive impact, in whatever the most relevant form would be—Larger audiences? Broader user engagement? More citations? Deep integration with other related projects? Value to scholars? Value to the public? Few campus faculty or units seem to be regularly measuring usage of DH projects and few are undertaking activities to increase the impact of the works they have taken on.”¹

Such limited assessment activities for digital projects indicate an opportunity for research libraries to leverage existing digital collection assessment practices to establish institution-wide supports for digital scholarship, data curation, and related areas.

This survey focused on digital collections where at least 90% of the total resources are locally curated and are open access (but may have some restrictions to select materials, ETD embargoes, etc., with all or the vast majority open access). One impetus for the

survey was to investigate whether these collections—and related assessment, outreach, and other activities—are treated as entirely separate from physical collections, even for those based on local physical collections where there could be advantages to and opportunities with an integrated approach. Another impetus was to provide a snapshot of assessment and outreach activities and methods for digital collections, especially as they relate to emerging trends for collections-based practices and new opportunities for broader public outreach and impact.

Given current trends with Digital Humanities, digital scholarship, and digital publishing initiatives that create and enhance digital library collections, the survey also was interested in identifying opportunities for integrating the collections into research and teaching, as well as possible opportunities for research libraries to foster cultures of assessment within their larger institutions.

This survey was distributed to the 125 ARL member libraries in March 2014. Seventy-one libraries (57%) responded to the survey by the April 14 deadline. The survey results provide an overview of existing assessment practices and potential internal opportunities for improved practices as they point towards opportunities for transformational roles by research libraries.

Policies and Platforms

The survey began with questions about what formal and informal policies member libraries have that support digitization, assessment, and continuing outreach for their digital collections, and the software platforms used to provide access to digitized content.

Nearly every library has a formal collection policy or informal guidelines in place for digitization of

locally curated digital collections, but policies and guidelines for assessment and evaluation are rarer. Of the 69 responding libraries, one third (23) have a formal policy in place for digitization, while nearly half (33 or 48%) have informal guidelines. The remaining respondents plan to have either a formal policy or informal guidelines in the next three years. The number of formal policies and informal guidelines related to assessment/evaluation and outreach dropped considerably. Only seven of 68 respondents (10%) have formal policies governing assessment and evaluation while another 21 (31%) have informal guidelines. Of the remaining respondents, 21 (31%) reported plans to develop a policy or guidelines in the next three years. Responses regarding outreach for locally curated digital collections were similar to those for assessment and evaluation. Only four respondents (6%) have a formal policy while another 28 (42%) have informal guidelines. Sixteen of the remaining respondents (24%) reported plans to develop policies or guidelines in the next three years. In the comments, seven respondents reported that policies often vary depending on the digital collection.

The responding libraries use a variety of technology platforms to provide access to their locally curated digital collections; many use several different platforms, with a variety of different materials and collections. Of the top five platforms used, three are open source and three can be provided as a hosted solution. Thirty-four libraries (49%) use the open-source DSpace platform and 30 (44%) use Omeka. These are followed by ContentDM and Fedora, which are each used by 22 libraries (32%). BePress, Hydra, and Islandora are used by a fair number of respondents. In the comments, 14 respondents mentioned locally developed collection-specific platforms or key components for locally developed platforms (such as Solr and Blacklight). In addition, seven respondents mentioned local implementations of Open Journal Systems (OJS), and five mentioned local implementations of Luna Insight. (Respondents were not asked to identify which platforms were locally hosted or were hosted through an outside group.) The comments include concerns regarding support or migration from a current system or systems, and the impacts from the migration or limitations to current systems that

took priority and resources from other areas, including assessment.

Staff Organization

Survey participants were asked to identify the organizational structures that support digital collection management, assessment and evaluation, and outreach and promotion. The majority of libraries (48 or 69%) reported that multi-department library committees have responsibility for one or more of these three functions. Nineteen libraries (27%) reported that a single department has responsibility for one or more functions; in 13 of these libraries responsibilities are shared by departments and committees. Twelve libraries (17%) reported that a cross-institutional group has these responsibilities; nine of these groups overlap with other departments or committees that share the responsibilities. Seven respondents reported that a single position in the library has some or all of these digital collection responsibilities; in four cases this position seems to be associated with a department that shares the responsibility. Seventeen respondents described a variety of other organizational structures that support these activities.

Digital Collections Assessment

The next set of survey questions focused on how libraries prepare for, plan, and conduct assessment activities, and use the results. The approaches used to assess collections depended on many factors, including staffing, availability of local resources, integration with other processes (e.g., digital preservation), and systematic supports that could be leveraged, such as web log analysis and ad hoc assessment of user comments submitted through library websites. The libraries' reasons for assessment affected their methods and frequency, for example when externally funded projects required assessment and evaluation processes.

The majority of respondents (58 or 83%) indicated that no specific assessment plan covers locally curated digital collections, though a number commented that they expect a plan to be developed. One institution noted that a collection assessment plan was in place, "but would require considerable alterations to be applicable to locally curated digital collections." Of the twelve libraries that reported they have an assessment

plan, six have an overarching plan that covers digital collections, and six have a plan specifically for locally curated digital collections. Examples of assessment activities include keeping web usage statistics, collecting feedback from collaborators, and tracking the use of collections for research and teaching. One respondent indicated that assessment was covered by a digital preservation plan. Another noted that the existing assessment plans were specific to individual collections, and, thus, did not support ongoing programmatic assessment needs.

Having an assessment plan doesn't necessarily correlate with whether the library has performed assessment of the collections. While all six of the libraries that have an overarching plan reported performing an assessment of locally curated digital collections within the last three years, only half of the libraries with specific plans have done so. Twenty-four of the libraries that don't have a plan have nonetheless performed assessment of their collections, and another 20 plan to. In their comments, respondents described some of the recent activities, including analysis of web statistics for an annual report, informal assessments of collection scope and workflows for particular collections, usability analysis for a repository redesign, and formal and informal assessments for use in planning new supports for data management/curation and digital scholarship.

Assessment Reasons and Frequency

The majority of respondents reported multiple reasons for assessing locally curated digital collections. Most frequently they conduct assessment to improve functionality (44 or 86%), to inform ongoing iterative development (42 or 82%), for technical enhancement evaluation (36 or 71%), when needed as new formats or functionality are added to the collections (32 or 63%), and for stakeholder buy-in (26 or 51%). They conduct assessments less frequently for funding requirements (16 or 31%). Among the other reasons for conducting assessments are: migrating to new systems, analyzing storage requirements, integrating new data support, informing digitization efforts, understanding users, tracking impact for digital research processes, general usability, and evaluating and prioritizing new content. One respondent commented that assessment included

a "survey of our activities prompted by hiring a digital assets librarian who performed an environmental scan" that showed the close relationship of assessment activities, staffing, and local resource availability.

Respondents use a variety of assessment methods that are most often employed on an as-needed, monthly, or quarterly basis. They tend to capitalize on existing automatically collected data such as user comments that are received from the web and statistics from web logs. In addition to leveraging automatically collected data for assessment, respondents reported conducting more resource intensive surveys, focus groups, workshops, and similar activities, again more often on a per-project or as-needed basis. In describing this combination of approaches, one respondent explained, "User comments are gathered in real time on an ongoing basis. With at least some of the projects, meetings with stakeholders occur twice a year." Another provided similar insight on the types of assessment methods and frequency when noting that activities are tied to specific project or development needs and that it "depends on the area in question. In general, these activities are done in parallel with development milestones." In contrast to the many as-needed and as-possible responses, at least one respondent tied their current set of activities to larger goals: "In the future, we want to build a routine schedule of assessment in concert with another program in the library, Digital User Services."

Assessment Outcomes

The survey found significant and substantive benefits from assessment. The majority of respondents reported that the results from assessment led to changes to user interfaces (39 or 87%), new search features (30 or 67%), collaboration with faculty to add new resources to collections (26 or 58%), collaboration with faculty for instruction (25 or 56%), and development of new digital collections to promote student or faculty scholarship (23 or 51%). Other positive results include high impact benefits with "changes in institutional subsidy for storage," "[b]etter collection development policies," "[c]ollaboration with administrative units to develop outreach centered on alumni and other groups," and "[n]ew resources for curators for curation needs [...] for integration with research and teaching, and for greater

ease in collaborating with others through and with the digital collections.”

Given the benefits resulting from assessment, and given critical concerns about the sustainability for digital library collections and closely related digital humanities/scholarship projects, the survey also collected information on other ways respondents have used assessment to sustain and grow the library’s digital collections. Again, respondents reported a variety of activities, with some specific to sustainably growing collections (“Input from faculty have informed decisions for digitization”), or using assessment to meet immediate needs (“We have been able to use statistics to leverage additional IT support for specific platforms”), or activities that support broad goals for transforming research libraries. One commenter explained that assessment “assures that we make informed decisions about long-term commitments for the creation, management, access, and preservation of digital resources. Stakeholders from across our organization are involved, and our process and documents are straightforward and accessible, which makes engaging stakeholders fairly easy, and makes our commitments much more likely to remain intact over time.”

In addition to using assessment activities to sustain and grow collections, 24 respondents described how evaluation of collections resulted in activities that support the data/digital curation lifecycle. One respondent stated, “Assessment data helps us make the case that our collections are being used, that our roles and responsibilities are necessary, and thus that the digital curation infrastructure should be sustained and further supported.” Respondents also explained how assessment informed concerns on scope and scale. One commented that assessment “has informed the scale at which we will support various digital file types and what workflows are needed” and another noted the importance of assessment as a “strong impetus for preservation.” Yet another commented on the inverse, noting the need for scalable, integrated supported due to “[i]ncreased concerns regarding longer-term sustainability of boutique websites and digital exhibits.” One respondent noted how assessment informed infrastructural and system decisions that “might involve migration to more stable platforms,

re-examination of framework decisions, or updates to interface design.”

Along with the benefits resulting from assessment, the survey also asked respondents about challenges encountered when assessing locally curated digital collections and methods that were successful in overcoming the challenges. Forty-two respondents shared their challenges, which included many programmatic concerns on the consistency of review frequencies and cycles, quality and reliability of assessment methods to return actionable data, appropriate granularity for collecting data, communicating results to stakeholders, meaningful assessment measures especially in regards to usage, and limitations without assessment plans. Many issues arise from a lack of a centralized, coordinated, or strategic approach to assessment. Staffing can also be a challenge. As one respondent explained, “We have been so thinly staffed for so long that assessment has taken a back burner until things change. We would very much like to use it more robustly.”

While many respondents reported concerns about time pressures and limited resources, strikingly, they also reported that creating locally curated digital collections was a necessary step for assessment. One respondent explained, “Assessment of digital collections is not a current priority. The focus is on creating content. The slow technological development of our digital asset management system has delayed the implementation of assessment tools as content is still being migrated to the system. Assessment must necessarily follow the ingestion of content.” Another comment shows that the lack of resources is, at least in part, a result of a lack of a defined or consistent approach for the human or technical infrastructures: “Staff who oversee digital collections are scattered throughout the organization. Statistics for the repositories are currently not kept in a central location. There is no one person responsible for coordinating assessment and outreach activities related to digital collections.” Another respondent noted that they “Do not have standard of practices in place or a comprehensive collection policy that encompasses digital collection appropriately.” While many challenges were reported, there were few examples of successful methods for overcoming them. One respondent did

report successfully overcoming challenges, though, by evaluating and tracking projects and activities using a socio-technical approach that combined human and technical infrastructures to build the technological, stakeholder, and community supports for a data repository.

Digital Collections Outreach and Promotion

A set of outreach and promotion questions focused on how libraries raise the visibility and use of cultural heritage and other locally curated content. The approaches used to raise awareness of collections depend on a variety of factors, including staff and other local resources, and consideration of the target audiences for the collections. The purpose of the outreach and promotion also contributes to the type and frequency of engagement.

Because of the distributed nature of digital collections, most respondents (37 or 54%) indicated that no specific outreach plan covers these resources. About a third (22 or 32%) have an overarching outreach plan that covers these collections, but only 10 (15%) have a plan specifically for locally curated digital collections. Among the reasons for not developing a specific plan is that respondents felt these collections should not be differentiated from physical or other digital collection and that promotion for digital collections is the same as for other collections, including commercially purchased resources. One commenter indicated that outreach efforts were not effective: “We have made attempts at outreach but have found they were not effective. To date, we do not have an outreach plan because we have not found something that works.”

As with assessment, having a plan doesn’t necessarily correlate with whether the library has performed outreach activities to promote these collections. Comments indicate that while no specific program exists for all locally curated content, outreach still occurs through regularly planned outreach or instructional activities not specific to a collection, such as discussion about a particular collection in subject matter instructional sessions.

The target audience usually determines what method of contact is used to share information about locally curated collections, and the majority of respondents (39 or 58%) use different outreach and

promotion strategies for different user groups (e.g., faculty, students, other researchers). To reach a broad audience, libraries use their websites for collection updates (64 responses, or 93%) and finding aids (51 or 74%). Libraries may actively use their social media presence, including blogs, Tumblr, Twitter, Facebook, and Pinterest, to connect to student users. Since some target audiences, such as faculty and the public, might not be reached through social media as effectively as students, outreach initiatives might target more traditional print and online methods. Direct messaging and contact with faculty (56 or 81%) and local/registered users (18 or 26%) are effective one-on-one approaches.

Other notable outreach methods include creation of printed materials (brochures, newsletters, postcards, and bookmarks), traditional press releases, articles in magazines and other external publications, and media outlets, including radio broadcasts. Two respondents report that Wikipedia can be used to provide additional information about collections; one notes that those entries “are gold.” One respondent offered that a full website is sometimes necessary to provide interpretive and critical essays on a collection. Another noted that their outreach strategy involved “customiz[ing] outreach based on skill sets of our different user groups.” Face-to-face methods include open houses, opening receptions for a collection exhibit (with outside speakers), and presentations at conferences, brown bags, faculty and student orientations, during Open Access Week, and at appropriate campus events, such as GIS day. This use of a variety of channels offers much broader reach to the target audiences, especially off campus users.

The individuals who provide outreach support vary as much as the methods. Sometimes marketing teams for digital collections take on the role. Other times curators may be responsible for efforts related to specific collections. In some libraries subject liaisons provide outreach to faculty. Marketing staff members within the library may also be tapped to promote digital resources.

Instruction

A majority of the responding libraries (44 or 64%) deliver instructional workshops to promote digital

collections. Targeted workshops for faculty often involve focusing on how digital collections can help enhance the visibility of their work, while students are shown what types of resources are available for them to use for their coursework. Among the most widely promoted collection is the campus' institutional repository (IR), which provides opportunities for scholars and researchers to save and disseminate their work. Adding content to the campus IR is a way to grow the collection by targeting both faculty and graduate students.

Instruction related to locally curated digital collections may be integrated into other types of instruction courses. These are delivered both synchronously through face-to-face sessions and asynchronously via recorded webinars that are available throughout the year. Depending on the resource, some sessions are held for both the library's permanent and student staff, as well as the research or academic community that they support. One library uses online tutorials for students to highlight certain collections, topics, or projects over others.

The frequency of instruction sessions ranges from very infrequently (such as biennially), to as needed or requested, to a few times a year, to 10 times per year, to ongoing. The more infrequent sessions usually deal with collections that were developed for a specific class or that have an outreach plan to promote the collection at least once when it is launched. Web tutorials are generally available 24/7.

Forty-five of the responding libraries (65%) have developed instructional materials to enable users to most efficiently use the digital collections. Often these resources are placed on the collection website, but are not integrated into the collection itself. Teaching syllabi are considered supplementary texts that are placed in LibGuides or the campus course management system instead of the collection website or IR. One explanation for not including the content in the collection itself is that the materials developed are continually updated so adding them to the collections would not be appropriate. To reach outside venues, libraries have distributed educational materials to "public schools, museums, conferences, and public libraries."

Integration into Research, Teaching, and Learning

Again, few of the responding libraries (11 or 16%) have a policy on integrating digital collections into research, teaching, and learning. Instead, these resources are handled the same way as other library collections and as part of the general mission of the library to integrate the appropriate resource with the appropriate need; collections are discussed if there is a direct correlation between the collection and an audience or a specific, relevant need. Integration into research, teaching, and learning is not usually considered to need a separate policy to ensure that integration takes place. As one respondent noted, "We just do it."

Most of the responding libraries indicated that collaborating with faculty is a means to build new collections for both student and faculty scholarship (57 or 95%), or to grow a collection that already exists (51 or 85%). Linking collections to the CMS (38 or 63%), collaborating on designing specific assignments with the teaching faculty (37 or 62%), and providing instruction (37 or 62%) round out the top methods used to integrate locally curated digital collections. Respondents' comments revealed that collaborating with students and specific campus researchers (e.g., digital humanists) are also methods to integrate these resources into research, teaching, and learning.

About half of the respondents (30 or 48%) indicated that they have identified other resources that need to be added or developed to fully integrate locally curated digital collections into research, teaching, and learning. As expected, having appropriate staffing—particularly with expertise in data management, instructional design, publishing, author rights, and digital humanities—is necessary for effective integration. Many of the respondents need resources and system infrastructure for user engagement—including dataset development tools, exhibit software, learning management software integration, or collaboration/community tools for crowdsourcing manuscript transcription, adding metadata, and tagging photos. Adding new functionalities to the digital library requires development of data portals, GIS tools, maker-spaces, and multimedia resources, along with personnel with expertise in developing and/or using them. Other commenters wanted additional usage data and large-scale data analysis of large samples of content.

Tracking and Reporting

Twenty-five libraries (37%) reported that they track the impact of their promotion and outreach activities, and another 21 (31%) plan to. URL hit counts are the most frequently reported tracking method (40 responses, or 87%). Head counts at promotional events, counts of reference questions, and hit counts on specific date ranges are the next most frequently used methods. Other methods include tracking social media followers, likes, shares, and re-tweets, reviewing blog analytics, conducting user surveys, and direct user feedback. One respondent commented that the ad hoc nature of promotional activities made tracking their impact difficult. Another said they track outreach and promotion activities but don't distinguish digital from other collection content.

Only 15 libraries (23%) track the integration of locally curated digital collections into research, teaching, and learning, though another 19 (29%) plan to. The most common method is tracking citations and references to collections in scholarly publications (23 of 30 responses, or 77%). Fourteen respondents (47%) track citations and references in instructional materials. Through citation tracking and author notification, libraries have found that their digital content has been used in publications such as journal articles, books and book chapters, and in scholar curated online exhibits. Other types of resources that use digital items include films and videos, dissertations, gray literature, scholarly blogs, lesson plans, symposia, performances, and encyclopedias.

Other methods used to measure the impact of integrating digital collections include Google Alerts when material is used, tracking references to collections in social media, surveys and interviews of users, and counting the number of events and classrooms visited. Whichever tracking method is chosen, one respondent commented that it "must be easy to develop, to use, and to maintain."

The responding libraries have used the collected data to develop new initiatives, support planning for collaboration and other activities, add new content related to collections, and sustain collections by making them more visible. They have included statistics in grant and annual reports. They have improved infrastructure, and gained financial and other resource

support for digital systems. Overall, gathering collection statistics gives administrators a chance to share information on their return on investment and the value of developing locally curated collections towards meeting the strategic mission of the institution. Faculty benefit, too, since data pertaining to their own work can be used in their tenure and promotion materials; some collections may enable users to look up impact of work in terms of times cited or viewed.

Major Trends and Emerging Practices

The survey asked for brief additional comments on if and how new initiatives and services—like those in the Digital Humanities, digital scholarship, digital publishing, and data curation—relate to respondents' locally curated digital collections in terms of outreach, assessment, and integration with research and teaching. Respondents described a wealth of activities and work underway that support collection outreach and integration with research and teaching. However, descriptions of activities to assess and evaluate these new initiatives and services were notably lacking. One respondent commented on the importance of approaches that bring together assessment, outreach, and integration:

"Basically, it feels like everything is changing in research libraries in general, and in our own library specifically, and the more quantifiable assessment, active outreach, and close integration with research and teaching that we can do, the more secure, sustainable, and vital the library will be in the university landscape in the decades to come."

Another respondent similarly noted:

"We have an opportunity, with digital, to better understand how collections are used through the analysis of all types of usage data and subsequent, informed, consultation of users. We have hardly tapped this potential. At the same time, we receive a constant, heavy stream of direct feedback when problems occur or a need is not met. We are more reactive than proactive in this regard."

Respondents recognize the need to build and sustain socio-technical infrastructures to support assessment and the next steps based on assessment.

One respondent commented on the need for a local framework “for preservation and access with a flexible and extensible metadata model” that “would take advantage of best practices and allow for assessment and interoperability and exchange with other archives and institutions.” Another noted the need for centralized, coordinated, or standardized approaches to “more systematically engage in assessment, especially.”

Successes and Challenges

The survey data show that a significant number of research libraries are actively engaged in outreach, assessment, and efforts to integrate locally curated digital collections into research and teaching. However, many of these efforts are ad hoc (as time allows or in preparation for grant proposal development) or opportunistic (using web logs because they are available) instead of being tactical or strategically aligned. The current challenges are rapidly changing, and many libraries reported that they will develop plans or policies to better support these activities in the next three years.

A number of respondents commented that more programmatic efforts on outreach, promotion, and integration are hampered by content that is currently held in different, separate platforms and by disconnected access and preservation processes. These obstacles can be overcome by de-siloing digital collections, by integrating support for them within overall collection development and management policies and guidelines, and by adding socio-technical supports and frameworks of people, policies, and technologies that are oriented toward supporting next step activities.

To overcome obstacles from disconnected systems and practices, a number of libraries reported creating new cross-cutting committees and groups to help lead the needed activities (e.g., Digital Humanities Library Group, Data Management/Curation Task Force, Assessment Planning Task Force, Strategic Planning Task Force). Perhaps most interestingly, a number of libraries also reported leveraging existing infrastructure for new projects and curatorial needs. For example:

“Research projects that take advantage of our repository infrastructure use the same systems

and tools as locally curated digital collections, allowing the potential for cross-project discovery and reuse.”

“We are revamping our repository infrastructure to be able to offer a more robust curatorial architecture for preservation and showcasing of digital research and scholarship.”

“Because of the strong centralized infrastructure, the libraries are able to support new activities as part of the regular Curator and Collection Manager duties, and are able to add new technological supports for new activities as first-of-kind supports, instead of one-of-kind, which again improves the centralized infrastructure for all involved and which supports the libraries as the central connecting hub and community for collaborative work and for new activities with digital scholarship.”

Respondents’ comments also showed the benefits of a socio-technical approach for the full data lifecycle of digital collections. As one explained:

“There is a reciprocal relationship between new services/initiatives and digital collections. The former helps us to identify subjects or disciplines in need of curated digital collections and bring in opportunities and funding, etc. to support the work to be done. The latter are testimonials of the value of new services/initiatives and help identify areas of work needing adjustments.”

Conclusion

ARL member libraries that have robust and long-standing digitization programs are now grappling with the issues of ongoing curation of their digital collections in support of scholarship. These collections have grown into significant and substantive resources, yet they can languish without continued effort. The current challenges reported by respondents show the need for integrated and systematic approaches, and the successes reported by other respondents show the clear and significant benefits from integrated socio-technical practices, including de-siloed systems and platforms, integrated tools that build-upon robust repository infrastructures, and policies and groups

that connect across the libraries and the full institutions to support locally curated digital collections along with other programmatic efforts in areas such as Digital Humanities, digital scholarship, data curation, assessment, outreach, and integration with research and teaching.

Endnote

1. Nancy L Maron and Sarah Pickle, *Sustaining the Digital Humanities: Host Institution Support beyond the Start-Up Phase*. (New York: Ithaka S+R, June 2014), 56. http://www.sr.ithaka.org/sites/default/files/SR_Supporting_Digital_Humanities_20140618f.pdf

SURVEY QUESTIONS AND RESPONSES

The SPEC Survey on Digital Collections Assessment and Outreach was designed by **Marilyn N. Ochoa**, Associate Director at SUNY Oswego Penfield Library, **Mark V. Sullivan**, Head, Digital Development & Web Services, and **Laurie N. Taylor**, Digital Humanities Librarian, at the University of Florida George A. Smathers Libraries. These results are based on data submitted by 71 of the 125 ARL member libraries (57%) by the deadline of April 14, 2014. The survey's introductory text and questions are reproduced below, followed by the response data and selected comments from the respondents.

Many ARL institutions with robust and long-standing digitization programs are now grappling with the issues of ongoing curation of their digital collections in support of scholarship. What often started as small, locally digitized collections of materials have grown into significant and substantive resources that are now both related to physical collections and have self-standing identities of their own. Enormous effort and cost are often exerted to bring these digital collections to birth. However, once born they can languish without continued effort. A recent Ithaka S+R and ARL report, *Appraising Our Digital Investment*, focused on financial difficulties involved with ongoing support for digital collections and shows a need for continuing support for them to survive. Digitization efforts may continue and additional resources may be added, but this is not added value, and merely represents a gradual growth of content, not of services and not a return on investment for the initial labor and ongoing maintenance.

NOTE: For the purposes of this survey, "digital collections" are defined as those where at least 90% of total resources are locally curated and are open access (but may have some restrictions to select materials, ETD embargoes, etc., with all or the vast majority open access).

Digital Humanities, digital scholarship, and digital publishing initiatives create and enhance digital library collections. By leveraging the socio-technical infrastructure (people, policies, technologies) from digital libraries, what new opportunities for integration with research and teaching are possible through the assessment of digital library collections? How is that assessment being used to sustain and grow digital libraries and to simultaneously better align digital libraries with full support for the data/digital curation lifecycle? What new forms and technologies are in use or are needed to support outreach, assessment, and next steps based on assessment?

The purpose of this survey is to discover what methods ARL member libraries currently use to maintain the relevancy of their locally curated digital library collections, and to continue to sustain, grow, capture return on investment, integrate digital collections with research and teaching, and enhance existing resources through outreach and assessment. This survey explores current practices of outreach and assessment along with methods to integrate digital resources into the research, teaching, and learning environment. The results of this study will illuminate work in Digital Humanities in the age of Big Data and collection management, reference, and outreach in the digital age. The survey results will thus inform considerations for integrating and aligning research library digital investments with research, teaching, and learning.

POLICIES AND PLATFORMS

1. Does your library have formal collection management policies or informal guidelines in place for locally curated digital collections? (They may be associated with digitization, outreach and assessment, or staffing policies for specific collections). Please select one choice per row. N=69

Collection Management Policy	Yes, formal policy	Yes, informal guidelines	Formal policy planned in the next 1–3 years	Informal guidelines planned in the next 1–3 years	No policy or guidelines	N
Digitization	23	33	12	1	—	69
Assessment and Evaluation	7	21	14	7	19	68
Outreach	4	28	9	7	19	67
Total Number of Responses	26	45	20	11	25	69

Comments N=17

A lot of effort is put into maintaining all aspects of digital collections, but it is driven more by preservation. That said, access is a vital component of preservation, and therefore understanding users and uses is important on multiple fronts.

Currently, our policies for digitization relate to best practices for imaging and metadata and adherence to copyright law. Assessment and evaluation are conducted as part of annual reporting and feedback from patrons—sometimes through social media. Outreach efforts relate to programming and exhibits, and bibliographic instruction.

Digital Library of Georgia has a digitization policy; none of the other areas (Russell, Hargrett, or Brown Media Archives) have one. Russell and Media have informal guidelines for assessment/evaluation and outreach.

Each digitization proposal must include an outreach/marketing plan.

Formal policies exist for the institutional repository, but other digital collections have information policies.

Formal policies govern digitization of content for Variations, Digital Music Library.

It is important to note that we have several different types of digital collections, primarily our “digital collections,” which are primarily digitized special collections and born-digital archival content and our “institutional repository,” which is where we house our ETDs, faculty publications, and, in future, research data. These two content types are in separate repositories, and while we are increasingly moving towards more uniformity between the repositories, some of the answers to these questions may be applicable to one and not the other. We will try to make it clear.

NLM’s History of Medicine Division envisions crafting and implementing such a policy during the stated timeframe.

No clear answers for the first two; it depends on the digital project. For Digitization, I could have chosen yes, formal, or yes, informal; for Assessment, yes, formal, or no policy, or guidelines depending on the project.

Our collection management policy intentionally includes digital collections. The Libraries have a number of digital collections, including those based in Special Collections and University Archives, Scholarly Communication, the Image Collection Library, and a national disciplinary repository for nanomanufacturing. Because the collections have different approaches (with some overarching practices), we filled out this survey to represent the practices of only one collection, ScholarWorks, the institutional repository.

There is not a policy for the assessment and evaluation of the institutional repository (IR). However, the number of records and download statistics are documented monthly to evaluate the growth of the IR. The Ranking Web of Repositories is also used as one of the indicators of the performance of the IR. Content in the IR is promoted through social media, listservs, and the university online news. If a particular collection is tied to a campus initiative, e.g., Passport to the World, it will be mentioned in the publicity materials for the initiative.

We currently do outreach through social media, instruction, and exhibits, but do not have these policies or workflows documented. We are not actively doing assessment and evaluation of our digital library but hope to in the next year.

We did a review of the platforms delivering our digital collection content in 2010. From this review, we confirmed that we needed to migrate e-journal content from a moribund platform to a different one. We also determined that we needed to be thinking more programmatically about digital preservation across all our platforms. For this reason and a variety of others (including web accessibility issues and user and content issues), we will likely be continuing with migration of other content in the next few years.

We have current local practices adopted based on the collection type and the unit in charge of it. Over the next several years, we will formalize standards, requirements, and knowledge sharing. However, our eThesis repository does have a formal policy and process.

We have informal policies and guidelines.

We use Google Analytics as much as possible to generate metrics, and plan to make this uniform, and expand the activity, over the next few years.

While we are not long in policies, we do indeed follow international standards for digitization and have informal checklists for assessment, evaluation, and outreach of our collections.

With few exceptions, our digital projects have been initiated from outside the unit: internal to the library often from Special Collections, and external to the library from faculty members. While we have criteria regarding what projects we will support (assisting in the creation of a digital resource) they do not extend to those of traditional collection development policies of print collections. Our digitization and digital project development functions more in several respects as a service vs. a collection. We have a document (which will not be shared as it's in need of updating) outlining support for digital projects, and we have informal ongoing assessment and outreach, but it is typically project-by-process, rather than formal overarching policy.

2. Which of the following technology platforms does your library use to provide access to your locally curated digital collections? Check all that apply. N=69

DSpace	34	49%
Omeka	30	44%
ContentDM	22	32%
Fedora	22	32%
BePress DigitalCommons	16	23%
Hydra	12	17%
Islandora	9	13%
DigiTool	2	3%
Greenstone	1	1%
SobekCM	1	1%

E-Prints	—	0%
Other platform(s)	45	65%

Please specify the other platform(s). N=45

A number of locally developed, collection-specific platforms.

ARcGIS server, Open Journal Systems (OJS), HathiTrust

Archive-It (for web archiving) and Drupal

Archive-It (Internet Archive), social media (Facebook, Historypin, Tumblr)

Archivematica, WordPress, Drupal

Archon

Ares for course reserves

ARTstor (including Shared Shelf Commons); LUNA; DLXS (in process of evaluating migration of these collections to HYDRA and HathiTrust)

Blacklight SPOKEdb (for oral histories)

Blacklight catalog plug-in to a SOLR index

Controlled read-only UNIX file system

Custom platform

DSpace for university IR. DLG uses a homegrown platform for its metadata portals and XTF for full-text projects. Media is moving to Collective access. Russell uses the USG podcasting server.

"Digital Library Collection System" or DLCS, a locally designed and built system written in Java/JSP, with an Oracle database, with content files delivered in a variety of ways (streaming server, Oracle multimedia tools, Flash, direct from file system).

DLXS, ArtSTOR

DLXS, HathiTrust

DLXS, XTF, locally developed software, Drupal, streaming media server

Drupal

Drupal, Wordpress

eScholarship (PKP's OJS platform), Canto Cumulus Sites (for local reading room search/browse of Special Collections and Archives image collections)

ETD-db (from Virginia Tech), Open Journal Systems (OJS), locally created LAMP websites

eXtensible Text Framework (XTF), Open Journal Systems (OJS)

Flickr, Scribd, YouTube

Hubzero

IBM InfoSphere Data Explorer, TeamSite, LUNA, WordPress (for HMD Blog), Pinterest, YouTube, Flickr (we have curated content on social media sites for outreach)

In-house built database

LiveLink is our major legacy digital collections environment; we are in the process of migrating collections to all Fedora+Hydra in 2014–2015.

Local development

Locally created

Locally developed platform

LUNA (lunaimaging.com), Hydra (which is an interface to Fedora) is in development.

LUNA Insight (2 responses)

LUNA, web pages

Migrating from multimedia/bibliographic database, also referred to as Sitesearch and EFacs (electronic facsimile texts), to Fedora repository.

Omeka coming soon

Open Journal Systems (OJS)

Open Journal Systems (OJS), Mukurtu

Open Journal Systems (OJS), XTF

OpenGeoportal, Dataverse Network software

Solr by Apache Lucene

Streetprint—like Omeka, ArchiveSpace

We use Olive to deliver digitized newspaper content and a version of ETD-db (from Virginia Tech) for delivering ETDs. We migrated our open-access e-journals from DPubS to Open Journal Systems. To clarify re: use of Fedora and Hydra, we use this particular technology stack to support our IR. We may be looking into ways that Hydra technology could support ETDs and/or digital image collections.

Websites and databases created in-house in collaboration with the Center for Digital Research in the Humanities may be developed in Cocoon with Solr or Lucene or as MySQL and PHP.

XTF, various homegrown applications, and several locally developed open-source applications like Variations and METS Navigator

STAFF ORGANIZATION

3. Please indicate which of the following best describes the organizational structure for the personnel in your library who currently have responsibility for managing, assessing, and promoting the use of locally curated digital collections as all or part of their job duties. N=70

Organizational Structure	Collection Management	Assessment and Evaluation	Outreach and Promotion	N
A single position within the library	1	5	6	7
A single department within the library	13	12	12	19
A committee/group of staff from two or more departments within the library	44	38	34	48
A committee/group of staff from the library and other departments in the institution	8	5	9	12
Other organizational structure	13	15	15	17
Total Number of Responses	70	67	66	70

If you selected "Other organizational structure" above, please briefly describe that structure. N=17

Collection Management N=13

Collection management is a distributed activity at the Libraries. Many of our digital collections were developed based on content in our Special Collections and Archives, which includes the Southeast Asian Archive. The Digital Scholarship/Scholarly Communication Strategic Council develops high-level strategy for the the Libraries' digital scholarship and data curation. The Digital Services Operations Team has responsibility for managing the planning for digital collection acquisitions and projects (Digital Services Operations Team). Subject specialists across departments also have input in developing and managing local digital collections. A programmer/analyst in our Information Technology department is responsible for preservation, migration, and analysis. The Metadata and Digital Resources Librarian from the Cataloging & Metadata Services Department is responsible for description and record management, and contributes project proposals with built-in outcome measurements.

Committee made up of members of the Special Collections Research Center, Digital Library Initiatives, and Cataloging and Metadata Services

Digital collection creation, management, assessment, and outreach activities are handled, usually informally, by several library units.

Digital Scholarship Council with representation from throughout organization, plus functional experts in various units with pertinent responsibilities, plus liaison librarians.

Digitization is managed by the Digitization division.

Each department responsible for own.

Effective July 1, 2014: single department (Collection Strategies) responsible for content selection & assessment.

More than one department

Primarily in the Scholarly Publishing unit, but informally across positions, and on an ad hoc basis

Responsibility distributed to several different library employees.

Shared among departments and individuals throughout the Libraries; depends on the project.

SobekCM supports distributed digitization and digital curation workflows, so individual curators, collection managers, scholars, and partners (within the library, in other units in the university, and at other institutions) use the SobekCM Curator Tools to curate their collections.

We have multiple digital collections, including an image collection, digitized monograph collection, blog, and education modules.

Assessment and Evaluation N=14

As needed on ad hoc project basis

Assessment and evaluation is done at the system level and on an ongoing basis for specific projects, as well as by individual curators and by Digital Production Services, depending on what is being assessed and evaluated.

Committee made up of members of the Special Collections Research Center, Digital Library Initiatives, and Cataloging and Metadata Services.

Digital Scholarship Council with representation from throughout organization, plus functional experts in various units with pertinent responsibilities, plus liaison librarians.

Digitization is managed by the Digitization division.

Done informally usually by collection owners.

Each department responsible for own.

Each digital collection is managed, assessed, and evaluated by staff from the related department.

Effective July 1, 2014: program structure (committee/group composed of members from 2+ departments in the library) for overall library assessment.

More than one department

Primarily in the Scholarly Publishing unit, but informally across positions, and on an ad hoc basis

Responsibility distributed to several different library employees.

Shared among departments and individuals throughout the Libraries; depends on the project.

The Head of Special Collections assesses local collections built by that department. A programmer/analyst in our Information Technology department will be conducting assessment and evaluation across all projects. Our Metadata and Digital Resources Librarian is currently engaged in assessing the metadata for some projects. Our Scholarly Communication officer assesses the uptake of digital services.

Outreach and Promotion N=14

A mix of staff (informal) from Digital Library Development and Special Collections and Archives

As needed on ad hoc project basis

Committee made up of members of the Special Collections Research Center, Digital Library Initiatives, and Cataloging and Metadata Services

Digital collections are integrated within curator and collection manager collections/work and so outreach and promotion is done by the curators, scholars for digital scholarship projects, partners for partner collections, and by specific people (Digital Scholarship Librarian, Head of Digital Production Services, etc.) for overall supports and multiple collections.

Digital Scholarship Council with representation from throughout organization, plus functional experts in various units with pertinent responsibilities, plus liaison librarians.

Each department responsible for own.

Effective July 1, 2014: single department (Research Support Services) responsible for activities associated with outreach/promotion.

More than one department

Most outreach is done by the History of Medicine Division with its blog and exhibition program, but other divisions also conduct outreach.

Primarily in the Scholarly Publishing unit, but informally across positions, and on an ad hoc basis

Responsibility distributed to several different library employees.

Shared among departments and individuals throughout the Libraries; depends on the project.

Special Collections and Archives librarians are engaged in this. The Digital Humanities Interest Group focuses outreach to librarians and faculty. The Digital Services Operations Team does outreach and promotion of services as well. The Scholarly Communication Officer promotes services as exemplars for recruitment of new projects. Subject specialists promote collections and services as appropriate. In addition, the marketing department provides resources and guidance for marketing local digital collections.

Varies. Usually includes collection owners, digital content creators, Libraries marketing staff.

4. If there are library staff who are responsible for locally curated digital collection assessment and outreach, please list the position title of the person or the name of the department or committee.
N=47

Single position responsible for assessment and evaluation N=9

Assessment Librarian (but not exclusively for digital collections); Head, User Experience and Digital Media Services

Assessment Librarian working with others

Digital Assets Librarian; Digital Initiatives Librarian, Bibliographic Services

Digital Content Strategist

Digital Resources Library Librarian

Exhibition Educator; Manager of Web Development and Social Media; Curator of Prints and Photos; Historians in the Office of the Chief of NLM's History of Medicine Division

Head, Research Enterprise and Scholarly Communication

Institutional Repository Librarian

User Experience Librarian

Single position responsible for outreach N=5

Archivist, digital projects & outreach

Digital Content Strategist, as well as librarians and staff primarily responsible for recommending/selecting content to be digitized

Digital Services Librarian, University Digital Collections Center

Head, Research Enterprise and Scholarly Communication

Institutional Repository Librarian

Department responsible for assessment and evaluation N=23

Archives & Special Collections, Bibliographic Services, Sound and Moving Images Library (SMIL), Map Library

Archives, Special Collections, and Digital Curation

Departmental members from several departments including Oral History, Special Collections, Documents, and Digital Library Services are involved in some assessment and evaluation.

Digital Access Services, Technology Integration Services

Digital Collections and Repositories unit, in conjunction with curators and librarians who manage the original source material and are always key in any digital collection building

Digital Collections Center

Digital Collections Team

Digital Initiatives and Open Access

Digital Initiatives and Scholarship

Digital Library + Libraries IT

Digital Library Program

Digital Preservation and Electronic Records Archivist, Digital Archivist, Scholarly Repository Specialist.

Digital Scholarship Center, Center for Media & Educational Technologies

Digital Services

Discovery and Delivery Services, Digital Initiatives, Collections and External Relations, Archives & Special Collections

Library Information Technology

Library Information Technology Department

Office of Scholarly Communications, Map & GIS Library, Preservation, Cushing Library (Archives & Special Collections)

Primarily History of Medicine Division, in cooperation with colleagues across the institution

Publishing and Curation Services

Several departments do this because we have a very decentralized structure.

Special Collections

Special Collections & Archives

Department position responsible for outreach N=21

Archives, Special Collections, and Digital Curation

Departmental members from several departments including Oral History, Special Collections, and Documents are involved in outreach.

Development and Communication Department working with others

Digital Access Services

Digital Collections

Digital Collections and Repositories unit, in partnership with library Director of Communications

Digital Collections Team

Digital Initiatives and Open Access

Digital Initiatives and Scholarship

Digital Library Development Program and Special Collections and Archives

Digital Library Program

Digital Media Group

Digital Scholarship Center, Marketing and Communications Unit

Digital Services Librarian, University Digital Collections Center

Director, Digital Library + Associate Dean, Planning and Communication

Discovery and Delivery Services, Digital Initiatives, Collections and External Relations, Archives & Special Collections

Learning & Outreach, Subject Specialist Librarians, Office of Scholarly Communications, Preservation

Outreach Librarian

Publishing and Curation Services, with occasional support from promotional/marketing arm of Libraries

Special Collections

Special Collections and also Marketing and Communications

Committee responsible for assessment and evaluation N=28

Assessment Committee

Assessment Team

Combination of employees from scholarly communication, digital curation, archives, IT, user experience

CONTENTdm Administrators

CONTENTdm Core Group; CONTENTdm Power Users Group

CORS and DISC representatives

DIAG (Digital Initiatives Advisory Group)

Digital Archives, Repository and Collections Team (includes Preservation, Special Collections, Cataloging, Digital Repository)

Digital Collections Implementation Team, Advisory Council for Digital Collections, Web Experience Team

Digital Collections Technical Oversight Committee

Digital Collections, Enterprise Systems, User Experience departments

Digital Content Council and individual content creators/curators

Digital Library Council

Digital Library Selection Advisory Committee

Digital Library Steering Group with assistance from Assessment Librarian

Digital Practices Committee

Digital Program Oversight Group

Digital Projects Oversight Committee

Digital Projects Support Committee

Digitization Group

Digitization Working Group

Information Resources Management Committee, with additional support from Cataloguing and Digital Initiatives

Preservation Advisory Group

Project Assessment and Development Committee

Scholarly Communication Team, Assessment Committee

Special Collections and Archives, BePress Digital Commons team (for selected areas)

Staff from Special Collections, Digital Systems and Stewardship (Digital Programs and Initiatives)

Usability Group

Committee responsible for outreach N=16

Combination of employees from scholarly communication, digital curation, archives, IT, user experience

Comments from Digital Archivist regarding digital library: Not an organized group of people, but rather different positions: Outreach Archivist, Digital Archivist, library liaisons, etc.

Communications and Marketing

CONTENTdm Administrators

Digital Archives, Repository and Collections Team (includes Preservation, Special Collections, Cataloging, Digital Repository)

Digital Collections Technical Oversight Committee

Digital Content Council and individual content creators/curators

Digital Library Council

Digital Practices Committee

DigitalGeorgetown Steering Committee

Instructional Technologies Committee

Outreach Committee

Primarily, Library Information Technology with support from Library Communications. Other departments and individuals are involved depending on the situation.

Responsibility distributed, often lies with curators of archival collections, coordinated by Digital Projects Coordinator.

Special Collections and Archives, sometimes Communication Office

Staff from Special Collections, Digital Systems and Stewardship (Digital Programs and Initiatives), and the Libraries' Communications Department

DIGITAL COLLECTIONS ASSESSMENT

5. Does your library have an assessment plan for locally curated digital collections? N=70

There is an overarching assessment plan that covers these collections	6	9%
There is an assessment plan specifically for these collections	6	9%
There is no assessment plan that covers these collections	58	83%

Comments N=19

Overarching plan N=2

Ongoing assessment through user input, web statistics, feedback from collaborators, etc.

The existing assessment plans focus on individual collections/projects, and so do not fully support the need for ongoing programmatic assessment. Programmatic assessment is done as part of the larger programs, but more support for assessment is needed and is being developed as part of the strategic directions process started in 2014.

Specific plan N=5

Depends on the collection.

Digital Preservation Plan created by a working group as part of DIAG.

I'm interpreting "assessment" to include web analytics, user research and studies, and tracking the use of digital collections within research and teaching.

There is an informal assessment plan. Some collections have different goals than others, so they are assessed differently.

We have assessment plans when mandated by funding sources of specific digital collections.

No plan N=12

A collection assessment plan is in place but would require considerable alterations to be applicable to locally curated digital collections.

Planning to do within next three years.

Publishing and Curation Services is a new department; likewise, the position of Digital Content Strategist. Priorities for launching and evolving our new repository service have had priority in 2012–2013. We are likely to review how we curate digital collection content, as well as assess such curation, in 2014. As preparation for creating a plan of assessment for these collections, we have started assessment activities, such as reviewing and evaluating the inquiries we receive about our digital collections, in particular to see how we could be promoting and doing outreach for them and to determine where there are recurring issues (in terms of access, especially) that we need to focus on resolving. But this effort is only just starting.

Statistics kept.

The Digitization Working Group is in the process of developing a plan.

The newly created Collection Strategies Department will be responsible for developing the assessment plans for collections-related areas.

The Scholarly Communication Department is planning to create an assessment plan.

There are plans to do assessment.

There is an ongoing discussion about formalizing our process for assessing our digital collections. We recently formed a committee to evaluate all of our delivery platforms, but that is more general and less collection-specific.

This is something we will be exploring in the near future.

We use Google analytics and download statistics to understand use trends.

We will be developing one.

6. Has your library performed assessments of your locally curated digital collections within the last three years? N=70

Yes	33	47%
No, but we plan to	21	30%
No	16	23%

Comments N=15

Yes N=11

Annual reporting and evaluation of web statistics/analytics

Assessment happens intermittently and informally for selected projects. Annual metrics may also be gathered for internal reporting purposes or for reporting to member or consortial organizations.

But not comprehensively; only a few collections have been assessed for success and use.

For specific collections, but not across the board

Foresee online survey; other user surveys

There has been informal assessment of the IR, especially in the collection scope and in the workflow of releasing electronic theses and dissertations.

This assessment was the result of usability testing on the digital asset management system, not on the collections themselves.

This included assessment to support integrated data management/curation support by the Data Management/Curation Task Force and to support digital scholarship projects and needs.

We assessed our institutional data repository in 2013. We are planning some usability analysis in anticipation of a redesign of our document repository.

We have performed a number of activities throughout our organization, including installing Google Analytics on our repositories, generating reports and analyzing use and user understanding of certain access points, and building guidelines for setting digitization priorities.

Yes, with respect to metadata normalization and reformatting, not an assessment aimed at use or usability.

No, but we plan to N=3

Has not been done on library-wide basis, but has been done on individual project basis.

Outside of the aforementioned platform review of 2010, no, not really. We have done this only on an ad-hoc basis, i.e., one collection may be evaluated or assessed because of an inquiry (such as from a donor). We hope to be more programmatic in our approach to the collections as a whole.

We have not assessed the impact of previous projects (beyond grant funding reporting requirements) but we have created a preservation plan to be implemented moving forward. Plans are for an evaluation of the impact of our digitization projects in the next two years.

No N=1

Nothing systematic.

If you answered Yes or we plan to, you will continue to additional questions about those activities.

If you answered No, you will skip to the section on Digital Collection Outreach and Promotion.

ASSESSMENT REASONS AND FREQUENCY

7. Please indicate the reasons for conducting assessment of your locally curated digital collections. Check all that apply. N=51

To improve functionality	44	86%
General ongoing iterative development	42	82%
Technical enhancement evaluation	36	71%
New formats or functionality added to the collection	32	63%
For stakeholder buy-in	26	51%
Funding requirement	16	31%
Other reason(s)	18	35%

Please specify the other reason(s). N=18

Analyzing storage requirements

Content evaluation and prioritization of new content or feature additions.

For our institutional repository, we use "No. of Downloads" for PDFs to get author buy-in.

General usability

Measure use and relevance to campus academic programs (research, teaching/learning, patient care)

Migration to Fedora of older content

Migration to new system

Part of overall assessment plan that is under development.

Preservation

Statistics gathering for reporting and other uses

Survey of our activities prompted by hiring of digital assets librarian who performed an environmental scan of the libraries digital activities.

The assessment is mostly driven from digital library patron input.

To determine user wants and needs; to meet new requirements of government regulations.

To gather information on new needs and concerns, as with integrated data management support which was recently added to SobekCM.

To inform future digitization efforts; to demonstrate use/demand; to inform pre- and post-migration to a new platform

To track usage

To understand who our users are and what tools and resources they need.

Tracking impact for digital research projects

8. Please indicate how often your library uses, or plans to use, each of the following assessment methods for locally curated digital collections. Select one choice per row. N=51

Answer Options	Once	Annually	Another regular interval	Plans to use	Never	N
Statistics gathering/log analysis	—	18	24	9	—	51
Usability/user interface testing	5	6	20	18	—	49
User interface testing	5	6	17	20	1	49
Surveys	3	3	14	20	9	49
Collect user comments (via email or contact form)	1	5	30	12	—	48
Focus groups	5	2	11	19	10	47
Assessment training for staff	4	2	5	21	13	45
Workshops with stakeholders	1	1	15	16	12	45
Other method	—	1	3	3	15	22
Total Number of Responses	16	21	40	39	30	51

If you selected “Other method” above, please briefly describe the method. N=10

Annually N=1

Facilitated discussions, brainstorming sessions, and conferences on shared needs for digital scholarship collections for scholars and curators.

Another regular interval N=3

Citations, altmetrics (tweets, blog posts, news articles, etc.)

Social media is also used to collect user comments.

Staff from across the library relaying feedback based on their direct interactions with users.

Plans to use N=3

Feedback from classes

With our Hydra development we will soon be working with “Early Adopters”—a select group of faculty or researchers, not in the Libraries, who will work with us to identify functionality and user interface needs. This is not as much an assessment method (like Beta testing) as a development method, a way we hope to involve a representative group of users in the software development itself.

Work within our consortium to identify best practices.

Additional comments N=3

We work consortially within the Islandora community to implement their findings from usability/user interface testing. We collect statistics on a monthly basis for some installations.

We would like to work with a user interface computer science course to evaluate usability of ScholarWorks as a case study.

Workshops with stakeholders will be dependent on whether we need training for internal library staff or library users.

If you selected “Another regular interval” above, please specify the method and the interval. N=34

According to our User Experience Department (within LIT), assessment is to be done early, often, and at the end of a project. A variety of methods are used depending on the situation.

As needed

As required for statistical reporting purposes

Assessment is conducted at intervals determined by grant funding. Generally a three-year assessment is used.

Assessment training for staff: as needed. Workshops with stakeholders: as needed, usually specific to projects or collections.

Assessment training is part of professional development and occurs as needed. Use statistics are sent to authors monthly. Statistics are continually tracked and reviewed.

Comments from Digital Archivist regarding digital library: We don't "collect" user comments, but we do allow users to contact us freely via contact form. We receive emails on a weekly basis. Comments from Digital Scholarship Librarian regarding IR: The number of records and download statistics are documented monthly to evaluate the growth of the IR. We receive user comments by e-mail every now and then.

For some collections, we track and report metrics on a monthly basis, for others quarterly. Metrics are used as needed, according to the project and stakeholders.

It is dependent on the product. I cannot give a generalization.

Monthly statistics

On an as needed basis

Ongoing (2 responses)

Our use of “another regular interval” represents a range from daily through to ongoing, iterative assessment and through to project milestones.

Quarterly (2 responses)

Quarterly page views, 2 year-long audience surveys

Regular interval for usability testing: this is an ongoing process, we perform testing as we are working in an agile fashion, to test how end users react to features. Comments are generally always available and collected on an ad hoc basis.

Some of these answers are consistent (user comments). Some are quarterly. Others are twice/year. Still others are every 2–3 years.

Statistics gathering/log analysis: monthly statistical reports are generated. Collect user comments: user comments are always welcome and encouraged via a notice on our website.

These methods are used on a varying basis, generally more than once a year.

This depends on the area in question. In general, these activities are done in parallel with development milestones. In the future, we want to build a routine schedule of assessment in concert with another program in the library, Digital User Services.

This varies, however, is often more than annually. We receive monthly statistics on web usage, resources are often used in instruction classes, etc. We are interested in worldwide usage of digital resources that we produce as well as local.

Usability/UI testing: every few years? Would like to do it again, especially following significant changes to software functionality/design. Statistics gathering/log analysis: Monthly. Collect user comments: As received.

Usability/user interface testing: biennially. Statistics gathering: weekly or monthly or as needed, depending on collection. User comments: As they come in.

User comments are constantly collected. Surveys are generally done when mandated as part of reports for grants.

User comments are gathered in real time on an ongoing basis. With at least some of the projects for the Oklahoma Oral History Research Program, meetings with stakeholders occur twice a year.

User comments are tracked as they come into the systems. We have also conducted ad hoc assessment if such is required at the conclusion of a grant-supported project.

We collect user feedback on an ongoing basis; a comment link is available from most digital collections.

We have workshops for stakeholders every semester, and on request—specifically for our image resource collections. We do regular usability tests on many new collections, but not systematically across all of our newly generated collections. Typically, we gather logs and statistics on all of our collections.

We offer workshops and collect user comments on an ad hoc basis. We have not set up methods or tools for analyzing and assessing this information. It is ongoing.

Web log analysis and reporting is done on a monthly basis using SobekCM. User comments come through the SobekCM form on a daily basis with thousands of emails each year.

Website statistics are looked at on a monthly basis and interface testing occurs at intervals consistent with interface or functionality upgrades or changes.

Workshops with stakeholders: as needed. Usability/user interface testing: as needed. Statistics gathering/log analysis: monthly. Collect user comments (via email or contact form): daily.

ASSESSMENT OUTCOMES AND CHALLENGES

9. Please indicate the types of change that have been a result of assessment of the library's locally curated digital collections. Check all that apply. N=45

Updates to user interface	39	87%
New search features	30	67%
Collaboration with faculty to add new resources to digital collections	26	58%
Collaboration with teaching faculty for instruction on digital collections	25	56%

Development of new digital collections to promote student or faculty scholarship (e.g., transcriptions, data sets, student assignments, metadata, etc.)	23	51%
Collaboration with teaching faculty for development of assignments	20	44%
Development of supplemental resources for collection use	17	38%
Linking to digital collections within course management systems or specific courses	16	36%
Outreach geared toward K–12 educators	12	27%
Other change	12	27%

Please briefly describe the other change. N=12

bepress Digital Commons develops their software based on use and client feedback.

Better collection development policies are produced after assessment of whether collections were a success or not.

Changes in institutional subsidy for storage

Collaboration with administrative units to develop outreach centered on alumni and other groups.

Informs further collection development and funding priorities.

New resources for curators for curation needs (digital curation and digitization workflows and management resources/ tools) and for integration with research and teaching, and for greater ease in collaborating with others through and with the digital collections.

No changes yet, but plan to assess and then evaluate for needed changes.

Refinement of our digital object viewer and metadata display

Transition to new digital asset management system

We certainly do most if not all the activities listed above, but not necessarily as a result of assessment.

We have not yet done any formal assessment, although we have updated the user interface based on staff/faculty feedback.

We would like to see these in the future: Collaboration with teaching faculty for development of assignments, development of supplemental resources for collection use, development of new digital collections to promote student or faculty scholarship (e.g., transcriptions, data sets, student assignments, metadata, etc.)

10. Please briefly describe any other ways assessment has been used to sustain and grow your library's digital collections. N=19

AIDA assessment

Analysis to focus on most unique items, as well as high use items, that would benefit from digital access.

Assessment used to advocate for resources for program. Used to support selection of similar materials for digitization.

Based on usage logs, we realized we have better usage putting our collections in DSpace vs CONTENTdm.

Download reports have been used to increase awareness of the collection by demonstrating increased visibility of research.

Input from faculty has informed decisions for digitization.

It assures that we make informed decisions about long-term commitments for the creation, management, access, and preservation of digital resources. Stakeholders from across our organization are involved, and our process and documents are straightforward and accessible, which makes engaging stakeholders fairly easy, and makes our commitments much more likely to remain intact over time.

It has been critical in the pilot phase of our Research Data Curation Program collections, particularly as that program emerges from a pilot phase.

LIT is generally once removed from direct interaction with faculty and students, and more often supports others across the library/campus who are involved in that way. Our proactive support tends to be for others who work directly with faculty. Our reactive support tends to be with end-users directly. There is overlap.

Mostly, assessment has been used to prioritize what collections to digitize.

Not sure if this fits, but we do rights assessments of faculty publications to determine eligibility for inclusion in our institutional repository.

Patron feedback is taken into account to continue to add more content to the digital library.

Periodic metadata assessment to enhance the structure, use, display, etc. of digital collections

The examination of usage statistical reports has allowed us to determine what content is most used and create more content that caters to this audience.

We commonly use assessment to develop new functionality for digital collections, beyond "new search features."

We have applied and received some grant funds and internal funds based on usage statistics of our digital collections.

We have been able to use statistics to leverage additional IT support for specific platforms. We have used user statistics, online feedback to provide evidence to archival donors and reinforce the value of digitization and providing free online access to digitized content.

We have been so thinly staffed for so long that assessment has taken a back burner until things change. We would very much like to use it more robustly.

We receive user feedback and incorporate it into planning for new features and functionality for our repository system.

11. Please briefly describe how evaluation of collections has resulted in activities that support the data/digital curation lifecycle. N=24

A download count analysis comparing theses and dissertations downloads in ProQuest Dissertations & Theses and ScholarWorks (institutional repository) revealed that downloads were dramatically greater in ScholarWorks. We used these results to encourage the deposition of ETDs in ScholarWorks.

As a result of an evaluation of the current state of our digital asset management systems we have established a Fedora repository with an Islandora management front end as a preservation repository for the digital assets that underpin our digital collections.

Assessment data helps us make the case that our collections are being used, that our roles and responsibilities are necessary, and thus that the digital curation infrastructure should be sustained and further supported.

Data/digital curation is part of the planning for digital collections. Evaluation of resources might involve migration to more stable platforms, re-examination of framework decisions, or updates to interface design.

Evaluation has assisted in donor relations to get potential collaborators and/or donors to identify, articulate, and consider issues related to long-term preservation of digital content.

Evaluation has helped secure campus funding for our data repository, which supports the entire data lifecycle.

Evaluation has informed the scale at which we will support various digital file types and what workflows are needed.

Evaluation of collections have likely impacted data curation, but not in a formal sense.

Identifies gaps and priorities in new collection foci, impacted ranges of formats selected for long-term curation, discovery assessment impacts discovery and infrastructure decisions, evaluating impact of copyright legislation changes.

Increased concerns regarding longer-term sustainability of boutique websites and digital exhibits

It enables us to focus our limited resources on collections that will have the most impact.

It wasn't so much evaluation of collections as evaluation of our platform, and the awareness of our need to know more, that has resulted in—mostly—education about the digital curation lifecycle. That education helps us make running operating decisions.

New search features have been developed based on user feedback. Some of these features aid in the discovery of research data.

Our data management services group is a result of evaluation of the landscape.

Review resources to be placed toward most requested materials.

The ETD collection is our heaviest used collection. Showing this allowed us to assign resources to help curate the collection and do metadata clean up projects.

The evaluation of the digital asset management system hosting our digital collections has resulted in improved access to and preservation of our digital collections.

Use of collections provides strong impetus for preservation.

Used to determine whether to continue sustaining or to deaccession.

We have evaluated collections to be decommissioned, although honestly I don't think any have actually been taken down. Many, however, have been migrated to new delivery platforms and updated in the process.

We have implemented events vocabularies and in the process of developing curatorial tools and a preservation back end, we have learned the value of noting events as a way to maintain a "clean" record of collection's history.

We have shown how views of other open access items may enhance data access to potential researcher depositors.

We've reviewed our collections from the standpoint of preservation and determined that our current platform needs to be revamped to address that issue.

With the integrated mySOBEK tools in SobekCM for users (patron-users, researcher and material creator/submitter users, curator users, and others), evaluation of data and digital curation lifecycle needs for campus researchers has been used to inform the ongoing development of the Curator Tools for managing materials and has been used to develop the integrated data support within the Digital Collections and IR.

12. Please briefly describe up to three challenges your library has encountered when assessing locally curated digital collections. Include any methods that were successful in overcoming that challenge.
N=42

Building connections to our users, including our “internal” collection curators and community users. Asking the right questions to return actionable data.

Collecting meaningful usage statistics. Defining the audience for digitized collections and assessing their use of collections.

Consistency in review cycle

Delegating staff time to develop, implement, and gather data through reliable assessment methods. Extracting and interpreting data from free services (i.e., Google Analytics) that are skewed to online businesses, rather than scholarly inquiry. Communicating assessment results to stakeholders, community members who are not familiar with assessment terminology.

Determining the correct level of granularity to use in applying analytics code for accurate metrics. The decentralized nature of our organization has made this challenging. There is significant pressure to keep working on new projects with little capacity left to assess existing.

Determining whether web analytics are accurate; lack of meaningful/substantial and/or demographic details in web analytics. Solution: continue to experiment with new tools and refine methods. Some digital collections aren’t being used in any substantial way yet (such as web archives)—how can we assess future use/forecast that?

Difficulty in collecting and comparing usage statistics across platforms

Difficulty of defining “usage” (i.e., visiting a page doesn’t mean someone actually used it for anything). Absence of formalized assessment plan for digital collections.

Digital collections should not be approached as if they have the same kind of lifecycle as analog collections. This survey seems to imply that. Reformatting of outdated formats (interactive flash learning objects, flash video, for example). Digital Preservation—an emerging yet critical field, with significant costs to be incurred.

Discrepancies between application-gathered statistics in DSpace and Google Analytics statistics on the same content. What to assess? Size of files? Number of files? Number of collections? Preservation files? Access files? Bibliographic records? Number of page views?

Dispersed collections across multiple platforms controlled by various staff persons. A homegrown solution allows us to pursue usability improvements despite lack of expertise. Burgeoning assessment program with many units across institution needing their support.

Educating our users about why assessment is important. Connecting with project stakeholders about best practices, technical guidelines, and related costs before they get too far along with a proposal. Tracking citations and other uses by the scholarly community.

Evaluating options for long-term preservation. Determining staffing needs at appropriate levels.

Expertise in assessment—sent librarian to weeklong training after the fact. Funding for assessment tools—used free version of Loop11. Time!

Gathering content enhancements from experts led to improved and more accurate content. Working with Education faculty led to improved educational tools for users of the digital collections. Getting adequate response (any) rates from users on some small, specialized collections.

Getting usable statistics from technical platforms. A variety of tools used to provide similar (but not exactly matched) information.

Inconsistency in data. Data normalization.

It is difficult to make time for aging legacy access systems that should be migrated forward. Maintenance, at least, is required. The best is when we have been able to migrate content to newer platforms. Our content preservation requirements and validation processes have become more rigorous, making migration forward both valuable and challenging. We have put a lot of time into fixing content in order to move it forward. Valuable, and worth it, but time consuming. The logistics of moving content to a new preservation repository are especially complex if part of the goal is to limit disruption to users as much as possible. We are planning carefully.

It is early days for our data repository, so we had to demonstrate use not only through the number of published data sets, but also by looking at other indicators of interest, such as projects with data in the pipeline and the number of proposals using our repository as its data management solution.

Lack of staff time and training. Lack of commonly used assessment models for digital collections. Platforms not maintained by us are resistant to statistics gathering.

Lack of staff/faculty for doing assessment. Developing the Curator Tools and doing trainings to support all Curators and Collection Managers in doing assessment of their digital collections along with their physical collections.

Lack of standardization of metadata. Lack of digitization standards resulting in the need to re-digitize materials. Lack of a central repository.

Level of ongoing resources to support program. Lack of formal policy and mandate.

Multiple platforms and software versioning. Poor data collection tools for evaluation. Lack of strategic focus in this area.

No front-end infrastructure for many projects/materials that allow tracking and assessment. Lack of dedicated staff for assessment. Lack the ability to access and convert assessment data into information.

No systematic approach to assessment, and no one person or group charged with the responsibility. There are many of us who care about this work, however, so we do our best to keep things current and evaluate the product (as it were). Along the same lines, we tend to be overwhelmed with work, and move on to the next project as quickly as possible, and we lose opportunities to really evaluate/improve our work based on previous projects.

Not enough information to provide useful metadata. Navigation problems within DAMS. Upload/storage size limitations on files

Older content needs significant work to be brought up to contemporary standards. Content in HTML is difficult to migrate.

Resources available to carry out the work locally. Forming a working group has help to prioritise digitization and focus resources. Determining the extent to which we will support digitization efforts by faculty and students versus carrying out our own projects.

Staff who oversee digital collections are scattered throughout the organization. Statistics for the repositories are currently not kept in a central location. There is no one person responsible for coordinating assessment and outreach activities related to digital collections.

Staff/faculty time to plan and carry out the actual assessment. Staff/faculty time to make recommended changes. We have a wide variety of resources in the digital library and a one-size-fits-all structure (that allows more efficient management) presents problems.

Staffing cycles availability for those with expertise in both assessment and the collection knowledge. Comprehensive assessment would impact/involve the majority of the departments in the library; an issue is scale and agility. Overcome by planning ahead, transparent charters, and funding requests for support. Necessary infrastructure lacking. Overcome by putting infrastructure in place and expertise to maintain it. Do not have standard of practices in place or a comprehensive collection policy that encompasses digital collection appropriately.

Staffing. (Sadly, we haven't been successful in overcoming this one.)

There are no accepted standards for analysis of web statistics. Collections have to be compared to themselves over time or to other collections that are similar. Low usage doesn't mean a collection is bad, just not popular. Had to find other ways of defining the success of a collection. Assessment of interface is difficult since we've learned most people come in to our collections through Google, meaning we need to assess the item level interface as it is seen through Google rather than a traditional method.

There is currently minimal integration into campus/faculty/classrooms.

There is no coordinated effort via an assessment policy that incorporates digital collections. An existing collections management assessment policy would be a good start in developing such a resource. Assessment of digital collections is not a current priority. The focus is on creating content. The slow technological development of our digital asset management system has delayed the implementation of assessment tools as content is still being migrated to the system. Assessment must necessarily follow the ingestion of content.

There were originally issues with gathering analytical information through CONTENTdm, but those have been addressed.

Time, resources, multiple systems

Time pressures can cause lack of response from internal & external users. Staff time.

Timely digitization of materials to coincide with other projects. Minimal feedback responses to surveys.

Tracking meaningful levels of use.

We don't have positions dedicated to assessment nor is assessment written into other positions, though several of us across the libraries engage in assessment, even if informally. We don't have standard metrics defined across digital collections nor do we have consistent ways for gathering usage data.

DIGITAL COLLECTIONS OUTREACH AND PROMOTION

13. Does your library have an outreach plan for locally curated digital collections? N=69

There is an overarching outreach plan that covers these collections	22	32%
There is an outreach plan specifically for these collections	10	15%
There is no outreach plan that covers these collections	37	54%

Comments N=24

Overarching outreach plan N=6

Audience is very important in developing outreach plans for specific resources.

Our communication team does regular features for magazines, blogs, and external websites. We have a very active social media presence—Tumblr, Twitter, Facebook, Pinterest, etc. We also work with library faculty to highlight digital libraries.

Our user experience and marketing teams partner with our digital collections stewards to do outreach and promotion targeted at various constituencies/audiences.

Promotional stories in campus news are submitted by our communications officer. We also tweet, blog, and send out targeted email/list-serv posts regarding specific events/collections/exhibits.

This varies within the library. There is a specific outreach plan for the collections of the Oklahoma Oral History Research Program that is addressed in its mission statement and in the consent forms supplied to interviewees during the interviewing process. The outreach statement for Government Documents and federally generated maps is constituted by the federal repository agreement's statements on availability. Other units within the Special Collections division have no specific outreach plan beyond the mission statement of the library.

We only have the informal plan.

Specific plan N=7

Heavily qualified, however, as it's really informal.

Our locally curated digital collections are promoted via the same venues and methods as the rest of the digitized collections (for the most part).

Still informally developed.

The outreach plan is very broad and should be more specific and all encompassing.

We have outreach projects, but not an outreach program.

We see our websites, which provide a front end to our repositories, and our curated exhibits, which point to digital collections, and regular blog posts to our community as part of our program of outreach.

With the caveat that this plan is employed selectively depending on the collection in question.

No plan N=11

Ad hoc for specific collections and audiences

Each collection has a unique outreach plan. Sometimes it is publications, newsletters, emails, Facebook, in-person forums, etc. Sometimes it is making sure that the links are in WorldCat.

Each collection has its own outreach plan. (PURR, ePubs, eArchives)

Each unit (i.e., special collection units) employs their own forms of outreach that may range from social media to brown bags.

Outreach is done using social media and during instruction, but it is sporadic and not part of an overarching plan. We use the library website to post announcements on updates and new collections. We do have a marketing plan specifically for our institutional repository.

Some subject librarians and curators of specific digital collections have informal outreach plans.

There are outreach activities on a project basis, but no overall plan for digital collections in general. Digitization and collection building activities are also somewhat distributed, so outreach and promotion takes place across a number of library departments.

We do intend to evolve a plan for outreach in the coming year.

We have made attempts at outreach but have found they were not effective. To date, we do not have an outreach plan because we have not found something that works.

While it is accurate to say, "There is no outreach plan," it is not true there is no outreach. There is typically more for a new project/collection, but there is periodic outreach for older projects as well. It is done more on an opportunistic/ad hoc basis.

While there is no written outreach plan, the digital collections are well represented in other outreach efforts, most notably the History of Medicine Division blog, and they are an integral part of the overarching strategic vision of the History of Medicine Division.

14. Please indicate which of the following outreach and promotion methods your library uses, or plans to use, for its locally curated digital collections. Check all that apply. N=69

Using library website to post announcements on updates and new collections	64	93%
Online social networking	59	86%
Contacting faculty/researcher directly	56	81%
Promoting an electronic finding aid containing the collection content	51	74%
Providing/developing instructional materials	45	65%
Delivering instructional workshops	44	64%
Providing ongoing communication with registered users	18	26%
Publishing reports on the value of digital collections	9	13%
Other outreach and promotion method	28	41%

Please briefly describe the other outreach and promotion method. N=28

Brochures on the value of digital collections

Classroom demonstrations (but not workshops), exhibits, working with a digital history class, awards and competitions

Conference presentations

Conferences, flyers, posters, etc.; exhibits and public programming

Developing online and physical exhibits that are connected to the digital collections to promote awareness, collaborating with publishers to have images from the digital collections included with proper attribution in publications, etc.

Exhibits at relevant events, e.g., Research Core Open Access Portal workshop, new faculty orientation, state fair

Integration with courseware, participation in History Day

Marketing of ETD collection done in campus news, had a competition for our digitized yearbook project.

Newsletters, incorporated into classes/workshops, poster sessions/booths at symposia or other events

OAI-PMH harvesting of metadata to Google Scholar or OCLC Digital Collections Gateway

Online exhibits and blog posts—narratives that tell the story behind the digital collections

Open Access Week participation for several years running

Open Access Week presentations, other “brown bag” events, launches and other promotional activities open to campus, to iSchool students linked to coursework

Outreach efforts are often sporadic and scaled to the size and impact of the project. It is challenging to dedicate time/staffing/funding to promote projects as most grant funding/project rationales focus on the digitization/curation/description of the content, and not towards promotion.

Participate in appropriate campus events, such as GIS Day, etc. to have more outreach.

Physical handouts, including postcards and bookmarks advertising the collection(s)

Press releases are drafted and submitted to media outlets following the creation of certain digital collections.

Press releases for selected collection rollouts

Press releases, related event with a speaker and reception

Printed material/handouts for distribution at events such as Open Access week

Promoting collections at campus events

“Promoting our Digital Collections” is an outline of previous, regular, and planned activities.

Relevant Wikipedia entries are gold!

Social media such as Twitter, Facebook, History Pin, etc.

We currently use several outreach and promotion methods including production of local radio broadcasts to promote digital collections in the Oklahoma Oral History Research Program, blogs to promote both local and federal resources through Government Documents, educational and scholarly publications, and conference presentations. We have distributed educational publications through a number of venues including public schools, museums, conferences, and public libraries. We also have developed dramatic productions and presented them to the public, written articles for our alumni magazine, and offered Osher Lifelong Learning Classes that utilize our collections.

We do in some cases create individual websites providing interpretive and/or critical essays on the collection (e.g., Paris: Capital of the 19th Century).

We link Wikipedia entries to our digital holdings as appropriate.

We participate in on-campus events like grad student orientation, and the LA as Subject archives bazaar.

Comments N=6

All outreach activities have yielded very little results. The community we can market to is not likely to be interested in our covered topics. External researchers and students are more likely to be interested in our topics, but we cannot easily do outreach for them.

Archivists and some librarians integrate content into all orientation classes and lectures, but are by nature ad-hoc. There are no official instructional workshops geared towards digital collections.

As our digital efforts become more formalized, we would take advantage of many outreach methods.

DSpace sends registered users e-mail when new items are added to subscribed collections.

Various methods as appropriate for the different collections.

We do outreach on a case-by-case method.

15. If your library provides instructional workshops on using its locally curated digital collections, how often are they offered? N=36

2 x semester, plus on demand

A few times a semester

Ad hoc and as needed, e.g., depositing into IR

Annually, generally in the fall

As needed on a department-by-department basis (ePubs, PURR, eArchives workshops)

As needed, or as opportunities arise

At least once a term and upon faculty request

Class instructional sessions are provided as requested by faculty based on classes offered in a specific semester.

Content from local collections is mixed into ongoing workshops, but no classes currently exist that focus on local collections.

During conference season (October–November), DLG does approximately five to various stakeholder groups (librarians, archivists, K-12 social studies teachers, K-12 educational technologists); All the special collections/DLG do an open house once per year. The special collections do regular classes approximately once weekly during the academic year.

In person, online, and as recorded webinars

Infrequently

Instruction sessions

Instructional workshops are given about 10 times/semester.

Intermittently throughout the year, but primarily at the beginning of semesters. Some training is offered for specific university classes, while other training is provided for reference librarians when updates/upgrades are made to digital collections or platforms.

It depends upon the resource. Some resources are developed in cooperation with particular classes, and these might involve instructional workshops every semester. We also offer presentations to community groups on digital resources as requested.

One or two times per year at present

Provided as needed.

Regularly every fall, and then on request as needed throughout the year

Sporadically (to students/faculty upon invitation, and to professional conferences upon acceptance)

These have not been offered on a regular basis, but we have presented to classes on digital resources occasionally.

They are ongoing...most are early each semester.

Twice a year

Very infrequent

Very rarely—as part of Open Access Week activities

We don't have regularly scheduled instructional workshops (how to use "x" collection). We do have regularly scheduled informational presentation series. Instructional workshops are scheduled as needed.

We highlight digital and analog collections on specific themes and collecting areas on a quarterly basis.

We offer a workshop for library student workers and staff each year. We also offer workshops as requested by faculty for classes, usually resulting in 6–10 per year.

We offer instructional workshops for faculty and students many times each semester (serving several hundred students/semester). We also offer web tutorials, which are available 24/7.

When we are invited to classes and ask to give tours to classes.

Whenever we see the need or we bring up a new product.

Workshops are offered at the request of faculty.

Workshops are offered on demand. (2 responses)

Workshops are usually "tool based" and directed at specific user communities, principally faculty and students. Target audiences include faculty and students in the Digital Humanities and Information Studies programs. Live presentations are usually provided when a specific project calls for it.

Workshops vary per semester. Some are specifically course-based, and others are more general or integrated into other types of instruction courses.

16. Are the instructional materials added to the digital collections for use by others and/or for promotion? N=63

Yes	25	40%
No, but we plan to	11	17%
No	27	43%

Comments N=15

Yes N=10

Instructional materials may be posted as part of a collection website.

Online exhibitions include education resources for teachers/students that sometimes include digital collections assets.

The best answer would be “sometimes.” For example, several of our websites include teaching syllabi, but would not be easy to add in CONTENTdm, for example.

There are some supplementary texts on ePubs, but not many.

They aren’t necessarily added to the repositories themselves, but rather to the websites for/entrances to the repositories.

They have been in the past, but not recently.

Usually in the form of LibGuides

Visualization and analysis tools for data collections are also planned.

When possible, we have created videos of the sessions.

When there are materials to share, they are generally online, but not necessarily linked from the collection.

No, but we plan to N=3

As part of our collaboration on Digital Humanities initiatives

Once we have developed instructional materials, they would be made available for use by others and for promotion.

Online content and platforms do not necessarily have the space/capacity to provide access to instructional material.

Usually such material gets placed in LibGuides, course management software.

No N=2

No workshops, but some instructional materials are made available in our institutional repository.

We constantly update these materials so it’s not appropriate to add them to collections.

17. Does your library use different outreach and promotion strategies for different user groups (e.g., faculty, students, other researchers)? N=67

Yes	39	58%
No	28	42%

If yes, please briefly describe the differences in outreach methods your library uses to promote locally curated digital collections to different user groups. N=34

A variety of methods are employed by staff throughout the library.

A variety of methods are used with the understanding that some methods are more likely to connect with some groups, and with the understanding that this changes over time and that it varies by research area, digital collection content/ topic area, etc.

Broadcast messages (library web page announcements, Facebook posts, etc.) are more common for ‘other researchers’ while more personal solicitations (e-mails, direct contact) are more common for our local students and faculty.

Class visits to the library are the primary outreach and promotions strategy for undergraduates. Subject liaison activities are the primary outreach strategy for faculty. The university and local news media is the primary outreach strategy for other researchers and the community.

Contact individual faculty directly and normally work through subject librarians/liaisons. Contact heads or directors of large research centers directly and include administrators. Work with Communications Director for student outreach using broad mass communication techniques.

Currently developing a specific outreach method for internal faculty.

Faculty and departments are largely contacted individually. NLI (Network Learning Initiatives) provides a forum for group instruction (largely faculty and graduate students and some staff attend).

Faculty outreach is more face-to-face in the colleges, student outreach is via the website and building signage.

Faculty outreach is part of our routine subject specialist liaison program. Student outreach is focused in instructional sessions geared to specific classes. Outside promotion relies on websites and other external modes.

Faculty presentations are generally focused on subject areas, while student presentations are a bit more focused for specific classes, or kinds of use.

Faculty tend to receive more targeted collection outreach as related to curriculum. When working with students, showcase the collection to entice them to use the collection.

For faculty and researchers, we emphasize visibility for their own work and usefulness of materials for instruction of other work. For students, we show how things can be used in their papers. We also work with graduate students and some undergraduate students to show how their own work can also be made visible.

For faculty, students, and other internal users (i.e., within the university), outreach methods might include notices on our website and placing posters on campus. Media releases and social media notices are two examples of outreach methods designed to reach an audience outside of the university.

For faculty, we have liaisons who go talk to them about collections and services. These liaisons also have subject specific pages where they link to resources. For students, we usually do either Facebook marketing or event marketing.

For more focused community projects (i.e., Portuguese Canadian History Project, Greek Canadian History Project) we have allowed project partners to disseminate content through more popular modes such as Facebook and Wordpress blogs. We find it has reached a population that may not discover or interact with our content through more traditional scholarly networks.

Marketing is targeted to different groups. Individual consultations for faculty.

Means of contact/content are driven by audience.

Methods depend on the accessibility of messaging, for instance, some user groups will not effectively be reached by social media.

One-on-one with the faculty and via social media with the students

Open houses for faculty and workshops for graduate students, both of which highlight local collections and project amongst other topics.

Our outreach and promotion may be different for the public than for faculty, students, and other researchers. It might involve press releases, for example.

Outreach projects are tailored to collections and intended audiences. They range from competitions to entice students to contribute content to the collection from providing digital objects to faculty for use in classroom projects to collaborating with faculty on “show and tells.”

Social media used to reach students and general public; direct e-mails and presentations and workshops are used to reach the faculty and staff.

Students: mass approach. Faculty: tailored, one-on-one approach

The outreach activities for publications, data, and archival materials in the three repositories are different because faculty have different policies and types of need for three repository services.

Use different publication channels to target different audiences (faculty newsletter, Twitter for students, etc.), in-person meetings with faculty and researchers, online tutorials for students (about submitting ETDs, etc.)

We customize outreach based on skill sets of our different user groups.

We have promoted our collections in a variety of ways. Across the Special Collections division, we use social media and QR codes more for targeting students. We use radio broadcasts and some social media for community members, and website notices, e-mails, and blogs for faculty and other researchers. We have distributed educational publications through a number of venues including public schools, museums, conferences, and public libraries. We also have developed dramatic productions and presented them to the public, written articles for our alumni magazine, and offered Osher Lifelong Learning Classes within our state.

We host launch parties or other events for new journals or collections, offer workshops to encourage use of ScholarWorks for ETDs, and do publicity blitzes to the media and select groups on campus for various news and events.

We promote our collections to everyone via finding aids, social media, the library newsletter, special events, and exhibits. For faculty, we offer workshops, class sessions, and a faculty newsletter. To attract students, we use social media and special events.

We use more informal language and more social media when promoting to students. We use targeted approaches when promoting collections to the general public (local libraries, genealogy groups, etc.). Subject librarians send personal messages to faculty. We use a variety of methods depending on the collection’s subject matter and scope.

We use multiple outlets/methods. Social media for students as well as through instruction sessions already offered for classes. Sometimes direct e-mail to faculty is more effective, we’ve found.

With faculty, we attend faculty meetings and make brief presentations.

With students we stress the online access aspects; with faculty we stress the preservation of content aspects.

18. Does your library track the impact from its outreach and promotion activities? N=67

Yes	25	37%
No, but we plan to	21	31%
No	21	31%

Comments N=10

Yes N=4

Annual reports

As part of grant reporting, we gathered documentation, statistics, and testimonials regarding the importance and impact of outreach/digitization projects. We employ informal gathering of user feedback, online comments, supplementary news articles/blog posts regarding our digital collections.

Typically, this is done by the Outreach Librarian in conjunction with others in university communications.

Yes, but... ad hoc.

No, but we plan to N=3

Again, dependent on the project and the project lead.

The promotions are ad hoc and continuing, rather than one-time planned. This makes tracking difficult. We could be more consistent.

We would like to explore how we can do this effectively, however we require "stability" with respect to our discovery platform: new web crawls are making our hit rates go up, and would cloud the assessment of how promotion may have driven that.

No N=3

For the most part, no

We do this informally.

We track it on other outreach and promotion activities, but not digital collections in particular.

If yes or you plan to, what tracking methods are/will be used? Check all that apply. N=46

Hit count based on special URLs for tracking sources	40	87%
Head count at promotional events	33	72%
Number of reference questions	31	67%
Hit count based on specific date ranges	30	65%
Search queries	26	57%
Other tracking method	16	35%

Please briefly describe the other tracking method. N=16

Analytics from the blog are recorded and reviewed to track the impact of outreach through this tool. Specific tracking methods for impact include conversions (clicks on URLs originating from the blog) and shares (instances of visitors repeating blog content on their own social network accounts).

Anecdotal feedback and "stories" from users

Flash mob

For social media, we track likes, shares, and re-tweets. We also track citation counts.

How users get to the collections and types of users

In some cases using altmetrics (for example, our Digital Library Brown Bag series collocates discussions via a hash tag, #dlbb).

Number of media outlets publishing articles about the resource

Numbers of instructional sessions, references/citations, and features in other publications

Online comments, re-tweets, Facebook sharing

Online surveys (distributed after workshops, etc.)

Regular, periodic library-wide surveys of user groups

Social media assessment of use and followers

Special surveys of library users

Survey

Tracking of blog statistics

We might put an annotation on the Google Analytics timeline when we make a significant change to how we are promoting. For example, when we started using schema.org. Analytics are configured for both aggregate analysis of most collections, and per collection.

INTEGRATING DIGITAL COLLECTIONS INTO RESEARCH, TEACHING, AND LEARNING

19. Does your library have a policy on integrating digital collections into research, teaching, and learning? N=67

There is an overarching policy that covers integrating digital collections	8	12%
There is a policy specifically for integrating digital collections	3	5%
There is no such policy	56	84%

Comments N=12

Overarching policy N=2

We are always integrating digital collections into reference, bibliographic instruction, and into research. In the past, this might have been described as “format blind”—using the best resources for the appropriate purpose. Now it is also a commitment to providing access and discovery tools. This is part of our strategic plan as a library.

We integrate digital and analog collections into research/teaching/learning simultaneously; there is no separate policy for digital specifically.

Specific policy N=2

The library has a mission to support the teaching and research needs of our institution, but more specifically, our website provides a sort of informal policy that outlines how we typically work with faculty to support research, teaching, and learning.

There is a broad emphasis throughout the library on engaging in research, teaching, and learning; but this has occurred more in connection with the production of the resource than use of the resource with digital projects, and is not yet stated in a formal document.

No policy N=8

A policy and strategic plan are in development.

Nothing that can be elevated to level of a "policy." But several of our librarians have made active and conscious efforts to integrate digital collections into research and teaching. So this is something we do in fact do, but we do not have a policy about it—any more so than we have "policies" (as opposed to programs) for integrating our analog collections into research, teaching, and learning.

Policy implies rules, which we do not have. We do, however, have a goal to do this with all our digital collections.

There is intent, and deep collaboration with faculty, staff, and students, but no formal policy.

This is certainly part of our mission, but we don't have any policies that govern integration.

This is something I would like to explore with new programs emerging from our 2013 reorganization.

Though we do not have a policy, we are integrating them in teaching.

We just do it.

20. Please indicate which of the following methods your library uses, or plans to use, to promote the integration of locally curated digital collections into research, teaching, and learning. Check all that apply. N=60

Collaborate with faculty to build new digital collections to promote student or faculty scholarship (e.g., transcriptions, data sets, student assignments, metadata, etc.)	57	95%
Collaborate with faculty to add new resources to the collections	51	85%
Link to the collections within course management systems or specific courses	38	63%
Develop specific assignments using the collections with teaching faculty	37	62%
Provide instruction for the collections	37	62%
Develop supplemental resources for collection use	29	48%
Target outreach toward K–12 educators	23	38%
Other method	5	8%

Please briefly describe the other method. N=5

Alternative textbook program

Another way we hope to “spotlight” our digital collections is through building support for faculty and students to pursue digital *projects*, which could enable them to take advantage of our digital collection content in the context of research they are pursuing. So, we’re thinking not only about building new digital collections but also thinking about what we already have in terms of content—and, to some extent, infrastructure—lends itself to developing compelling digital projects, even digital scholarship.

Collaborate directly with students to build new digital collections.

Collaborate with those who support faculty directly to add resources, etc.

Librarians are actively working with digital humanists on campus to develop new digital initiatives.

21. Has your library identified other types of resources that need to be added/developed to support collaboration with researchers and teachers to integrate locally curated digital collections into research, teaching, and learning? N=63

Yes	30	48%
No	33	52%

If yes, please briefly describe the needed resources. N=29

Of these, what has been implemented? N=17

1) More collaboration tools. 2) Due to our role in creating and maintaining HathiTrust, we help researchers, typically not at our institution, create virtual collections and/or datasets of HathiTrust content. Whenever possible, we direct these researchers to the HathiTrust Research Center. This is a growing area of need, introduced by the new opportunities for research at the unprecedented scale of HathiTrust. For #2, a number of needs can be served now, but there is much to be done to fully establish services.

3D, GIS, makerspaces, etc. 3D, GIS are implemented. Makerspace is a campus wide priority that is being offered at our innovation campus.

Ability to extract better statistics indicating usage of collections by faculty and students so that we can tailor services to their needs. Will be implementing bePress Digital Commons in May 2014.

Additional expertise in data management, instructional design, and publishing is needed.

Administrative (plans, policies), technological, resources (money, staff)

Annotation, grouping, and other related personalization tools for students and faculty to interact with digital materials in a secure way. We have these features for our digital image collections in Fedora + Hydra, will have them soon for audiovisual collections.

Building specific portal or add-on using Omeka. We are testing Omeka.

Curator talks or presentations as introduction/orientation to provide context and situate the other activities, and to build community with the curators and others.

Data portals and GIS integrated tools for specific subjects, such as ecology. In addition, we saw that patron-facing games to allow them to add metadata to existing collections could enhance discoverability of collections. We are in the process of implementing a data portal for California’s Orange County ecology research to be later joined with

socioeconomic data that should be live fall 2015. There is an online game to tag photos of from our Archives as part of as part of the library's website created for the university's 50th anniversary.

Large-scale data analysis of large samples of content. Digital Humanities approaches to analysis and display of non-text content (i.e., sound recordings, video). All are currently in the planning/pilot project stages.

More staff. Some dedicated staff, which we currently do not have at all. Also need instructional design assistance to develop online learning modules tied to digital collections. We're in the process of hiring our first Digital Projects Librarian.

Mostly in the need of additional staff and expertise in digital humanities, instructional design, digital pedagogy, web development, data management, etc. We hired our first Science Data Management Librarian in 2012 (position now vacant).

Need for instruction on digital humanities. Series of workshops for faculty, librarians, and graduate students

New frameworks for digital scholarship that can be created or augmented by teams of librarians, faculty, graduate students, and undergraduates—flexible, extensible web-based technologies that allow students and faculty to curate online exhibits like Omeka are a good example, and online databases for project management are another example. We have several classes using Omeka to create online exhibits and explore metadata and digital curation concepts. We also have some classes using Drupal databases to upload and aggregate data collected in a large transcription project to aid in the scholarly encoding process.

One example is a tool to enable crowdsourcing transcription of manuscript materials. We are also implementing the Atlas Systems' Aeon software for providing access and management of special collections materials. This will also include a mechanism for more efficient tracking and use of digital content. There is a group currently investigating tools that would enable the transcription of manuscripts, and the management of that data.

Planning, resources, and staffing in support of a full digital curation program/digital program addressing selection, description, production, use, assessment, and preservation.

Researchers are more frequently asking for APIs and data support. We are increasingly negotiating licenses for databases that include API use and have been creating online documentation of these resources.

Specialized exhibit software (Omeka) has been identified to do this.

Staff to work with faculty to develop projects (content) and provide support for curriculum, i.e., classroom projects.

Topical collections from rare books and special collections that potentially enhance faculty work and teaching. Some materials digitized on faculty request.

Video and audio editing and tagging resources and oral histories

Videos. Implemented: videos

Virtual browsing has been requested. Author rights support. Research data management skills and tools. Implemented: author rights support, research data management skills and tools.

We do not have dedicated staff to do any of this, so our number-one identified needed resource is dedicated, non-student, permanent staff.

We expect to add a data repository to our services in the coming year.

We have a long list of digital collections we'd like to create, some with library owned items, others with faculty-provided items. We are slowly working our way through that list.

We have identified the need to integrate our digital collections more closely with our evolving learning management system landscape. We have also identified the need to upgrade our repository architecture to offer more robust support for the curation of student and faculty scholarship. We are in the process of implementing both of the items mentioned above.

We hope to develop transcription and other tools to help enhance existing metadata.

We would like to make the files supporting our collections available to researchers for them to do data-mining or text-mining operations on, for example. We realize we also need to make it clear to researchers what they can do with these collection materials (e.g., copyright and fair use guidance), as well as make it easy to cite them. In order to render this type of access, we realize we need developer expertise and researcher feedback, in addition to (very likely) a different platform to support proper curation of these collections.

22. Does your library track the integration of its locally curated digital collections into research, teaching, and learning? N=66

Yes	15	23%
No, but we plan to	19	29%
No	32	49%

If yes or you plan to, what tracking methods are used? Check all that apply. N=30

Track citations and references to the collections and/or collection items in scholarly publications	23	77%
Track citations and references to the collections and/or collection items in instructional materials used within your institution	13	43%
Track citations and references to the collections and/or collection items in instructional materials used outside of your institution	9	30%
Other tracking method	8	27%

Please briefly describe the other tracking method. N=8

Faculty and publishers usually contact us to seek permissions for use in scholarly publications.

Number of events, students served, classrooms visited, etc.

Since much of what some of our departments do supports public scholarship, we also use Google Alerts to track use of materials in other venues.

Surveys of and interviews with students and faculty; stats about integration of collections into research, teaching, and learning is provided in annual reports.

Track citations and references to the collection items in social media.

Track linking and embedding of content into learning management systems.

Use of research data curation data sets are an essential element to research on campus. We do not track citations for general digital collections.

Via Aeon; what is used in documentaries.

23. If your library tracks citations and references, what process is/will be used? N=17

How will the tracked information be used? N=20

Altmetrics. Used to allocate resources for popular collections or to develop a research area in high demand; promotion & tenure.

Curators request that researchers notify the library when materials have been used in publications. Used for annual reports and other impact statements.

Currently depending on self-reporting by authors.

Google Scholar alerts used to assess research impact of digitized collections.

Google Scholar and other humanities citation-tracking programs, and Google Alerts. Primarily used for internal purposes, but information is sometimes necessary in proposals for grant funding.

Google Scholar search used for planning.

Honor system: Users are requested to send citations/references and often do send the citation or actual work product to us. Informs development of new or enhanced products. Has been mentioned in the library's annual reports as evidence of value/activity.

Methods must be easy to develop, to use, and to maintain.

Plum analytics plug-in built into our instance of DSpace. Used to demonstrate the value of open access and to promote our institutional repository as an effective and "green" repository for content created by faculty and graduate students.

Purdue ePubs and PURR use DOIs, allowing both citation counts and altmetrics to be used. To encourage further deposit to collections; to see what types of material are most used.

Rely on researchers to provide, via Aeon, and requests for publication. Annual reports; course development; identify resources for exhibits and public programming.

TBD. TBD

Tracked through requests for notice/attribution for people to contact us, periodic checks using Google Scholar and other systems to find uses, Google Alerts to have notices when materials are used, and other methods for specific projects. For use in grant and other reporting, and for use in analysis to support planning for collaboration and other activities.

Undetermined. Used for external reports.

We are currently making plans to track selected faculty usage of digital materials in the context of a larger project related to faculty bibliography. Used for assessment and evaluation purposes.

We might use a Google application. Used for writing internal and external reports, conducting research, and for outreach and promotion.

We primarily rely on being notified or asking likely faculty, so the tracking is fairly incomplete. We use it to promote resources for digital collection support.

Additional comments N=5

Used in annual reports, funding requests, strategic planning

Used in annual reports, in T&P packets for faculty, in grant proposals for new initiatives

Used to gauge success, plan future events, develop new methods, and improve existing efforts.

Used to leverage additional funding; to demonstrate library participation in university's strategic plan and priorities.

Tracked information will be used to publicize the service to encourage increased use of the collection.

24. Please indicate any new research publications you are aware of that are based on or made possible as a result of your library's locally curated digital collections. Check all that apply. N=44

Journal articles	37	84%
Book chapters	25	57%
Books and/or edited collections	25	57%
Scholar curated online exhibits	25	57%
Journals	13	30%
Other forms of digital scholarship	23	52%
Other type of material	11	25%

Additional comment

Only awareness that we can track is if the author notifies a librarian directly (e.g., author donates title to the library and acknowledges in the piece).

If you selected Other forms of digital scholarship or Other type of material, please briefly describe them. N=27

Other forms of digital scholarship N=18

Annotated editions, new books also published online and then as print-on-demand, videos, teaching presentations, lesson plans and activities

Digital history course made heavy use of locally curated digital collections in student projects.

Digital humanities project

Dissertation work, recitations

Educational materials, ETDs

Electronic theses and dissertations, undergraduate student honors projects, grey literature such as technical reports and research reports, and researcher profiles

Faculty instruction materials

GIS displays, photo-based multimedia, integration of timelines and imaging (GIS & photos)

Indigenous communities heritage

Links from a published print book to locally held digital material

Many citations within both print and online publications to source materials found in our digital collections

North Carolina Architects and Builders

Popular blog posts, public history exhibits

Project websites containing collection content and search tools

Scholarly blogs

Technical records and other local gray literature

The Encyclopedia of Diderot & d'Alembert Collaborative Translation Project

Works done by humanists that don't fit neatly into any of the listed categories.

Other type of material N=9

Alternative textbooks, Masters theses, National History Day entries

Blogs

Exhibits, documentaries, student portfolios/projects

Law briefs, magazines, and white papers

Scholar-curated online exhibits, such as one on university history. In addition, we hosted a day-long symposium based on a locally curated and digitized group of materials.

Student short films

Translations of books, available in print

Traveling exhibit partially funded by the National Endowment for the Humanities and created in collaboration with the OSU Library, the American Library Association, and Mt. Holyoke College.

Video, images, small datasets

ADDITIONAL COMMENTS

25. Please briefly explain if and how new initiatives and services—like those in the Digital Humanities, digital scholarship, digital publishing, and data curation—relate to your library's locally curated digital collections in terms of outreach, assessment, and integration with research and teaching.
N=43

As a result of outreach and support for research dissemination, we are able to recruit a variety of scholarly contents for the IR. We also provide an online platform to help journal editors manage their editorial process and publish their journals.

Currently at the discussion stage

It's a reciprocal relationship between new services/initiatives and digital collections. The former helps us to identify subjects or disciplines in need of curated digital collections and bring in opportunities and funding, etc. to support the

work to be done. The latter are testimonials of the value of new services/initiatives and help identify areas of work needing adjustments.

Librarians are members of the campus's Digital Arts & Humanities Initiative.

Libraries' Center for Digital Scholarship now houses and acts as interface point for staff who engage in the creation of these collections.

Members of a number of departments have been working with campus faculty to integrate digital materials from local collections into course assignments. The Oklahoma Oral History Research Program in particular has collaborated with faculty on the use of its current collections in courses but has also worked with classes to generate new digital materials for its holdings. (Examples include the departments of Art and Theatre, the Public History Program, and the College of Education.)

New initiatives like the NEH Shared Horizons program raised awareness of our digital collections and provided a forum for exploring ways that our digital resources could be used for scholarship and data analysis. Other digital scholarship and data curation efforts have used our collections to explore nuances of disease outbreaks, geospatial links in medical publishing, and other areas of research not possible without access to digital collections. The blog's active encouragement of contributions through guest posts of collaborators, scholars, researchers, and students using the collection is a valuable outreach tool. Our National Digital Stewardship Resident has developed a thematic web collection and has helped us to identify how we can collect websites and blogs relevant to the history of medicine.

Our digital humanities center is working with several large projects to integrate our locally curated collection into the curriculum and has augmented the considerable outreach efforts of our Department of Rare Books, Special Collections, and Preservation.

Our digital publishing activities use Purdue ePubs and PURR as the platform. Data curation services use PURR as the platform, as well as eArchives.

Our university just hired a history professor with a specialty in digital scholarship. She met with our Digital Initiatives Librarian before the start of her first semester of teaching, and incorporated our locally curated collections into her syllabus as well as had her students create new digital content.

Plans are underway to create many new services in the digital humanities for faculty and graduate students, including a scholarship center in the library.

Research projects that take advantage of our repository infrastructure use the same systems and tools as locally curated digital collections, allowing the potential for cross-project discovery and reuse.

SobekCM supports digital collections as well as data curation, digital scholarship projects, digital publishing, and Digital Humanities projects and activities. The Libraries frequently leverage the SobekCM infrastructure supporting the digital collections for data curation, digital scholarship, digital publishing, and Digital Humanities projects and activities. Because of the strong centralized infrastructure, the libraries are able to support these new activities as part of the regular Curator and Collection Manager duties, and are able to add new technological supports for new activities as first-of-kind supports, instead of one-of-kind, which again improves the centralized infrastructure for all involved and which supports the libraries as the central connecting hub and community for collaborative work and for new activities with digital scholarship.

Support for digital humanities, digital scholarship, and digital publishing are all within the unit in place since 2006 that has until recently had as its main focus support for a range of digital projects, from simple to sophisticated DH projects, some internally driven, most faculty-driven. In all these areas, the development of the digital project, resource, journal

etc. is itself usually regarded as the focus of engagement, as opposed to plans for the resources created as a result. (The results though are never seen as disposable and projects always aim at creating sustainable and valuable resources.)

Teachers, students, and all academic users are looking for digital content to supplement their research. Assessment and outreach methodologies are required to make digital collections evident to these groups and to encourage their use and integration in research and teaching.

The division of Digital Initiatives and Open Access has keen interest in all of the initiatives and services mentioned in this question, but we have had few resources to dedicate to the active pursuit of integrating them with locally curated digital collections. We certainly create our collections with all of these in mind, and continue to plan for work when our staffing increases.

The Libraries and the College of Arts & Sciences have a joint Center for Digital Research in the Humanities or CDRH (called E-text 1998–2004; officially designated a Center in 2005) that is considered a university-wide Program of Excellence with special funding and a growing number of faculty lines in three colleges. Most of its 50+ projects involve digital scholarship and digital publication of special collections materials. These materials may be from our own Archives & Special Collections or from special collections held by other libraries, depending upon the area of research. Digital collections developed in the Libraries and in CDRH often are integrated into teaching in either the digital humanities minor or the interdisciplinary graduate certificate in digital humanities. Some have been selected by EDSITEment. Archives & Special Collections within the Libraries (part of the same department as CDRH) has a very active program in digitization of photographic collections as public collections in CONTENTdm, Omeka, and History Pin. Digital resources demonstrate ways in which to incorporate archival research and digital scholarship into history assignments. Data curation has been managed by a committee in the Libraries, and CDRH has a representative on this committee. The library is in the process of hiring a data curation librarian who will take on a leadership role on the committee.

The library is looking to further our partnerships with Digital Humanities and digital scholarships initiatives on campus, and position our locally curated digital collections and their infrastructure to support that effort. We at present leverage the university infrastructure for digital scholarship to support open access publishing from faculty and researchers on our campus.

The locally curated digital collections have not as of yet been integrated into other potential digital initiatives. The Libraries is developing an institutional repository and there is interest in digital humanities projects on campus.

The new digital initiatives referenced above have definitely highlighted the need for more outreach, assessment, and integration with research and teaching. We are conducting user interviews, focus groups, and surveys to identify how research and teaching practices are changing, and how library services can evolve to meet our users' emerging needs. Many of these new initiatives require increased IT support and new staff positions, and careful assessment helps us make the case for these needs. New trends like library digital publishing are inviting us to redefine the boundaries of our services. Our institution's new open access policy has given rise to a revamped outreach strategy surrounding digital collections. Basically, it feels like everything is changing in research libraries in general, and in our own library specifically, and the more quantifiable assessment, active outreach, and close integration with research and teaching that we can do, the more secure, sustainable, and vital the library will be in the university landscape in the decades to come.

The programs are structurally separated within the organization and the interactions are limited.

The Scholars' Commons (launching Fall 2014) will serve as collaborative space dedicated to technologies and services that support in-depth scholarship and scholarly community. The Office of Scholarly Publishing formed in 2012 to align publishing activities happening across campus including the university press and the Libraries, and extend publishing

more broadly to encompass digital scholarship initiatives more broadly like open-access publishing, print and digital companions, etc.

The technical platforms we build and use for local digital collections have great promise for digital humanities scholars; we are entering year two of a summer digital humanities activity that seeks to identify these faculty and help them to develop DH projects. Some of these will use our local digital collections & infrastructure.

These areas of activity relate to our digital collections through the liaison that shapes our decision making regarding development initiatives. But faculty and student activity in various forms of digital scholarship and data curation are often independent of our curated collections.

Trends within digital humanities scholarship and analytic methodologies have made us reconsider how we provide content. Data mining, large-scale analysis, and visualization of historical patterns have led us to structure our metadata differently and to arrange policies that will facilitate scholarly access to bulk collections for data mining. Also collaboration with historians engaged with public history activities have inspired us to consider more open ways of including online comments, public tagging, and user-contributed content. Desire for spatial analysis has encouraged us to integrate geospatial metadata and mapping applications into our content.

Two years ago Digital Scholarship and Production Services hired an official “Digital Humanities” curator, who has been reaching out to faculty to determine the gaps in services provided by the library. We are also trying to get much better about disseminating information about our collections, and controlling the search results (really dated collections often come up). LOTS of work to be done.

We are in the process of reviewing digital scholarship and, as a part of that, examining how digital scholarship relates to digital collections.

We are partnering with Digital Humanities to create a Scholars Collaborative, a collaborative space where digital humanists learn to use technology tools to create, manipulate, and use digital primary source materials.

We are strengthening the library’s support for digital humanities and data curation. Currently, we rely primarily on GitHub to disseminate information related to the digital humanities. As mentioned, we expect to have a data repository online within the next several months.

We are using Omeka as a way to better integrate our digital collections into research and learning.

We are working to provide a place to store, disseminate, and provide access to new initiatives and services. One of our library programs is the Open Education Initiative, which fosters open education, primarily in digital format. The materials produced from this initiative become part of the ScholarWorks collection. The program is an outreach opportunity that is integrated with research and teaching on campus. ScholarWorks provides a place for supplemental content that is beyond the scope of print books published by the university press, which integrates the collection with research.

We are working with the Center for Teaching and Learning to integrate our collections with online learning initiatives on campus.

We have a digital humanities librarian who is working to identify existing or planned digital collections that might be used to develop an exemplar DH project. Our library digital imprint also has published manuscripts from our special collections.

We have a relatively new department addressing DH, digital scholarship, digital publishing, and data curation in earnest—Publishing and Curation Services. Among the ways in which we would like to think differently about digital collections, particularly in order to be of more value to researchers: 1) making easily available and accessible the files that support our digital collections (i.e., XML files that researchers may mark up for extensive data- or text-mining

purposes); 2) provide much more context and indication of relationships with other collections, whether at our institution or at other institutions; 3) perhaps veer a bit from the practice of digitizing a collection and think instead of digital projects to support—which may, or may not, involve digitization but definitely center on sets of research questions, perhaps, that faculty and students are seeking to explore via digital projects.

We have an opportunity, with digital, to better understand how collections are used through the analysis of all types of usage data and subsequent, informed, consultation of users. We have hardly tapped this potential. At the same time, we receive a constant, heavy, stream of direct feedback when problems occur or a need is not met. We are more reactive than proactive in this regard. Additionally, there is a major gap between library repositories and learning management systems.

We have been encouraged by our library director to look for ways to allow our digital collections to be used in the digital humanities, we have established a digital publishing presence for the library, and we are exploring what the library's role should be in terms of data curation.

We have hired two digital humanities librarians to facilitate the digitization of library collections and partner with teaching faculty in the creation of digital collections based on their scholarship and the scholarship of their students.

We have recently established a Centre for Digital Scholarship within the library, which we hope, in part, will both draw on and spur the creation of digital collections. The library has also invested in the creation of a digital preservation repository, together with the establishment of a Digital Repository Librarian position, to ensure the ongoing preservation of our digital collections.

We have worked with a graduate seminar on digital history and continue to further support new digital humanities faculty and seminars.

We recently began a Research Data Services program, the primary goal of which is curation of research data. There is a big outreach component to this and currently we are using a variety of techniques including targeted mail campaigns using MailChimp, one-on-one consultations with faculty and other researchers, and discussions with policy makers on campus. This will serve in growing our digital collection profile. We are also currently developing a business plan for a digital publishing program and outreach and assessment will be a component of that.

We try to fully integrate these services as much as possible. One limitation is that often the content for digital humanities/digital scholarship projects is held by other institutions.

When promoting the services of the digital collections (the idea of digitization) we stress the fact that our group works to maintain objects (audio files, images, text pages) in a format that facilitates ease of use in the digital humanities and we stress our long term commitment to preserving the objects so they can be used long into the future.

Working with Design and Merchandizing department on digital humanities project; data curation for natural science dataset.

26. What new resources and technologies are in use or are needed to support outreach, assessment, and next steps based on assessment? N=37

A stronger framework for preservation and access with a flexible and extensible metadata model would make more agile development possible and enable us to update current curated digital collections as well as increase the number and diversity of online collections and create more opportunities for outreach. This framework would take advantage of best practices and allow for assessment and interoperability and exchange with other archives and institutions.

Additional staffing such as a data management specialist and web developer would be useful.

Additional staffing.

Archivelt, DSpace, Twitter collection tool

As we convinced faculty to involve students in the collection of new digital materials, we realized that we needed to provide equipment for them to do that (beyond what was already in use by the Special Collections departments). Having identified that issue, we selected and purchased a range of audio and video recording equipment for use by faculty and students, which will be available for checkout through the circulation department.

Automatic citation tracking (via Google Scholar) would be helpful.

Better tools for statistics and usage at a granular level.

Better training documents related to emerging uses of digital collections would be useful in terms of assessment and future assessment of digital collections.

De-siloing our platforms, developing a digital preservation plan for our digital collections, integrating our preservation, repository, and outreach/dissemination activities/platforms.

Libraries need to make use of existing technologies, such as Learning Tools Interoperability (LTI), to make it possible for faculty to easily integrate content in our repositories into learning management systems. Learning analytics is something libraries need to make sense of and harness as a means to understand our users and remain relevant. Libraries need to come together around common problems and employ shared solutions. Integration is difficult when the landscape is so divided on and across our campuses.

Library has recently formed an Assessment Core Team to support assessment in all areas of the library work. This team's portfolio includes locally curated digital collections.

Library needs a comprehensive digital program, including appropriate budget, more robust production capabilities, staffing, digital preservation tools, etc.

Linked data technologies that connect digital collections from geographically separated institutions will aid in outreach by enabling researchers to find materials in collections they would not otherwise have known about or had access to.

More simplified workflows and additional statistics.

More staffing and support for training in the digital arena are planned as are increasing use of tools such as Google Analytics and major social network tools.

Need to have a mandate and formal assessment process in place.

Need to understand the staffing implications of our efforts and address them appropriately.

Our efforts are currently focused on researching/developing a replacement platform for digital collections (not currently on outreach for completed digital collections).

Our institution requires a formal assessment policy and strategy specific to our digital collections that would incorporate the staff and resources available to us.

Patron inquiries are logged and site analytics are compiled on an annual basis, but we have a lot more work to do in this area.

Staff dedicated to library assessment.

Staff time and training in order to be able to utilize current tools and resources more effectively.

Staffing to assist with assessment

Staffing. Fuller use of survey technologies made available recently at our university.

The current platforms supporting our digital collection materials have shortcomings re: user interface/user experience design, search/browse/navigation functionalities, diversity of access, usage statistics, citation formatting capabilities, and ownership issues. We also need to have some dedicated attention to treatment of digital collection resources as more integrated in our policies and guidelines for collection development and management. Digital collections, as currently organized, managed, and delivered, are quite siloed, but they do not need to be.

The library is actively using web statistics and input from users to improve sites and other digital resources. We also use social media extensively.

There is no staff dedicated to assessment; we may need to add a staff position for this purpose.

Those robust altmetric capabilities, common layers of identifiers to allow interlinking and impact tracking consistently across the three repositories.

We are exploring altmetrics.

We are exploring this with the Digital Humanities Library Group and the Data Management/Curation Task Force to develop other needed supports based on existing and planned activities.

We are revamping our repository infrastructure to be able to offer a more robust curatorial architecture for preservation and showcasing of digital research and scholarship. There is also a need to experiment with additional assessment and integration tools, such as search query analysis, data log analysis, and Learning Tools Interoperability (LTI).

We are still gathering information on this.

We have two groups that we hope will help us ultimately to support outreach and assessment: 1) The Assessment Planning Task Force will review current processes within the Libraries, campus, and other academic libraries regarding the strategic development, collection, evaluation, and reporting of library measurements and data that demonstrate value to stakeholders. 2) The Strategic Planning Task Force will review current strategic planning processes within the Libraries, campus, and other relevant organizations. The group will produce a report outlining a new strategic planning framework for the Libraries that will improve agility in planning and decision-making, engagement with stakeholders, and alignment with institutional priorities.

We need people and standard methods and protocols in place so that we can more systematically engage in assessment, especially, though outreach activities could benefit from some level of coordination.

We need to implement a survey tool that allows us to collect feedback on the digital library.

We plan to formalize our policies related to digital projects. We also expect to offer a training program in scholarly communications for our liaison librarians this fall. The course will cover the basics of the institutional repository, digital humanities, data curation, and GIS. This course will provide support for our liaison librarians as they conduct outreach to our students and faculties.

We would like better statistics reporting and to make further/advanced use of Google Analytics. We would also like to make this more visible to the user. Our new marketing and communications unit is working with us on a digital exhibits template to promote further use of our digital collections.

27. Please enter any additional information that may assist the authors' understanding of your library's outreach, assessment, and integration with teaching and research for locally curated digital collections. N=18

As a general response, we consider our digital collections to be just another format among many. Metadata for the digital files is integrated in our catalog. There are digital collections distributed throughout the library. We do not segregate digital from other object types in our collections in terms of either access to them or their use in instruction/outreach. Nor do we single them out for assessment. The survey really doesn't fit our situation.

As part of our outreach mission and integration with teaching and research, we provide education about Creative Commons licenses, copyright, author rights, and fair use of content.

Essential to our strategy is the idea that publications, data, and archival materials are used differently by faculty and require different focus of service and outreach.

I find these questions somewhat difficult to answer, and based on assumptions that we should do more to assess digital collections than we do analog collections, and more to integrate such collections into teaching and learning, than we expect to do with analog collections. This implies that digital collections are not yet seen as mainstream, and that we are insecure as to whether our users perceive the value of locally curated digital collections. I think we will soon get past that.

Increasingly our work in the digital realm is simply the work of the library. Digital technology enables all kinds of new possibilities, but it is also the way we get things done. Digitization is key to our preservation strategy for physical materials. "Digital" activities are spreading throughout the library, and less concentrated in a particular department.

Our collections consist of mostly ETD and archival collections of cultural heritage material. For ETDs, the outreach has mostly been through the items being searchable on Google and Google Scholar. For the cultural heritage materials, outreach is done by our local archive. They use traditional methods to track citations and usage. We just do scanning for them. For a smaller percentage of our collections we digitize items for faculty members or departments and make them available. These items are mostly promoted within the departments by the sponsors.

Our library DOES have a communications director who handles high-level outreach and promotion of our collections. In most cases, however, we look at our collections has a cohesive unit based on content and not on format, so we would utilize content because of what is about, and not about what type it is (analog/digital, etc.)

The library has recently hired an Assessment Librarian who will begin to address these issues.

The library is transitioning to a new organizational structure that includes more formal initiatives for its outreach and assessment efforts for all functions and services.

The primary objective for future assessment activities will be to understand the impact on research and teaching of digitized collections.

The survey seems geared towards institutions with more centralized digital collections. We take a more curatorial approach. Also, we have many digital collections that are accessible in the confines of the reading room, but are not available online. Finally, we take a more holistic approach to outreach and assessment (both analog and online collections are covered in our public programming).

This survey seems to assume library digital collections function (or should?) primarily as resources for research and teaching. By contrast, digital humanities projects are often themselves the vehicle for teaching (through student participation in a project, sometimes in connection with an education program) as opposed to product created at the

end of the project. Similarly, our activity in outreach or engagement in teaching or research through established digital collections is currently opportunistic or ad hoc, as opposed to through comprehensive policies.

We are in the midst of some significant planning, formal policy development and de-siloing activities. Within two years, we hope to have our local digital collections available in a more central manner on our main research and discovery layers.

We are only just now starting to look at creating an outreach policy. Assessment and teaching integration would be next but haven't been planned yet.

We are part of the University of California system, so there is nearly always a tie-in between what we do locally and what we do consortially. Special Collections and Archives is more format neutral so assessment and promotion are done hand in hand with analog formats.

We certainly value assessment and outreach. We engage in both, but due to the decentralized nature of digital collection development, there's not necessarily a uniform approach to both.

We have an ongoing collaboration with the College of Arts & Sciences to partner with faculty in creating innovative digital collections relevant to their research. Many of our new digital collections come from this funding stream, and drive our ongoing effort to refine our practices of promoting and assessing our work.

We plan to do more, but have not done much as of yet.

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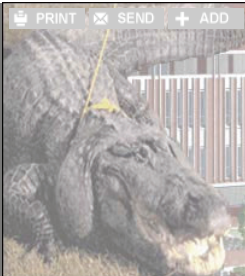
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


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This collection contains over 4000 images from Humanities E-Book.

Format: Image Collections

Access: public

Search within group: [Miscellaneous](#)

Sponsor: MPublishing

Statistics Detail: [statistics detail](#)



Advanced Papyrological Information System (APIS UM)

The Advanced Papyrological Information System (APIS) is a collections-based repository hosting information about and images of papyrological materials (e.g., papyri, ostraca, wood tablets, etc.) located in collections around the world. It contains physical descriptions and bibliographic information about the papyri and other written materials, as well as digital images and English translations of many of these texts. When possible, links are also provided to the original language texts (e.g., through the Duke Data Bank of Documentary Papyri). The user can move back and forth among text, translation, bibliography, description, and image. With the specially-developed APIS Search System many different types of complex searches can be carried out. APIS includes both published and unpublished material.

Format: Image Collections

Access: public

Search within group: [Archaeology](#), [Karanis Site Research](#), and [University of Michigan Collections](#)

Sponsor: Digital Library Production Service

Statistics Detail: [statistics detail](#)



Africana

This collection contains citations to books and other materials relating to Africa cataloged by one or more of the 18 participating libraries (including Columbia, Howard, Library of Congress, Yale, etc.). The database is no longer being updated.

Format: Bibliographic Collections

Access: public

Search within group: [All Active Bibliographic Collections](#), [All DLPS Hosted Collection Bibliographies](#), and [Former MDAS Databases](#)

Sponsor: Digital Library Production Service

Statistics Detail: [statistics detail](#)



Alfred Hussey Collection: Japan's Constitution Photo Album

The Alfred Hussey Collection: Japan's Constitution Photo Album collection contains an album commemorating the enactment of Japan's constitution and is in English rather than Japanese. The album is housed in the Asia Library at the University of Michigan. It was produced by The Society for the Popularization of the Constitution. The Kenpo Fukyu Kai was founded on December 1, 1946, as a result of pressure from occupation officials to "thoroughly popularize the spirit of the new Constitution through activities to raise awareness of it so as to touch every aspect of the lives of the citizens." The society continued to carry out its tasks for a year or so after the 1947 promulgation of the constitution. The album was a gift from Alfred Hussey. Hussey was an attorney and an American officer during World War II. At the end of the war, he was sent to Japan as an officer. In that capacity (and as one with legal expertise) he was directed to assist with writing a draft for the new Japanese constitution. Japanese law treats the slides as government works and thus they are in the public domain.

Format: Image Collections

Access: public

Search within group: [University of Michigan Collections](#)

Sponsor: Digital Library Production Service

Statistics Detail: [statistics detail](#)

Judaic Studies (3)
Landscape Architecture (3)
Latin American and Caribbean Studies (1)
Law and Legal Studies (3)
Library Science (2)
Mathematics (1)
Mechanical Engineering (1)
Medicine (General) (1)
Middle Eastern Near Eastern and North African Studies (7)
Music (5)
Natural Resources and Environment (5)
Organic Chemistry (1)
Organizations and Businesses (1)
Philosophy (6)
Photographs and Pictorial Works (43)
Places (14)
Political Science (11)
Public Health (General) (3)
Public Policy (1)
Religious Studies (13)
Reviews (of Books Movies Plays etc.) (1)
Russian Studies (1)
Slavic and East European Studies (1)
Slavic Languages and Literature (1)
Social Sciences (General) (9)
Social Work (3)
Sociology (12)
South Asian Studies (1)
Southeast Asian Studies (6)
Southeast European Studies (2)
Spanish Language and Literatures (1)
Sports Management (1)
Statistical Facts and Figures (1)
Statistics and Data Sets (1)
Subject Encyclopedias (2)
Theatre and Drama (7)
Transportation (3)
U.S. Domestic Policy (2)
U.S. Government Information (2)
U.S. News (1)
United States History (43)
Women's and Gender Studies (8)
Zoology (11)



Alfred Hussey Collection: Japan's Constitution Slides

The Alfred Hussey Collection: Japan's Constitution Slides collection contains a set of slides commemorating the enactment of Japan's constitution. They are housed in the Asia Library at the University of Michigan. The slides are in Japanese and include drawings, colored cartoons, and images of the scales of justice with citizens. They were part of the effort to popularize the constitution. The slides show the educational purpose of the Committee for the Popularization of the Constitution (Kenpo Fukyu Kai) and explained what the new constitution accomplished as it was an entirely new concept to Japanese citizens accustomed to the absolute authority of an emperor. The slides were a gift from Alfred Hussey. Hussey was an attorney and an American officer during World War II. At the end of the war, he was sent to Japan as an officer. In that capacity (and as one with legal expertise) he was directed to assist with writing a draft for the new Japanese constitution. Japanese law treats the slides as government works and thus they are in the public domain.

Format: Image Collections

Access: public

Search within group: [University of Michigan Collections](#)

Sponsor: Digital Library Production Service

Statistics Detail: [statistics detail](#)



American Film Institute Catalog

This collection provides a detailed view of American feature films produced during the last century, compiled by specialist researchers at the AFI. Includes full production and cast information as well as extensive plot summaries, notes, and citations to reviews and articles in industry periodicals. Documents 45,000 American films from 1893-1950 and 1961-1970. More than 17,500 entries cover the early years of American film from 1893 to 1910.

Format: Bibliographic Collections

Access: restricted to UM

Search within group: [All Active Bibliographic Collections](#) and [All DLPS Hosted Collection Bibliographies](#)

Sponsor: Digital Library Production Service

Statistics Detail: [statistics detail](#)



The American Influenza Epidemic of 1918: A Digital Encyclopedia

This project is an undertaking of the University of Michigan Center for the History of Medicine to create a virtual collection of archival, primary, and interpretive materials related to the history of the 1918 influenza pandemic in the United States. This virtual collection will include approximately 50,000 pages of original materials that document the experiences of diverse communities in the United States in fall 1918 and winter 1919 when flu took the lives of approximately 675,000 Americans.

Format: Text Collections

Access: public

Search within group: Collection not in any groups

Sponsor: MPublishing

Statistics Detail: [statistics detail](#)

[Show all 261 results](#)

Built with exhibit software from the [Simile project at MIT](#).

**NCSU LIBRARIES**

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Topic

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[Campus and Town](#) 8,116

[Student Life](#) 6,541

[Agriculture](#) 6,315

[Sports](#) 5,579

[more »](#)

Decade

[Undated](#) 23,412

[1960s](#) 9,050

[1950s](#) 7,899

[1970s](#) 6,226

[1940s](#) 5,388

[more »](#)

Buildings

Location

Subject

Names

Collection

Format

Genre

Repository

Highlights

NCSU Libraries' Rare and Unique Digital Collections

Documenting NC State and North Carolina through historic photographs, architectural drawings, yearbooks, archival materials, and more.




Architecture




Agriculture



Campus and Town



Community and Extension



Sports



Student Life


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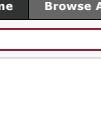


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Digital Collections



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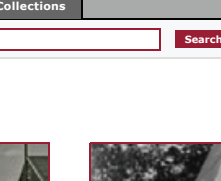
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[Browse All Collections](#)

[? Help](#)

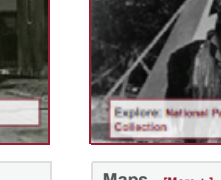
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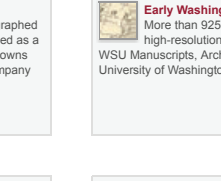
New Collections:



Explore: Hohokam Photographs Collection




Explore: National Park Service Nez Perce Photograph Collection



Explore: Propaganda Posters Collection


Photographs [\[More +\]](#)



Charles Pratsch Collection

The Grays Harbor region that Pratsch photographed between 1888 and 1913 may best be described as a small collection of recently formed company towns owned by timber and rail interests (Pope & Talbot Company and Northern Pacific).


Maps [\[More +\]](#)



Early Washington Maps: A Digital Collection

More than 925 historic maps with links to high-resolution MrSID files; built in collaboration with WSU Manuscripts, Archives, and Special Collections and the University of Washington Libraries.


Media & Documents [\[More +\]](#)



Civil Rights Oral History Interviews

In February of 2001, the Spokesman-Review produced a month long series of articles on black history titled "Through Spokane's Eyes Moments in Black History," focusing in particular on the civil rights movement of the 1960s. As part of that series, Rebecca Nappi conducted a series of interviews with individuals with ties to both the civil rights movement and to Spokane.


Individual Items [\[More +\]](#)



Scrapbook: Taiwan Under Japanese Occupation

A single volume scrapbook of 80 images taken during travels in Taiwan in 1935. Photographs include photographs lumbering, fishing, sugar-refining, public works, shrines, and villages.


Regional & WSU history [\[More +\]](#)



Catherine May Bedell Congressional Papers

The papers of Catherine May Bedell, United States Representative from the Fourth Congressional District of Washington, 1959-1970.

Native American History [\[More +\]](#)



Lucullus V. McWhorter Photograph Collection

185 photographs from the Collection of Lucullus V. McWhorter. The images include portraits of prominent Nez Perce warriors and battlefield sites from the 1877 Nez Perce war.

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Digital Project Selection Criteria

[About the Libraries](#) » [Library Policies, Procedures, and Guidelines](#) » Criteria for Evaluating Proposals to Produce, Curate, or Preserve Digital Content**Criteria for Evaluating Proposals to Produce, Curate, or Preserve Digital Content****University of Massachusetts Amherst
Criteria for Evaluating Proposals to Produce, Curate, or Preserve Digital Content**

Version 1.4, April 2, 2013

The Libraries welcomes proposals for projects involving the production, stewardship, and/or preservation of digital content. Consideration will be given to projects that relate to the scholarly activities of members of the University community and that can be made available to the widest possible audience. Projects should have a discrete digital product(s) of academic value or community significance.

The following criteria are intended to help reviewers, potential partners, and content managers evaluate the viability of proposed digital projects. Criteria in bold are required for approving a digital project proposal; normal items are for consideration. In addition, copyright and intellectual property considerations may affect our ability to preserve and provide access to digital content. The value of the anticipated product should justify the effort expended to develop it.

- For digitization projects: The condition of the materials will be considered. Digitization may serve either a preservation or access need and most projects address both of these aspects. Digitization may protect fragile items, but they must be able to withstand handling necessary for digitization.
- For born digital content: The format of project materials will not restrict consideration.

Related files: [Digital Project Proposal Form](#); [Collection Development Policy](#)

Project Title:	
Submitted By:	
Collaborator:	
Date:	
Fit with Library/University	<ul style="list-style-type: none"> • Fits into the mission and strategic goals of the Libraries and University (please specify). • Aligns with the Libraries' Collection Development Policy. • Increases library visibility on the UMass campus. • Increases national or international visibility for UMass.
Significance of the Project	<ul style="list-style-type: none"> • Project has product of academic value or community significance. • Collecting and preserving the material will enhance the intellectual value of the material. • Complements existing collection strengths or fills gap in existing virtual collection. • Contributes to the development of critical subject mass of digital materials in areas of strong demand. • Content is unique, rare, or difficult to access. • Results in a reduction in handling of fragile material, or protects materials at high risk of theft or mutilation, or addresses material that is deteriorating. • Incorporates value-added services that enhance usability (e.g., through new search capabilities, integration of formats, links to other materials, the ability to manipulate images and texts, or study materials in new ways). • Reduces costs and/or generates efficiencies (e.g., by eliminating the need to acquire resources, freeing up staff time, etc.). • The Libraries participation contributes to compliance with funder requirements. • Enhances access to materials previously unavailable to the public. • Other (please specify).
Source Materials and Metadata	<ul style="list-style-type: none"> • The Libraries have access to all the source materials required to execute the project. • The project has been organized and processed (please specify). • Is there existing metadata? Yes/No • Is there a finding aid? Yes/No • Structured content and/or value standards were used to create the metadata. • The source materials will produce good quality digital output.
Resources and Technical Considerations	<ul style="list-style-type: none"> • The Libraries have the technical infrastructure to support the project. • The Libraries have the knowledge and skills necessary to accomplish the project alone or with a partner, or capacity to develop them. • There are other librarians, archivists and/or faculty who would be willing to partner on the project.

Approved by SMG: April 10, 2013

Selection Criteria for Digital Library Projects at Northwestern University Library

The mission of Northwestern University Library is “to provide information resources and services of the highest quality to sustain and enhance the University’s teaching, research, professional, and performance programs.” To fulfill this mission in the digital age, Northwestern’s library relies increasingly on electronic resources: not only those acquired through purchase and subscription, but also those created through an ambitious and robust program of digitizing our own remarkable and often unique collections.

This program, managed by the Digital Collections Department but involving staff across the entire Library, seeks to take full advantage of advances in web-based data organization, display, and analysis technologies; of the increasing convergence of preservation and access agendas; and of the special expertise of our own staff, of other partners on campus, of Northwestern faculty, and of our relationships with other institutions, consortia we belong to, and corporate partners.

Although our digitization efforts will frequently address needs within our own community, increasingly we are also taking into account research and learning needs of a regional, national, and international community of students and scholars. We must also plan our digitization priorities to avoid duplication, in whole or in part, with existing and planned projects of other research institutions, consortia, and commercial publishers. Finally, we must take into account the limitations placed upon our planning agenda by the evolving legal environment governing copyright and intellectual property—even as we vigorously assert our rights on behalf of ourselves and our user communities.

The significant financial and staff resources required to mount and sustain digital library collections mean that a careful selection must be made from among many desirable proposals. What types of projects do we encourage library staff and Northwestern faculty to propose? How do the factors touched on above affect the desirability and feasibility of project proposals? Here are the chief criteria for selection applied by Northwestern University Library’s Digital Projects Committee when considering new proposals—roughly, but not necessarily, in rank order of importance.

Proposal Criteria

Intellectual Value and Distinctiveness: Northwestern University Library houses many distinctive collections in many different formats—text, still and moving image, audio, and all possible combinations of these formats. Proposals for digital library projects should make clear the intellectual and scholarly value of the materials involved and also set forth the value that will be added by making these resources available as a digital library collection.

Existing Collection Development Priorities: Projects that promise to advance goals for library collections will continue to be given the highest priority. These priorities can be curricular or research-oriented, be relevant to campus, local, regional, or worldwide constituencies.

Copyright: Copyright-free materials or materials for which Northwestern holds the copyright are clearly at an advantage for inclusion into our digitization program. Copyrighted material can sometimes be licensed for digital projects, but frequently at great expense or with unacceptable restrictions. Project proposals must address copyright concerns. Digital Collections staff and the Director of the Center for Scholarly Communication and Digital Curation can provide prospective proposers with initial advice on addressing these concerns.

Experts: Digital library projects can gain by incorporating the expertise of Northwestern faculty, library staff, or advanced students. At the same time, expertise can and often must be brought in from elsewhere. We may require the use of outside consultants, especially for large and complex projects.

Preservation and Access: Preservation-based digital reformatting projects for books, documents, audio, images, and other library materials can form the basis of exciting digital library projects. Digitizing collections can enhance access, both locally and universally, to rare, fragile, and endangered library collections. In this way, digitizing collections becomes an important tool to achieve both preservation *and* access goals.

Special Opportunity: A particular project may have greater appeal if it is matched with a special occasion (anniversary, university program, etc.) or if there is a special funding opportunity.

Summary

Even the best proposals can founder if certain formal requirements are not met. These begin with copyright concerns, but include careful checking for duplication of efforts being undertaken elsewhere. Workload within affected departments can also enhance or detract from the desirability of a project proposal. These and other possible operational issues should be addressed all along the proposal review process, preferably prior to approving and embarking on a project. Digital Collections staff will work with prospective proposers to identify and, if possible, remove possible roadblocks to project realization.

Digital Projects Subcommittee, Northwestern University Library, ver. November 1, 2009

Revised: October 31, 2012 (JBP)
Revised: November 28, 2012 (JBP)



*Promoting the Wisconsin Idea
by providing professional
leadership in the creation of
quality digital resources from
libraries and archives for
faculty, staff and students,
citizens of the state and
scholars at large.*



Home
Project Development
for Content Providers
Resources



Digital Project Development Process

this file last updated: 11/2005 [[download as pdf](#) | [download as word document](#)]

Submitting a Digital Project Proposal

The UW Digital Collections Center welcomes project proposal from UW administration, faculty, staff, and students! Please review the information below prior to submitting your proposal.

In general, you should consider the following criteria *before* submitting a digital project proposal:

1. Who is the audience for this digital project?
2. How will users interact with this material?
3. Is the material already digitized and available online?
4. Do you have permission to digitize and publish online, this material?
5. What impact will digitization have on your daily work?

What makes a good digital project? Consider the following criteria and guidelines for selecting project materials. Projects that meet these criteria are most likely to be approved.

1. support instruction or research needs
2. do not circulate, e.g. rare books, materials from Special Collections
3. enhance an existing digital collection
4. are unique, e.g. not previously digitized nor available online in any format
5. high use, regularly requested by UW faculty or students
6. are distinctive and have potential for academic use and general education interest (K-12)

Although some of our projects are grant-funded, it is not necessary to secure outside funding to complete a project with the UWDC. There is funding provided by UW System and the UW General Library System for digital projects.

Process

1. **Submit your project proposal using our simple Web form "Submitting A Digital Project Proposal."**
 - The form is located at:
<http://uwdcc.library.wisc.edu/forms/submitProposal.shtml>
 - For information about our project development process, visit:
<http://uwdcc.library.wisc.edu/projectDev/index.shtml>
2. **The UWDC Project Assessment and Development (PAD) group will review your proposal and, most likely, for additional information.**
 - UWDC staff will meet with you to assess your project materials and further

discuss the project development process.

- . UWDCC staff will complete project documentation necessary to move forward your project, including a cost estimate and project brief that details project deliverables.
- 3. The UWDCC staff will present your project proposal to one of two committees which govern our work: The UW Madison Digital Steering Committee (UW-Madison based projects) or the UW Digital Collections Advisory Committee (UW-System based projects).**
- 4. The Committee(s) will respond to the proposal.**
 - . It will accept the proposal in concept.
 - . Or, it will decline the proposal and may suggest other alternatives for funding.
- 5. If approved, the Committee(s) will ask you to work with UWDCC staff to create a Memorandum of Understanding (MOU) that fully describes the project and its deliverables.**
- 6. When completed, the UWDCC will review and approve the MOU. When approved, it will be sent to the Chairperson of CUWL for final approval by CUWL as a whole or its Executive Committee.**
- 7. When notified of acceptance, you will start work with the UWDC Center on the project.**

Questions? Please feel free to contact the UWDCC at digitalcontent@library.wisc.edu.

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431 Memorial Library | 728 State Street | Madison,
WI 53706

ph: 608.262.3197 | fax: 608.265.2754

digitalcontent@library.wisc.edu

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University of Wisconsin Digital Collections

University of Wisconsin Digital Collections Center Digital Project Development Process

Introduction

Definitions

Getting Started

Phase 1: Pre-Production

Phase 2: Production

Phase 3: Post-Production and Promotion

Additional Information

Introduction

The University of Wisconsin libraries support the creation of digital resources in a distributed environment. In order to provide adequate resources for these efforts, we follow a well-honed project development process to identify, quantify and review requirements for projects intended for inclusion in our digital collections.

The UWDC digital project development process consists of a series of steps, culminating in a brief *Memorandum of Understanding* between content providers and the UWDC which outlines the project scope, timeline, and deliverables. These steps are outlined below. For more information about this project development process, contact the UWDC at digitalcontent@library.wisc.edu.

Definitions

Content Provider: The person responsible for selecting materials, developing a project idea, providing contextual and other information related to project development and management.

The University of Wisconsin Digital Collections Center (UWDC): This group is responsible for helping the Content Provider develop project ideas, guide the project proposal through the approval process, manage the digital reformatting and metadata creation, manage the digitized materials over the long term, and make these materials available through online content management systems. The UWDC works with digital project owners on campus and throughout the UW System and is responsible for the reformatting of materials and for the metadata and encoding required to access materials in a digital environment. UWDC staff also serves as a liaison between the project owner and the *Library Technology Group (LTG)*, which handles the technical aspects of making projects available online.

Library Technology Group (LTG): The LTG develops the architecture underpinning the indexing, delivery, and discovery of the UWDC resources, including the indexing and search

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University of Wisconsin Digital Collections

functions, and their interfaces.

The University of Wisconsin Digital Collections (UWDC): The Council of Wisconsin libraries and UW System's Office of Learning & Information Technology established the UWDC in 2001 to provide quality digital resources from its academic libraries to UW faculty, staff and students, citizens of the state, and scholars at large.

Getting Started

Review the following steps to better understand our project process and instigate a potential digital project.

Phase 1: Pre-Production

1. **Contact the UWDC**

Use our [Web web form \(http://uwdcc.library.wisc.edu/forms/submitProposal.shtml\)](http://uwdcc.library.wisc.edu/forms/submitProposal.shtml) form to suggest a project idea. UWDC will respond to your inquiry within 2 business days.

2. **Project Questionnaire**

Once we've received your project idea, we may set up a meeting to discuss your idea and assess the materials you intend to digitize. At this meeting, we will complete a *Project Questionnaire*. This form will provide the UWDC with basic information necessary to begin developing a project workflow and timeline. UWDC staff will assist you in completing this form, if necessary. If a meeting is not required, we will ask you to fill out this form and submit it to us via email.

3. **Technical Assessment**

If the project information presented through the *Project Questionnaire* is sufficient to proceed, you will be asked to work with UWDC staff to complete a more detailed *Technical Assessment* of your project materials, in order to discern staff and hardware resources necessary to complete the project. This detailed information will help inform content delivery options, capture methods, encoding and metadata description levels, maintenance, budgeting and other project criteria.

4. **Committee(s) Review**

Once the *Technical Assessment* is finished, UWDC staff will complete a *Project Brief*. The *Project Brief* contains a cost estimate and information gathered through your *Project Questionnaire* and *Technical Assessments*. The *Project Brief* is then forwarded to the appropriate steering committees and will be used to review and approve your project.

5. **Memo of Understanding (MOU)**

If your project is approved by the steering committees, the *Project Briefs*, *Technical Assessment* and *Cost Estimate* forms will be used to derive a *Memorandum of*

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<http://uwdc.library.wisc.edu>

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Understanding (MOU) that details project participants and explicitly states their respective responsibilities for project management, content selection, reformatting, description, delivery, and maintenance of the deliverables outlined in your proposal. Once the terms of this memo have been agreed upon, signed, and returned to UWDCC, your project will be assigned a priority code and production phases will be scheduled. At this point, your project will be queued for production.

Note: Not all projects require an MOU.

Phase 2: Production

1. Materials Transfer and Inventory

UWDCC staff will coordinate transfer of project materials to the UWDCC office, located at 431 Memorial Library. Materials will be inventoried and stored according to criteria documented in the *Technical Assessment*.

2. Reformatting, Description, Indexing and/or Infrastructure Development

Project staff will begin your project. This production work may include the reformatting of materials, creating appropriate metadata records, indexing the project files and/or developing any additional delivery or Web infrastructure agreed to in the MOU.

3. Quality Control and Testing

UWDCC staff and the content provider(s) collaborate to ensure the integrity of the project content and delivery systems. Typically, corrections are needed -- once all corrections have been made the project can be moved into production.

4. Final Review

The content provider will be asked to complete a final review of their digitized resource, prior to public release.

Phase 3: Post-Production and Promotion Phases

Once all deliverables documented in the MOU have been met, your project will be moved into production, at which point it is available online to the general public. Procedures for moving projects into production are as follows:

1. UWDCC staff will add the project to the UWDC collections web site, located at <http://uwdc.library.wisc.edu/collections.html>.

2. UW Madison's Central Technical Services will catalog the collection in Madison's local OPAC, called MadCat, and WorldCat. **Note:** Each UW campus should develop its own procedures for adding new projects to their local web sites and OPACs.

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3. Once the new resource is available in production, content providers are encouraged to promote the resource to appropriate audiences and are responsible for any additional outreach activities.

Additional Information

1. Project ideas must have the support of a library director (or designee) to be considered. The UWDCSC/DSC weighs various criteria in determining which projects to fund and/or develop.
2. It is important to understand at the outset that any digital project will require a significant allocation of staff and infrastructural resources. Thus, not every project proposal will be approved.
3. For approved projects, the UWDCSC will work to ensure projects are completed in an efficient and timely manner. The UWDCSC/DSC applies professional standards related to reformatting, description, and delivery models whenever possible. Use of professionally endorsed library/archives standards (e.g. Dublin Core metadata) renders a digital project compatible with other collections included in the library's digital collections.
4. The UWDCSC offers [delivery options and models](#) for creating, describing and delivering both text-based (e.g. books, journals, correspondence, etc.) and multimedia (e.g. images, audio, video, etc.) materials via the Internet. Review these options for a better understanding of our content management systems and how your project materials may fit within our current infrastructure.

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Outreach and Assessment Guides

Resources for Curators & News Updates (Digital Collection Development & Management)

Overview

Digital collections and libraries hosted at UF are powered by the Sobek or SobekCM Open Source software, which powers all user, curator, and production aspects. SobekCM offers robust technical supports and tools for curators for digital collection development and management.

News Updates

News and other updates on SobekCM that are likely to be of interest to Curators are discussed, planned, documented, and shared in many ways. Because SobekCM is mature software, the maintenance is stable with minor refinements and design updates, as needed to keep pace with web standards, new platforms, usability needs, etc.

Changes and enhancements are normally planned and documented as part of projects submitted for grants, with awarded grants resulting in system enhancements that benefit all users. Detailed information on enhancements is documented in the grant proposals (<http://ufdc.ufl.edu/ufirgrants>) and the SobekCM documentation (<http://ufdc.ufl.edu/sobekcm>).

In addition to presentations and trainings (e.g., grant meetings, project trainings, academic conferences, etc.: <http://ufdc.ufl.edu/sobekcm/presentations>), the Development Highlights page is updated every week or every other week and provides timely information on updates with links to work planned and in process: <http://ufdc.ufl.edu/sobekcm/development/highlights>

For updates and discussion, Curators can join either or both of the SobekCM email lists:

- General announcements & updates for SobekCM Applications: <https://lists.ufl.edu/cgi-bin/wa?A0=SOBEKCM-UPDATES-L>
- Technical discussions and updates (developers, programmers, local technical partners, installed institutions, etc.): sobekcm-discuss@googlegroups.com

Resources Designed Specifically for Curators:

- Digital Collection Development & Management Resources for UF processes:
<http://ufdc.ufl.edu/AA00017119/>
- Curator Guides
 - [Curator Dashboard and the SobekCM Curator Tools : Overview Documentation and Basic Guide](#)
 - [Curatorial Review & Update Tools, within the SobekCM Curator Tools](#)
- [SobekCM iPhone App for dLOC](#)
 - [Version 2, in development, SobekCM Mobile App for dLOC, code on GitHub](#)
- [SobekCM Open Source Software](#) and official UF site, www.sobek.ufl.edu

dLOC Resources

Many resources for dLOC, which are applicable for other SobekCM hosted collections, are available at the bottom of this page: <http://www.dloc.com/info/bylaw>

Resources include:

- Teacher Guides
 - [All dLOC Teacher Guides](#)
 - [dLOC Guide : Enhancing Metadata & Creating Context](#)
 - Panama Silver, Asian Gold: Digital Humanities Course with dLOC, all materials to date (more added regularly): <http://www.dloc.com/results/?t=%22panama%20silver%22>
- dLOC Meeting and Training Event Documents
 - [dLOC Advanced Topics Training Institute Materials \(July 21 – August 2, 2013\)](#)
 - [dLOC Advanced Training Topics Institute Training, Digitization and SobekCM Materials \(Detailed Resources: 29 July 2013\)](#)
- dLOC Digitization and Digital Curation Guides
 - [Quick Guide: Submitting Materials](#)
 - [Guide: Adding New Volumes \(Quick and Detailed Versions\)](#)
 - [dLOC Manual, brief metadata guide, training videos, and related resources](#)
 - [Internal Processing Guide and Documentation for the Vodou Archive \(A/V files\)](#)
 - [All dLOC Training Guides](#)

SobekCM: Resources for Outreach, Promotion, and Assessment

The SobekCM Curator Tools enable immediate, easy access to statistics for use in outreach, promotion, and evaluation. In addition, curators and scholars using SobekCM have created many successful examples and made those available for all to use in creating presentation slides, webinars, handouts, news releases, surveys, usability testing, and more.

Curator Tools: Statistics for Outreach, Promotion, and Assessment

The SobekCM Curator Tools provide dashboard access to core statistics for use in outreach and promotion, including:

- Usage statistics (from curator tools on the collection page)
 - Collection base URL + usage
 - Example: <http://ufdc.ufl.edu/judaica/usage>
- New items list (on the collection page when there are new items)
 - Collection base URL + new
 - Example: <http://ufdc.ufl.edu/judaica/new>
- New item RSS feed, linked for all on the RSS page: <http://ufdc.ufl.edu/rss>
 - SobekCM system base URL + RSS + collection code + _short_rss.xml
 - Example: http://ufdc.ufl.edu/rss/asia1_short_rss.xml

Resources for Outreach and Promotion: Webinars on Digital Collections

- Template, general: <http://ufdc.ufl.edu/l/AA00014814/00001/downloads>
- African Studies: <http://ufdc.ufl.edu/l/IR00003162/00002/>
- Ethnic Newspapers & Florida Digital Newspaper Library: <http://ufdc.ufl.edu/l/AA00016915/00001/pdf>
- Template, Baldwin: <http://ufdc.ufl.edu/l/AA00013900/>
- Template, Zora Neale Hurston: <http://ufdc.ufl.edu/l/AA00014741/00001>
- Template, Marjorie Kinnan Rawlings: <http://ufdc.ufl.edu/l/AA00014742/00001>

Promotion and News Releases

- Templates for writing news releases: <http://ufdc.ufl.edu/l/AA00009727/00005>
- Example news releases: <http://ufdc.ufl.edu/l/ufdchelp/results?t=release>
- Example marketing plan (conducted by the Director of Communications): <http://ufdc.ufl.edu/l/AA00013453/00001/pdf>

Assessment: Surveys & Usability Studies

- Example surveys for digital collections and digital scholarship projects: <http://ufdc.ufl.edu/l/ufdchelp/results/?t=survey>
- Example usability study reports: <http://ufdc.ufl.edu/l/ufdchelp/results/?t=usability>

Other Activities

- Teacher Resources: <http://ufdc.ufl.edu/trc>
- SEO: <http://ufdc.ufl.edu/l/AA00008692/00001/pdf>

- Sobek Technical Aspects
 - Software Distribution Center
 - Architecture
 - Development
 - General Concepts
 - Metadata Schemes and Help
 - User Permissions
 - Online System Administration
 - Tracking
 - Additional Topics
 - Digital Scholarship Lifecycle Support
 - Broader Impacts Support**
 - Publications, Presentations, and Trainings
 - Featured In and Recognition
 - Harvesting
 - Monthly Usage Statistics
 - Preservation
 - Migration to SobekCM
 - Search Engine Optimization
 - Credits and Acknowledgements
 - Code Details



[Sobek Technical Aspects](#) >> [Broader Impacts Support](#)

BROADER IMPACTS SUPPORT

BROADER IMPACTS SUPPORT

In addition to [Digital Scholarship Lifecycle Support](#), the UF Smathers Libraries ensure that full socio-technical supports (e.g., people, policies, and technologies) are properly in place to support wide public access of all materials and collections. To this end, the UF Smathers Libraries created and use the Open Source SobekCM system to power the UF Digital Collections and Digital Library of the Caribbean (dLOC; www.dloc.com).

When used by the National Science Foundation (NSF), "Broader Impacts" has a specific intent which is [explained by NSF](#). The University of Florida's Office of Research also has a [helpful guide for "Broader Impacts."](#) NSF's definition is social and technical and spans many types of activities. The SobekCM system addresses several elements of "Broader Impacts" specifically in regards to the wide dissemination of materials because SobekCM is a preservation and access repository, ensuring long-term access to materials, and because SobekCM is optimized for search engine indexing to ensure maximum findability. Further, SobekCM frames materials within aggregations or collections to provide the context necessary for understanding the materials once located.

Many programs and projects supported by SobekCM create additional materials to increase impact, including lesson plans and teaching materials, as well as direct integration with scholarly research and teaching. While these leverage the technical capacities of SobekCM, these are social supports that are implemented by the specific program and project groups.

In addition to program or project-specific additions for impact, the UF Libraries frequently conduct training, outreach, and support for the many partners using the UF-hosted SobekCM with UF as the technical infrastructure partner. Faculty and staff in the UF Libraries frequently liaise with multiple partners creating opportunities for intra- and inter-institutional collaboration. Again, this is a social support enabled by the robust technology and a social support that is tied to specific programs and/or partners as collaborative opportunities serendipitously emerge. For all programs, projects, and partners hosted by SobekCM from the UF Libraries, the UF Libraries are a collaborative partner working towards broader impacts.

ASSESSMENT

SobekCM provides a number of features to support reporting and measurement. Monthly usage statistics are tracked and available online for all materials at the item, title, and collection levels ([usage statistics](#)). These are analyzed to ensure usage and promotion of materials. An annual usability study is conducted to ensure optimal usability of all materials. Further analysis on impact is conducted on different collections on a rotating basis to ensure maximum usage and impact for all materials.

The UF Libraries conduct additional assessments for specific concerns, programs, and projects to ensure optimal support.

ALTMETRICS

Altmetrics or alternative metrics, are new methods for measuring impact that complement existing models with citation counts. Individual faculty and scholars, as well as research groups and institutional entities, all benefit from making their materials openly available online as Open Access. The benefits from Open Access include higher citation rates and various broader impacts that can be assessed through various web and social metrics.

The UF Smathers Libraries support the *IR@UF* as a central, visible location that is optimized for traditional library searches and for general search engines to ensure materials can be found. All materials in the *IR@UF* are supported for long-term digital preservation. Additionally, the UF Libraries provide reference support for the materials in the *IR@UF* and conduct outreach and promotion for the *IR@UF* which further supports and promotes your materials.

For all contributors, monthly usage reports are sent out and these reports include: total number of views for all of your items, number of views for all of your items in the past month, details for your top 10 items, and a link to view usage statistics for all of your submitted items. To see the usage statistics for all of your items, you can login to myUFDC and select "[View usage for my items](#)" from the main menu.

Please see the [IR@UF](#) for more information and to submit your materials.

OUTREACH, PROMOTION, AND REFERENCE

In addition to system-side supports, faculty and staff supporting the UF Digital Collections provide social supports including liaison, facilitation, promotion, outreach, reference, and many additional and growing elements to support broader impacts for all materials and collections.

Please contact the Digital Humanities Librarian, Laurie N. Taylor (laureen@ufl.edu and 352.273.2902), with any questions regarding these supports.

PUBLICATIONS, PRESENTATIONS & TRAININGS

Selected recent publications, presentations, and trainings on the UF Digital Collections, Digital Library of the Caribbean (dLOC), and related digital collections and scholarship projects are listed on the [Presentations & Trainings page](#).

U-M Library Public Web Presence – Guiding Principles

~ DRAFT ~

The primary purpose of our web presence is to meet our users' needs by providing access to resources & services, instructional guidance, and support information – so it is important that we treat it with the same respect and diligence as we do our physical collections. Our web presence, which encompasses everything that falls under the U-M Library brand, including Mirlyn, research guides, and other pages belonging to library services, advances the library's position as the university's intellectual intersection for teaching, learning, and research.

To help us serve these needs in a thoughtful manner, the following principles will guide our efforts and keep us focused on what matters most — helping our users get stuff done.

1) Start with user needs & build in assessment

There are many challenges to supporting research needs and engaging with the campus — but there are also many solutions. Understanding users need is central. Our design, development, and content efforts should be based on what real users need — what they need to do, their obstacles, and their context. Decisions should be informed by these data alongside our own expertise (remembering that what users ask for is not always what they need).

What this means:

- User needs (not the technology or the org chart) should be at the center of every discussion.
- Assessment should be done early and often. Projects should begin with user needs assessments. Difficult decisions should be validated with feedback, usage statistics, and user testing. Results should be measurable so we can evaluate, learn, and refine.
- When something (e.g., features, applications, tools, design elements) isn't working (doesn't meet user needs or expectations), isn't aligned with library goals, or isn't worth ongoing maintenance, we should let go of it to help make room for new and better things.
- Focus content on what users need to know.

2) First things first & do less, do it better

Our web presence is large and complex and developing and maintaining it requires prioritization. To improve the search experience, the content, and the underlying structure to make it accessible and responsive, we need to be more selective about what we choose to do and focus our efforts on things that have high user impact. Deciding what *not* to do is as important as deciding what *to* do. As a general rule¹, 80% of a product's usage involves 20% of its features/content — so we should focus more of our attention on the 20%. We should also recognize that if something is worth doing, it's worth doing well — and doing it well requires skill and time.

¹ http://en.wikipedia.org/wiki/Pareto_principle

What this means:

- Redesign efforts take precedence over other new efforts. In order to stay focused on improving for the future, all new content or development efforts will need to be discussed and prioritized alongside redesign efforts.
- Prioritize content efforts. Favor putting effort towards “core” areas that have potential for high user impact over niche, or “just in case” content.
- Prioritize development efforts. Focus on “core” areas that have potential for high user impact and avoid niche features and tools.
- Focus on things only the library can offer and avoid developing tools already offered elsewhere or creating content readily available on the open web.

3) Keep it simple

Less is more. Making something look simple is easy; making something simple to use is much harder — especially when the underlying systems are complex. This will help keep the whole system: sustainable, upgradable, scalable, cross-browser compatible; have a consistent look and feel; consistent branding; quality content; and a user-friendly interface.

What this means:

- Quantity and quality of content matters. The website is not a filing cabinet or archive. Users are often better served by fewer pages that contain more succinct and useful content. We should err on the side of being strategic over being exhaustive. Remember, everything that is created must continue to be managed.
- Use time- and cost-effective user research methods that require fewer resources yet still yield quality results.
- Use simple design aesthetics to make it easier to apply the styles consistently and broadly. Use design to simplify and improve interactions.
- When considering add-on, third-party applications, mobile app platforms, custom, or advanced technology, make sure the user need justifies the use.
- Be mindful of archival responsibilities, long-term maintenance, and development overhead needed to develop and manage.

4) Take a holistic “one library” view

We are a large and complex organization but users shouldn’t have to know anything about how our organization is structured to find the information they need.

What this means:

- Just because different back-end technologies are being used or different groups have managed the programming doesn’t mean we can’t present those systems as a unified whole. Sites and tools should be built within existing library website management tools, interface frameworks, and use consistent visual design and branding.
- Content should be created and organized for the context of the whole library. Unit-specific content should not duplicate content applicable to everyone (or available elsewhere already). Services and collaborative initiatives that apply broadly should be presented as U-M Library services or initiatives,

not the work of an individual unit.

5) Design and build for everyone (universal design²)

Designing a website for inclusion is good for everyone. Our users include non-native English speakers, people with visual, hearing, and motor impairments, desktop and mobile users, and novice and advanced users. Following Principle #3 to “Keep it simple” will also help ensure a quality experience for all.

What this means:

- Accessibility is incorporated into design, coding, and content from the beginning of a project, not as a last minute checklist.
- Avoid introducing new technology that is not accessible. All new code should be accessible by default and legacy code must be reviewed and improved.
- Websites should employ the principles of universal design: equitable use, flexibility in use, simple & intuitive use, perceptible information, tolerance for error, low physical effort, and size and space for approach and use.
- Content should use plain language so it is simple, concise, readable, understandable, and works well with different technologies. Multimedia requires extra effort (e.g. videos should have captioning).

6) Embody the 21st century library

The library is much more than a physical space that houses books and a location for obtaining reference assistance. We are also much more than a clearinghouse for the electronic resources we make available. Increasingly, we are a unique and important campus resource for a wide array of technology-driven services and expertise — research data management, 3-D printing, film and video editing, technology labs, high-tech collaboration spaces, digital archiving, etc.

What this means:

- Our web presence should clearly and robustly communicate what a 21st century library is and does. These newer aspects of the library should be presented not as “add ons” but as a vital part of our core identity.
- As libraries across the world (united and separately) offer access to similar suites of electronic resources, we must continue to find ways to emphasize what makes the U-M Library unique and valuable to our users — in terms of expertise, services, collections, etc.

² http://en.wikipedia.org/wiki/Universal_design

Assessment Plan FY2013-2014

Mission

The mission of the assessment program at the University of Tennessee Libraries is to facilitate continual improvement in the Libraries' services and resources and to illustrate the value of the Libraries to the University and the community we serve.

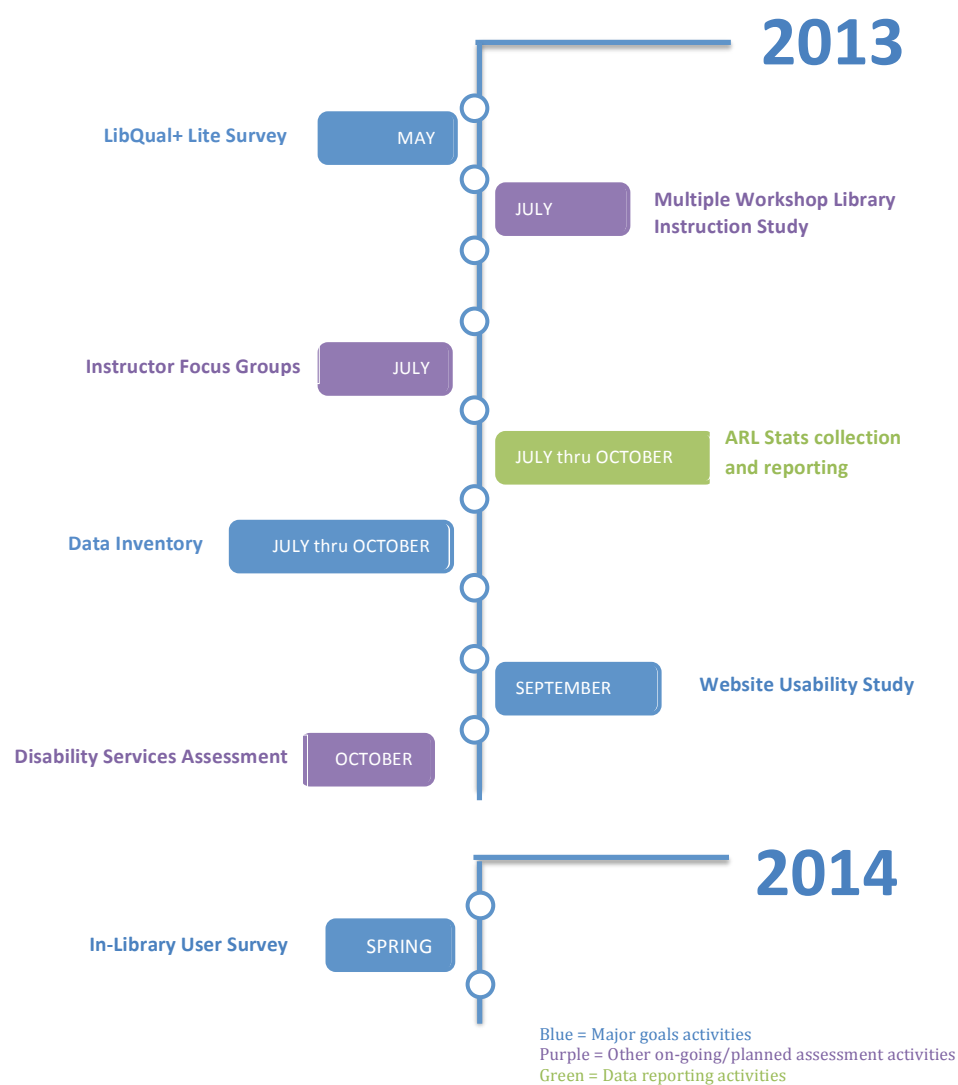
Goals

The priorities of the assessment program are determined each year in accordance with the priorities of the Libraries as defined by the Libraries' Strategic Plan.

Major goals for assessment for FY2013-2014 are as follows:

- Conduct one large-scale assessment to collect meaningful, big-picture user feedback each year. For 2013, this was the LibQUAL+ Lite survey. For 2014, it will be an in-library user survey.
Metrics: Surveys conducted. Results presented.
- Engage our library staff in evaluating and acting on assessment data through a series of assessment summits.
Metrics: Summits held on a quarterly basis. Action steps drafted after each summit and circulated.
- Improve assessment data management and presentation throughout the Libraries.
Metrics: Data inventory completed. Data management plan drafted.

Assessment Timeline



Projects

On-going and planned assessment projects for FY13-14 are listed below. Other projects/activities may be implemented as need/time allows.

LibQUAL+ Lite Survey

LibQUAL+ Lite is an internationally known survey administered by ARL that measures service quality perception among library users. The survey was deployed at UTK Libraries in the spring of 2013.

Multiple Workshop Library Instruction Study

Originating out of the IMLS funded Lib-Value Study, this study examines the impact of multiple library instruction workshops on an at-risk student population. Data collection began in summer 2012 and continued in summer 2013.

Instructor Focus Groups

Focus groups with adjunct instructors examining how the Libraries support their teaching began in summer 2013.

ARL Annual Survey

Collecting and reporting data for the ARL Annual Survey requires coordinating efforts among numerous UTK Libraries' staff, as well as four partner libraries. The stats reported to this survey are used in multiple ways throughout the year.

Data Inventory

An inventory of currently collected assessment related data began in summer 2013 as a first step in drafting an assessment data management plan.

Website Usability Study

A usability study of the Libraries' newly re-designed homepage will begin in fall 2013.


Disability Services Assessment

An audit of the Libraries' disability services and accommodations will be conducted with the guidance of the Office of Disability Services. This may include focus groups.

In-Library User Survey

This survey will be conducted at Hodges and all branch libraries in spring of 2014. It allows us to determine how to deploy resources, based on users actual use of library facilities.

Assessment Reports and Instruments





TRIANGLE RESEARCH LIBRARIES NETWORK
DUKE UNIVERSITY NORTH CAROLINA CENTRAL UNIVERSITY NC STATE UNIVERSITY UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

SEARCH TRLN

Content, Context, and Capacity: A Collaborative Large-Scale Digitization Project on the Long Civil Rights Movement in North Carolina

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[Capacity](#)

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Evaluation

Evaluation was an important component of the CCC grant. Evaluative efforts were led by the grant's Evaluation Working Group. In year one, the Evaluation Working Group defined the CCC project's quantitative assessment needs.

In year two, the group added new members with expertise in qualitative assessment and drafted a comprehensive plan for qualitative evaluation. Over the course of years two and three, several qualitative evaluation efforts were undertaken, and all data that was gathered and tracked from the beginning of the project was analyzed.

Findings

Qualitative Assessment

- [Faculty and History Scholar Evaluation Summary](#), January 2014
- [Undergraduate Survey Report](#), May 2013
- [K-12 Educators Survey Report](#), October 2012

Quantitative Assessment

- [Quantitative Data Analysis Summary](#), January 2014
- In 2013, an article was published by Joyce Chapman and Samantha Leonard entitled, "Cost and benefit of quality control visual checks in large-scale digitization of archival manuscripts." The article is a case study using CCC production to determine the optimum balance between production and quality control visual checks. The article can be accessed via *Library Hi Tech*, Vol. 31 Iss: 3, pp. 405-418.

Online Usage Statistics

- [Usage summary \(V of V\)](#), August 2013 - January 2014
- [Usage report \(IV of V\)](#), February 2013 - July 2013
- [Usage report \(III of V\)](#), August 2012 - January 2013
- [Usage report \(II of V\)](#), February 2012 - July 2012
- [Usage report \(I of V\)](#), August 2011 - January 2012

Facebook Analytics

- [Facebook Analytics Report: I](#), July 2012 - September 2012

Processes

Time-tracking

Participating institutions tracked the time they spent on various grant activities for evaluative purposes. These activities included:

Materials preparation

An important and time-consuming part of the large-scale digitization process is preparing the materials for digitization. Student workers timed themselves as they reviewed the materials in the following areas:

- Condition and conservation review
- Fastener removal
- Privacy and IP review

This review included identifying materials in need of conservation work, removing fasteners such as staples or paper clips from pages, and identifying materials with privacy or copyright concerns.

Transportation of materials

Transportation time will be tracked by the Digital Production Manager, who is responsible for all materials transport during the grant. Data to be tracked for each material transport includes:

- Date
- Time driving (in minutes)
- Time other (loading/unloading/moving (in minutes))

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Qualitative assessment

In years two and three of the grant, the Evaluation Working Group will plan and conduct qualitative assessments of the project. Qualitative assessment plans were developed broadly in the second half of year one. Instead of testing delivery interfaces, the group will focus on analyzing the user experience as defined by large-scale digitization at TRLN. Delivery interfaces may be tangentially tested through this process, but are not the focus of our assessment work.

Faculty and History Scholars

One on one interviews will be held with some scholars and faculty. The target population will be people who have used highly curated digital content before, such as Documenting the American South. In this way, we will be able to ask interviewees to compare the highly curated versus large-scale aspect.

Undergraduate Students

Three members of the CCC steering committee are teaching undergraduate courses in fall 2012 that can serve as testbeds for project evaluation. These three courses include one taught at NCSU, one taught at UNC, and one jointly taught between NCCU and Duke. The group hopes to conduct at least one project evaluation activity in each of the three courses. These activities may include a task that requires them to find interesting documents within one of the delivery interfaces and write a brief reaction paper evaluating the search and discovery experience, or a website evaluation exercise.

K-12 Educators

Evaluation of K-12 educators perspectives of TRLN's approach to online digital delivery (i.e., no additional metadata other than that which exists in the finding aid is applied to each digital image, and materials are discoverable through the context of the finding aid and not through specialized web portals with advanced searching capabilities) will be two part. In summer 2012, focus groups and one-on-one interviews were held with some local K-12 educators. In addition, an online survey of approximately 2,000 North Carolina teachers of social sciences in middle and high schools will be conducted in August 2012.

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Online Usage

Google Analytics will be used to track all usage statistics for the grant. It was decided that Google Analytics would be set up on each institutions' finding aids as well as digital objects where applicable.

Baseline use metrics that we will track at each institution and report in aggregate for the entire grant include:

- Collection guide views
- Clicks on linked folder titles from collection guides
- Clicks on links to "all digital content for this collection" from collection guides
- Traffic referrals
- Unique page views for scans (this data is available by collection for all institutions except NCSU)

Use stats are collected from Google Analytics accounts at the various libraries by the Project Librarian twice a year for aggregation and reporting.

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NAR09-RD-10017-09

Digitizing Outdoor Advertising

Final Report

ROAD 2.0: Digitizing Outdoor Advertising

*Final Report, Jun 2012**Award Number: NAR09-RD-10017-09**Grantee: Duke University*

Summary of Project Accomplishments

ROAD 2.0 (2009-2012), an NHPRC-funded project undertaken by Duke University Libraries' Hartman Center for Sales, Advertising & Marketing History, accomplished its goal: to scan approximately 24,000 images and merge them with descriptive metadata from the ROAD (Resource of Outdoor Advertising Description) database, in order to create an improved online resource for researching advertising history.

This narrative report provides a detailed summary of all project work, including what deliverables were met and how, and challenges encountered during the project. The expected outcomes used to measure the performance of this project are discussed within the following sections:

1. Scanning and Costs

- Scan approximately 24,000 images from the OAAA Archives and Slide Library and from the John Shaver Papers.
- Keep project costs below approximately \$5 per image.

2. Publication with Metadata

- Make the scanned images available through the ROAD database.

3. Assessment of Use

- Test the usability of the digitized materials through a user survey that will examine how researchers use the material.
- Track and report on the project website about the usage of collections prior to and after digitizing in terms of reference requests and usage of the originals.

4. Promotion of Collection and Project Documentation

- Publicize the digitized collections through press releases, announcements on appropriate listservs, and presenting on the project during at least one professional conference.
- Create a project website that publicizes the project and describes the processes and costs associated with preparing, scanning, and making these collections available online.
- Timely submission of complete reports, which include detailed cost analyses for each part of the project, as well as three copies of grant products such as digitizing guidelines, publicity materials, and the revised finding aid.

NAR09-RD-10017-09

Digitizing Outdoor Advertising

Final Report

1. Scanning and Costs

27,515 total images were produced by this project, exceeding original projections of approximately 24,000 images. The rapid pace of digitization enabled the project team to expand the original scope of materials. Even with this expanded scope, total digitization costs for this project also came in below projections, for a total cost of \$97,488.30 to digitize images for the ROAD database (see Table 1 below). Total digitization costs divided by total images produced yields an average cost of \$3.54 per image, well below the project goal of approximately \$5 per image.

Table 1: Planned versus Actual Digitization Expenses

Budget Category	Planned Expenditures	Actual Expenditures	Notes
Digitization Assistant wages	\$33,333.50	\$23,337.50	0.5 FTE; 20 hour/wk
Digitization equipment	\$2,500.00	\$2,500.00	Zeutschel planetary scanner
Contract digitization services	\$11,640.00	\$19,141.71	Vendor digitization of slides
Shipping costs	\$250.00	\$257.09	Shipping slides to vendor to digitize
Cost share: staff salaries	\$49,706.00	\$38,973.07	
Fringe benefits	\$17,410.35	\$13,278.93	Cost share + appropriated funds
TOTAL DIGITIZATION COSTS	\$114,839.85	\$97,488.30	

Digitization Assistant

Speed and efficiency of digitization work kept costs at a minimum. Rita Johnston, the digitization specialist hired by the grant, proved to be both quick in digitization work (scanning and quality control) and accurate and careful in metadata review. Rita scanned photographs, worked with a vendor to digitized slides and negatives, and conducted quality control on all images, which included cropping, inversion of negatives, and color level adjustment.

As she digitized and performed quality control on the images, Rita reviewed the existing metadata records to ensure that the image in hand matched the existing description. This work also involved checking the file names of the digitized images against the file identifiers that exist in the metadata to be sure that images would match with the database records. Her metadata verification also involved quick corrections of typographical errors and routine normalization.

An additional factor contributing to lower costs for digitization was a decrease in the projected rate for Library Assistant-banded positions at our institution.

NAR09-RD-10017-09

Digitizing Outdoor Advertising

Final Report

Digitization equipment

In addition to great project staff, our strategic purchase of a Zeutschel 14000 A2 overhead scanner (rather than the planned Epson 10000XL flatbed) enabled us to increase our digitization throughput. Where the Epson scanner was estimated to take around six minutes per scan, including time for material handling, quality control, and generating derivatives, the Zeutschel averaged approximately two minutes per scan for the same work.

Contract digitization services and shipping costs

Outsourced slide digitization proceeded at the expected pace. Even though we adjusted our original digitization plan, sending smaller batches more frequently in order to conduct quality control on each batch as it was returned, our timeline for completion of the approximately 12,000 slides was unaffected. The unplanned increase in costs for contract digitization did not affect our total costs, due to the faster digitization pace afforded by the Zeutschel and the efficient work of our Digitization Assistant.

2. Publication with Metadata

Metadata cleaning began during the digitization phase, and continued during preparation of the collection for publication. Unexpected infrastructure development and staff turnover altered original plans to publish the collection in batches. Instead, publication was postponed until work on a new digital collections discover and access application was completed. The ROAD 2.0 collection (http://library.duke.edu/digitalcollections/outdoor_advertising/) was published in its entirety only one month later than originally planned.

The project team established goals for metadata cleanup to enable a more effective discovery interface upon publication. Digitization Assistant Rita Johnston focused on creating new records in cases where multiple items were described in the same record. She has also refined records that had been given a “Miscellaneous” subject designation and corrected company names where values were inconsistently assigned.

Publication of the images with the ROAD database metadata required cleaning of the metadata to correct errors and to enable item-level searching of images, and mapping of the existing descriptive values to a more generic and discoverable schema based in Dublin Core. This modified Dublin Core schema, which we refer to as AdCore, includes additional descriptive values mapped to Dublin Core elements. A list of these new values can be found in *APPENDIX 1: AdCore Metadata Schema – Additional Elements*.

3. Assessment of Use

To assess the use of the ROAD 2.0 digital collection, we developed and conducted a web-based user survey. A copy of the survey can be found in *APPENDIX 2: ROAD 2.0*

Survey. To further assess the use of the site, we also gathered web statistics through Google Analytics.

The online survey was posted on the ROAD 2.0 website in September 2011. The most recent analysis of survey results, collected in June 2012 and discussed in greater detail below, supports earlier findings: users are satisfied with the site content and usability and a greater number self-identify as “casual users” than we would have expected. We were also surprised to learn that, of the respondents doing topical research, the majority were apparently not researching the advertising depicted in the photographs, and were instead using such criteria as geographical place names to drive their search.

Analysis of web statistics revealed that ROAD 2.0 was among the more popular of our digital collections, ranking 9th out of 40 based on portal pageviews. The length of time visitors spent on the site, clicking through items and pages of search results, supports the survey finding that users found the content relevant. Search terms used also corroborated another survey finding: that users were frequently interested in the places where the billboards were located, not just the advertisements themselves. While some items in ROAD 2.0 were viewed over 100 times, pageview statistics revealed that 38% of the collection had never been viewed, indicating that more needs to be done to promote the ROAD 2.0 collection and to optimize the portal and pages for search engine discovery.

User Survey

In the fall of 2011, we developed and conducted a user study for assessing use and value of ROAD 2.0. A brief web survey was positioned prominently on the site, for visitors to voluntarily provide feedback. The initial results of that survey were shared in the project's *Jul – Dec 2011 Interim Report*. Since then, the survey has received an additional eight responses, which are incorporated in the final analysis below. Between its launch on Sept 19, 2011 and June 20, 2012 (276 days), the survey received 48 complete responses (averaging roughly one response every five days).

Yvonne Belanger (Duke University Libraries' director of assessment) worked with Liz Milewicz (PI), Lynn Eaton (Hartman Center), and Sean Aery (Digital Projects Developer) to create questions that could accurately gauge the usability of the ROAD 2.0 interface and the value of the content for research, and also probe other ways these materials are being used. Key goals for the online survey were to discover who was using the site, how they were using it, and satisfaction with the site and content. We also hoped to generate a high number of complete responses by keeping the survey short, and not burdening the user with completing a long survey. Questions from this web survey are appended to this report (see *APPENDIX 2: ROAD 2.0 Survey*).

Survey questions were incorporated into a Qualtrics survey by Sean Aery. Aery also embedded the survey into the online interface using prominent links in the main ROAD 2.0 portal, the member collection portals, search results within either the main portal or a member collection, and on item pages for any item from a ROAD 2.0 member collection.

Analysis of User Survey Responses

There were 66 total responses to the survey. Forty-eight responses (73%) were complete and so were used to develop analysis. The remaining 18 responses (27%) were partial responses (started but abandoned before the end of the survey) and thus were excluded from analysis. Of the total 48 analyzed responses, 26 (54%) included additional feedback. A detailed analysis of responses to survey questions is appended to this report, along with complete listings of the additional feedback users provided (see *APPENDICES 3-5*).

Overall, responses to the survey were very positive, with most users reporting high degrees of satisfaction (see *APPENDIX 4: Detailed Analysis of Responses to ROAD 2.0 Survey*). Of the users seeking particular images, 86% were satisfied (either “very” or “somewhat”). Likewise, 83% of users doing topical research reported satisfaction. While the site’s ease of use was generally rated favorably, it is worth noting that slightly more respondents felt it was “somewhat easy to use” (20, or 42%) than “very easy to use” (19, or 40%).

The types of users and uses identified were also insightful, as they indicated to us a higher percentage of casual users than we might have expected (see *APPENDIX 4: Detailed Analysis of Responses to ROAD 2.0 Survey*). It was also surprising to learn that of the respondents doing topical research, the majority was apparently not researching the signs, billboards, or advertising depicted in the photographs. Though there are too few responses to generalize, it is worth noting that geographical place names figured prominently among the research topics. (See *APPENDIX 3: ROAD 2.0 Users’ Research Topics* for all user-supplied responses to this question.)

Slow load times, difficulties navigating between several images at once, and insufficient description of outdoor advertisements’ locations were all cited as negative aspects of the site (see *APPENDIX 5: ROAD 2.0 Users’ Additional Feedback*). It is likely that the site’s unresponsiveness was a primary factor for the users who expressed difficulty or dissatisfaction using the site, given the prevalence of comments that cited slowness as a problem. Slow load times have been problematic for all of Duke’s collections during this assessment period, but development is underway to speed up the application by the end of summer 2012. Some of the navigation features requested by users (grid view and category-specific slideshow) were actually already possible in the application, so these may not be presented clearly enough in the interface.

Web Analytics

We used Google Analytics on all pages of the ROAD 2.0 website in order to measure user interactions with the site and the digitized items within. Statistics were collected for the period April 18, 2011 to June 27, 2012, covering the entire lifetime of the website to date. A project launch timeline (*APPENDIX 6: Timeline of Web Statistics*) contextualizes the dates during which web statistics were gathered. A more complete breakdown and discussion of these statistics, analyzed in summary form below, are appended to this report (see *APPENDICES 7-11*).

The ROAD 2.0 portal page

(http://library.duke.edu/digitalcollections/outdoor_advertising/) was viewed 7,401 times, with a peak of 724 views on July 20, 2011. These figures include traffic to <http://library.duke.edu/digitalcollections/outdoor-advertising/> as the site was available at either location during the first several months of the project. We are encouraged that the ROAD 2.0 portal was visited more frequently than most of our existing digital collection portals: compared with other digital collections at Duke University Libraries during this period, ROAD 2.0 was the ninth most popular digital collection (of 40 in our common discovery & access application), as measured by portal page views.

However, there is still a lot of room for improvement when it comes to helping potential users discover these materials. For instance, pageviews for four of Duke's advertising digital collections portals surpassed the ROAD 2.0 portal's 7,401 during this period: [Ad*Access](#) = 177,590 pageviews; [Emergence of Advertising in America](#) = 70,500 pageviews; [AdViews](#) = 33,145 pageviews; and [Medicine & Madison Avenue](#) = 10,930 pageviews.

Likewise, while most of the digitized items from ROAD 2.0 were viewed at least once, and there were several items that were viewed over 100 times, nearly 38% were never viewed by a single user during the year (see *APPENDIX 7: ROAD 2.0 Item Pageviews*). These numbers suggest that we need to do a better job promoting the collection to potential users in the future, as well as enhance our discovery & access application so that our pages (portals as well as items) are better optimized for discovery by search engines.

Our web analytics search data corroborates a conclusion drawn from our user survey responses: there has been slightly more interest in finding materials by geographic region than by particular products or companies, and the landscapes that surround the advertising in the photographs are as compelling to researchers as the ads themselves. (See *APPENDIX 10: ROAD 2.0 Frequent Search Terms*.)

Finally, our statistics on post-search site interactions support survey feedback that indicated users felt their searches were successful and were satisfied with the relevance of the materials they were discovering on the site. Users who performed searches usually viewed multiple pages of results, opened item pages, and stayed on the site for several minutes before leaving.

4. Promotion of Collection & Project Documentation

Launch of the ROAD 2.0 digital collection was promoted to advertising-industry publications and websites as well as to archival organization, and through the Duke University Libraries' and Hartman Center's online and print media outlets. Persistent information about the project and the ROAD 2.0 collection are available through the digital collections website,

<http://library.duke.edu/digitalcollections/outdooradvertising/about/>.

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Promotion

The portal was released in April 2011, and heavily promoted through a press release and postings with a variety of trade journals, blogs, and listservs (see *APPENDIX 12: ROAD 2.0 Press Release*). News of the ROAD 2.0 digital collection appeared as a cover article in the Summer 2011 Hartman Center *Front & Center* newsletter. It was also posted on the Center's Facebook page, the Duke University Libraries home page as a news article, and the David M. Rubenstein Library's blog, *The Devil's Tale*.

The ROAD 2.0 digital collection was promoted to academic groups such as the Conference on Historical Analysis and Research in Marketing (CHARM), Business History Conference, American Academy of Advertising and through the H-Announce listserv. The press release was also distributed to the Society of American Archivists' (SAA) *Archival Outlook* magazine, the Society of North Carolina Archivists' (SNCA) newsletter, and the Business Archives Section of SAA.

Documentation

Documentation of project work is described below and in the appendices. Documentation for this project can also be accessed publicly through the project website: <http://library.duke.edu/digitalcollections/outdooradvertising/about/>.

Cost Assessment

This project sought to produce digital images for less than \$5.00 per scan. As shown in Table 1 above, actual digitization costs were lower than expected, and the rapid pace of digitization allowed us to scan more images than originally planned. The result was an average cost of \$3.54 per image, well below our goal of \$5 per image.

Table 2: Planned versus Actual Digitization Expenses

Budget Category	Planned Expenditures	Actual Expenditures	Notes
Digitization Assistant wages	\$33,333.50	\$23,337.50	0.5 FTE; 20 hour/wk
Digitization equipment	\$2,500.00	\$2,500.00	Zeutschel planetary scanner
Contract digitization services	\$11,640.00	\$19,141.71	Vendor digitization of slides
Shipping costs	\$250.00	\$257.09	Shipping slides to vendor to digitize
Cost share: staff salaries	\$49,706.00	\$38,973.07	
Fringe benefits	\$17,410.35	\$13,278.93	Cost share + appropriated funds
TOTAL DIGITIZATION COSTS	\$114,839.85	\$97,488.30	

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Final Report

APPENDIX 2: ROAD 2.0 Survey

Thank you for helping us to evaluate our ROAD2.0 (Resource of Outdoor Advertising Descriptions) digital collections, including over 30,000 images from five archival collections. This survey should take only a couple minutes to complete.

I am a [choose one]:

- ☐ Student
☐ Faculty Member / Teacher
☐ Librarian / Archivist
☐ Advertising professional
☐ Businessperson in an industry other than advertising
☐ Casual user

How did you use this website today? [check all that apply]

- ☐ Casual browsing
☐ Searching for a specific image or images
☐ Researching a particular topic (please specify):

How successful were your searches for the image(s) you were seeking?

Very Unsuccessful Somewhat Unsuccessful Somewhat Successful Very Successful
☐ ☐ ☐ ☐

With respect to your research topic, how satisfied are you with the resources and information available in this site

Very Dissatisfied Somewhat Dissatisfied Somewhat Satisfied Very Satisfied
☐ ☐ ☐ ☐

How would you rate this website on its ease of use?

Very Difficult to Use Somewhat Difficult to Use Somewhat Easy to Use Very Easy to Use
☐ ☐ ☐ ☐

How likely would you be to recommend this site to someone else?

Very Unlikely Somewhat Unlikely Somewhat Likely Very Likely
☐ ☐ ☐ ☐

Please provide any additional feedback.

UF Research Data Needs Assessment Survey, Fall 2013

Overview

UF Research Data Needs Assessment Survey, Fall 2013 by the Data Management / Curation Task Force (DMCTF), distribution started 18 Sept. 2013 with deadline of 18 Oct. to graduate student email list, faculty newsletter, postdoctoral newsletter, library website, and additional standard methods.

Message for Survey Distribution

Subject: UF Research Data Needs Assessment - Response Requested

Message Body:

How do you collect, store, protect, analyze, and share your research data? The George A. Smathers Libraries, UF Research Computing, and UF Office of Research are interested in learning more about needs on campus for services surrounding the management and analysis of research data. Please contribute your ideas by completing this survey:

https://ufl.qualtrics.com/SE/?SID=SV_b3mFwxI6pd3Hiuh

Results will help the UF Data Management Task Force (<http://cms.uflib.ufl.edu/datamgmt/index.aspx>) identify and develop data services that are most useful to the campus community.

Thank you for your participation,

Hannah F. Norton
Reference & Liaison Librarian
Assistant University Librarian
Health Science Center Libraries
University of Florida
[\(352\) 273-8412](tel:3522738412)
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George A. Smathers Libraries
University of Florida
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laurien@ufl.edu

This project has been approved by the University of Florida IRB-02
Protocol #U-750-2013

Qualtrics Survey Questions

Section 1: Audience

Q1 ☐

What best describes your current position?

- ☐ Faculty Member at the University of Florida
- ☐ Faculty Member Elsewhere
- ☐ Student at the University of Florida
- ☐ Student Elsewhere
- ☐ Non-Academic/Other

Q2 ☐

What is your field of research?

Q3 ☐

How often do you visit this collection?

- ☐ Daily
- ☐ Once a Week
- ☐ 2-3 Times a Week
- ☐ Once a Month
- ☐ 2-3 Times a Month
- ☐ Once in 6 months

Q4 ☐

Are you interested in creating digital scholarship with the collections? What library resources are you using for this scholarship?

Section 2: Purpose of Use

Q5 ☐

What purpose brought you to this collection?

- ☐ Research (academic, business, personal, other)
- ☐ Teaching (K-12, undergraduate, graduate, other)
- ☐ Class Work
- ☐ Curiosity
- ☐ Other (please specify)

Q6 ☐

Which collection do you mainly use?

- ☐ Collection 1
- ☐ Collection 2
- ☐ Collection 3

Q7 ☐

What type of information do you search for?

	Collection	Collection 2
	Answer 1	Answer 1
Maps	<input type="radio"/>	<input type="radio"/>
Books	<input type="radio"/>	<input type="radio"/>
Artifacts	<input type="radio"/>	<input type="radio"/>
Click to write Statement 4	<input type="radio"/>	<input type="radio"/>
Click to write Statement 5	<input type="radio"/>	<input type="radio"/>
Click to write Statement 6	<input type="radio"/>	<input type="radio"/>

Q8 ☐

What do you find valuable about this collection?

Section 3: Quality of Service

Q9 ☐

Please describe how you search within the collection?

- ☐ Google
- ☐ UFDC homepage
- ☐ Specific Collection Page

Q10 ☐

How often do you use the following services?

	Click to write Column 1				
	Once a week	2-3 times a week	Once a month	2-3 times a month	Once in six months
MetaData	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
MyUFDC	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Citations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Zoom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Thumbnail View	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Page Features	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Search/Retrieval Features	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Click to write Statement 8	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Click to write Statement 9	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q11 ☐

Rate the effectiveness or usefulness of the following services to your work.

	Not Useful	Of Some Use	Very Useful
MetaData	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
MyUFDC	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Citations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Zoom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Thumbnail View	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Page Features	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Search/Retrieval Features	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Click to write Statement 8	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Click to write Statement 9	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Section 4: Future Use, Needs, Supports

Q12 ☐

What functionality would you like to see added to the site?

Searching By Date Range

1

More integration with archives and finding guides

2

Advanced Search

3

Q13 ☐

Is there a particular item, or sources from a region, year, or genre that you would like to see digitized?

Q14 ☐

Indicate below what would support your use of and work with the collections.

IN Harmony Query Logs Analysis Study: Final Report

Written by Michelle Dalmau, Interface & Usability Specialist
for the Indiana University Digital Library Program

May 10, 2005

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Acknowledgements

Thanks to Jenn Riley for her analysis and final review of this report. And thanks to Kara Moore for her invaluable help with Excel, especially in processing and visualizing the data.

I. Executive Summary

The IN Harmony Sheet Music Query Logs Analysis study was designed to understand how users search for sheet music in order to inform the:

- selection of a metadata schema and associated vocabularies for sheet music description
- design of a sheet music cataloging tool
- design of end-user browse and search interfaces

This analysis is the first of a two-phase usability study. Remaining and emerging questions will be addressed in a second study, which will be conducted with representative users during the months of June and July 2005.

Six months of data, June-November 2004, was collected from the IU Sheet Music and UCLA Sheet Music Consortium websites. A ten percent random sample of 2,542 log entries (IU, n=1,116 and UCLA, n=1,426) were analyzed to determine the number of:

- Browse, search and advanced searches
- User-specified keyword, subject, names/composer, etc. queries
 - Mappings of keyword searches to specific fields
 - Mappings of subject searches to subject sub-categories (topical, form, genre, style, temporal, geographic, etc.)
 - Known-item versus unknown-item queries
 - Year search filters used

Search inputs were also analyzed in terms of kinds of content (e.g. lyrics), syntax/operators used, and use of advanced search fields.

The data was processed, charted and graphed using Microsoft's Excel spreadsheet program. Keyword and user-specified subject searches were further analyzed with Jenn Riley's, IU Metadata Librarian and music domain expert, help.

Name and title keyword searches for sheet music were the most popular; 37% keyword name and 29% keyword title for IU Sheet Music and 27% keyword name and 52% keyword title for UCLA Sheet Music. The most common user-specified search fields are also name and title; 23% name and 19% title for IU and 28% name and 12% title for UCLA. Subject-specified searches are few (IU and UCLA, <3%); however, a significant number of subject keyword searches were conducted (19%, n=1,695). The most common year filter used on both websites was for pre-1923 records. A more detailed discussion of the findings can be found in section VI and VII of this report.

Key findings and recommendations are:

Cataloging Tool

- Tendency towards name searching should require name authority control and integration of the cross-referencing structures in order for users to more reliably find name variants
- Preference toward keyword searching suggests the need for rich, descriptive records including the recording of lyrics, chorus lines, and other metadata that may enrich the record to increase recall when free-text searching
- Common subject searches such as genre/form/style, instrumentation and topic should require the use of controlled vocabularies suitable for describing these specific subject areas

- Infrequent but interesting searches of other metadata elements such as identification numbers and keys should be considered as part of the metadata model

Website Delivery Functionality

- High use of browse interfaces in IU Sheet Music and use of broad wildcard searching (e.g. b*) and year range searches suggests the benefit of comprehensive browse menus for additional access points and to provide an overall sense of the contents of the collections
- Number of query syntax errors resulting in no hits though few suggests that flexible keyword searching functionality should be supported (complex Boolean searching, wildcarding, truncation, etc.)
- Prominence of wide-range of searches, from “classical” to contemporary music, may require the need to clarify the contents of a the collection with a “Collection Highlights” section

II. Introduction

Indiana University (IU), the Indiana State Library (ISL), the Indiana State Museum (ISM), and the Indiana Historical Society (IHS) received a grant, effective October 1, 2004, from the Institute of Museum and Library Services (IMLS) to provide electronic access to Indiana-related sheet music from each of the institutions’ collections. Approximately 10,000 pieces of sheet music will be available online as a result of this grant activity.

III. Purpose of Study

A primary goal for this project is to provide robust, consistent browse and search access across collections. As a result, cataloging guidelines and tools for sheet music description will be developed to aide the project partners in a) cataloging sheet music not yet described in their respective collections; and b) mapping existing cataloging records to a format that will facilitate cross-collection searching.

In order to generate cataloging guidelines and requirements, we needed to understand how sheet music is browsed and searched. We evaluated a subset of the query logs captured by the Indiana University Sheet Music Collection¹ (housed at Indiana University) and the Sheet Music Consortium² (housed at University of California, Los Angeles) websites to learn the following:

- How often users conduct a browse, search or advanced search for sheet music
- How often users conduct known-item (specific) versus unknown-item (general) searching
- What kinds of searches are being conducted (keyword, title, name, subject, etc.)
- What kinds of subject-related queries are being entered by users (e.g. topical, genre, style, etc.)

Analyzing the log data also helped us determine preliminary browse and search interface and functionality requirements for the IN Harmony website.

¹ <http://dlib.indiana.edu/collections/sheetmusic/>

² <http://digital.library.ucla.edu/sheetmusic/>

Variations2: IU Digital Music Library

Survey Report :: Listening and timeline use

Created: November 15, 2004

Last update: August 21, 2005

Survey dates: November 9, 2004 – November 11, 2004
December 13, 2004 – December 17, 2004

Principal investigator: Inna Kouper

Executive Summary

After introduction of Variations2 timelines in one of the classes at the IU school of music, two surveys were conducted to collect data about students' listening habits and use of the timeline tool as well as identify the level of satisfaction with Variations2. In addition to surveys, log files of Variations and Variations2 were analyzed to back up findings from surveys.

During the week of November 9, 2004 and at the end of the fall 2004 semester students of the M544 "Piano literature: 1850 to the present" class were asked to fill out a questionnaire asking about frequency of use, tool preferences and general satisfaction with Variations2. Most questions in the first and second surveys were different; a few questions about listening as well as background information questions were the same. Thirteen and seven responses were collected for first and second surveys respectively.

In general, students reported that Variations2 helped them prepare for class and somewhat motivated them to do the listening. All respondents of the first survey reported using Variations2 a lot. Even though Variations2 was available for installation at home and some students installed it, most of them listened to Variations2 recordings in the library (10 out of 13 in the first survey.) The number of hours spent listening depended on the time in the semester: students spent more hours listening with Variations2 closer to exams. This pattern was confirmed by log file analysis.

Surveys and log file analysis also demonstrated that students accepted Variations2 and its timelines as a learning tool. They used Variations2 intensively during Unit 2 (the unit of the semester when Variations2 links were made available in the syllabus by instructor). They also used Variations2 in preparation for the final exam. Six respondents from the second survey said they preferred Variations2 over Variations. All second survey participants reported missing Variations2 in the last unit of the class, when there were no Variations2 links in the syllabus.

Students indicated high satisfaction with the timeline tool. The average helpfulness of Variations2 timelines was rated as high as 6.6 (from 7 being the highest rating). The visual representation of a piece in a timeline was rated 6.5 on average.

Overall, the study provides empirical justification for switching from Variations to Variations2 indicating that students like Variations2 and are willing to use it in preparation for class and will accept using it in class. Due to small samples sizes and relatively low response rate from second survey, further surveying is necessary to substantiate findings from this study with larger, more representative data.

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Purpose of Study

This study was a part of ongoing testing for Variations2: IU Digital Music Library project (V2 hereafter). Primarily the V2 project is a research project aimed to provide an testbed for research in such areas as usability, copyright, metadata, system design, networking and music instruction. The purpose of this study is to collect data about music students' listening habits and use of the timeline tool in Variations2 as well as identify the level of satisfaction with Variations2.

In many music classes, students are expected to prepare for class by listening to assigned pieces of music. Yet instructors suspect students do not always listen before class—some students prefer to optimize their studying time by first finding out in class what particular features of a work are of interest to the instructor and therefore likely to appear on an exam. With this information in hand, they can pay attention to the right things when they listen, and perhaps spend less time listening by being more selective.

The main purpose of this study was to see whether providing students with guidance up front about what to listen to would make students more willing to listen prior to the class session where a particular work was going to be discussed. In addition, we wanted to explore listening patterns generally and compare students' attitude towards the existing Variations tool with their attitudes towards the new Variations2.

Procedure

The data for this study were collected using two questionnaires specifically designed to explore students' motivations and listening patterns (see Appendix, p. 24 and Questionnaire 2, p. 26) as well as from log files. The questionnaires consisted of two sections: background information section and listening and timeline tool information section. The background section was similar in both questionnaires and collected information about students' gender, major, computer experience, as well as their expectations about grades at the upcoming exam. The listening section asked students to recall how they prepared for each class as well as for the last exam and answer questions about frequency, places and quality of their preparations. The second questionnaire also asked students about their attitudes towards using Variations2 in class.

The surveys were conducted in the "M544: Piano Literature: 1850 to the present" class. In the fall of 2004 there were 18 students in this class. The class met twice a week and covered piano music from 1850 on. The syllabus is divided into 3 sections with exams after each section. First exam is on the week 6 of the semester (October 5), the second exam is on week 11 (November 9), final exam is at the end of the semester (December 13).

The syllabus web page provides links to particular recordings available online via Variations for each class meeting of the semester. For the middle third of the semester (hereafter referred to as Unit 2), starting from October 7, links to Variations2 recordings and timelines were provided along with links to Variations, which allowed students to use Variations2 in addition to or instead of Variations. Timelines of particular pieces were created by instructor (see Figure 1).

Figure 1. M544 syllabus.

Appendix

Questionnaire 1 :: Use of Variations2 for exam preparation

Thank you for participating in this survey. Please fill out the questionnaire and bring it with you to the next class, the researcher will collect them at the beginning of the class.

Background

1. Gender: ☐ Female ☐ Male
2. What is your native language? _____
3. What is your current academic involvement at IU (e.g. undergraduate, masters, PhD, non-student)? _____
4. What is your major (e.g. jazz studies, piano)? _____
5. Approximately, how many hours per week do you spend using a computer?
☐ 0-5 ☐ 6-10 ☐ 11-20 ☐ 21 or more
6. Rate your computer experience on the following systems by circling 1-5 below:
 - a. PC: Novice 1 2 3 4 5 Expert
 - b. Macintosh: Novice 1 2 3 4 5 Expert
7. What grade do you expect on this exam (November 9)?
☐ "A"
☐ "B"
☐ "C"
☐ Other (please explain _____)
8. Do you have Variations2 installed at home? ☐ Yes ☐ No

Listening and timeline tool

Please recall how you prepared for the November 9 exam and answer the questions in this section.

1. What phrase best describes your preparation style for this exam?
☐ I did the listening according to the syllabus (required works before each class) and then reviewed them before the exam
☐ I didn't listen much until just before the exam
☐ I listened to some works earlier but mostly I listened before the exam
☐ I didn't listen much because _____
2. Excluding the 5 days right before the exam, how many hours per week did you spend on listening related the material covered by this exam?
☐ 0-3 ☐ 4-6 ☐ 7-10 ☐ 11 or more
3. During the 5 days right before the exam, how many hours did you spend on listening in preparation for this exam?
☐ 0-3 ☐ 4-6 ☐ 7-10 ☐ 11 or more

4. Where did you do most of your listening?
☐ At home
☐ In the library
☐ Both at home and in the library
☐ Other (please explain _____)
5. When you listen, do you look at the score?
☐ Yes, all the time
☐ Yes, sometimes
☐ No, I just listen
☐ Other (please explain _____)
6. What source(s) did you use for your listening? Mark the most appropriate column for each source.

Music Source	Amount of Use		
	A Lot	Some	None
Variations			
Variations2			
Timelines			
CDs			
Other _____			

Please answer the questions below only if you used Variations2. Select the most appropriate phrase or number.

7. Having Variations2 available for this part of the course:
☐ Changed nothing; I listened as usual
☐ Helped me in exam preparation but not class preparation
☐ Sometimes motivated me to do listening in preparation for class
☐ Helped me listen every week prior to each class

For questions below, circle a number from 1-7 representing your feelings or thoughts about Variations2 experience.

8. I found the timeline tool:
 Not helpful 1 2 3 4 5 6 7 Helpful
9. The visual representation of a piece in a timeline was:
 Hard to understand 1 2 3 4 5 6 7 Easy to understand

If you have additional comments, feel free to write them below

Questionnaire 2 :: Attitudes toward using technology in the class

Background

1. Gender: ☐ Female ☐ Male
2. Approximately, how many hours per week do you spend using a computer?
☐ 0-5 ☐ 6-10 ☐ 11-20 ☐ 21 or more
3. Rate your computer experience on the following systems by circling 1-5 below:
 - a. PC: Novice 1 2 3 4 5 Expert
 - b. Macintosh: Novice 1 2 3 4 5 Expert
4. What grade do you expect for this class?
☐ "A" ☐ "B" ☐ "C" ☐ Other (please explain _____)
5. Do you have Variations2 installed at home? ☐ Yes ☐ No

Listening

Please recall how you prepared for the **third (final) unit** of this class and answer the questions in this section.

6. What phrase best describes your preparation style for the final exam?
 - ☐ I did the listening according to the syllabus (required works before each class) and then reviewed them before the exam
 - ☐ I didn't listen much until just before the exam
 - ☐ I listened to some works earlier but mostly I listened before the exam
 - ☐ I didn't listen much because _____
7. Comparing Variations and Variations2 use during this semester, what phrase best describes your feelings:
 - ☐ I prefer Variations
 - ☐ I prefer Variations2
 - ☐ I prefer Variations but I also found timelines very helpful during the second unit
 - ☐ I don't prefer one program over the other
8. After you had the chance to use Variations2 during the second unit of the course, how did you feel about NOT having it available during the last unit?
 - ☐ I strongly missed having Variations2 linked from the syllabus.
 - ☐ I somewhat missed having Variations2 linked from the syllabus.
 - ☐ It made no difference--I didn't miss Variations2 at all.
 - ☐ I was happy to avoid Variations2.
 - ☐ Other (please describe): _____
9. Instructors teaching this kind of courses should provide Variations2 timelines to guide students' listening.
 - ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Don't know
 - ☐ Agree
 - ☐ Strongly agree

Variations2: IU Digital Music Library
Version 2.0
Usability Test Report
October 20, 2003

Facilitator: Maggie B. Swan (mbswan@indiana.edu)

Executive Summary

During July 2003, a round of usability testing was conducted on version 2.0 of the [Variations2: IU Digital Music Library software](#). Variations2 aims to establish a digital music library testbed system for the purpose of examining dissemination of digitized music in a variety of formats. The [current Variations system](#) is used primarily by music students to listen to CD-quality recordings online at computer workstations in the IU-Bloomington Cook Music Library.

During five sessions, seven music students used V2 to work through a series of tasks. In two sessions, participants worked in pairs; three participants completed sessions individually. Major goals of the formative evaluation were to investigate users' approaches to the following: searching for and playing works; accessing, viewing, bookmarking and printing scores; and diagramming work structures with the timeline tool.

Via comments and a satisfaction questionnaire, users indicated above-average satisfaction with the system as a whole. They suggested that the search process was more "streamlined" than IUCAT and the audio player better than the current Variations player. Score viewer default layout was mostly satisfactory, although a few users adjusted to a 2-page view and some requested expanded functionality for score manipulation. It was evident that the process of printing score pages was vastly improved over the process used in version 1.0 and users were impressed by the quality of score printouts. The concept of completing form diagramming tasks on the computer vs. on paper was met with enthusiasm, although an initial learning curve was apparent. Paired users tended to utilize V2 in a much more exploratory and informal fashion and were more talkative [to each other] during sessions. Conversely, individual users tended to be more task-focused and likely to ask the facilitator for help.

Problems were encountered in several areas, although no user experienced any "show-stopper" difficulties. For instance, the act of bookmarking score pages was sometimes difficult due to the large size of the songbook used in the task. In these cases, bookmarks placed close together were difficult to precisely click on for score navigation purposes. Issues associated with the timeline included figuring out the correct window from which to start a new timeline, the misconception that the timeline would be associated with the score viewer, and various problems with deleting and grouping bubbles, and adding labels/annotations. Additionally, one user was color blind, a characteristic which introduced an interesting accessibility variable due to the timeline tool's heavy reliance on color coding of musical sections.

Recommendations for redesign based on all user sessions are provided. Areas discussed include search window functionality, score viewer bookmarks, and timeline tool activities such as creating new timelines and grouping/coloring bubbles.

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I. Purpose of the Study

The [Variations2: IU Digital Music Library project](#) (V2) aims to establish a digital music library testbed system that contains music in a variety of formats. The current Variations system is used primarily by music students to listen to CD-quality recordings online at computer workstations in the IU Cook Music Library.

This formative usability test examined Variations2, version 2.0, in preparation for its release in September 2003. Goals of this test included:

- Determine what problems users have when searching for selections;
- Determine what problems users have when accessing listening selections with the audio player;
- Observe which methods of score viewing users prefer;
- Determine what problems users have when accessing, bookmarking and printing scores;
- Judge whether score printing process was improved over v1.0;
- Determine what problems users have when accessing and manipulating the timeline tool;
- Gauge user satisfaction with the timeline tool, in particular, use of computer-based tools (vs. paper) to complete form diagramming tasks;
- Monitor problem areas to determine which need to be added to the help pages;
- Gauge users' levels of frustration and/or satisfaction with V2 as a whole.
- Observe differences in interaction and usage patterns when users work with a partner versus when users work individually.

Variations2 Components

Version 2.0 of Variations2 includes various components, most of which were present in testing of version 1.0. However, some changes were made to these components from v1.0 to v2.0. In addition, the timeline tool was not tested in the v1.0 round of testing. Therefore, components used in this round of testing are illustrated below. They include the search interface, audio player, score viewer, bookmarks editing window, and timeline tool.

VII. Appendices

I. Demographic Information

1. Are you Male / Female? (Circle one)
2. What is your major? (e.g. composition, voice, piano):

3. What is your age? _____
4. What is your native language? _____
5. How many hours per week do you spend using a computer?
[____ 0-5] [____ 6-10] [____ 11-20] [____ 21 or more]
6. Rate your computer experience on the following systems by circling 1-5 below:

a. PC: Novice 1 2 3 4 5 Expert
b. Macintosh: Novice 1 2 3 4 5 Expert
7. Approximately how often do you use Variations?
____ once a month or less
____ once every two weeks
____ once a week
____ 1-5 times a week
____ more than 5 times a week
9. When did you begin using Variations? Mark the most accurate choice.
____ within the last month
____ within the last year
____ within the last two years
____ more than two years ago
10. What activities do you mainly use Variations for? (e.g. listening to a class reserve list, preparing for recital, personal listening, etc.)

11. Have you participated in any prior **Variations2** tests? (circle one) YES NO

II. Tasks

Instructions: Complete all three parts below. Please say aloud any comments you have as you work through the tasks and interact with the system.

Part A

Motivation: You need to find a Schubert piece that you can analyze for a theory assignment.

1. Within Variations2, find a work by Schubert which has an online score available. Write the title in the space below.
2. Open the score in the score viewer and adjust the score appearance according to your preferences.
3. Bookmark three (3) score pages of interest.
4. Print out two (2) of your bookmarked score pages.

Part B

Motivation: Next week's theory quiz requires that you analyze and diagram a Beatles song and turn it in before the end of class. You decide to use the Variations2 Timeline tool to practice for the quiz.

1. Create a new timeline for the Beatles song entitled "Norwegian Wood".
2. Diagram the structure of the piece by creating bubbles.
3. If appropriate, group a set of bubbles to show larger formal structure.
4. Use labels and/or colors to show relationships between the sections.
5. Add annotations to some bubbles to describe some musical feature of that section.
6. Print out the timeline you just created.

Part C

Motivation: One of the pieces you have been working with is the Beatles song entitled "I Will". You open the timeline file, a work in progress, to continue diagramming the structure.

1. Adjust the timeline for "I Will" so that it more correctly reflects the structure of the song. You may want to change colors, labels, timepoints, etc.
2. Save the timeline after you are done making adjustments.
3. Print out the timeline you just saved.

III. Satisfaction Survey

For each question below, circle a number from 1-7. The number should best represent your feelings about the Variations2 experience that you described in Section II. Feel free to write additional comments in the space provided below.

1. Overall, I found Variations2:

Terrible	1	2	3	4	5	6	7	Wonderful
Difficult	1	2	3	4	5	6	7	Easy
Frustrating	1	2	3	4	5	6	7	Satisfying
Dull	1	2	3	4	5	6	7	Stimulating
Slow	1	2	3	4	5	6	7	Fast

2. Navigating Variations2 and its components was:

Difficult	1	2	3	4	5	6	7	Easy
-----------	---	---	---	---	---	---	---	------

3. Tasks could be performed in a straight-forward manner:

Never	1	2	3	4	5	6	7	Always
-------	---	---	---	---	---	---	---	--------

4. My location within Variations2 at any given moment was:

Never apparent	1	2	3	4	5	6	7	Always apparent
----------------	---	---	---	---	---	---	---	-----------------

5. Characters (letters, type, fonts) in Variations2 are:

Hard to read	1	2	3	4	5	6	7	Easy to read
--------------	---	---	---	---	---	---	---	--------------

6. Organization of information in Variations2 is:

Confusing	1	2	3	4	5	6	7	Clear
-----------	---	---	---	---	---	---	---	-------

7. The number of screens and/or windows open at any one time in Variations2 is:

Difficult to deal with	1	2	3	4	5	6	7	Easy to manage
------------------------	---	---	---	---	---	---	---	----------------

Additional Comments (use back of page if you need more space):

CAR Usability Study Brief

The Usability Study took place between April 1 and April 12, 2013. Six participants took part and the CAR project librarian, Kristen Merryman, carried out all sessions. The participants were all graduate or PhD level students and all had done research in person at the SCRC in the past year. There were two students in higher education administration, one library science student, two public history students (one in museums and one in archives), and one student who was a PhD candidate in Communication, Rhetoric, and Digital Media who specialized in rhetoric of science.

Tasks Overview

1. *“Tell me what your initial impressions of this page are. What strikes you about it?”*

Most of the participants noticed first the large first image of the folder and most of their focus went to the image – to the detriment of noticing more explanatory elements on the page around the image. This led to confusion about what the page represented (a folder, rather than just a single scan). Many did note the high quality image from the scan of the document. Some participants were confused as to what the large title referred to and did not pick up that it did not refer to just the letter, but the folder as a whole.

Those who did notice the other elements liked them – especially the search box at the top and the “What is this” box. One participant noted though that typically one looks to the top left for information first on a website and most of our description about what is on the site is on the right side.

One participant noted “based on what I’ve seen of other special collection sites it’s a much cleaner design.”

2. *“Is there anything on this page that is confusing to you?”*

The “Pages” label was confusing to people. They did not understand what that meant. One person wondered if they were representing archival subseries.

The “Names” biographical boxes were also confusing to users who did not understand what their purpose was or how they connected to the main image at the top.

3. *“Is there anything you dislike about this page?”*

No one had anything in particular they did not like, other than a few confusing elements. One participant did say that the page is pretty long, you have a scroll a lot, but “all the info is all right there, so it’s ok.”

4. *“What do you think you will find at this site? How can you tell?”*

All the participants’ answers related to the collection and materials they were looking at – giving answers such as the “William H. Johnson Collection,” “stuff on agriculture,” or things related to “the Conservation society [the author of the letter].” There did not seem to be an understanding that this was one page of a much larger site with a lot more materials.

C. Tasks

1. *What is this page showing you? How do you know?*

4 out of the 6 participants had some difficulty answering this question. These 4 did not figure out what the page was showing an entire folder of materials until reading through the description, which explained what was being represented.

1 participant realized that it was a folder right away and was the only one to see the “What is this” box and read it.

1 participant could not figure out that they were looking at a folder and only focused on the letter that was the first scan.

2. *Can you find a photograph that is included in this folder?*

4 out of the 6 participants had no problem finding a photograph in the folder by going to the pages section on the page and then selecting a photograph.

2 out of the 6 participants first selected the subject heading “photographs” and then after realizing that took them to all the photographs rather than just in the folder, they went back and found one in the pages view.

3. *Can you find a diagram in this folder?*

All participants successfully completed this task.

4. *Can you find a table titled “Sale of Bulk Cured Tobacco (1958)” in this folder?*

This potentially was a bad question – which influenced the results.

The goal was to get the participants to click through the pages to find the table. Most participants noted that they “could click through, but did not want to.” So all but two participants tried other ways of getting to the table first. Three participants tried to search for the title given but realized that the individual pages were not text searchable. Another participant tried to search the pdf [which may have worked, had the pdf software on the usability computer worked].

5. What page is this table in the folder?

All participants successfully completed this task.

6. Can you bookmark this page to view later?

All participants successfully completed this task.

7. You decide you'd like to save this folder of materials to your computer to view later for your research. How would you do this?

All the participants noted the pdf download ability, which was a very well liked capability on the site. One participant exclaimed, “that is SO cool!”

8. You want to find other folders from this collection that contain materials discussing tobacco curing. How would you find them?

The participants had very responses to this question. Two found the “Other Scanned Folders from the Same Box” link at the bottom of the page. Two others went to the finding aid. One clicked on the subject “tobacco curing,” and another selected the heading “William Johnson Papers” and was a bit confused when they did not find the finding aid but a view of more folders.

9. How would you contact the repository that holds these materials?

Three respondents clicked on the “contact us about this image” link, two selected the “contact” at the top, and another found links for the Special Collections Research Center on the folder view. No one had problems finding a way to get in contact with the Special Collections Research Center.

10. Can you find more information about the collection this folder is part of?

All attempted to get to the finding aid, which four out of the six did. However, there was confusing over the various links to the collection, not all of which went to the finding aid. There needs to be some clarity on where the different collection headings go.

11. You decide to do a new search. How do you start a new search?

Not a good question based on the study – skipped during the sessions.

12. From this main page, and without using the browser's back button, please show me how you would find the original page you were viewing about bulk curing tobacco.

Four out of the six participants used the search box and searched “bulk curing tobacco” and found the folder quickly in the search results. One participant attempted to use the facets and was disappointed when that did not work. Another used the topic “agriculture” and then narrowed the results using the subject facets. This participant did note that if the folder showed up later in the search results than the first page it would be a pain to find.

13. Please take a few minutes to explore the site on your own and talk through what you're looking at as you interact with the site.

Overall likes:

Facets, especially having the decade facet

Breadcrumbs showing what you've searched

Big thumbnails on the search view allows for easy browsing

Added descriptions for names and buildings was appreciated, as was the map view

Overall dislikes or confusing aspects:

Concerns about copyright

Doesn't like how facets default to being organized by how many items there are for each facet

There was confusion about the difference between topic and collection

Post-test Questions

1. What did you think of this website? What did you like? What did you not like?

One participant noted "this site is much better than what's out there for the current special collections browse pages" and "this is better than Chapel Hill's [UNC-Chapel Hill] search for sure"

Likes:

Site feels familiar – like a lot of other websites on the web (and not just library sites, but like commercial sites, with facets and a clear search bar), another noted it "uses modern design techniques"

Site is straightforward and well organized, several participants noted the site is "clean"

PDF download

Facets can collapse

Large thumbnail

Likes having copyright information

Dislikes:

Wishes it was more colorful

Confused about topics vs subjects

Could use a scope and content note information with the collections

2. What changes would you make to the digital materials site?

Add more topics

Make it easier to save an image from the site

Add an introduction on the homepage about what can be found on the site

The about page is too wordy
Revise the facets to be more intuitive [not clear what was meant by this]
The name blocks are weird on the folder view

3. *We began the study by performing a search in Google that led us to a resource on the Rare and Unique Digital Collections site. Then, during the study, you performed a search for that same resource. Can you discuss each experience, considering the advantages and disadvantages of each?*

“Google is easier to use” “Google opens it up to the public”

One participant noted the difference in context that you get from Google vs. the site itself
“Google is text based but the site is photo-oriented”

Searching from the site adds more context but many thought if some more orientation information was added to the folder and image landing pages it would be just as easy to come in from Google and know where one was on the site. There was a note to make the left top corner navigation that you’re on an NCSU Libraries site a bit more obvious.

4. *Based on your experience today, would you use this site again if it contained resources pertinent to your field of study or recommend it to someone? Why or why not?*

All participants responded yes. The reasons varied but most noted that this made the archives and special collections more accessible.

“I think this makes archives a lot more accessible...people are afraid of the archives. They don’t know where to start. A website like this makes them a lot more accessible.”

“This site is useful to get an idea from home to figure out if coming in person is worth it.”
“Having a site like this could inspire researchers to come in.”

“Having this available saves lots of time” “I haven’t done a lot of historical research... makes archival materials less intimidating.”

Decisions made on what changes should be made to the site based on the study

Merryman, Dietz, and Ronallo all watched the usability study videos and then met to discuss what priorities would be made for changes to the d.lib.ncsu.edu/collections site based on the feedback received.

Common problem areas noted:

Name blocks are very confusing

Top title block is confusing

Large initial image is confusing – people don't know there are more images on the page

Collection/classification links having the same name but going different places are confusing

"Pages" doesn't make sense as a label

Other observations:

Pretty even split between facet use and search box use from the homepage. Facets were popular but unsure if that's because they were spending time staring at the site compared to a normal user or if that's usually how they would interact with the site.

Changes made:

Change label "Pages to "Pages in the folder"

Change the bookmark label to "URL"

Add external link icons to any links that go out of the site

Change the title block to have more archival location content (Box, Folder, Series, Collection)

Add intro text on the homepage

Have a fixed search box on the search results view so it moves as you scroll down

Add in an automatic citation link

Rearrange the folder view so the initial image is not as big and more pages are emphasized at the top

Marketing Plans

Basic Marketing Plan Components for Promoting New Digital Collections, and for Milestones for Existing Collections

Write standard announcement with subject specialist liaison/curator

- Archive announcement in UFDChelp: <http://ufdc.ufl.edu/ufdchelp>
 - <http://ufdc.ufl.edu/AA00009727/>
- Blog announcement
- Update/add Wikipedia entry.
 - UFDC main: http://en.wikipedia.org/wiki/University_of_Florida_Digital_Collections
- Email Cataloging to update/add collection level record
- Update/add to LibGuide(s) as appropriate
- Send announcement to subject specialist UF departments and groups
- Send announcement to the Director of Communications for standard wider distribution venues, which may include:
 - UF PR
 - UF Faculty update newsletter
 - Gator Times
 - Alligator
 - Gainesville Sun
 - Chapter One
 - Library News: <http://guides.uflib.ufl.edu/content.php?pid=16457&sid=270977>
 - Library news blog
 - UF Libraries on Facebook

Additional Lists/Venues to Consider

- Subject Specialist/Curator lists
- DISC: SUSDIGIT-L@LISTS.UFL.EDU
- SobekCM list: <https://lists.ufl.edu/cgi-bin/wa?A0=SOBEKCM-UPDATES-L>
- SobekCM highlights page: <http://ufdc.ufl.edu/sobekcm/development/highlights>
- Florida Libraries Journal: <http://www.flalib.org/> (see Fall 2011 issue with story on PCM)
- Image collection lists
 - diglib@infoserv.inist.fr
 - VRA-L@LISTSERV.UARK.EDU
 - IMAGELIB@listserv.arizona.edu
- D-Lib Magazine: <http://www.dlib.org/>
- FACRL newsletter: <http://facrl.fcla.edu/newsletter/newsletter.html>

- Lyasis member newsletter <http://www.lyasis.org/News/Member-News.aspx>
- ALA Digital Library of the week: <http://ilovelibraries.org/articles/digitallibrary>
- Scout Report: <http://scout.wisc.edu/Reports/ScoutReport/Current/>
- Archives: SAA and SFA: <http://www.florida-archivists.org/> (check with Archivists to send)
- Technical lists: ASERL ITDIIG and CODE4LIB
- DLOC list and newsletter
- UF LAC newsletter: LACNEWS-L@lists.ufl.edu
- Humanities/Digital Humanities
 - Center for Humanities and the Public Sphere
 - UF Digital Humanities list
- Exhibits and museum related
 - Check with Exhibits Coordinator for additional promotion, which may include: mcn-announce@mcn.edu and Smithsonian list for exhibits
- GovDocs
 - Check with Documents for additional promotion, which may include: GOVDOC-L@lists.psu.edu
- Newspapers
 - Check with Journalism for additional promotion, which may include: newslib@listserv.unc.edu
- Maps
 - Check with the Map Library and Special Collections for additional promotion, which may include: MAPS-L@listserv.uga.edu
- Rare books/textual studies
 - Check with the Map Library and Special Collections for additional promotion, which may include: SHARP-L@listserv.indiana.edu

Consider Additional Opportunities

For instance:

- A PowerPoint of selected items can be shown on the public facing computers in the different libraries
- Webinars on specific digital collections and milestones tend to be popular (NEFLIN, Tampa Bay Library Consortium, and others organize these events)



UNIVERSITY
OF MANITOBA

Marketing Communications – Project Briefing Document

Project Name: Digital Asset Management

June 27, 2013

1. **Client name/contact info/department/faculty:** Libraries & Archives
2. **Plan prepared by:** Deanna Fair
3. **Working Group:** Deanna Fair, Jennifer St.Laurent, Lindsay Duke, Sean Moore
4. **Opportunity or problem that must be solved:**
 - Promote the database to an internal and external audience starting September 2013
 - Re-name the database so that there is no confusion with RedDot Asset Management System and the name has more appeal
 - Develop new templates based on the results of usability studies that will make the database user friendly and consistent with the look and feel of the U of M website
5. **Brief background/overview of the project:**
 - The Digital Asset Management System was created to make materials/objects in the Libraries searchable and accessible online
 - The database will officially launch in September 2013 and will be continuously updated by the Libraries with new content supplied by the UofM and approved contributors
 - Right now the database features more than 300,000 digital materials created from the holdings of the University of Manitoba Libraries and its campus partners
 - The database contains a wide variety of unique Manitoba collections that support the teaching and research mission of the U of M
 - Materials in the database will be persistent. URLs will not change and the objects will be available in perpetuity.
6. **Who are we talking to:**
 - Current students (undergraduate and graduate)
 - Current UofM researchers
 - Media
 - Alumni and community members
7. **What do we want people to do as a result:**

What action or thought do we want the target audience to take or conclude?

 - Access the database on a regular basis for materials/objects (photos, audio, books, papers, etc.)
 - Use materials found on database in their work



Marketing Communications – Project Briefing Document

8. **Key fact or benefit:**

- The database contains original source material that is copyright free and can be used in student assignments, research and media
- The database is accessible to the university community and the general public
- The database contains digital collections connected to Manitoba (audio, video, photography, text documents)
- Some material used for teaching and not copyright free will require a login.

9. **What barriers must the communications overcome:**

- You must have a membership to access the database
- You need permission from Libraries or Archives to use materials found on the database
- The database only contains print materials
- The database only contains archived materials related to the UofM

10. **Who is the principal competition:**

What are their strengths/weaknesses?

- Continue to collaborate with Winnipeg Libraries, Manitoba Archives, Winnipeg Free Press

11. **What should the personality of the communications be:**

- Friendly and informative and of high quality

12. **What are the tactics we will be using:**

Web Banners

- Design 5 web banners for the UM homepage: 1 generic banner for the initial launch (to go up September 3) and 4 banners that feature different subjects features in the collections. The subject banners will focus on UofM history, Aboriginal people, Arts and culture and the Winnipeg Tribune. All the banners will link to a content page where visitors can learn more about the collections, benefits and how to contribute.

Homepage Button

- Develop a generic button for the homepage and partner pages

Poster

- Develop a generic poster to promote the collections. Distribute banner at Fort Garry and Bannatyne campus.



Marketing Communications – Project Briefing Document

Digital Screens

- Develop a slide for all digital screens in the Elizabeth Dafoe Library, Student Residences (Arthur Mauro), Student Life Office and the Bookstore.

Homecoming Dinner

- Work with Alumni to supply archived photos to include in a video for the Homecoming Dinner.
- Include a brief blurb about UM Digital Collections in the dinner program that promotes UM Digital Collections and encourages alumni to share/donate their UofM photos to Archives.

ON Manitoba

- Jeremy to work with Brett on story to appear in September issue

Media

- Create an emailer that can be sent out to the media when the database launches
- Media Relations Officers will direct media to database when they are looking for content

Community Partnerships

- Promote the database to Libraries, Manitoba Archives, Winnipeg Free Press so the database can be accessed by a larger audience.

13. What are the timelines?

- Internal Campaign - September 3 – October 7

14. How will we measure success?

- Increase the number of people (students, staff, community members) accessing the database
- Increase number of U of M mentions in media

15. Phase I and Phase II

- a. The launch and about six to twelve months of operating time after the launch, will be considered Phase I. During this first phase we will gather feedback from patrons using the database and make any required adjustments.
- b. Phase II will begin about a year after the launch, giving us time to develop a process for other UM departments outside of the Libraries to contribute their collections to the database.

DRUM Marketing Plan

Goals

- To educate UM faculty members about DRUM
- To inspire UM faculty members to deposit their works in DRUM
- To increase awareness of DRUM

Faculty Needs & Desires

- Work with co-authors
- Keep track of different versions of the same document
- Work from different computers and locations
- Make their own work available to others
- Have easy access to other people's work
- Keep up in their fields
- Organize their materials according to their own scheme
- Control ownership, security, and access
- Ensure that documents are persistently viewable or usable
- Have someone else take responsibility for servers & digital tools
- Be sure not to violate copyright issues
- Keep everything related to computers easy & flawless
- Reduce chaos or at least not add to it
- Not be any busier

<http://www.dlib.org/dlib/january05/foster/01foster.html>

Benefits of Depositing in DRUM

- Collects in one place the results of faculty research
- Centralized access from any computer at any location
- Wider dissemination of publications via Google and other web search engines
- Increases potential for publications to be cited by other works
- Able to create specialized communities
- Ability to distribute research results quickly
- Ability to upload associated content
- Access is maintained forever with a permanent URL, even if faculty leaves UM
- No need to maintain files or URLs on personal web sites
- Copyrights retained by author
- Works are archived and preserved at no cost to faculty

Targets / Targeted Messages

- Faculty
 - Benefits of DRUM
 - Provides centralized, permanent access to their research
- Faculty with existing web pages
- Departments Heads
 - Promotes research of department or institute

Communications / Collateral

- Faculty email messages
- Establish regular newsletter or email updates
- Advertise regular DRUM training workshops
- Postcard mailings
- Press release in the media
- Develop brochure or factsheet outlining benefits of DRUM

Strategies

- Highlight and promote recent submissions
- Showcase the work of individual faculty members
- Publicize statistics (top 10 accessed, etc.) to confirm value
- Obtain testimonials (names featured in publicity & promotional materials)
- Find champions of the service and have them promote DRUM
- Organize events around related issues (copyright, scholarly publishing, etc.)
- Utilize library subject specialists/faculty liaisons
- Targeted messages to department heads / administrators
- Target faculty who have existing web pages
- Develop faculty advisory board
- Participate in annual New Faculty Orientation Program
- Develop communications calendar with regular follow-up and evaluation.

DRUM Marketing Strategy

- **Message:** Benefits of depositing into DRUM
- **Target:** UM Faculty Members
- Repetition, Follow-Up, Evaluation

Terry M. Owen
DRUM Coordinator

Promoting Digital Collections


[Blog Home](#) [About This Blog](#) [By Library](#) [UC Libraries Website](#)

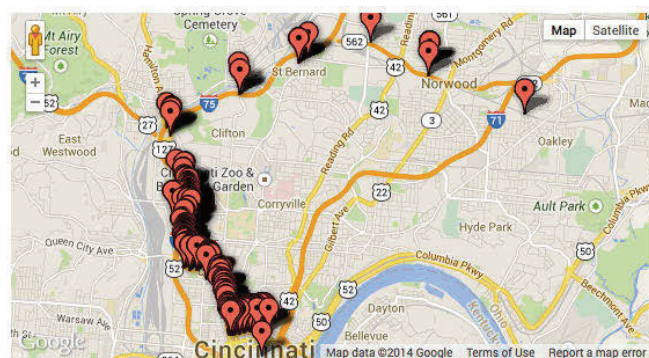

Category Archives: Digital Collections



Cincinnati Subway and Street Improvements: your feedback needed!

Have you used the Cincinnati Subway and Street Improvements collection yet? See digital.libraries.uc.edu/subway. You'll find the [story](#) of the unfinished Cincinnati subway and a [map](#) showing the route the subway would have taken, linked to the photographs themselves.

Please complete our [brief survey](#) to help the University of Cincinnati Libraries improve the support and delivery of digital collections and to plan future digital collections.


[full screen map](#)
[Continue reading →](#)


August 11, 2014 at 1:01 pm Linda Newman

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Simple Promotional Email/Handout for Conferences

The IR@UF : <http://ufdc.ufl.edu/ir>

Version without Requirements

Increase the visibility of your work by submitting it to *the Institutional Repository @ the University of Florida (IR@UF, <http://ufdc.ufl.edu/ir>)*, the digital archive for the intellectual output of the UF community. Include your presentation slides and posters, conference papers and proceedings, technical reports and white papers. Most publishers allow you to deposit certain versions of your journal articles in the IR@UF and other IRs.

Benefits:

- Obtain permanent links from the IR@UF (<http://ufdc.ufl.edu/ir>) which provides permanent links for all of your submitted items with these ideal for inclusion in your CV.
- Easily share your work with others by giving them the permanent link instead of sending email attachments.
- Track use of your work through monthly reports.
- Share your work openly and ensure permanent preservation.

To submit, follow this link: <http://ufdc.ufl.edu/ir> and click on "Publish"

More Information and FAQ: http://ufdc.ufl.edu/ir/author_faq/

Additional Information, please contact the UF Digital Collections team, ufdc@uflib.ufl.edu

Version with Requirements

Increase the visibility of your work by submitting it to *the Institutional Repository @ the University of Florida (IR@UF, <http://ufdc.ufl.edu/ir>)*, the digital archive for the intellectual output of the UF community. Include your presentation slides and posters, conference papers and proceedings, technical reports and white papers. Most publishers allow you to deposit certain versions of your journal articles in the IR@UF and other IRs.

Benefits:

- Obtain permanent links from the IR@UF (<http://ufdc.ufl.edu/ir>) which provides permanent links for all of your submitted items with these ideal for inclusion in your CV.
- Easily share your work with others by giving them the permanent link instead of sending email attachments.
- Track use of your work through monthly reports.
- Share your work openly and ensure permanent preservation.

Requirements:

- 1) Materials should be ready to be fully and freely available worldwide.
- 2) The submitter should have permissions from all coauthors, funding entities (if applicable), departmental entities (if applicable), etc.


In addition, you can also submit:

- Journal Articles
- Conference Papers and Proceedings
- Monographs and Monograph Series
- Technical Reports
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- White Papers
- And More!

To submit, follow this link: <http://ufdc.ufl.edu/ir> and click on "Publish"

More Information and FAQ: http://ufdc.ufl.edu/ir/author_faq/

Additional Information, please contact the UF Digital Collections team, ufdc@uflib.ufl.edu


INDIANA UNIVERSITY

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IU News from all eight campuses

Tuesday, August 19, 2014

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Last modified: Monday, April 15, 2013

IU Libraries digitization project creates rich repository of Hoosier authors


[Print this page](#)

FOR IMMEDIATE RELEASE
April 15, 2013

BLOOMINGTON, Ind. -- An Indiana University Libraries project that will allow anyone to research Hoosier authors and their bibliographies online -- as well as access hundreds of digitized books -- is nearly complete.



Digital projects librarian Michelle Dalmau, left, and metadata/cataloging librarian Jennifer Liss collaborated on an IU Libraries project to digitize a three-volume reference set about Indiana authors, featured behind them on the IQ Wall. The wall of screens was a collaborative effort by IU Libraries, UITS and the Pervasive Technology Institute to promote innovation research and education using information-rich, ultra-resolution displays.

[Print-Quality Photo](#)

Conceived years ago and funded in 2006 by a Library Services and Technology Act grant through the Indiana State Library, the "Indiana Authors and Their Books" project oversaw digitization of a three-volume reference set published by Wabash College that covers nearly 200 years of Indiana's literary history.

The books include authors who were born, raised or educated in Indiana, or who lived in the state for a major portion of their lives.

The website hosted by [IU Libraries](#) includes more than 7,000 author entries

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and nearly 21,000 book citations. It links directly to about 400 digitized copies of selected titles and allows users to search for remaining titles via external services like Google Books, WorldCat, Hathi Trust Digital Library and the Libraries' online catalog, IUCAT.

Entries range from well-known authors such as James Whitcomb Riley, Booth Tarkington and Gene Stratton Porter to the lesser known, such as an entry for Ethel Mathilda Green Adams, a public schoolteacher who wrote a book about musical understanding in the 1960s. In addition to works of literature, there are a number of nonfiction works including histories of local towns, counties and churches. These sources, and a handful of regimental histories dating to the Civil War, are a genealogical gold mine.

"Our hard work on this project has created a really rich resource that is already receiving more than 28,000 unique visits per month from users," digital projects and usability librarian Michelle Dalmau said. "I see it as an important K-12 tool, while it can also assist scholars who are researching more obscure authors. Users are able to browse by author, book title or publication date, creating possibilities for deep textual analysis."

Dalmau plans to share encoded texts and descriptive metadata with the state library to include in the Indiana Digital Library portal, [Indiana Memory](#).

The original project had called for digitization of about 150 curated titles from 1880 to 1920, an era known as Indiana's Golden Age of Literature. But the explosion of Google Books and other resources such as the HathiTrust Digital Library onto the digitization scene opened up new possibilities, allowing for access to hundreds more titles than originally expected, Dalmau said.

In addition to the original 150 books digitized for the grant, IU Libraries staff digitized an additional 250 books available through the project themselves, focusing on important books from Indiana's literary and historical heritage. These books become available as staff complete them -- on average, four new books every month.

That crucial behind-the-scenes effort is also benefitting Indiana University in another way: The Digital Library Program partnered with the Library Technical Services Department to generate new workflows for digitization for the project, opening new doors for future collaboration.

Once the texts are encoded and available online, Technical Services staff catalog those digital texts, a full-service treatment that makes metadata/cataloging librarian Jennifer Liss proud.

"In a time in when public libraries are pushing back against outdated publishing and distribution models for e-books, it's gratifying to know that our work makes these digital texts -- and their respective high-quality cataloging records -- freely available to anyone with an Internet connection and a browser," she said.

The partnership brought other changes, including the development of cataloger expertise in new tools. Digital library staff did a fine job lowering technical barriers for catalogers to participate in digital projects, Liss said, noting that 70 percent of all Technical Services catalogers now provide metadata for digital projects.

"Now that we've 'productionized' this process, so to speak, it opens the door to partner in other ways," Dalmau said. "We've set up workflows where contributions from catalogers are facilitated with minimal intervention by digital library technologists."





UM Digital Collections is your go-to source for rare and unique digital material about the University of Manitoba and the province.

Access over 75,000 digital images, letters, newspapers, books, moving image and sound recordings. All content is easy to browse, search and download.

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quod.lib.umich.edu

DIGITAL COLLECTIONS

The University of Michigan Library is justly famous for our efforts to digitize our print collections, and to make them as freely available as possible via the Internet. We led the creation of HathiTrust, a partnership of institutions offering open access to millions of readable and fully-searchable volumes.

But our digital initiatives extend much further—for example, at quod.lib.umich.edu you'll find more than 250 collections of images, texts, bibliographies, and finding aids. There you can search for a specific collection, browse by title, format, subject, and more, and search the text collections for specific words or phrases. These collections feature our own digitized print materials, as well as those of other U-M departments, including the Bentley Historical Library, and local institutions, including the Ann Arbor District Library.

Among other things, these digital collections enable scholars here and everywhere to access primary-source and image materials for their research, and for the public to have ready access to images documenting the rich history of the university.

Featured Digital Collections

(An asterisk indicates that material is restricted to U-M affiliates.)

- **Bentley Image Bank:** Photographs and other images from the Bentley Historical Library, the official archives of the university and documenter of the history of the State of Michigan.
- **Bible: King James Version:** A fully-searchable text of the King James Bible. (Four additional collections feature other Bible editions and translations.)
- **Clark Library Maps:** Digitized maps from the Stephen S. Clark Library at U-M.
- **Clements Manuscript Division Finding Aids:** Descriptive inventories for manuscript collections at the Clements Library, which houses resources for the study of American history and culture from the 15th-19th centuries.
- **Art, Architecture and Engineering Library:** A portion of the library's collection of images via the Imageworks service. (*)
- **Making of America:** A collection of primary text sources in American social history from the antebellum period through Reconstruction.
- **Michigan County Histories and Atlases:** Digitized images of Michigan county histories and atlases as resources for historical and genealogical research.
- **Middle English Dictionary:** Comprehensive analysis of the lexicon and usage of Middle English, from 1100-1500, based on the analysis of a collection of over three million citation slips. (*)

To find subscription-based online collections that the library provides to the U-M community, go to lib.umich.edu/searchtools.

Contact Us

For questions about our digital collections, email dlps-help@umich.edu.





U.S. National Library of Medicine

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NLM Launches "Surviving and Thriving: AIDS, Politics, and Culture" - Traveling Banner Display and Online Exhibition

The National Library of Medicine has launched a traveling banner exhibition and [online adaptation](#) of *Surviving and Thriving: AIDS, Politics, and Culture*, an exploration of the rise of AIDS in the early 1980's and the evolving response to the epidemic over the last 30 years.

In 1981, a new disease appeared in the United States. Reactions to the disease, soon named AIDS (acquired immune deficiency syndrome), varied. The exhibition illustrates an iconic history of AIDS alongside lesser-known examples of historical figures who changed the course of the pandemic. Utilizing a variety of historic photographs, pamphlets, and publications, *Surviving and Thriving* is divided into five historical investigations, each of which highlights how different groups responded to AIDS. Early responders cared for the sick, fought homophobia, and promoted new practices to keep people healthy. Scientists and public health officials struggled to understand the disease and how it spread. Politicians remained largely silent until the epidemic became too big to ignore. Activists demanded that people with AIDS be part of the solution.

The title *Surviving and Thriving* comes from a book written in 1987 by and for people with AIDS that insisted people could live with AIDS, not just die from it. Jennifer Brier, PhD (University of Illinois at Chicago), the exhibition's curator, explains that, "centering the experience of people with AIDS in the exhibition allows us to see how critical they were, and continue to be, in the political and medical fight against human immunodeficiency virus (HIV)/AIDS." This exhibition presents their stories alongside those of others involved in the national AIDS crisis.

The companion website includes an extensive selection of NLM's diverse poster collection about HIV/AIDS. This "Digital Gallery" displays 238 posters grouped into fifteen thematic clusters, providing viewers new historical avenues to explore beyond the exhibition. Brier sees these as invaluable resources for multiple audiences: "not only will these visual materials be incredibly useful for teachers interested in engaging students in historical thinking about HIV/AIDS, but they will also allow the general public to learn more about how public health efforts relied on graphic design and imagery to effect behavior change." The website is augmented by education resources that investigate the exhibition content, including two lesson plans for grades 10-12; three six-class higher education modules; and two online activities. In addition, a selection of published landmark HIV/AIDS articles are provided by NLM's [PubMed Central](#), which freely provides access to over 2.8 million life science journal articles and modern day information is provided by [AIDSInfo/InfoSIDA](#).

Early stops for the traveling banner exhibition include the Centers for Disease Control and Prevention Public Health Library Information Center, Atlanta, GA; Gay Men's Health Crisis, New York, NY; University of California, San Francisco, San Francisco, CA; University of Colorado, Denver, Aurora, CO, and the University of Illinois at Chicago Library of Health Sciences, Chicago, IL. For more information about *Surviving and Thriving: AIDS, Politics, and Culture* or to book the exhibition for your site, please visit the [traveling exhibition services website](#).



Michael Callen (at typewriter) and Richard Berkowitz, 1984

Courtesy Richard Dworkin

In 1982, Michael Callen and Richard



Robert C. Gallo, MD, at the National Institutes of Health, early 1980s

Courtesy National Cancer Institute, National Institutes of Health

Berkowitz, two gay men with AIDS living in New York, wrote *How to Have Sex in an Epidemic: One Approach*. The short manifesto described ways for men to be affectionate and sexual while dramatically lessening the risk of spreading and contracting AIDS. This booklet was one of the first times men were told to use condoms when having sex with other men.

In April 1984, Dr. Robert Gallo of the National Cancer Institute at NIH isolated HTLV-III (human T-lymphotropic virus III) as the cause of AIDS. Scientists later determined it was the same virus identified as LAV (lymphadenopathy-associated virus) by Dr. Luc Montagnier and his team at the Pasteur Institute a year earlier. Despite disagreement over who made the initial discovery, French and American researchers eventually agreed to share the credit. In 1986, the virus was renamed HIV (human immunodeficiency virus). Identifying a viral cause enabled the scientific community to develop a test for HIV and better confront AIDS with treatment.



Poster for Department of Health and Human Services demonstration designed by ACT UP/DC Women's Committee, 1990

Courtesy National Library of Medicine

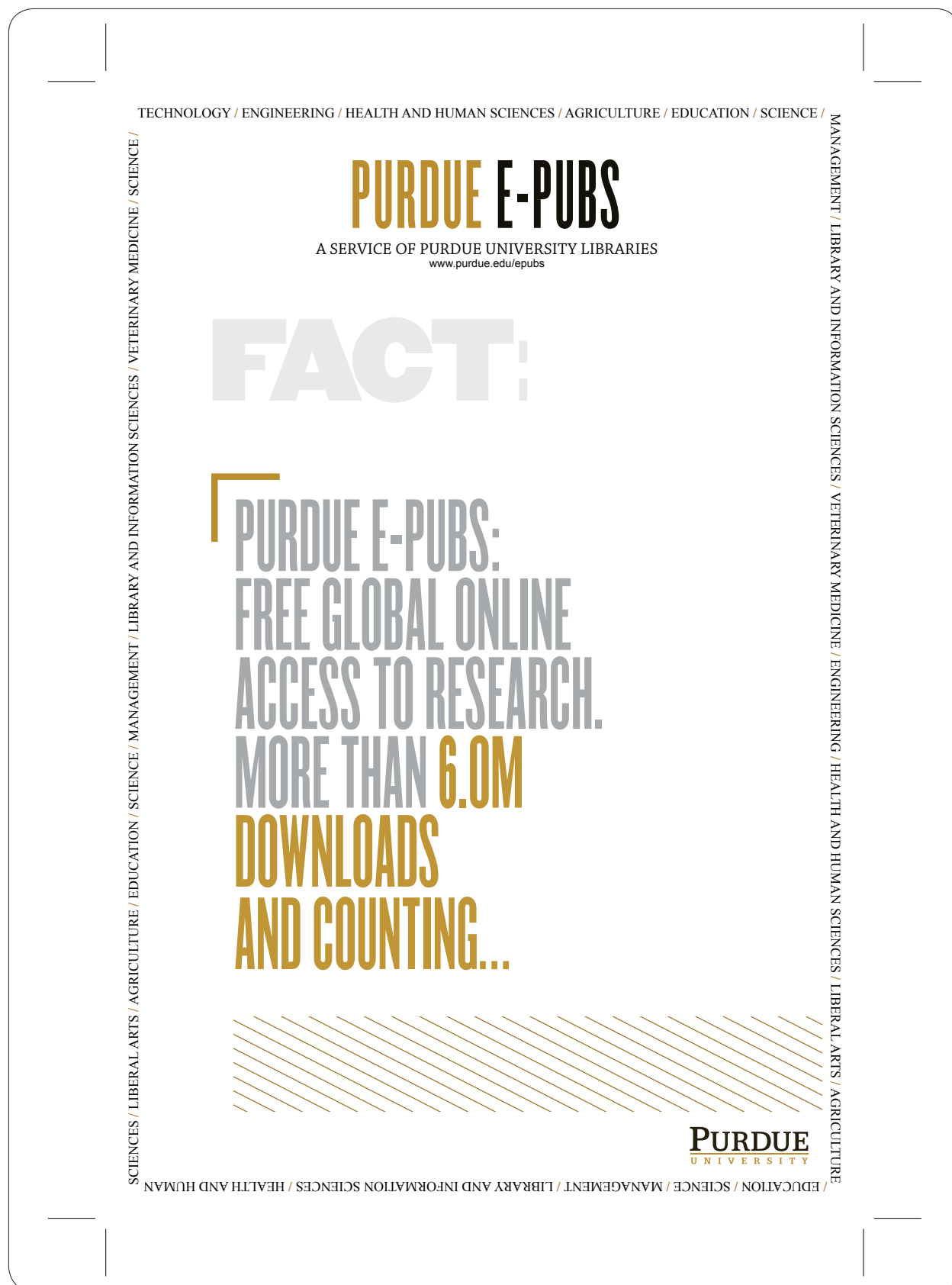
In October 1990, ACT UP descended upon Washington and the Centers for Disease Control and Prevention in Atlanta, carrying signs that demanded the formal definition of AIDS change to include women. Excluded from the diagnosis of having AIDS, women could not access potentially lifesaving care and treatment, even as they died of the disease. By 1992, activists succeeded in their efforts: women were officially recognized as people who could have AIDS.



"Ask for the Test" poster, 2012

Courtesy HAHSTA (HIV/AIDS, Hepatitis, STD, TB Administration), District of Columbia Department of Health

In the 21st century, testing for HIV is the first line of defense in the battle against AIDS. But when the test was released in 1985, many people refused for fear that their names would go on a registry to deny them health care. Municipal unions in Washington, DC, are at the forefront of fighting this persistent myth and explaining how testing helps keep people healthy.



2.4 M

NUMBER OF DOWNLOADS
IN THE LAST YEAR

89% WERE DOWNLOADS OF ORIGINAL,
PREVIOUSLY UNPUBLISHED ITEMS

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NUMBER OF INDIANA
COMMUNITIES WHOSE
RESIDENTS VISITED
PURDUE E-PUBS

\$0.00

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THEIR WORK AVAILABLE
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TO PURDUE E-PUBS LAST YEAR

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OTHER COUNTRIES AND TERRITORIES
AROUND THE WORLD

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NUMBER OF ITEMS
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AND RESEARCH CENTERS

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PUBLISHED BEFORE

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Lesson Plans and Classroom Resources



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Lesson Plans

As part of our 2010 National Endowment for the Humanities grant, Sabin project staff have created lesson plans to encourage high school teachers to use the Sabin digital collection in their classrooms. Please feel free to use these materials in the classroom setting. Also, let us know what works and what could use improvement by contacting us at chhp@uc.edu.

**News**

Two lesson plans are now available!

Full Text Search:

[Advanced Search](#)

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[\(See all records\)](#)

[Lesson Plan - Albert Sabin and Bioethics](#)

Pintz, Kathlyn (*University of Cincinnati. University of Cincinnati Libraries; University of Cincinnati; University of Cincinnati. Hauck Center for the Albert B. Sabin Archives*, 2013-04-29)

**[Lesson Plan - Albert Sabin and the Cold War](#)**

Pintz, Kathlyn (*University of Cincinnati. University of Cincinnati Libraries; University of Cincinnati; University of Cincinnati. Hauck Center for the Albert B. Sabin Archives*, 2013-04-25)





COLLECTIONS

- ☐ Digital Portal
- ☐ Collection Descriptions
- ☐ SMARTech
- ☐ GT Publication Index
- ☐ Online Exhibits
- ☐ GT Design Archives
- ☐ GT Buildings & Landscapes
- ☐ GT Science Fiction

USING THE ARCHIVES

- ☐ Copyright Information
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- ☐ Information for Faculty
- ☐ Personal Camera Use
- ☐ Reproduction Services
- ☐ Tutorial

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- ☐ Electronic Records
- ☐ Related Resources



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INFORMATION FOR FACULTY

The Georgia Tech Archives is dedicated to the promotion of teaching and learning on Georgia Tech's campus. The Archives offers orientations on archival research and provides research experience with archival collections in the areas of:

- ☐ Textile mills
- ☐ Architectural collections of Atlanta and Southeast
- ☐ Retro-computing and web archiving
- ☐ Materiality of archival collections (analog vs digital)
- ☐ Science fiction
- ☐ Rare books on science and technology
- ☐ Georgia Tech history

More info? Contact:

Jody Lloyd Thompson
Department Head
(404) 894-9626

If you would be interested in discussing a project for your students or an orientation, please contact [Jody Thompson](#).

Teaching & Learning Examples:

Textile mills

Project 1: The Fulton Bag and Cotton Mills

This project gives students the opportunity to understanding the operations of an Atlanta mill during the early twentieth century and activities concerning mill management and workers during a 1914-1915 worker strike. This project can be adapted into a one-time class project or into a research project.

Retro-computing & web archiving

Project 1: Archive the Internet! Workshop

This one-time hands-on class offers an introduction to the concept of web archiving, including best practices, tools, and resources. It includes a hands-on web archiving activity in which participants of all backgrounds will learn how to archive their own websites. The activity could spin off into a larger, longer-term project. Participants should bring a laptop with specific software installed in advance.

Project 2: Personal Digital Archiving Workshop

Everyone can be an archivist, and with the overwhelming quantity of digital records we're all creating every day, everyone *should* be an archivist. This one-time hands-on workshop, appropriate for audiences of all backgrounds, will invite participants to see themselves as archivists of their own digital records. Participants will learn practical guidelines and tips for managing and preserving digital records and explore copyright and intellectual property concepts and concerns that are important to digital records stewards. Then, in small groups, the class will tackle the challenge of finding the person in the personal digital archive: they will analyze a fake personal digital archive to solve a murder mystery—and learn best practices for personal digital archiving along the way. Participants should bring a laptop to the class.

Materiality of archival collections

Project 1: The Materiality of the Archive - Physical vs. Digital Archives Showdown

This one-time hands-on class encourages participants to consider the differences—and areas of convergence—between physical and digital archives. Students of all levels and backgrounds will explore the world of archives, dive into copyright questions, and investigate questions of materiality through firsthand encounters with physical and digital archival materials.

Science Fiction

Project 1: Creation of digital collections

Students have the opportunity to use the archives' science fiction collection of books, magazines and fanzines. These materials make for a great project of creating digital collections, researching copyright and understanding materiality of papers versus digital.

Georgia Tech history

Project 1: History Detective

Using Georgia Tech's rich history, students use the archives' documents, publications and photographs to answer targeted, specific questions about student life, academics and campus development. This project exposes students to the types of materials found in archives but also begins to prepare them for more difficult archival research.

Project 2: Peer to peer learning

Students work in pairs to analyze documents selected from the Archives' historical collections of the campus. Designed to focus on the strength of peer-to-peer learning and teaching, the project encourages students to describe their primary resources in detail, and to come up with ideas on how these documents could be used in research.

Project 3: History Detective + Tumble through Tech History

Ideal for undergraduates from any major, this one-time class puts a digital spin on the traditional History Detective workshop. Through hands-on exploration of physical and digital primary sources, students will learn about archival research methods, explore the practice and purpose of creating metadata, and share their historical findings with the world via the Georgia Tech Archives Tumblr. Students will work in small groups, and each group should come to the class with at least one laptop.

Project 4: Georgia Tech Time Traveler

In this project, the students will explore the ever-changing built environment that is the Georgia Tech campus. This challenge requires them to use maps, research, and the powers of their observation and imagination to identify demolished buildings or areas on campus that have been significantly altered.


Project 5: Industrial Education and Development of the Georgia Tech campus

This project will discuss the shop culture and industrial education in the South and why the development of the GT campus was influenced by this movement. This project can be adapted into a one-time class project or into a research project.

Project 6: Make your mark on GT History

This quick project encourages students to consider their place in Georgia Tech history and to see their own records as worthy of archiving. Students will be invited to make their mark on history by submitting a photo that documents something about their lives at Georgia Tech to the Archives. This project introduces students to the concept of archives, increases their awareness about the Georgia Tech Archives, teaches them about the importance of metadata, and invites them to consider history as an active, participatory, modern phenomenon.





U.S. National Library of Medicine

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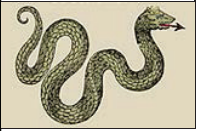
literature



THE FOUR HUMORS: From Hippocrates to Shakespeare
LEVEL: 5-8 Grades




ELECTRICITY, FRANKENSTEIN, AND THE SPARK OF LIFE
LEVEL: 6-8 Grades




BOGGART AND FEAR IN HARRY POTTER
LEVEL: 7-10 Grades

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history & social studies



AFRICAN AMERICAN SURGEONS AND NURSES IN THE US CIVIL WAR
LEVEL: 4-6 Grades




HAWAIIAN ARCHIPELAGO AND STAR COMPASS
LEVEL: 4-6 Grades



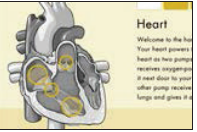
ACTIVISM AND HEALING: Kaho'olawe, a Hawaiian Island
LEVEL: 5-8 Grades

[view more](#)


health education



USING OUR SENSES
LEVEL: K-2 Grades




YOUR BEATING HEART
LEVEL: 3-4 Grades



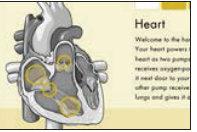
MY AGITA BRAZIL: Healthy Lifestyle
LEVEL: 3-6 Grades

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science & technology



USING OUR SENSES
LEVEL: K-2 Grades



YOUR BEATING HEART
LEVEL: 3-4 Grades



HAWAIIAN ARCHIPELAGO AND STAR COMPASS
LEVEL: 4-6 Grades

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WOMEN OF THE OKLAHOMA LEGISLATURE

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Lesson Plans

These lessons are based on the Women of the Oklahoma Legislature Oral History Project. They are provided courtesy of the Oklahoma Oral History Research Program (OOHRP) at the Oklahoma State University Library with generous support from the Women's Archives at OSU and the Oklahoma Commission on the Status of Women. The curriculum was created by Dr. Linda Henshall Wilson of Northeastern State University and Latasha Wilson of the OOHRP.

The Women of the Oklahoma Legislature is one of many projects undertaken by the OOHRP. This oral history project captures and records information about female Oklahoma legislators in their own voices and provides an opportunity to reflect on their individual paths to the Capitol. It also documents more completely the presence of these women in state government.

The OOHRP invites you to use these lesson plans to introduce students to this group of women who have played such an important role in Oklahoma politics.

[Letter to teachers from Dr. Linda Henshall Wilson](#)
[Suggestions for adaptations and modifications for special needs students](#)

Grades 4-6

[Design Your Own Campaign](#)
[Bio-Poem](#)
[Graph of Women Legislators \(New\)](#)
[Senate Quilt \(New\)](#)
[Letter Writing \(New\)](#)
[Taking the Oath \(New\)](#)
[State Emblems \(New\)](#)

Grades 7-9

[Creative Campaigns](#)
[Creation of a Graphic Novel – Day 1](#)
[Creation of a Graphic Novel – Day 2](#)
[Legislator Journal – Day 1](#)
[Legislator Journal – Day 2](#)
[Biography Poster](#)
[Letter Writing \(New\)](#)

If you have any comments or suggestions about these lesson plans, please contact us at liboh@okstate.edu.

Newspapers in Education

In 2010, the OOHRP teamed up with *The Oklahoman* to bring you the *Women in Politics* Newspapers in Education program, based on the *Women of the Oklahoma Legislature Oral History Project*. To view NIE lessons (PDF format), please click below:

[Lesson 1](#) - Women who served
[Lesson 2](#) - Knowing your district
[Lesson 3](#) - Campaign slogans
[Lesson 4](#) - Writing your legislator
[Lesson 5](#) - How a bill becomes a law
[Lesson 6](#) - Learning about Hannah Atkins

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Unavailable Library Chat

Chat is offline.

OKLAHOMA STATE UNIVERSITY

Civil Rights in a Northern City: Philadelphia



Home > Classroom

Classroom Resources

These lesson plans and tips and tricks were created by interns Nick Nguyen, Lou Parisi, and Matthew Schade as a part of their work in the **"Cultural Community Fieldwork Initiative."** For the Fall 2011 semester, as part of its leadership in the National History Day Philly collaborative, the National Archives at Philadelphia partnered with Dr. Christine Woyshner and the undergraduate Secondary Social Studies Teacher Certification program in the Education Department at Temple University. This pilot collaborative project required Temple secondary education students to undertake fieldwork beyond the traditional classroom, in a library, museum, archives or other history-related institution in the region. Students received course credit for their cultural fieldwork. The goals of the collaborative project were to place Temple students with cultural institutions in order to work with the latter's collections to make them more easily accessible to National History Day Philly students and teachers. A second goal is to teach the pre-service teachers about National History Day, a national project-based education program dedicated and proven to help students increase their historical research and critical thinking skills.



Girard College Desegregation Lesson Plan

Students will apply knowledge of the Brown vs. Board of Education decision and what they have learned of the NAACP in order to analyze the desegregation of Girard College in Philadelphia and its fifteen-year struggle towards removing racial barriers even after segregation was deemed illegal and unconstitutional.



Columbia Avenue Riots Lesson Plan

Students will compare an oral history interview regarding the conditions of North Philadelphia at the time of the riot with the official F.B.I. report on the Columbia Avenue Riots. Through this activity, students will gain an understanding of the importance of perspective taking in historical thinking.



Tips and Tricks for using primary sources and this site

Here are tips and tricks for finding and utilizing the primary sources found on this site.

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[Historical Perspective](#)
[Search All Collections](#)
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Classroom

Home > Classroom

Classroom Resources

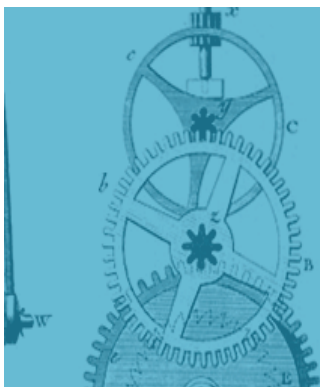
These classroom activities and resources for use by Middle School and High School teachers were created by Dr. Diane D. Turner and Aslaku Berhanu of the Charles L. Blockson Afro-American Collection at Temple University Libraries, along with educators from the Constitution High School in Philadelphia. The goal of these activities and resources is to provide information for K-12 teachers and students about the abolitionist movement, the Underground Railroad, the experience of African-Americans living in 19th Century Philadelphia and the African-American participants in the American Civil War. All of the resources focus upon helping students to increase their skills in historical research and critical thinking.

- William Still and the Underground Railroad Lesson Plan**
 Students will learn about the experience of both free and enslaved Africans and the role of the Underground Railroad and other forms of resistance to slavery.
- Supplemental Resources: Negro Spirituals**
 Students will study the lyrics of Negro spirituals to discover the coded messages contained within them.
- A Voice for Freedom: Frances Ellen Watkins Harper Lesson Plan**
 Students will learn about the role of author Frances Ellen Watkins Harper in the Underground Railroad, the Abolition Movement and other forms of resistance to slavery through her poetry.
- Supplemental Resources: Frances Ellen Watkins Harper Poetry**
 Students will study the text of Frances Ellen Watkins Harper's poetry in relation to the Abolition Movement.
- Supplemental Resources: Frances Ellen Watkins Harper Poetry Analysis Sheet**
 Students will use this sheet to analyze the text of selected poems by Frances Ellen Watkins Harper.
- African Americans in Philadelphia Choiceboard**
 Students will use this choiceboard to select a classroom activity related to African American life in Philadelphia before the Civil War.
- Black Abolitionists Classroom Activity**
 Students will learn about the growth of the antislavery movement and the role of black and white abolitionists in promoting the abolition of slavery.
- African Americans in the American Civil War Classroom Activity**
 Students will learn about the issues and outcomes surrounding African Americans during the United States

Works Created from Digital Collections

THE
Encyclopedia
of Diderot & d'Alembert
COLLABORATIVE TRANSLATION PROJECT

This site has been designed to make
· accessible to teachers, students, and other
· interested English-language readers
· translations of articles from the
· Encyclopédie edited by Denis Diderot and
· Jean le Rond d'Alembert in the 18th
· century. [More >>](#)



Simple Search: Single word and phrase searches throughout the entire corpus

Proximity Search: Find the co-occurrence of two or three words or phrases.

Boolean Search: Find combinations of two or three words in a given paragraph or verse.



 **New Translations**

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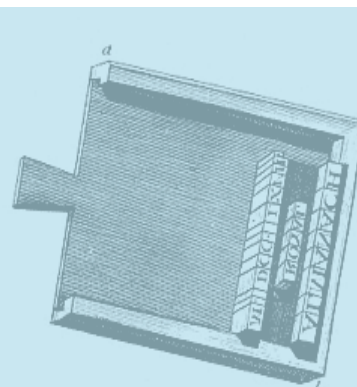
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Resources for Participants

General Resources: relating to the Encyclopédie

Teaching Resources: for the classroom

Planned Enhancements: additional features we plan to add to the site


"This is a work that cannot be completed except by a society of men of letters and skilled workmen, each working separately on his own part, but all bound together solely by their zeal for the best interests of the human race and a feeling of mutual good will." —Diderot


Hosted by [Michigan Publishing](#), a division of the [University of Michigan Library](#).

For more information please contact mpub-help@umich.edu.

For additional information, to offer suggestions, or contribute articles, the project team can be reached at: diderot-info@umich.edu.




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NORTH CAROLINA

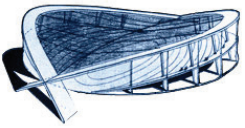
Architects & Builders

A BIOGRAPHICAL DICTIONARY

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Welcome to North Carolina Architects & Builders

This biographical dictionary highlights architects and builders who have produced North Carolina's architecture for more than 300 years. A brief biography plus a building list traces each person's work in the state. This is a growing website, with many more entries still to be added. We invite users to [send corrections and updated information](#) to enhance the site.



Dorton Arena, Raleigh
Matthew Nowicki, architect

Stoddart, William Lee (1868-1940)



Battery Park Hotel [Asheville]

William Lee Stoddart (1868-1940) was a prolific architect in New York City whose multi-state practice popularized Beaux Arts style hotels in the early 20th century. His typical designs were of brick with classical cast stone detailing. His work covered many eastern states, including North Carolina, where he designed several hotels and other tall buildings that followed popular national models. In some cities, Stoddart's buildings fit into a developing urban streetscape, while in some smaller communities, his modern hotels represented new urban progress and commercial advancement as well as a new marker in the skyline. Born in Tenafly, New Jersey...

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Notable Quotes

"I feel that, being a woman, I know just the little things that should go in a house to make living in it a pleasure to the entire family."

Wilburn, Leila Ross (1885-1967)



Recent Additions
Wilburn, Leila Ross (1885-1967)
Rue, George A. (ca. 1820-1866)
Pearson and Ashe
Birth, William W. (1808-1907)
Stillwell, Erle G. (1885-1978)
Satterfield, Howard E. (1877-1944)
Tavis, John Dietrich (1814-1889)
Coffey Family
Bottomley, William Lawrence (1883-1951)
Irwin, Harriet Morrison (1828-1897)
Coates, Thomas H. (ca. 1820-1870s)
Patterson, James (d. 1799)
Cassell, Charles E. (1838-1916)
Cassell, Charles M. (ca. 1857-ca. 1918)
Rogers, W. Stewart (1906-1989)
Greene and Rogers (Ca. 1933-ca. 1939)
Nelson and Cooper (ca. 1921-ca. 1931)
Salter, James A. (1874-1939)
Beacham and LeGrand (1921-1940)
Beacham, LeGrand, and Gaines (1925-1927/1928)
Wilson, John Appleton (1851-1927)
Small, G. Milton Jr. (1916-1992)
Gaines, Henry Irven (1900-1986)


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Please [contact us](#) with any additions, corrections, or updates.

[Giving to the Libraries](#)

OHIO UNIVERSITY

Beyond the "Monument Men": New Article by Ohio Graduate Student Examines World War II Looting
<http://www.library.ohiou.edu/2014/02/beyond-the-monument-men-new-article-by-ohio-graduate-student-examines-world-war-ii-looting/>



OHIO UNIVERSITY

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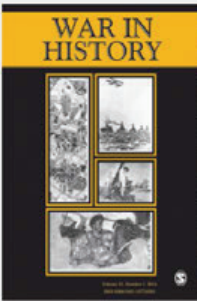
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Beyond the "Monument Men": New Article by OHIO Graduate Student Examines World War II Looting

Beyond the "Monument Men": New Article by OHIO Graduate Student Examines World War II Looting

February 13, 2014
By Jessica Hagman




The new movie *Monuments Men* tells the story of the [men and women of the Monuments, Fine Arts and Archives program](#) who worked to preserve monuments and other works of art during and after World War II.

The movie has drawn attention to the work of Ohio University PhD student Seth Givens (and former Archives student employee), who conducted research using the Libraries' *Cornelius Ryan Collection of World War II Papers*. Givens's new article, "[Liberating the Germans: The US Army and Looting in Germany During the Second World War](#)" recently appeared in *War in History*. Online magazine *Slate* pointed to Givens's research and the contrast it shows with the celebration of the *Monuments Men*. The article also merited a mention in the BBC's *History Magazine*. Some soldiers engaged in looting of their own and brought home Nazi souvenirs. Givens explored the motivations for the looting in the new article and in his 2009 *Master's thesis*.






The Ryan Collection consists of the extensive research files of journalist and author Cornelius J. Ryan. Ryan authored several books on World War II, including *The Longest Day*, *A Bridge Too Far*, and *The Last Battle*. The collection is part of the *Mahn Center for Archives and Special Collections*.

War in History cover image by SAGE publications.


Featured image photo of Ryan Collection materials by Shari DiBari/Ohio University Libraries.



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Dust, Drought, and Dreams Gone Dry

A Traveling Exhibition and Public Programs for Libraries about the Dust Bowl

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The American Library Association (ALA) Public Programs Office invites applications for *Dust, Drought, and Dreams Gone Dry*, a project for public, academic and special libraries about the Dust Bowl. The project features a traveling exhibition of 300 square feet and a series of programs designed to help public audiences engage in discussions about the human and ecological consequences of one of America's most disastrous environmental experiences. The exhibit and programs feature several overlapping humanities themes: the nature of the connection between humans and nature, the many ways human beings respond to adversity; and how people came to understand and to describe the experience of living in the Plains during the Dust Bowl.

The ALA Public Programs Office, the Oklahoma State University (OSU) Library, and the Mount Holyoke College (MHC) Library developed the project, drawing upon OSU's "Women in the Dust Bowl," online oral histories of Dust Bowl survivors, and the MHC's Caroline Henderson papers —letters, essays, and articles by a woman who farmed throughout the Dust Bowl period. Ken Burns's film, *The Dust Bowl*, is also an inspiration for the project.

Dust, Drought, and Dreams Gone Dry is made possible in part by the National Endowment for the Humanities: Exploring the Human Endeavor. Twenty-five sites will be selected to present the exhibition and associated public programs in their communities for a period of six weeks. All sites selected for the project will receive a grant of \$1,200 for expenses related to public programs. Please see the [project guidelines](#) for other details.

©2012–2013 [American Library Association Public Programs Office](#) | 50 E. Huron St., Chicago, IL 60611 | publicprograms@ala.org | [Copyright Statement](#) | [Privacy Policy](#)



[Home](#) » Essays and Interpretations

Essays and Interpretations

Essays & Interpretations enables scholars to create works that support discovery, inquiry, and deeper understanding of the histories and ideas represented in the collections of the USC Digital Library.

We invite our community of users to incorporate their insights and questions into our environment in the form of scholarly and interpretive works. Please contact us for more information, and follow us on [Twitter](#) or [Facebook](#) for updates.

Essays in Visual History

This series invites established scholars to create authoritative multi-media essays, focused on particular histories, themes, and collections. The initial entries—starting with an essay by Paul Jenkins titled *Reading an Image in the Other Context*—were made possible by a Digital Humanities Start-Up Grant from the National Endowment for the Humanities. Additional visual essays will be published at regular intervals over the coming months.



Reading an image in the Other context

by Paul Jenkins

Paul Jenkins explores questions about representation, cultural context, and historical meaning in a photograph by Basel Mission doctor Rudolf Fisch. The photograph was taken at the beginning of the 20th century in Akwapim, the traditional Akon Kingdom in Ghana.

Interpretations

This format is more open, welcoming proposals from our entire community of users and making inventive use of the full range of materials in the USC Digital Library. *Interpretations* are meant to encourage new modes of inquiry, with a particular focus on emerging work in the digital humanities. We are excited to begin this series with two pioneering efforts that were originally commissioned by Paul Jenkins for the Basel Mission Image Archive, which is now part of the USC Digital Library.



Architecture, A Visual Interpretation of Photos taken from the Basel Mission Image Archive

by Rahul Mehrotra & Sharada Dwivedi



History, A Visual Interpretation of Photos taken from the Basel Mission Image Archive

by Emmanuel Akyeampon

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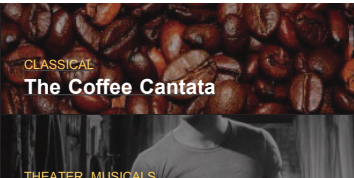
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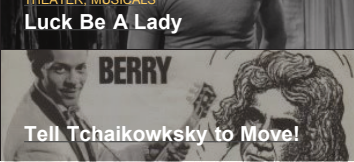


The Coffee Cantata

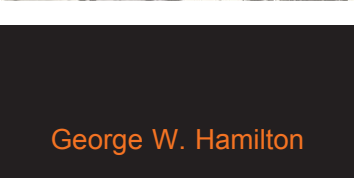
Two keys to any good marriage: understanding and coffee.



CLASSICAL
The Coffee Cantata



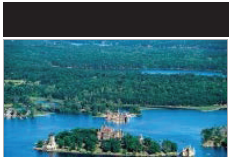
THEATER, MUSICALS
Luck Be A Lady



BERRY
Tell Tchaikowsky to Move!


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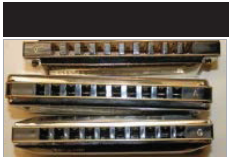
The 1000 Islands Song

Arthur Godfrey was a 50's tv and radio icon, an aviator, equestrian... but ...
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Everything Melba


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Whoopin' the Blues

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Browse Edna St. Vincent Millay's Library


By Patrick Williams On Monday's National Poetry Month-themed Sound Beat episode, we heard some lines from Edna St. Vincent Millay's 1931 book of sonnets Fatal Interview. Brett mentioned a note of dedication in the copy of that book found in the poet George Dillon's library after his death. But have you ever wondered what was [...]

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April 18, 2014 | [0 Comments](#)


Record Store Day

by Patrick Williams April may be known as the cruelest month, but not if you are a fan of vinyl records. Sales and production of new vinyl LPs have experienced a staggering rise in the the last decade or so. One expression of this renewed popularity comes around on the third Saturday of every April. [...]



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Robert Penn Warren's
WHO SPEAKS FOR THE NEGRO?
 An Archival Collection

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"Who Speaks for the Negro?" Polish translation.
 Courtesy of Vanderbilt University Special Collections
 and University Archives.

The Book

In 1965, Random House published Robert Penn Warren's book titled *Who Speaks for the Negro?* In preparation for writing the volume, Warren traveled throughout the United States in early 1964 and spoke with large numbers of men and women who were involved in the U.S. Civil Rights Movement. He interviewed nationally-known figures as well as people working in the trenches of the movement whose names might otherwise be lost to history. In each case, he recorded their conversations on a reel-to-reel tape recorder. The published volume contains sections of transcripts from these conversations as well as Warren's reflections on the individuals he interviewed and his thoughts on the state of the U.S. Civil Rights Movement. The *Who Speaks for the Negro?* Archive contains digitized versions of the original reel-to-reel recordings, as well as copies of the correspondence, transcripts, and other print materials related to his research for the provocatively-titled book.

Warren states in the forward to the volume: "I have written this book because I wanted to find out something, first hand, about the people, some of them anyway, who are making the Negro Revolution what it is—one of the dramatic events of the American Story. This book is not a history, a sociological analysis, an anthropological study, or a Who's Who of the Negro Revolution. It is a record of my attempt to find out what I could find out. It is primarily a transcript of conversation, with settings and commentaries."

Who Speaks for the Negro? was a groundbreaking volume in 1965; the book and its related materials remain a valuable resource for studying the history of race and of the Civil Rights Movement in the United States. Warren had hoped that his book would allow readers the opportunity to "see, hear, and feel as immediately as possible what I saw, heard, and felt." The digital archive allows users an even greater opportunity to share in Warren's experiences with the extraordinary men and women whom he interviewed during this turbulent time in United States history.

Expand the red links below to view archival materials related to the creation of the book.

Correspondence contains letters, notes, and other documents through which Warren and his editors set up interviews, checked facts, discussed the writing schedule, and more.

Miscellaneous contains a large variety of documents related to the creation, production, and distribution of various editions of the book. It includes notes, advertisements, printing specifications, and more. Of particular note is a document of recollections about the project written by Warren's daughter, Rosanna Warren.

Reviews contains book reviews of *Who Speaks for the Negro* which appeared in national, regional, and local publications. The reviews' content varies widely and includes both positive and negative appraisals of the work.

[Correspondence ▲](#)
[Miscellaneous ▲](#)
[Reviews ▲](#)

Robert Penn Warren Center for the Humanities ©2014 | [About](#) | [Contact](#)

Job Descriptions

Project Manager for Digital Projects

Digital Library Production Service, University of Michigan

Rank: Senior Associate Librarian

Supervisor: Head, Digital Library Production Service

The Library Information Technology (LIT) division provides comprehensive technology support and guidance for the University Library system, including hosting digital library collections, electronic publishing initiatives, and supporting traditional library services (circulation of materials and management of metadata). The Digital Library Production Service (DLPS), a part of LIT, is one of the nation's premier organizations for the creation and support of digital library resources and infrastructure, with production level support for digital library collections. Staff are responsible for creating online access mechanisms, significant digital conversion activities, and they play a role in the University of Michigan Library's work on the HathiTrust digital library. Additionally, DLPS staff support image and finding aid collections, and contribute to the Library's development efforts with many other formats.

This position consists primarily of project management for a large number of diverse digital library projects including the DLPS contributions to the HathiTrust digital library, and collaborations with other LIT units. Much of the work will involve gaining experience and expertise with respect to the current processes and systems in LIT, finding better solutions, efficiently completing the work of the project, and communicating project goals, changes and alternative workflow to staff as needed. It also entails management and oversight of the MDP (Michigan Digitization Project), including changes necessitated by our Google scanning partner.

Duties

The Librarian works with the Head of the Digital Library Production Service, other DLPS staff members, and LIT staff members to perform the following:

1. Project Management: (30%)
 - Is responsible for the list of project priorities for the DLPS information retrieval staff, as well as being aware of the priorities for the remainder of DLPS staff and all of LIT. Sets priorities based on knowledge of work needed, but discusses with the Head of DLPS in these decisions.
 - Effects appropriate communication with individual staff and between staff working on projects. Maintains multiple lists (in different project management tools) of those projects, and regularly manages meetings of appropriate staff as an update on progress.

- Coordinates and communicates about cross-unit digitization projects, and takes the lead on projects that require cross-unit project management. Keeps close ties with other project managers in the LIT unit, and discusses changes in workflow and process as needed.
 - Works with the Copyright Office, the Collection Development Officer, the DCU Manager and the Head of DLPS to handle all workflow related to digitizing and hosting content in DLXS. Frequently discusses questions about rights and permissions (generally, specifically) with this group.
2. MDP Digitization: (20%)
- Fields queries from staff and from HathiTrust to digitize further volumes from the Library collection, whether through Google or through DCU. Keeps tabs on each separate MDP digitization project, as well as the project as a whole.
 - Is the point person with our Google Library Project liaison for maintenance and changes to the scanning and ingest workflow.
 - Keeps in close contact with both the DCU Manager and the Information Resource Manager in Library Operations responsible for managing the process of sending volumes to Google and DCU.
 - Works to discover more volumes to digitize, requiring requests for special processing, if needed, through our Google liaison.
 - Provides regular reports to administration on our progress with this digitization.
3. HathiTrust Content Quality Manager: (20%)
- Responsible for all the content quality issues reported through our HathiTrust ticketing system (JIRA), including those from the Copyright Review Management System (CRMS) reviewers. Processing these involves contacting Google, DCU, or other UM staff, as needed.
 - Creates and manages the range of filters and labels in JIRA needed to maintain and provide throughput for fixing volumes.
 - Frequently and regularly discusses changes to workflow or process with the HathiTrust Assistant Director.
4. DLPS Content Management: (20%)
- Provides expertise on metadata- and content-related issues in DLXS, both inside the department and outside. Fields questions from Library staff about workings of the department, and the content we host.
 - Responsible for outreach and awareness of DLPS collections inside the Library, at the University of Michigan, and for the world. Creates static presentations and exhibits showcasing our collections for Library screens, to be viewed by the public. Frequently speaks to groups of staff and librarians about the content of our collections, and ongoing initiatives related to our collections.
 - Responsible for the maintenance of the display of web content on the

production servers, in conjunction with content managers.

- Responsible for the main list of all digital collections, and for submitting information about the collections to aggregations and other tools (e.g., SearchTools, OCLC OAIster).
- Maintains the DLPS website Drupal pages and the DLPS wiki on an ongoing basis.
- Assists in recommending usability and user studies of DLPS content to the UX department.
- Is responsible for data prepping certain collections, on an on-going and as-needed basis.

5. Other Duties: (10%)

- Manages the OAI Provider (UMProvider) so that it is working correctly and efficiently.
- Keeps up to date on activities, new developments and tools associated with project management.
- Participates on library committees, task forces and other initiatives.

Qualifications

Required:

- Graduate degree from an ALA-accredited library program or an equivalent combination of a relevant advanced degree and experience;
- At least three years experience with project management in a technology-based position, preferably in a digital library;
- Demonstrated ability to effectively lead, manage and make decisions in complex environments;
- Experience working in and with a variety of web-based developer environments;
- Excellent interpersonal, communication, and presentation skills;
- Proven organizational, analytical, and problem-solving ability;
- Ability to work independently and collaboratively in a team-oriented environment;
- Innovative skills in the use of technology to deliver and manage information;
- Able to deal well with ambiguity in a fast-paced and ever changing environment.

User Experience (UX) Specialist

The University of Michigan Library is seeking an innovative, and talented user experience professional to join our User Experience (UX) Department. We are looking for someone with a passion for better understanding users, the ability to use creative problem solving skills to design engaging interfaces, and an investment in improving the library web experience. This position will be a full-time, two-year term appointment with the possibility of renewal.

The User Experience Department (<http://www.lib.umich.edu/user-experience-department>) is part of the Library Information Technology Division (LIT) at the University of Michigan, University Library. LIT is the library's key organization for the creation, deployment and support of the library's primary web interfaces (Library Website, Mirlyn Library Catalog, Digital Library Collections, and HathiTrust Digital Library).

The UX department focuses on regular and mobile interface design, usability testing, user research, web use statistics, and accessibility. The UX Specialist works in a collaborative team environment - working closely with the UX Department Manager and another UX Specialist as well as LIT and library-wide project stakeholders. *Proportion of time spent on interface design and user research is adjustable. We strongly encourage candidates who have experience in only interface design or user research to apply.*

Responsibilities

User Research 40%

- Conducts ongoing discovery of user needs, both prior to and following interface deployment by analyzing user and institutional needs.
- Designs and conducts user research/usability studies using a variety of techniques (e.g. formal/informal user testing, online surveys, card sorting, interviews, personas & scenarios, use cases, focus groups, ethnographic research techniques).
- Conducts regular web use statistics and email feedback analysis to identify opportunities for improvement.
- Conducts web accessibility audits.

Interface Design 40%

- Creates wireframes, mock ups, and prototypes to define user interface functionality, navigation, information architecture, interaction, and overall visual design to help drive user interface development from concept to implementation. Creates HTML prototypes that approximate a functional interface for the purposes of evaluation and communication with the developers.
- Conducts ongoing research into the development of new interface capabilities, enhancements, and user-centered design trends.
- Creates complete interface designs and web-ready graphics.

Project Management & Communication 20%

- Helps to establish project priorities and discuss project goals with LIT managers, project stakeholders, developers, and library staff.
- Performs occasional project management duties including establishment of timelines, coordination of staff, scheduling, and project documentation.
- Participates, as needed, on library committees. May provide advice or assistance to other units within the University Library regarding user research or interface issues.
- Promotes importance of user-centered design within library and library community.

Qualifications

Required

- ALA-accredited Masters Degree in Library or Information Science or an equivalent combination of a relevant advanced degree in Graphic Design, UxD, HCI, and significant professional experience in a related field.
- Knowledge and experience in areas of user research and usability methods, design, and analysis.
- Experience creating concept sketches, flow diagrams, wire frames, and mock-ups.
- Excellent analytical, written and oral communication skills. Ability to work independently and in a team environment. Ability to handle multiple tasks and projects simultaneously.

Desired

- Experience creating complete interface designs and web-ready graphics.
- Experience designing and/or evaluating library systems (e.g., digital libraries, OPACs, library websites) or other complex, data-rich websites.
- Experience designing and/or evaluating mobile interfaces.
- Proficiency with Adobe Creative Suite software, interface design software (e.g., Omnigraffle, Visio), screen recording software (e.g., Camtasia, Morae, UserVue), assistive technology (e.g., JAWS).
- Familiarity with accessibility coding standards, validation tools, and evaluation techniques.
- Experience creating and editing web pages using HTML & CSS.
- Experience conducting log/web use statistics analysis.
- Knowledge or experience with search engine optimization (SEO) techniques.

Digital Media Librarian

Responsibilities

Develops digital media programs and services that are focused on the user experience. Assesses merging products and approaches for creating, managing, and disseminating digital media and incorporates them into the Libraries' environment. Assumes responsibility for overall curation and management of the content program for large scale display surfaces in learning spaces. Creates compelling digital media experiences that leverage technology investments being made in new learning spaces in order to provide a rich, interactive experience to library users.

In collaboration with staff from the Information Technology Department, sustains and improves workflows and infrastructure to support programming of content for display on large scale visualization surfaces in learning spaces. Contributes to broader efforts to develop infrastructure and services in support of digital media utilization in learning spaces, on the web, and through a variety of devices. Monitors and collaborates with university initiatives related to digital media, and engages in opportunities for high-impact campus collaborations. Participates in library planning and serves on library-wide committees, task forces, and teams.

Qualifications

ALA-accredited MLS or equivalent advanced degree in a relevant discipline. A minimum of two years' relevant experience. Ability to work effectively in a highly collaborative, team-oriented environment. Excellent written and oral communications and interpersonal skills are essential. Ongoing and current record of professional development and contribution.



Library Associate: eCollection Assessment

Department: Library Effective Date: November, 2013
Grade: USG 7 Reports to: Head, Collection Development
35 hr/wk

General Accountability

The incumbent is accountable to Head of Information Services and Resources (ISR), Davis for providing support to liaison librarians and managers for various facets of their work with electronic and print collections, especially collections evaluation. In addition the incumbent participates in the gathering and preparation of statistics for external annual reports and works regularly scheduled shifts at an information services desk in the Davis and/or Dana Porter Library.

Nature and Scope

This position is one of 8 reporting to the Head of ISR, Davis. The other 7 are liaison librarians. Depending on changing circumstances, the incumbent might re-locate to Dana Porter and report to the Head of ISR, Dana Porter.

The incumbent provides support to liaison librarians at all locations as well as to managers with responsibility for collections, including the Head of ISR in both Davis and Dana Porter and the Associate University Librarian, Information Resources and Services.

The incumbent's primary responsibility involves providing timely and accurate statistics to librarians and managers needing such statistics to inform and support decisions related to developing and managing electronic and print collections. Broadly speaking such statistics typically relate to costs and expenditures, purchasing patterns, number of items in support of specific disciplines, and use of material. From time to time information about current holdings compared to those available in electronic bundles provided by specific publishers is also needed.

To provide effective support, the incumbent develops and maintains an in-depth working knowledge of internal and external sources for collections information and statistics such as the TRELLIS acquisitions and catalogue modules; COGNOS; the Scholars Portal statistics module; the electronic resources management system (Verde); and statistical data bases provided by e-resource vendors. The incumbent also develops and maintains an in-depth working knowledge of electronic bibliographical analysis tools such as Ulrich's Serials Analysis System and Gold Rush. In addition to understanding how each of these sources and tools work, the incumbent develops an understanding of their strengths and weaknesses in order to evaluate their effectiveness for any particular objective.

Gaining an understanding about the use of electronic resources is increasingly important as we acquire an ever growing number of resources in electronic format. Use statistics provided by vendors are an

important source of information but understanding and interpreting those statistics can be challenging because each vendor has its own way of counting use and then presenting the statistics. To help overcome these challenges, a non-profit company, COUNTER* Online Metrics, has worked with publishers, librarians and others throughout the world to develop an international set of standards and protocols governing the recording and exchange of online use statistics. The incumbent develops and maintains an awareness of current and evolving COUNTER Codes of Practice and the implications that the Codes have for understanding and interpreting vendor supplied use statistics. To facilitate obtaining vendor supplied statistics, the incumbent maintains a web site with passwords and other information needed to access vendor sites. *Counting Online Usage of Networked Electronic Resources

Because the incumbent is heavily involved in obtaining, manipulating and presenting statistics to others, he/she develops and maintains a high level of competency with appropriate software such as Excel or Access.

When statistics are required, the incumbent works with the requestor to ensure a clear understanding of the need and to help the requestor understand their options in light of what is available. If necessary, the incumbent may help the requestor modify the request in accordance with what can be provided. Once a request has been well defined and time lines established, the incumbent obtains the necessary statistics and reviews them to identify anything that suggests that they may not be accurate. The incumbent investigates apparent discrepancies or anomalies so that they can be either corrected or accounted for. To help with such investigations, the incumbent maintains an awareness of activities or developments that may influence the statistics. Once the statistics are available, the incumbent massages and formats them for presentation to the requestor. When necessary, the incumbent normalizes statistics so that they can be compared appropriately with other statistics. In addition, the incumbent provides explanations and interpretations of reports, and as appropriate draws conclusions that may assist the requestor.

Because the incumbent will routinely receive requests from multiple librarians or managers in a short time, he/she works with each requestor to establish priorities and to ensure that multiple requests can be managed effectively and that deadlines can be met.

In addition to responsibilities related directly to providing statistical support, the incumbent is a member of the Information Resources Management Committee, serving especially as a resource on matters related to statistics; participates in the gathering and presentation of statistics for annual reports for the Association of Canadian Research Libraries (CARL) and the Association of Research Libraries (ARL), and any similar reports that might be needed; and works regularly scheduled shifts at the Davis or Dana Porter information services desk. As time and opportunity allow, the incumbent may also participate in the work of other committees or projects.

Statistical Data

Specific Accountabilities

1. Develops and maintains an in-depth working knowledge of sources for collections related statistics and other types of information.
2. Develops and maintains an awareness of current and evolving COUNTER* Codes of Practice and the implications that the Codes have for understanding and interpreting vendor supplied use statistics.

3. Ensures that a website with information needed to access statistics provided by individual vendors is maintained.
4. Develops and maintains a high level of competency with software such as Excel or Access.
5. Confers with those requesting statistics and information to ensure a clear understanding of their needs and to help them understand their options in light of what is available. As necessary, suggests ways in which requestors may want to modify requests in accordance with what is available.
6. Negotiates time lines with each requestor in order to establish priorities and to effectively manage multiple and simultaneous requests, and meet deadlines.
7. Obtains statistics and reviews them to identify anything that suggests that they may not be accurate. Investigates apparent discrepancies or anomalies so that they can be either corrected or accounted for.
8. Massages and formats the required statistics for presentation to the requestor. When necessary, normalizes statistics so that they can be compared with other statistics.
9. Provides explanations and interpretations of statistics and, as appropriate, draws conclusions that may assist the requestor.
10. Serves as a member of the Information Resources Management Committee.
11. Serves as a member of the TUG Cognos team and in this role participates in the development and delivery of courses on the use of Cognos for TUG staff.
12. Participates in the collection and preparation of statistics for ARL and CARL annual reports and other such reports as required.
13. Works regularly scheduled shifts at the Davis and/or Porter information services desks.
14. Participate in committee or project work as time and opportunity allow.

Working Conditions

Human Resources
General Services Complex
University of Waterloo
200 University Avenue West
Waterloo, Ontario, Canada N2L 3G1
519 888 4567 ext. 35935

[contact us](#) | [give us feedback](#) | <http://www.hr.uwaterloo.ca>





SELECTED RESOURCES

Books and Journal Articles

Dobрева, Milena, Andy O'Dwyer, and Pierluigi Feliciati, eds. *User Studies for Digital Library Development*. London: Facet Publishing, 2012.

Maron, Nancy L., and Sarah Pickle. *Appraising our Digital Investment: Sustainability of Digitized Special Collections in ARL Libraries*. (New York: Ithaka S+R, February 2013), <http://www.sr.ithaka.org/research-publications/appraising-our-digital-investment>

Theimer, Kate, ed. *Outreach: Innovative Practices for Archives and Special Collections*. New York: Rowman & Littlefield Publishers, 2014.

van Vliet, Harry, and Erik Hekman. "Enhancing User Involvement with Digital Cultural Heritage: The Usage of Social Tagging and Storytelling." *First Monday* 17, no. 5 (May 2012): 3. <http://firstmonday.org/ojs/index.php/fm/article/view/3922/3203>

Welch, Jennifer M., Susan D. Hoffius, and E. Brooke Fox. "Archives, Accessibility, and Advocacy: A Case Study of Strategies for Creating and Maintaining Relevance." *Journal of the Medical Library Association* 99, no. 1 (January 2011): 57–60. <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC3016662/>

Assessment Reports

University of Florida

Digital Library of the Caribbean: a User-centric Model for Technology Development in Collaborative Digitization Projects

<http://ufdc.ufl.edu/IR000000041/00001/pdf>

University of Florida

Usability Test Report for UFDC (University of Florida Digital Collections)

<http://ufdc.ufl.edu/UF00094728/00001>

Note: All URLs accessed August 7, 2014.

