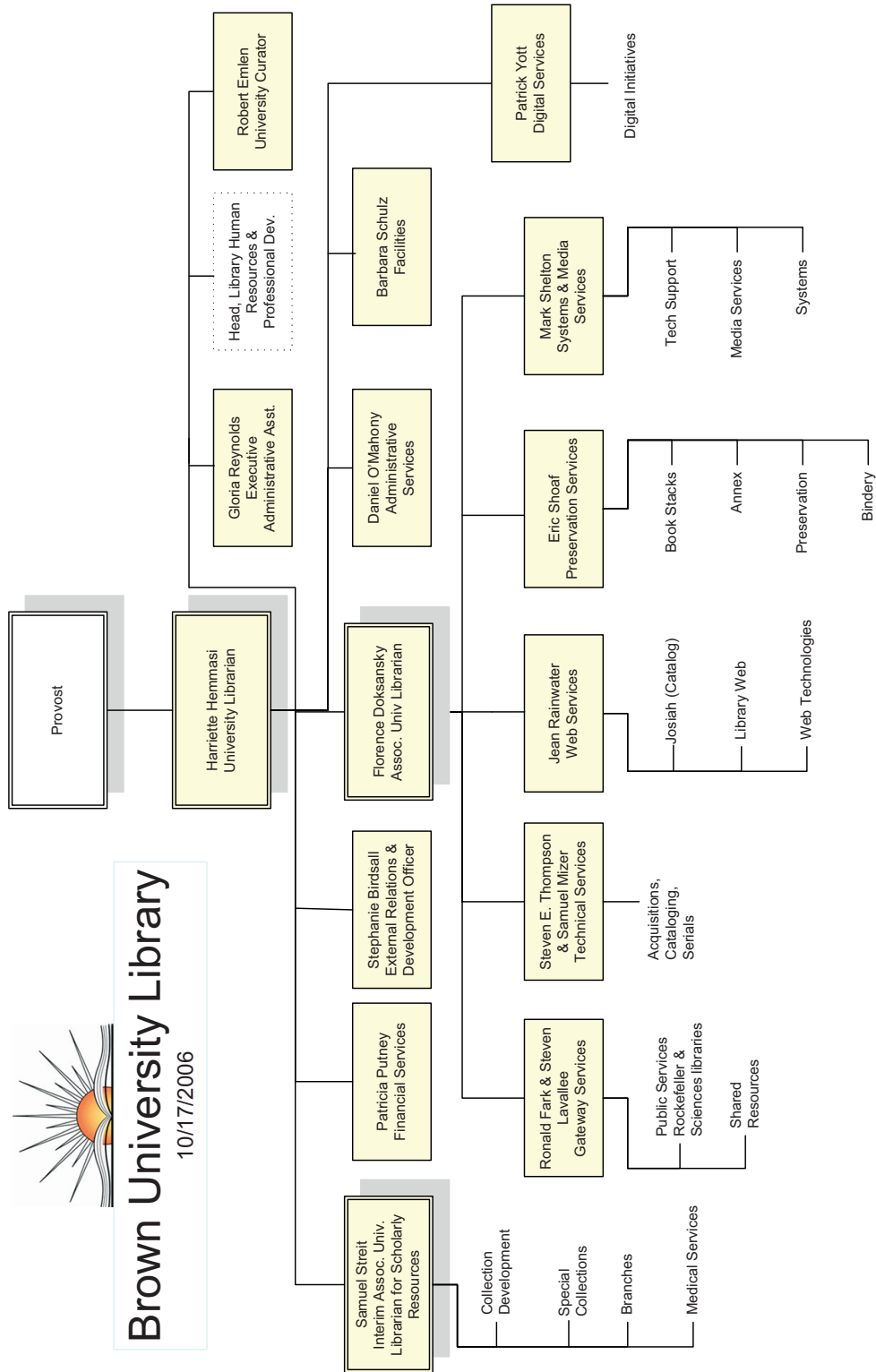


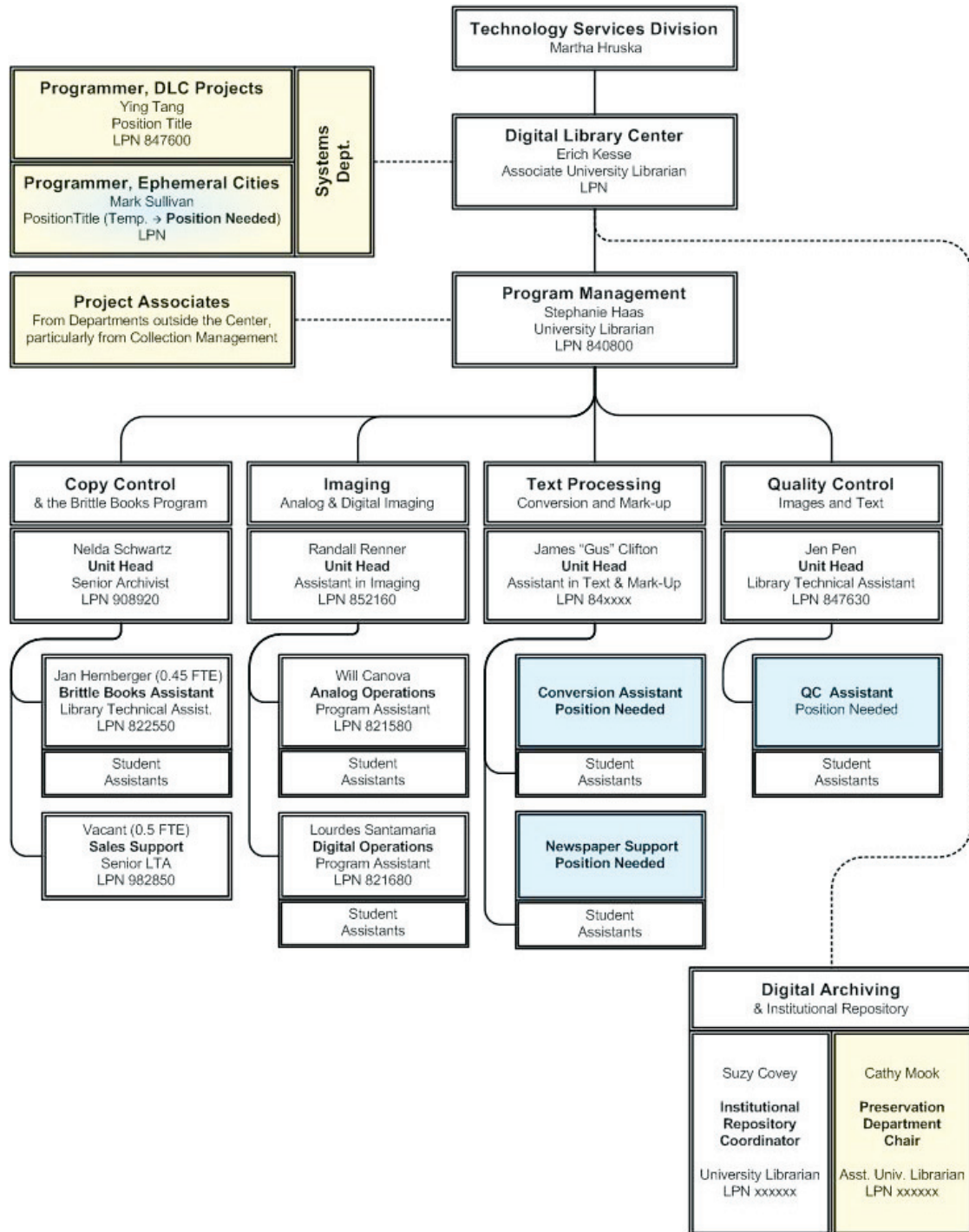


REPRESENTATIVE DOCUMENTS

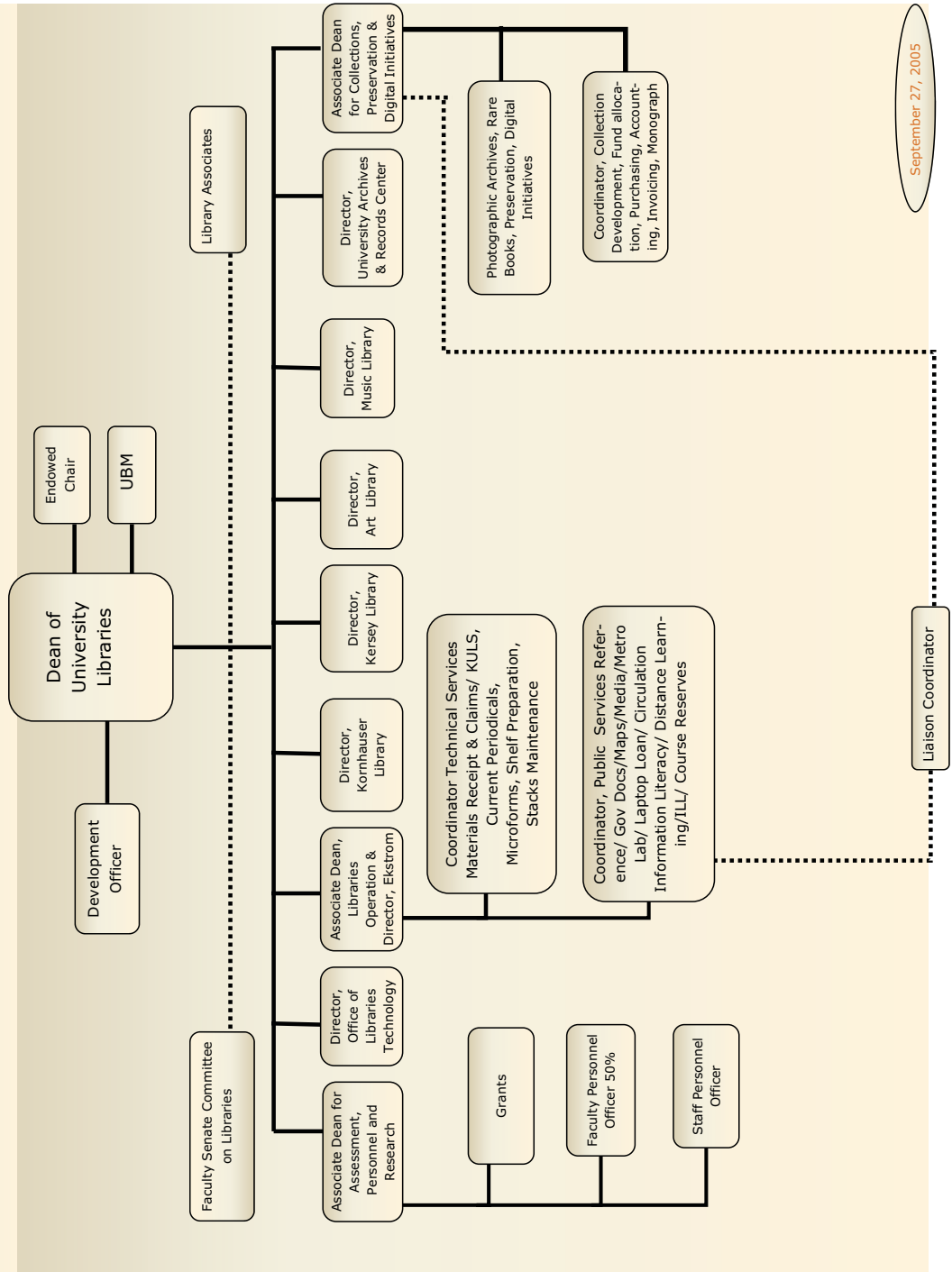
Organization Charts



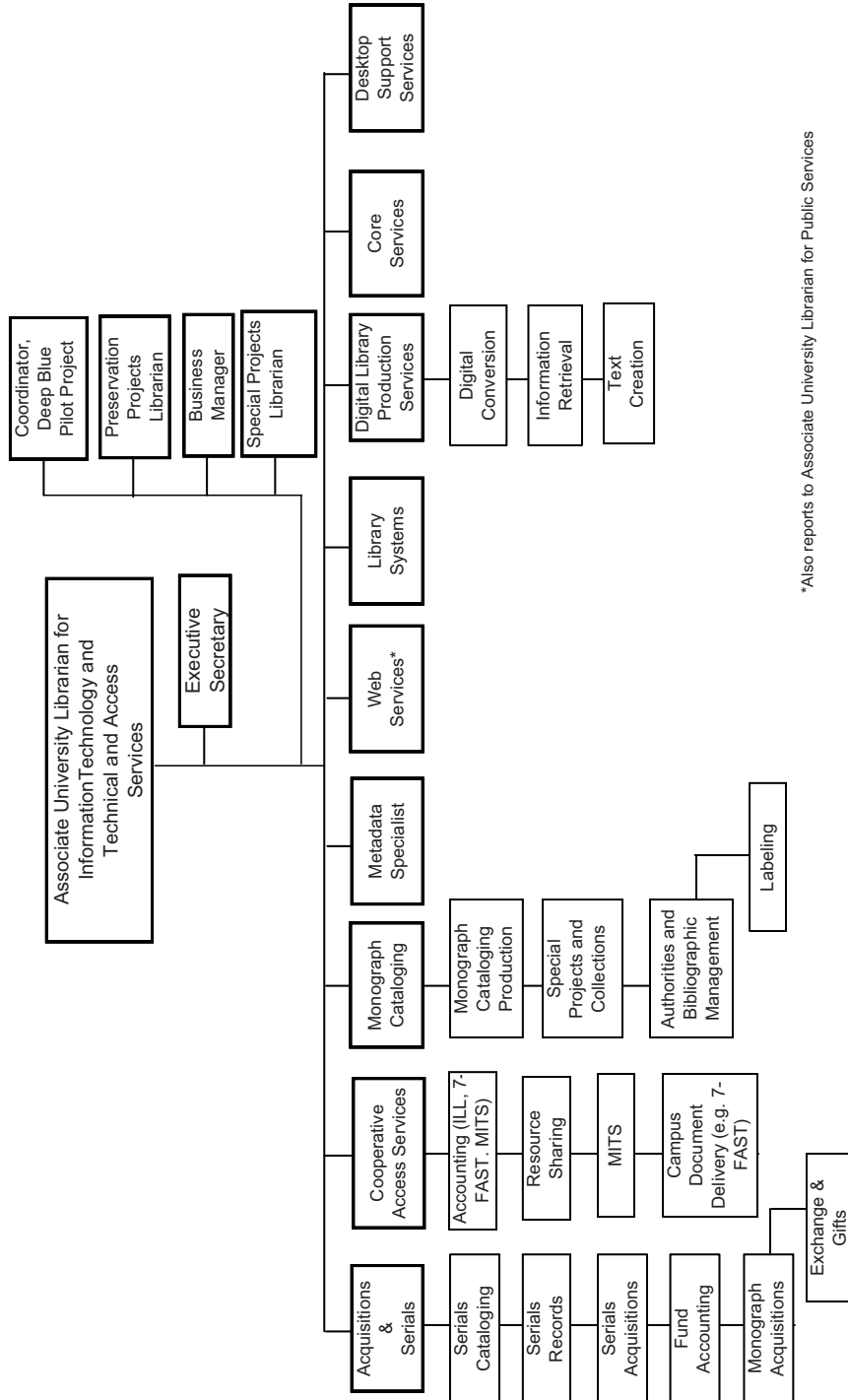
Digital Library Center - ORGANIZATIONAL CHART
 George A. Smathers Libraries, University of Florida



University Libraries Organizational Chart



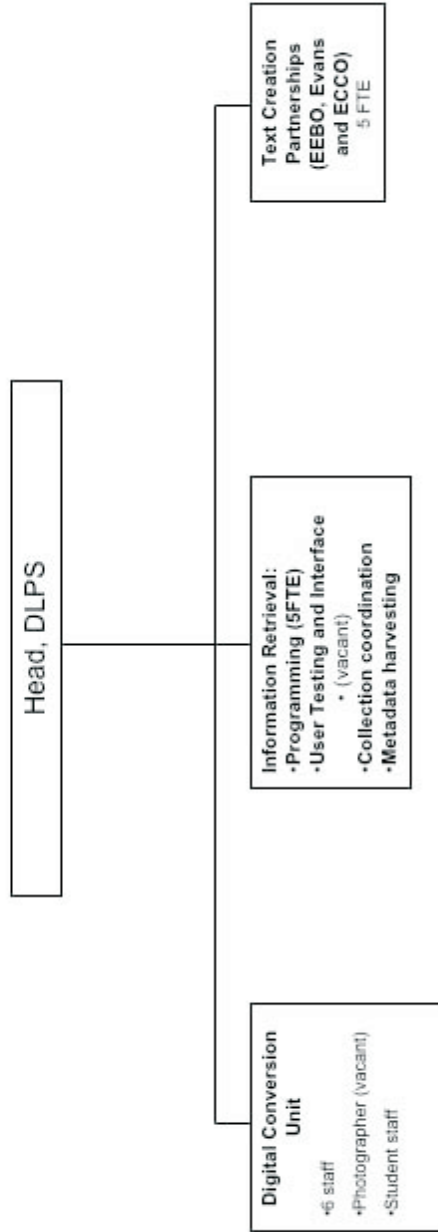
University Library
Information Technology
Technical and Access Services



*Also reports to Associate University Librarian for Public Services

February 10, 2006

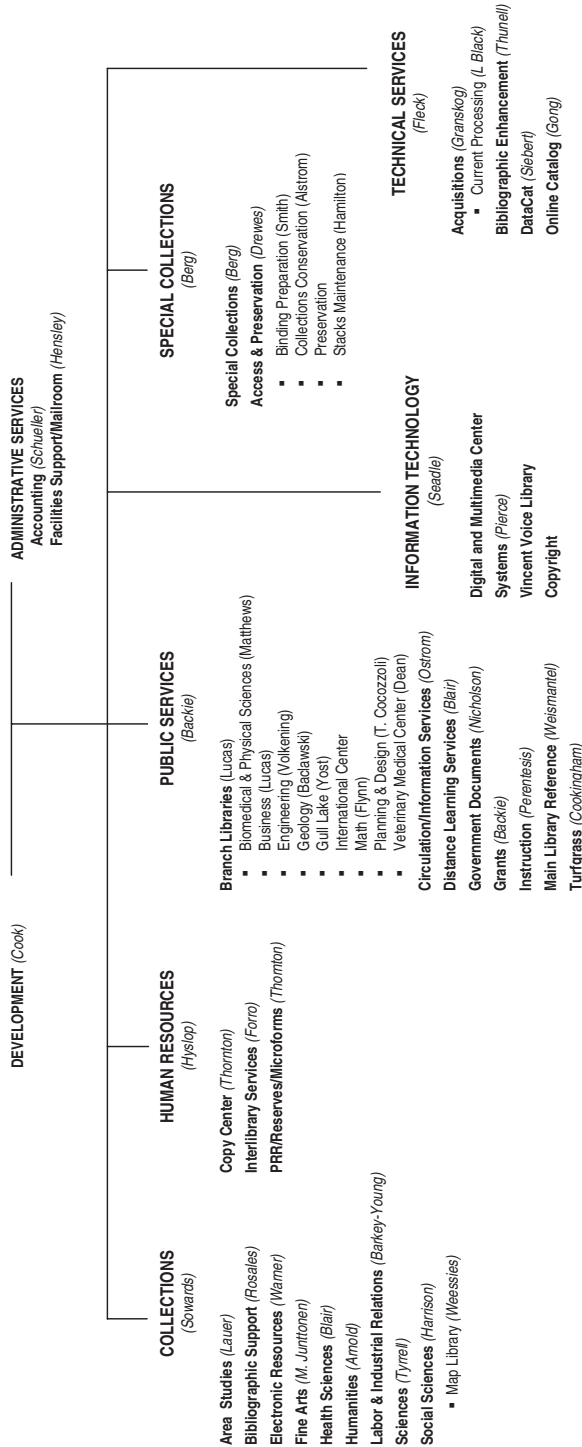
Digital Library Production Service The University of Michigan

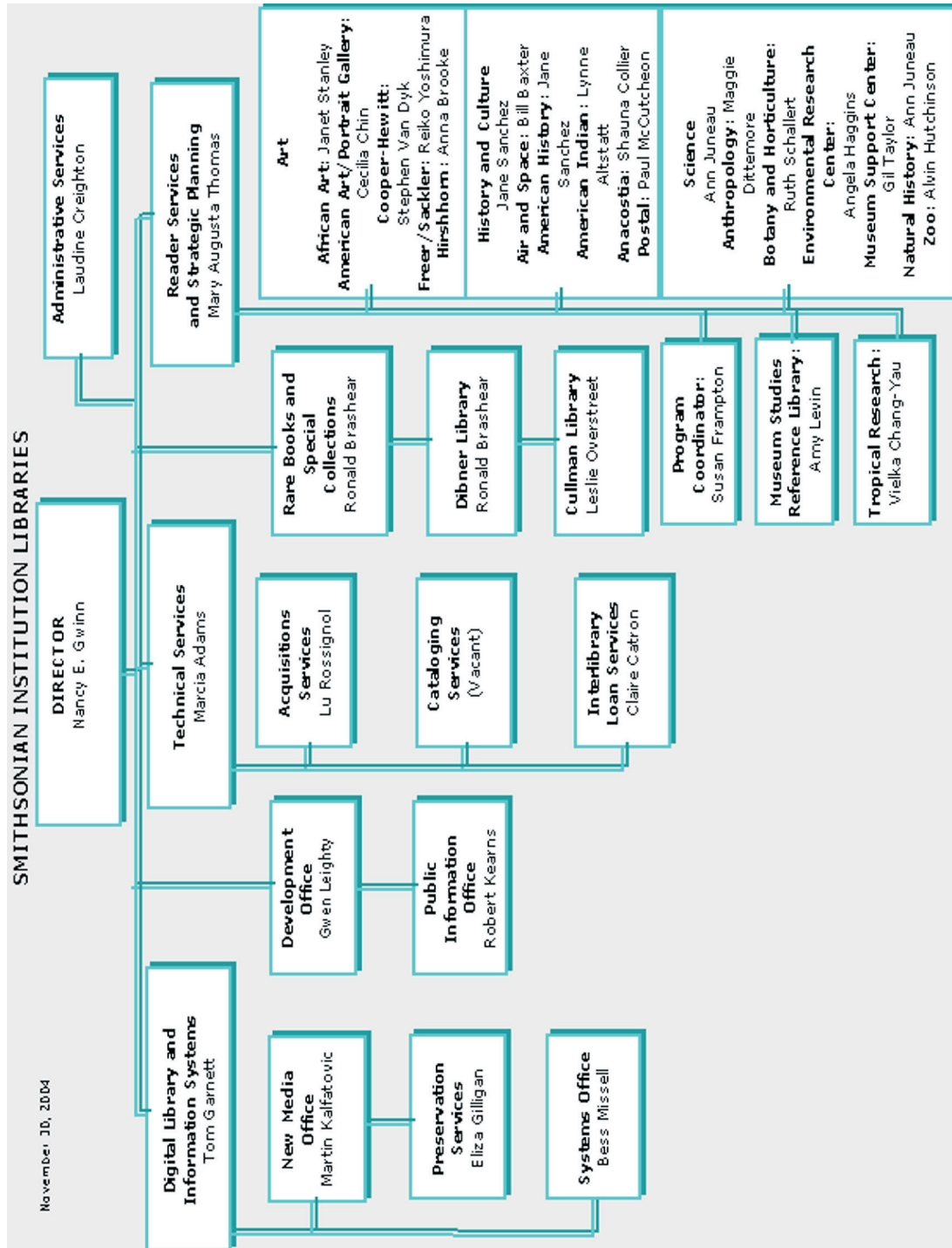


July 2005

MICHIGAN STATE UNIVERSITY LIBRARIES ORGANIZATION
 March 2005

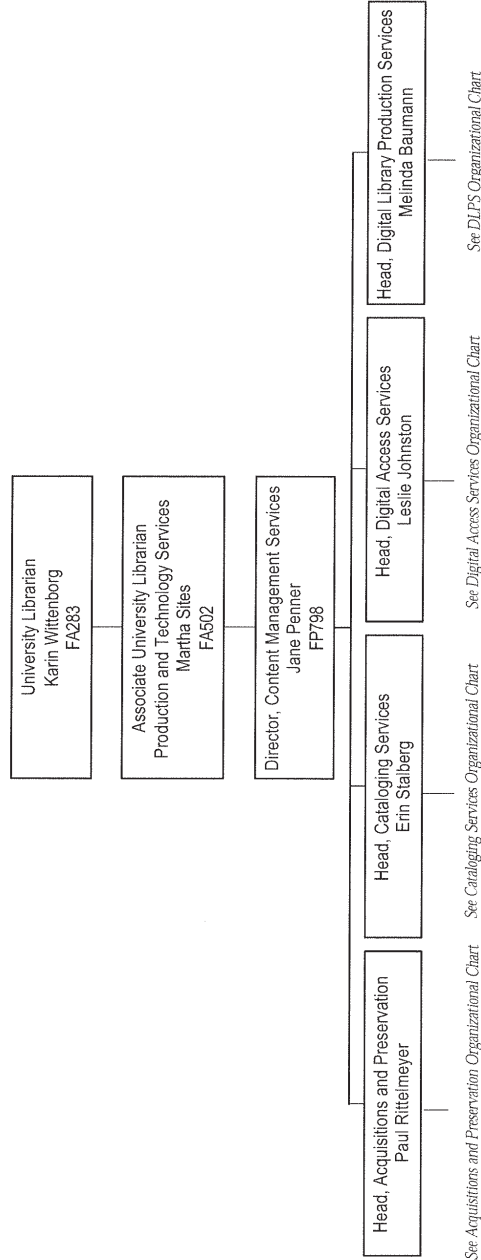
DIRECTOR OF LIBRARIES
(Haka)



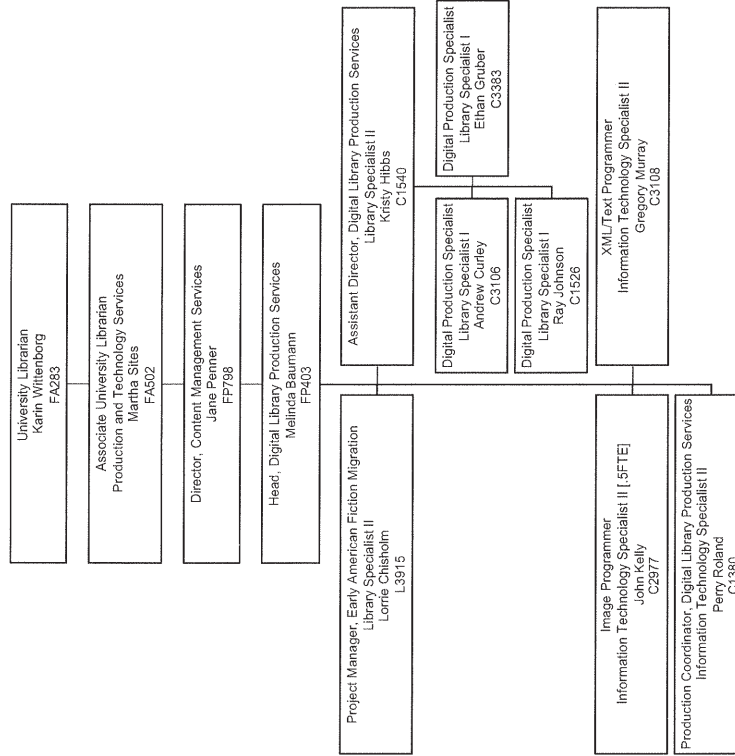


Content Management Services

Last Updated: 6 December 2005



Digital Library Production Services
Last Updated: 12 April 2006



Mission Statements

center for digital initiatives

brown university library

Jump to a Collection...



(From Perry Visits Japan)

Formed in 2001 as the production arm of the Library's Digital Services Department, the **Center for Digital Initiatives** focuses its efforts in several key areas:

- Production of digital materials for use in scholarship and teaching efforts at Brown.
- Digitization of "signature collections" from Brown's world renowned Special Collections.
- Development of databases, programs, and applications to enhance access to and use of these materials.
- Consultative services for Library and academic units undertaking digital projects.

Contact Information:

Center for Digital Initiatives
Box A, Brown University
Providence, RI 02912
(401) 863-2817
cdi@brown.edu

[home](#) [collections](#) [faculty projects](#) [databases](#) [documentation](#) [staff](#) [library](#)

LAST MODIFIED: February 22, 2006
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 search

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Keyword search UBdigit

 go

Use an asterisk * for truncation when searching. Example: *music** will get music, musical, musician, etc.

Propose a new UBdigit collection

UBdigit People

 Go

UBdigit Policies

 Go

UBdigit Contributor Tools

 Go

UBdigit Presentations

Browse UBdigit by subject

About UBdigit

Mission/Vision

UBdigit is a developing interdisciplinary multimedia database that supports the research and instructional needs of the UB community. UBdigit provides a robust, persistent repository for UB's archival, research and teaching collections in digital form. UBdigit is committed to providing digital assets and accompanying metadata records in a standards-based and Web-accessible environment.

Scope

UBdigit provides a campus-wide gateway to UB's diverse inventory of legacy and teaching collections, as well as objects useful for clinical and professional practice. Initially, UBdigit will focus on still images, but anticipates future support of a variety of digital media formats, including audio, video, kinetic images, animation, virtual reality, interactive sequences and multimedia constructs. UBdigit will include collections of digital assets and associated metadata contributed by UB libraries, archives, academic department and faculty collections. UBdigit collections are accessible over the Web and are intended solely for educational uses.

History

DIGIT was first conceived as a campus-wide digital asset management system in spring 2000. Interested faculty and staff were convened by the Educational Technology Center to explore the feasibility and desirability of a campus-wide repository for digital assets. A census and needs assessment survey was distributed to all faculty; survey results provided a needs-based argument for future exploration of a campus model.

The DIGIT Planning Committee formed three discovery groups, Infrastructure, Standards, and Policies, each charged with developing a framework for building a UB repository. Preliminary documents included a data dictionary, policy and scope documentation, and infrastructure requirements.

The DIGIT group conducted an intensive product evaluation considering common criteria for data management, underlying database structure, end-user functionality, interoperability, support, scalability, and costs. The evaluation group recommended the adoption of CONTENTdm for our central asset management system. We licensed the OCLC-hosted solution for our testbed project, followed by an upgraded local licensed installation. Following BETA testing, we launched UBdigit, our production environment, fall 2004.

The University Libraries and the Educational Technology Center administer UBdigit with support from a multidisciplinary membership of faculty and staff (see UBdigit People). Contributions to UBdigit are vetted by the UBdigit Review Board.

Last Update: 05/26/2006

University Libraries

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[Home](#) > [About the Digital Library of Georgia](#) > [Mission](#)

Mission

The Digital Library of Georgia is a GALILEO initiative based at the University of Georgia Libraries that collaborates with Georgia's Libraries, archives, museums, and other institutions of education and culture to provide access to key information resources on Georgia history, culture, and life. This primary mission is accomplished through the ongoing development, maintenance, and preservation of digital collections and online digital library resources. The Digital Library of Georgia also provides digital library, photographic, and micrographic services, and supports the instruction, research, and service missions of GALILEO and the University System of Georgia through collaboration with university faculty, students, and staff, and through participation on local and national levels in the development of digital library standards, practice, and technology. The Digital Library facilitates cooperative ventures with other organizations and provides leadership for cooperative digital initiatives throughout the state.

The Digital Library of Georgia at the University of Georgia Libraries has three functional units:

Digital Library of Georgia Production Center

The Digital Library of Georgia Production Center supports the mission and goals of the Digital Library of Georgia by developing, maintaining, and preserving collections of digital content in collaboration with staff from partner institutions, University of Georgia Libraries, and GALILEO. Its work includes metadata, text encoding, and development of supplemental content. The DLG Production Center also includes the ongoing Georgia Government Publications initiative to digitize all publications created by Georgia state agencies.

Photographic Services

Photographic Services supports the mission of the Digital Library of Georgia and the University Libraries by working closely with the Digital Library of Georgia Production Center to provide digital imaging services for Digital Library of Georgia projects. Photographic Services also provides quality photographic and digital imaging services to patrons of the University of Georgia Libraries special collections libraries and University students, faculty, and staff.

Micrographic Services/Georgia Newspaper Project

Micrographic Services supports the mission of the Digital Library of Georgia and the University Libraries by preserving collections of materials related to the history and culture of Georgia for ongoing access and providing micrographic reproduction services to Library patrons and University students, faculty, and staff. Micrographic Services has primary responsibility for the Georgia Newspaper Project, part of the United States Newspaper Program. The Georgia Newspaper Project films 200 current newspapers on an ongoing basis, and it provides microfilm to libraries, organizations, and individuals across the state. In operation since 1953, the Georgia Newspaper Project has filmed Georgia newspapers dating from the 18th century to the present, and from every county in Georgia that publishes a newspaper.

Digital Services and Development Unit research

[images](#) [resources](#) [new projects](#) [research](#) [news & events](#) [people](#) [digital media resource center](#)

mission

projects

publications

future plans

sponsors



The **Digital Imaging Initiative** was established in 1994 with the initial mission of examining the potential of providing digital access to the [University of Illinois Library](#)'s collections, and to perform research with collections and users to determine the best methods for doing so. The unit, now known at the [Digital Services and Development Unit](#), became a more formal part of the University Library's structure in 2005. Library users are demanding greater access to digital information to support instruction and research. The fundamental mission of the unit remains providing digital access to University Library collections and enabling the preservation, access to, and promotion of collections. The Library is at a juncture where the central role for digital library development and digitization of collections becomes development of more integrated services rather than isolated projects.

The overall goals of the Digital Services and Development Unit (DSD) continue to be:

- Making accessible through digitization fragile and under-utilized Library resources and special collections;
- Developing and implementing digital preservation best practices for preserving Library digital content;
- Promoting and supporting the availability and integration of Library digital content into learning and scholarly activities on the Illinois campus and throughout the scholarly community;
- Conducting digital library research that advances the creation and use of these resources.

The goals of the program are to be met by the following objectives:

- Providing a leadership role within the Library to implement institutional access and long-term preservation and mass storage strategy for digital content;
- Establishing best practices for digitizing various classes of visual and textual materials;
- Creating and preserving "master" (archival) images of digitized materials; Creating and preserving "access" (lower resolution) images for Library users;
- Working in tandem with Technical Services and Preservation units to develop best practices for the creation and production of various metadata schemas;
- Creating metadata to enable user access to and preservation of digitized materials;
- Identifying new technologies and services to provide better access to and preservation of digital collections and resources;
- Coordinating, Library-wide, the development of grant proposals to support digitization activities;
- Developing multimedia databases that deliver visual resources and other media in innovative ways;
- Enabling the Library's transition from experimental and developmental digital library technologies to mainstream Library services;
- Providing opportunities to future librarians (GSLIS students) to obtain experience with digitization projects and development activities;
- Providing cost-recovery digitization services not provided elsewhere on campus for Library and campus-wide collections.



Digital Library Services

Home	
Mission	Mission The University of Iowa Libraries' Digital Library Services department facilitates the creation, use, and preservation of digital content by offering a wide array of resources and services to faculty, academic departments, centers and institutes, and librarians in support of teaching, learning, research, scholarship, and creative activities.
Services	
Guiding Principles	
Strategic Goals	Digital Library Services works in close cooperation with other campus units including Information Technology Services in order to coordinate efforts, reduce duplicate infrastructure, and maximize efficient and effective use of campus technology resources. The department provides outreach and leadership for digital initiatives throughout the state and participates locally and nationally in the development of digital library standards and best practices.
Project Selection Criteria	
Staff Profiles and Contact Info	
DLS Blog	

Contact: lib-digital@uiowa.edu

UM Digital Library Production Service

university of michigan

[Home](#) [About DLPS](#) [Collections](#) [Reports & Publications](#) [Documentation](#)

About DLPS

[Core units](#)
[Who's who in DLPS](#)

History and mission

The Digital Library Production Service is one of several units that comprise the University Library's Digital Library Initiatives division. It is funded by the Library (with some support from a variety of external sources, including grants and revenue), and works with other University Library units to provide its services.

The Digital Library Production Service grew out of the Digital Library Program at the University of Michigan. The unit was formed in 1996 in response to a felt need for production level (twenty four hour a day, seven days a week) support for digital library resources. DLPS exists to provide ongoing development and support of digital library content and to provide a clearly articulated framework for production support and future project activity. The DLPS is responsible for the operation and maintenance of existing and new collections, including SGML text collections, journal images, museum images, and numeric/spatial data collections.

More technically, the DLPS is responsible for:

- Data loading
- Indexing
- System management for digital library projects
- Application maintenance
- Application development
- Document/Data structure assessment
- Design and development of near term architecture for campus digital libraries
- Contracted services to manage digital collections created or owned by campus units
- Access services to other institutions, individuals, and organizations
- Digital preservation reformatting

DLPS was originally jointly funded by the [University Library](#), the [Information Technology Division](#), the [Media Union](#), and the [School of Information](#).

Send comments and questions to [UMDL Help](#)



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[Digital & Multimedia Center](#)

- [Digital Collections](#)
- [Multimedia Collection](#)
- [Projects and Grants](#)
- [Copyright Permissions](#)
- [Services](#)
- [About the Unit](#)
- [Vincent Voice Library](#)

Updated: 05/10/04
comments@lib.msu.edu

The Digital & Multimedia Center of the Michigan State University Libraries serves both the MSU community and the world-wide academic community through digitization projects that preserve scholarly resources and make them more widely available. The G. Robert Vincent Voice Library is the largest academic voice library in the nation. It houses taped utterances (speeches, performances, lectures, interviews, broadcasts, etc) by over 50,000 persons from all walks of life recorded over 100 years.

Featured Collection:





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DISC

Digital Imaging Services Center

045 E.S. Bird Library
 Lower Level
 222 Waverly Avenue
 Syracuse, NY 13244
 (315) 443-1398
disc@syr.edu

HOURS
 Fall 2006
 August 28 - December 15

Monday - Friday
 9 a.m. - 5 p.m.

Appointments are encouraged!

DISC EXCEPTIONS:
 Friday, November 10:
 CLOSED 2 p.m. - 4:30 p.m.

Please see the E.S. Bird Library [Hours & Exceptions](#), in addition to our exceptions above.

Occasionally, there will be changes to our regular schedule. Whenever possible, we will post such changes in advance in the exceptions area above and on the wall outside of the DISC on the lower level of E.S. Bird Library.

The mission of the Digital Imaging Services Center (DISC) is to:

- produce images, text, and other material in widely accessible digital formats to support the teaching, learning, and research activities of the University community
- provide effective consultation and referral services for copyright and metadata related to digital images produced through the DISC.

See our [Services](#) page for detailed information on our full-service scanning and printing capabilities.

Contact

Digital Imaging Services Center (DISC) | Room 045, Lower Level, E.S. Bird Library
 Phone (315) 443-1398 | Fax: (315) 443-2060 | Email: disc@syr.edu
[DISC Staff](#)

© 2005 Syracuse University Library, 222 Waverly Avenue, Syracuse, NY 13244 (315) 443-2093

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Last modified: November 06, 2006 02:23 PM

http://library.syr.edu /information/digital_services/disc/index.html

Home | General Info | Services | Research & Development | Metadata | Reports | Questions? | Virgo

Digital Initiatives: Services

UNIVERSITY of VIRGINIA LIBRARY 

Digital Library Production Services (DLPS)

Digital Library Production Services (DLPS) was founded in 2001, and is charged with building a sustainable digital core collection in a cost-effective, efficient manner. The department, part of Library Content Management Services, is an integral part of the operations of the Library, but is not a public service unit. DLPS digitizes text, slides, photographs, microform, and maps, and will soon investigate the requirements for statistical data, analog audio/visual, and other materials.

The mission for DLPS is to lead the efforts to amass a comprehensive digital collection befitting a world-class institution of higher learning. This digital collection will have a unified point of access and state-of-the-art capabilities for search, display, and user customization. Extant digital materials will be migrated into the Digital Library at the same time that new materials are created, purchased, and integrated. DLPS is a central service, and the scope and scale of their mission requires careful consideration of long-term needs.

DLPS is located on the first floor of Alderman Library. DLPS does not accommodate direct-to-user digitizing services; DLPS only provides central digitizing services for the Library.

Review the DLPS [Parameters for Digitizing Text](#).

Review an updated list of our [Completed Texts](#)

Melinda Baumann, Director, baumann@virginia.edu

Digital Initiatives
University of Virginia
PO Box 400112
Charlottesville, VA 22904-4112

[Digital Initiatives Home](#) • [UVa Library Home](#)

[Search the Library Site](#) • [UVa Home](#)

Maintained by: dl@virginia.edu

Last Modified: Friday, March 18, 2005

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Position Descriptions

University of Chicago Library

Title: Preservation Reformatting Librarian
Department: Preservation Department
Division: Special Collections Research Center
Reports to: Preservation Librarian

Preservation Reformatting Summary

Preservation Reformatting, within the Preservation Department, encompasses the entire range of activities to review and convert library materials in a variety of formats to more stable and useable formats. This work is in support of the Library's mission to preserve and provide continued access to materials for the long-term.

The Preservation Reformatting Librarian is responsible for planning and managing the two aspects of Preservation Reformatting: Digital Reformatting Services and Replacement. Digital Reformatting Services converts library collections to digital formats. The goal is to systematically add content from the Library's collections to the digital resources available to users by digitally reformatting books and other materials that need to be preserved and made accessible on the Library's public Web site. Library materials from general and special collections are converted according to existing and emerging standards and guidelines, both in-house and by external vendors. Replacement work addresses the preservation needs of brittle and deteriorated items that are identified through use. Preservation options include the purchase of reprints, paper or microfilm replacements, and the preservation reformatting strategy of digitization with file or paper output. The Preservation Reformatting Librarian oversees the staff that search and prepare materials for replacement or conversion and Digital Reformatting Services that performs digital conversion.

The Preservation Reformatting Librarian works closely and collaboratively with the Special Collections Research Center staff on the digitization of special collections materials; with Collection Development librarians on the development of selection guidelines, and decision-making for reformatting and other preservation options; with Cataloging on metadata creation; and with the Digital Library Development Center (DLDC) to support web access, archiving, and overall digital library initiatives.

Major Duties and Responsibilities

Planning & Management: 50%

- Plan, develop, promote, and manage Preservation Reformatting
- Establish objectives for the Program, set priorities for activities performed in coordination with grant, department, and library goals
- Hire, train and supervise staff

- Oversee the technical aspects of digital conversion including image capture, and the recording of necessary technical and structural metadata, and staff performing quality control for this work
- Manage searching to support decision-making and the preparation of materials for reformatting
- Manage external contracts for conversion services
- Manage workflow needed to meet production benchmarks for program activities
- Ensure quality of work performed and products produced in-house or by external vendors
- Ensure that standards and best practices are used in digital reformatting, including the recording of technical and structural metadata
- Monitor grant and Preservation Reformatting budgets using various University and Library generated fiscal reports and local production figures
- Oversee print master microfilm storage and service

Collaborative Responsibilities: 25%

- Work in close collaboration with the Special Collections Research Center on grants, projects and other activities that involve the digitization of special collections materials
- Work closely with Collection Development to develop selection guidelines and procedures for preservation decision-making
- Participate in decision-making about technical and structural metadata needs for retrospectively digitized materials
- Work closely with Cataloging units and others to ensure metadata requirements are being met in the reformatting production work
- Work with the Digital Library Development Center (DLDC) on issues of in-process backup for digital production, server issues related to specialized file formats and archival storage
- Chair or participate in project working groups to monitor and coordinate work on digital projects
- Serve on committees such as the Retrospective Digitization Group addressing technical, management, and presentation and delivery issues towards developing the Library's retrospective digitization program, and the Digital Archiving Group addressing long-term maintenance of digital objects
- Assist as appropriate with broader preservation questions and concerns, especially relating to issues of reformatting and digitization

Other: 25%

- Provide leadership in developing web creation and access to Preservation Department public information
- Contribute to grant writing efforts in support of reformatting activities
- Keep informed of developments in the field of reformatting and digital archiving, via published literature and online sources, and through meetings and workshops as appropriate
- Assist with the broader Preservation Program as needed
- Participate in and contribute to national initiatives

8/4/05

The University of Chicago Library

Title: Digital Conversion Manager
Department: Preservation Department
Division: Special Collections Research Center
Reports to: Preservation Reformatting Librarian

General summary: Under the direction of the Preservation Reformatting Librarian, the Digital Conversion Manager is responsible for planning, managing, and documenting the digital conversion of library materials as part of Digital Reformatting Services. Materials for conversion include books and journals, bound and unbound manuscripts, archives, maps, photographs and other formats. The Manager trains and supervises staff to carry out conversion work. The Manager works in close cooperation with staff in the Preservation Department, the Special Collections Research Center, the Digital Library Development Center and other Library staff to accomplish position responsibilities. This involves participation in planning and establishing workflow between departments to accomplish reformatting goals.

Essential functions:

Manages digital conversion: 35%

- Makes decisions about appropriate specifications for items and collections following established and emerging preservation guidelines for conversion so that files meet standards for digital preservation masters
- Trains and supervises approximately 1 FTE student staff (3 to 4 students) in using databases to log in digital objects, to identify and record anomalies and other information, to scan materials and enter metadata in the databases, to perform quality control and make corrections
- Integrates the work of several ongoing projects and activities so that resources are allocated to meet department goals and objectives
- Ensures appropriate care and handling routines for library materials drawn from special and general collections
- Performs some scanning work, especially for materials that have challenging handling or imaging issues
- Facilitates the rush processing of special items for scanning to ensure deadlines are met

Digital Imaging: 35%

- Designs workflows incorporating databases, scripts, and image processing utilities to digitally image library materials; produces high resolution master files

and/or optimally compressed composite files (e.g. PDF, Djvu) for delivery. This work is done using database and imaging software such as MsAccess, Adobe Photoshop, Adobe Acrobat, various open source softwares such as UnixUtils ImageMagick and libTIFF tools, and scripts and utilities produced in house

- Identifies useful hardware and imaging equipment to solve problems posed by materials; integrates new hardware into production flow
- Provides basic technical support for all imaging and processing equipment
- Identifies useful commercial and open source image processing software, such as tools for image troubleshooting, image cleanup (such as automatic centering or deskewing) or automatic PDF assembly. Integrates software into production flow.
- Writes, documents and maintains scripts and small image processing utilities using open source tools and programming libraries such as libTIFF or ImageMagick using appropriate programming or scripting languages (C, Perl, awk, etc.). Interfaces various software components
- Assists with the creation of technical specifications for vendor files, audits and processes vendor files, insuring that they integrate smoothly into our workflows

Planning, setting, and monitoring digital reformatting goals and priorities: 10%

- Sets, documents and monitors annual goals and priorities in consultation with the Preservation Reformatting Librarian
- Monitors and documents staff resources for project and programmatic work within annual budget allocations; contributes to cost analysis and annual production projections
- Participates in planning to provide reformatting services for library patrons
- Records and compiles statistics documenting activities; creates annual statistical and other reports

Documentation: 10%

- Provides technical and procedural documentation for training digital conversion staff
- Writes technical and methodological information for staff and public project Web sites
- Assists the work of staff outside the Preservation Department who are doing preservation quality reformatting by providing technical and methodological expertise

Emerging Technologies and Standards: 10%

- Identifies and tests new imaging and other software and analyzes their applicability for the Library's digitization activities, especially in the areas of image capture, text conversion and batch processing
- Identifies, tests and recommends new hardware and software solutions to manage files and actions on files; does this within the Library's operating systems guidelines
- Keeps abreast of digital initiatives, emerging standards, projects and activities on national and international levels especially as they relate to the digital conversion of materials from the Library's collection

Qualifications:

- Bachelor of Arts Degree
- Background in photography, digital imaging technologies, or equivalent
- Expertise with color calibration and color management systems
- Demonstrated expertise in the creation and management of digital information including image capture, quality control, scanning hardware and software, digital file formats, and compression schemes
- Experience in writing, documenting and maintaining scripts and image-processing utilities using tools and libraries such as c42pdf, libTIFF, tiffinfo, tiffdump, and ImageMagick, utilities such as sed and grep, in appropriate programming or scripting languages, e.g., C, C++, Java, Perl, Tcl, awk
- Thorough knowledge of digital image formats, especially TIFF
- Strong organizational skills, including the ability to establish priorities and achieve goals
- Ability to plan and direct workflow in a production setting
- Demonstrated experience managing a process from design to completion
- Ability to initiate and adapt to change, analyze and solve problems, and be flexible
- Excellent written and oral communication skills
- Demonstrated skill working independently and accurately
- Sensitivity to the handling issues of a wide variety of library materials
- Demonstrated competence in microcomputer skills including Windows NT/XP and Mac OS X, Microsoft Office, Adobe Photoshop and other digital imaging software, including those that operate in a command line environment

Preferred:

- Experience in library, museum or commercial imaging environment
- Demonstrated supervisory experience

(Oct. 3, 2005fml)

UNIVERSITY OF CONNECTICUT LIBRARIES

Job Description

AREA: Collections Services

TITLE: Preservation Librarian

LEVEL: University Librarian III or IV

JOB SUMMARY

Reporting to the Director for Collections Services, the Preservation Librarian has primary responsibility for the Libraries' system-wide preservation program, including leading and coordinating a digital preservation program for the Libraries; overseeing a digital conversion program for library collections; coordinating the operational components of the Libraries' preservation program; implementing national preservation standards for library materials in all formats; establishing and monitoring environmental standards for the preservation of library collections; preparing and negotiating contracts for preservation services; preparing and communicating emergency response procedures for the Libraries' collections; developing educational programs on preservation issues for staff and users of library resources; writing and managing grants for the preservation program; preparing reports on preservation activities for the Libraries; participating in national preservation efforts including the development of national preservation standards.

ROLES AND RESPONSIBILITIES

1. *Lead and coordinate digital preservation efforts for the Libraries that will assure enduring access to the full content of digital resources over time.* In collaboration with key players throughout the organization, develop and coordinate efforts to establish guidelines and procedures for each stage of lifecycle management including preservation strategies, selection for long-term retention, conversion, metadata creation and management, storage, and access arrangements for the Libraries' digital resources including digital collections created by the Libraries, reformatted by the Libraries, and licensed by the Libraries. Maintain awareness of preservation copyright issues.
2. *Oversee a digital conversion program for library collections.* In collaboration with bibliographers, subject specialists, archivists, and curators library-wide, plan and implement digital conversion projects that preserve and improve access to the University's library and archival collections. Develop technical specifications for archiving, quality control, and security of digital conversion projects. Develop digital production strategies in collaboration with other library service units and commercial vendors.

3. *Serve as Team Leader for Preservation.* Coordinate the operational components of the Libraries' comprehensive preservation program including 1) Digital Conversion; 2) Preservation Reformatting; 3) Materials Processing for security and collections management; 4) Commercial Binding; 5) Conservation and Collections Care. Hire and evaluate preservation staff. Coordinate annual goal-setting and the establishing of priorities for preservation activities.
4. *Implement nationally accepted preservation standards for library materials in all formats.* Establish and monitor environmental standards (e.g. temperature, humidity control, light levels, storage) for the preservation of library materials in all formats.
5. *Prepare and negotiate contracts for preservation services such as commercial binding, preservation reformatting, disaster recovery services, and mass deacidification.*
6. *Prepare and communicate emergency response procedures for the Libraries' collections.* Update the Libraries' disaster plans on an ongoing basis, verifying the services of specialized commercial preservation suppliers and service providers. Identify for library staff procedures for proper handling, protection, and treatment of materials during emergencies and disasters.
7. *Develop educational programs on preservation issues for staff and users of library resources.*
8. *Write and manage grants for the Preservation program.* Work with bibliographers, subject specialists, curators and other staff to identify collections for preservation and reformatting grants. Serve as project manager for those grants. Write and manage preservation-related portions of grants prepared for other units of the Libraries.
9. *Prepare reports and gather statistics on preservation activities for the Libraries.*
10. *Participate in national preservation efforts including the development of national preservation standards.*
11. *Participate in Area and team planning meetings, and in the development and implementation of Area and team priorities, policies, and procedures.*
12. *This position carries with it the potential for participating in the Libraries' Academic Liaison Program.*
13. *Participate in the general programs of the library, contribute to the life of the university, and engage in appropriate professional activities.*
14. *Other duties as assigned.*

QUALIFICATIONS:***Required***

- Graduate degree in library science from an American Library Association-accredited program.
- Minimum five years experience in a comprehensive preservation program at a research library or comparable professional experience.
- Knowledge of national preservation standards and current trends in preservation, including digital preservation efforts and the preservation of non-print formats.
- Understanding of copyright issues as they apply to preservation reformatting.
- Knowledge of new technologies and their application in the preservation arena, including imaging and digitizing technologies.
- Strong interpersonal skills, including the ability to work successfully with faculty, staff, students, and the general public.
- Strong organizational skills, including the ability to establish priorities and achieve goals; to train, supervise, motivate, and evaluate staff; to encourage team work and staff development; to plan, organize, and direct workflow.
- Ability to plan and manage long-term projects, to develop and manage budgets, and to apply spreadsheet and database management software.
- Excellent written, oral, analytic, and presentation skills.
- Demonstrated ability to work independently; to exercise judgment and individual initiative; to be flexible in a dynamic work setting of shifting priorities; and to function in a team based environment.

Desired

- Certification in preservation administration.
- Knowledge of preservation reformatting standards and technologies, cataloging principles and issues, and commercial products and services related to digital imaging and conversion.
- Record of contributions in the field of digital library development.
- High level of interest in the field of preservation as evidenced by continuing education or by related independent activities or research.
- Proven record in grant writing and fund procurement.

UNIVERSITY OF CONNECTICUT LIBRARIES

Job Description

AREA: Collections Services

TITLE: Digital Reformatting Librarian

LEVEL: University Librarian (level TBD)

JOB SUMMARY

Reporting to the Preservation Librarian, the Digital Reformatting Librarian is responsible for managing digital reformatting operations that preserve and improve access to the University of Connecticut's library and archival collections in all information formats (analog, audio, video). The incumbent collaborates with various staff throughout the Libraries and with commercial vendors to develop and implement ongoing digital reformatting services including developing technical specifications for file formats, image enhancement, compression types, file naming structures, the creation of derivatives, options for screen display, security mechanisms, quality control procedures, and requirements for archiving electronic files.

ROLES AND RESPONSIBILITIES:

- 1. Develop and manage the library's ongoing digital reformatting program and participate in the ongoing evaluation and revision of the program to meet the strategic goals of the library and the university. This may include developing measures for the effectiveness of the program, and setting specific goals for achieving improvements.*
- 2. Establish clear parameters for ongoing digital reformatting of print, manuscript, and non-print materials including audio, video, and electronic data. Collaborate with various staff throughout the Libraries including bibliographers, liaisons, curators to identify appropriate materials for reformatting and with technical staff as appropriate to develop technical specifications.*
- 3. Develop strategies and manage activities to ensure enduring access to digitally reformatted materials including equipment obsolescence and data loss, media integrity, format obsolescence, and information fidelity.*
- 4. Execute reformatting plans by establishing requirements and standards for digital preservation reformatting, scheduling titles and collections for reformatting, and contracting for preparation and reformatting of selected materials. Assure effective access to reformatted materials over time.*

5. *Establish standards to actively manage data security including back-ups and distributed storage of multiple copies of reformatted items.*
6. *Establish an access management system for enduring access to reformatted materials through a preservation framework including format migration and emulation.*
7. *Ensure adherence to copyright requirements for digital reformatting.*
8. *Ensure that digital reformatting projects are well conceived and executed on time and on budget. Work closely with stakeholders during all phases of a project, from conception through completion.*
9. *Locate vendors, prepare Requests for Information, Requests for Proposals, and contracts for reformatting efforts in all formats.*
10. *Contribute to the preparation of grant proposals and the management of grant-funded reformatting projects.*
11. *Ensure compliance with national professional standards in the safe handling of collection materials identified for reformatting. Serve as liaison to conservation staff for physical preparation of materials.*
12. *Work with other areas of the Libraries in the development, planning, and execution of all grants and special projects related to digital reformatting. Serve as liaison between Preservation and other digital stakeholders in the coordination of joint reformatting projects.*
13. *Create and record technical details on format, structure, and use of digitally reformatted material. Serve as liaison to cataloging staff to ensure adherence to national standards for bibliographic control and metadata standards of reformatted materials.*
14. *Monitor budgets, record and compile statistics and other written reports and documentation.*
15. *Participate in national digital preservation efforts including the development of national digital reformatting and digital archiving standards and best practice.*
16. *Participate in Area and team planning meetings, and in the development and implementation of Area and team priorities, policies, and procedures.*
17. *This position carries with it the potential for participating in the Libraries' Academic Liaison Program and reference services.*
18. *Participate in the general programs of the library, contribute to the life of the university, and engage in appropriate professional activities.*
19. *Other duties as assigned.*

QUALIFICATIONS

Required

- Graduate degree in library science from an American Library Association-accredited program.
- Two years experience using technology to deliver digital content in an academic or research library or archive.
- Broad knowledge of current digital reformatting and digital conversion trends including issues relating to the application of metadata to digital objects.
- Knowledge of digital reformatting and digital conversion policies and technical procedures including cost factors and productivity issues.
- Knowledge of database management, bibliographic control procedures, and emerging metadata standards.
- Knowledge of copyright issues as they relate to digital reformatting.
- Ability to organize work independently, to exercise individual initiative, to be flexible in a dynamic work setting of shifting priorities, and to function in a team-based environment.
- Ability to work in a continuously evolving automated environment and to keep current with standard practices, procedures, and policies.
- Excellent analytical and problem-solving skills.
- Excellent written and oral communication skills.
- Ability to maintain production levels.
- Ability to plan, organize and maintain documentation.

Preferred

- Preservation experience in an academic or research library or archives.
- Experience with grant writing and fund procurement.
- Record of contributions in the field of digital library development.
- Working knowledge of a range of computing platforms, image capture, and storage environments.

The University of Kansas Libraries
POSITION DESCRIPTION
Scholarly Digital Initiatives Librarian

POSITION TITLE:

Scholarly Digital Initiatives Librarian

BASIC FUNCTION:

Under the supervision of the Coordinator of Digital Content Development, the Scholarly Digital Initiatives Librarian is responsible for a variety of technical and user-support activities associated with creating and making accessible scholarly information in a digital format in support of the research and teaching programs of the University.

RESPONSIBILITIES:**Digital Content Development**

Provides consultation and user-assistance in the Digital Media Lab: provides support for production and editing hardware, software, and peripherals for image, media, and text files, analyzes projects and proposals, recommends appropriate workflow and standards, assists in researching and developing grant applications; for assigned projects, provides project management services including analysis of requirements, timelines, and milestones, tracking and reporting project progress, assessing and evaluating project success.

Provides administrative support for the KU ScholarWorks digital repository; helps to establish communities and collections, contributes to “value-added” services such as analog-to-digital conversion or submissions on behalf of authors, makes presentations to faculty groups on the services and rationale associated with KU ScholarWorks.

Specifies appropriate metadata and content formats based on understanding of scholarly applications, local digital architecture, and prevailing standards; develops strategies for creating metadata for digital projects and participate in metadata creation; recommends or provides input on methods for transforming data from one format to another (for example from a spreadsheet to a relational database or XML)

Supervises student employees in digital project projection.

Library and University Service

Participates on library and Information Services committees, working groups, and task forces, as assigned or appropriate

Participates on university committees, working groups, and task forces, as appropriate

Professional Development

Reads professional literature and adapts innovative approaches to digital library services

Participates in professional workshops, seminars, and conferences

Conducts research for publication and/or presentation at conferences sponsored by professional or scholarly societies

Other

Other duties as assigned

Coordinator of Digital Content Development Date

Assistant Dean for Scholarly Communication Date

Statement of Responsibilities
University of Kansas Libraries

Effective Date: 1 January 2006

Working Title: Digital Imaging Librarian

Reports to: Assistant Dean of Libraries for Scholarly Communication

Professional Responsibilities (80-90% Activity)

- Serves as the digital library program's primary resource for imaging/multi-media standards. Maintains awareness of national and international trends and standards in image and compression formats and appropriate applications for various formats and standards; recommends local policies and standards.
- Serves as the digital library program's primary resource for digitization workflow. Consults with university personnel to define efficient and effective workflow (including quality assurance) for specific projects and production activities; trains staff as needed.
- Oversees the Digital Production Lab (currently located in Spencer Research Library) in support of high-quality digitization for University projects. Maintains equipment and recommends acquisition of new equipment to meet digital library needs. Trains and oversees appropriate personnel in proper use of lab equipment.
- Coordinates and oversees content-related aspects of assigned digital library projects, including:
 - Developing detailed scope, time frame and budget information;
 - Developing and coordinating project workflow; scheduling of project task assignments; assuring that key milestones are met
 - Coordinating project activities with key related staff as appropriate
 - Monitoring quality control of project output
 - Facilitating communication with project stakeholders on project progress and issues
 - Supervisory responsibility for digitization staff, as appropriate
 - Coordinating appropriate assessment and outreach activities at the project's conclusion.
- Participates in planning and prioritization for digital content development, including selection of intellectual resources to be digitized / accessed, the strategies that will be used to promote access to them, the means by which they will be presented, and methods for deployment.
- Contributes to development of information architecture and policy for the digital library program, including content development, storage, preservation, delivery, and presentation.
- Participates in preparation of grant applications both as a consultant to other units and as an initiator and primary writer.
- Provides instruction to staff and users in planning, development, management or use of digital projects.

- Participates in the Libraries' reference program for an assigned number of hours per week (Tier II)
- Performs projects and other duties as assigned.

Research and Service (10-20% Activity)

*Contributes to the profession's collective knowledge by engaging in scholarly research activity. Research may involve the publication of articles, books, book reviews, grant-supported inquiry, or editorial work (see **Discipline Expectations for Librarians at KU, June 1998**).*

Engages in service to the Libraries, the University and to professional organizations by participating in committee work, projects, and other contributory achievements.

Supervisor and librarian each signs, dates, and retains a copy of the document. The original may be forwarded to the Library Administrative Office for filing in librarian's personnel file (or attached to the FASAR). Revisions may be submitted at any time.

Faculty member's signature/date

Supervisor's signature/date

Statement of Responsibilities
University of Kansas Libraries

Effective Date: January 1, 2006

Working Title: Coordinator of Digital Content Development

Reports to: Assistant Dean of Libraries for Scholarly Communication

Professional Responsibilities (80-90% Activity)

- Serves as the digital library program's primary resource in metadata standards including descriptive, administrative, and structural metadata both in terms of national/international developments and local policy and standards. Guides the central cataloging unit in the application and use of non-MARC metadata cataloging standards. Provides ongoing metadata coordination, instruction, analysis, promotion, documentation, and other supporting activities.
- Shares in responsibility for repository creation, conversion of metadata to XML and other formats, and loading into appropriate repositories.
- Serves as functional manager for the KU ScholarWorks digital repository, including responsibility for community administration, overall organization of content, and liaison and training for users.
- Coordinates and oversees content-related aspects of assigned digital library projects, including:
 - Developing detailed scope, time frame and budget information;
 - Developing and coordinating project workflow; scheduling of project task assignments; assuring that key milestones are met
 - Coordinating project activities with key related staff as appropriate
 - Monitoring quality control of project output
 - Facilitating communication with project stakeholders on project progress and issues
 - Supervisory responsibility for digitization staff, as appropriate
 - Coordinating appropriate assessment and outreach activities at the project's conclusion.
- Participates in planning and prioritization for digital content development, including selection of intellectual resources to be digitized / accessed, the strategies that will be used to promote access to them, the means by which they will be presented, and methods for deployment.
- Contributes to development of information architecture and policy for the digital library program, including content development, storage, preservation, delivery, and presentation.
- Participates in preparation of grant applications both as a consultant to other units and as an initiator and primary writer.
- Provides instruction to staff, faculty, and students in planning, development, management, and use of digital projects
- Participates in the Libraries' reference program for an assigned number of hours per week
- Supervisory responsibility for scholarly digital initiatives librarian
- Performs projects and other duties as assigned

Research and Service (10-20% Activity)

Contributes to the profession's collective knowledge by engaging in scholarly research activity. Research may involve the publication of articles, books, book reviews, grant-supported inquiry, or editorial work (see **Discipline Expectations for Librarians at KU, June 1998**).

Engages in service to the Libraries, the University and to professional organizations by participating in committee work, projects, and other contributory achievements.



OHIO
UNIVERSITY

Position Description Questionnaire
Administration Non-Faculty Status

Job Title: Digital Initiatives Coordinator

Describe the purpose of this position (i.e., why does it exist?)

Establish the framework, plan, and manage a two-year pilot project by providing coordination and leadership in the management of the Libraries' digitization initiatives. Provide digital access as well as preservation of library materials for the benefit of teaching and research. This position reports to the Dean, and may provide oversight to a digitization unit.

May support an academic unit as Subject Bibliographer.

I. Position Summary

List the important duties and responsibilities of this position in order of importance. Use an outline format and begin each statement with an action verb (direct, write, analyze). Give some indication of the frequency you perform each task (i.e., daily, weekly).

Plans and coordinates digitization initiatives; works with library administration, bibliographers, faculty and staff to identify and prioritize projects. Assists in planning and implementing projects to fulfill the mission and goals of the University and the Libraries.

Leads in the Libraries' development of policies, priorities, and best practices for the production, cataloging, management, and preservation of digitized materials.

Serves as a resource for digitization standards and technologies. Provides information, training, and support to library staff involved in digital initiatives.

Collaborates with appropriate internal and external agencies to identify and pursue funding opportunities.

Collaborates at University-wide, local, regional, and national levels to create, disseminate, and archive digital content.

Represents the library on appropriate committees and task groups at national, state and regional levels.

May serve as subject bibliographer for at least one assigned academic area of the university, leading efforts in collection development, library instruction, and promotion of library resources, as well as consulting with faculty and students about their research and information needs, daily.

Serves on appropriate library and university committees and teams. Other duties as assigned

III. Education

What is the minimum level of education (formal schooling or special training, certification, license) necessary to prepare a person to perform this job. Give a brief justification as to why this level of education or training is required.

The ALA-accredited Master of Library and/or Information Science; or a masters in a related field, with appropriate related experience.

IV. Experience

What is the minimum related experience necessary to perform this job at an acceptable level. Give a brief justification as to why this amount of experience is required. Experience should be defined by what is necessary within the profession and what is necessary specific to the position (e.g. 3 years in profession, 1 year as supervisor, etc.)

2 years experience in each of the following: project management/coordination; supervising staff; creating, storing, organizing, and delivering digital content; creation of metadata or traditional cataloging

IV. Skill

List any skills that are required in the performance of your job. Include special dexterity, counseling, human relations.

Knowledge of digitization processes, standards, and infrastructure

Knowledge of grant writing and management

Demonstrated project management skills; including ability to meet established targets

Demonstrated interpersonal, facilitation, and communication skills

Demonstrated analytical and problem-solving skills

Demonstrated ability to work independently

Demonstrated ability to work efficiently and effectively within teams

V. Decision Making

A. List the types and complexity of decisions this position requires a person to make.

In the course of the 2-year pilot, the incumbent will be called on to make a many complex decisions. Examples include, but are not limited to:

- *Evaluate options & recommend a coordinated course/plan designed to increase the number and range of digital resources available for researchers*
- *Complete and interpret data from needs assessments*
- *Identify and address needs for library staffing and training*
- *Develop policies and best practices for selection criteria, metadata creation, preservation decisions, etc.*
- *Identify and pursue external funding opportunities for digital projects*

If assigned as bibliographer: decisions will include the development and acquisition of library materials, including the management of allocated acquisitions funds.

B. Discuss existing guidelines and any precedent which govern these decisions. Include to what extent your decisions are reviewed by a higher authority before implementation.

National and international (?) guidelines, standards and best-practices for digitization projects
OhioLINK guidelines for submissions to the Digital Media Center.
The University's strategic plan and the Libraries' mission and goals will inform the development of the digitization course/plan.

As bibliographer, selection of library materials is guided by a collection development policy, written in consultation with the faculty of the academic area. Individual selection decisions are generally not subject to review.

C. What is the impact of these decisions? Specify the areas of the University which would be affected.

Provide access to digitized material will support teaching and research of OU faculty; learning and research of OU students; and the president's goal of developing OU into a nationally prominent research institution.

Increase access to and preservation of unique, rare library materials
Maximize use of limited library human and technical resources

Bibliographer decisions regarding collection development result in the nature and extent of library resources available in a given subject area.

D. To what extent is analytical or creative ability required to solve problems in your position. Give a typical example.

Analysis and creativity are fundamental to this position; each situation will require creativity, flexibility, and initiative.

Analyses of funding resources, skill sets and collections are essential for the development of the plan.

Incumbent will analyze best-practices/standards and recommend their application to meet identified needs.

VI. **Supervisory Responsibility**

A. If you regularly supervise others, list the names and title of all employees who report directly to you, including full-time, part-time and students.

Although no unit currently exists, this position may eventually supervise at least one classified position and 2-3 student assistants

B. Without duplicating, list the number of employees that report to you indirectly.

C. Describe any responsibility you have for supervising non-university workers (e.g. construction crews, consultants, etc.)

D. List those activities that are part of your supervisory duties (i.e., schedule work, direct, budget).

If a digitization unit is created, this position will manage the unit and staff assigned to the unit, including personnel activities (hiring, scheduling, performance management) as well as

management of equipment and budget. Will contract with outside vendors and service agencies who provide equipment and services (such as off-site digital image production).

VII. Staff Responsibility

- A. Indicate the advisory capacity of your position where others must rely upon data you submit, recommendations you make or services you provide.

Provides recommendations, information, support, and training for the library's digital initiatives plan.

If assigned an area of bibliographic responsibility, that academic unit relies upon this position for advice concerning collection development, selection, budget management, and library procedures.

- B. Discuss the impact on the University when your recommendations are followed or services utilized, and when they are not.

A coordinated digital initiative will provide 24/7, world-wide availability of information resources, some of which may be unique and rare cultural materials that are otherwise inaccessible; it will provide a range of high quality, networked resources for the OU community and beyond.

Lack of central coordination impedes the opportunity for the Libraries to efficiently and strategically provide universal access and preservation of important collections.

Delays, poor fund management, and lost opportunities occur when there is no mechanism for decision-making regarding digitization of collections.

- C. If you counsel and advise others, give the nature and frequency.

Position works closely with library administration and other staff engaged in digitization efforts. Frequency: daily.

VIII. Funds, Property and Other Resources

- A. Describe, if applicable, the responsibility of this position for decisions that directly affect the financial success of the University through the conservation, protection and effective use of the University's current and potential assets such as operating budget, revenue, expenditures or other financial resources.

Management of the Libraries' digital assets will support the University in achieving the first of the President's overall goals: to become a nationally prominent research university.

As bibliographer, may be responsible for library acquisition funds allocated to area of bibliographic assignment.

- B. What is the total value of that responsibility, in dollars?

The impact of stewardship of the Libraries' collections cannot be easily measured in monetary terms.

It is difficult to evaluate the value of an subject collection. Total acquisition budget that may be managed as part of the bibliographer assignment varies.

IX. Contact With Others

- A. Explain the degree to which this position involves the responsibility for personally dealing with individuals outside the direct line of authority; identify faculty, other administrators, civil service or students.

With the exception of a new digitization unit, this will be a staff position, and will serve as advisor and coordinator interacting with a wide range of individuals throughout the Libraries, the university and the profession, depending on the range of a project.

If assigned as a bibliographer, the work of bibliographer involves responsibility with faculty and students in the area of bibliographic responsibility. It also involves responsibility with other library bibliographers as a member of the Bibliographers' Council

- B. Describe the nature of these contacts as it involves tact, diplomacy, controversy, cooperation, persuasion.

The incumbent will ~~work to~~ bring many different individuals and functions of the library together, negotiating with others to work effectively and efficiently. This will be accomplished through use of tact, diplomacy, cooperation, and persuasion.

- C. Indicate by title people most frequently contacted.

Staff involved in digital initiatives
Heads of Preservation Department and Archives & Special Collections Department
Systems staff
Subject bibliographers on the library staff (Bibliographers' Council)
Dean of University Libraries
Associate/Assistant Deans of Libraries
Other Department Heads and Regional Campus Library Directors
Faculty
Library Users
Vendors / Consultants / Service agency representatives

- D. If these contacts are primarily outside the University community, state the nature, frequency and impact upon the University. In all cases, state the method of contact (i.e., personal, written, telephone).

The incumbent will actively participate in state, national and international activities and organizations dedicated to the development and advancement of digital access, locally and globally. Contact will be in person, written (email and paper), and phone.

**GENERAL FACULTY
POSITION DESCRIPTION
UNIVERSITY OF VIRGINIA**

PART I: ORGANIZATIONAL INFORMATION

POSITION
NUMBER

Working Title Head, Digital Library Production Services

Organization University of Virginia Library

PART II: POSITION INFORMATION

PERCENT
OF TOTAL
WORKING
TIME

DESCRIBE FULLY AND CLEARLY THE MOST IMPORTANT WORK FIRST, THEN THE NEXT MOST IMPORTANT IN A SEPARATE PARAGRAPH, AND SO ON. MAKE THE DESCRIPTIONS DEFINITE AND DETAILED TO GIVE A CLEAR PICTURE OF THE WORK. IT IS PARTICULARLY IMPORTANT THAT THE SUPERVISION RECEIVED OR EXERCISED BE CLEARLY EXPLAINED. IT IS ALSO IMPORTANT THAT SUCH TERMS AS "CHECK", "HANDLE", "RESPONSIBLE FOR", "ASSIST" BE EXPLAINED. LIST ANY EQUIPMENT OPERATED OR SPECIAL SKILL USED. ESTIMATE WORKING TIME DEVOTED TO EACH KIND OF WORK DESCRIBED.

- | | |
|-----|--|
| 80% | <p>Full managerial responsibility for the centralized digitizing operation for the UVA Library system. Responsible for establishing departmental priorities, the acquiring and allocation of personnel and resources, and long-range departmental planning. Directly supervises 4.5 paraprofessionals; responsible for a total staff of 8.5 paraprofessional staff, and part-time workers and student assistants. Oversees the selection, training and evaluation of staff, as well as other personnel matters.</p> <p>Develops and maintains a productive and cost effective processing operation which is responsive to the needs of other library units and library users. Sets goals, priorities and objectives; establishes and analyzes statistical measurements of productivity. Plans and oversees development of new production formats and workflows based on emerging Library priorities. Assesses departmental readiness for implementing new workflows, and develops implementation plans.</p> <p>Oversees and evaluates all digital collection-building activity that includes creation, migration, and other processes related to production of digital content for a central repository. Sets library-wide policies, procedures, and standards for all digital material produced in-house and outsourced. Sets priorities and deadlines.</p> |
| 10% | <p>Collaborates with Content Management Services (CMS) managers to assess and prioritize digital content slated for the central repository. Collaborates with Collections Group and selectors to determine and prioritize collection-building, budgetary, and service needs. Collaborates with PTS managers to determine the direction and scope of current and future UVA Library Repository projects.</p> |
| 10% | <p>Participates in library planning as a member of the CMS managerial team, the Production & Technology Services (PTS) Council, Administrative Council, and by working on committees as assigned. Attends training sessions and gives presentations relating to digital collection building and production services. Participates in other professional growth and development activities, some of which may involve travel.</p> |

PART III: QUALIFICATIONS

PREFERRED KNOWLEDGE, SKILLS, AND ABILITIES FOR AN INDIVIDUAL PERFORMING THIS POSITION:

Demonstrated competence in management, supervision and administration. Practical and theoretical understanding of current and past practices and standards for library collection development and digital production; and knowledge of current and emerging technologies that facilitate these activities. Demonstrated customer service orientation to ensure that access to and organization of collections are user-centered. Skills in organizational leadership, communication, and human resources. Proven ability to write procedures and create appropriate documentation. Ability to work harmoniously with many levels of staff in a rapidly changing environment. Demonstrated commitment to professional growth.

SPECIAL LICENSES, REGISTRATION, OR CERTIFICATION:

EDUCATION OR TRAINING (CITE MAJOR AREA OF STUDY):

Master's degree in library science (preferred) or master's degree in a related field required.

LEVEL AND TYPE OF EXPERIENCE:

Progressively responsible experience in digital production services, preferably in a research library. Demonstrated competence in management and supervision. Experience with hardware and software germane to digital collection building, or ability to acquire such knowledge.

PART IV: SIGNATURES

Signature (Current Incumbent)

Print Name

Date

Individual Who Will Sign Performance Evaluation

Policy and Procedure

Digital Projects and Programs: A Comprehensive Strategy

Revised September 2004

This comprehensive strategy provides general guidelines and principles for digital projects and programs that involve the University Libraries at The University of Alabama.

This document will be made available to departments and programs at The University of Alabama and to other institutions and groups who seek to initiate or join a collaborative project or program with the University Libraries. This document will also be made available to the general public and potential funding sources.

1. Purpose and Guiding Principles

The purpose of digital projects and programs at the University Libraries is to develop accessible digital collections of materials that support the teaching and research of UA faculty and students, and that, in turn, further the mission of The University of Alabama.

The University Libraries especially welcomes proposals that:

- increase the value of materials by providing new forms of intellectual access to the content of the works,
- create additional research possibilities, such as virtual collaboration among scholars, students, and cultural institutions of all sizes via the World Wide Web,
- physically unite disparate collections of items relating to the history and culture of the state of Alabama,
- highlight materials of unique historical and cultural significance from the University Libraries' collections, and/or
- facilitate teaching and learning at the University of Alabama.

Selection for digitization requires, in most cases, that materials have enduring value and that they form a significant research corpus. Short term projects will be evaluated on the basis of their own merits. To the fullest extent possible, completed digital projects and programs will be available to the general public via the World Wide Web.

2. Digitization and Preservation

The University Libraries has a commitment to the preservation of intellectual content for the use of future generations. As part of that commitment, the University Libraries supports the application of digital technologies to extend the useful life of materials at risk. ARL (Association of Research Libraries) has endorsed digitization as an accepted preservation reformatting option for a range of materials. As a member of ARL, the University of Alabama and the University Libraries are committed to adhere to accepted standards and best practices in digital reformatting and to establish institutional policies to maintain digital products for the long term. The choice to use digitization, or any reformatting option, for preservation remains a local decision. (See ARL's "[Recognizing Digitization as a Preservation Reformatting Method](#)")

3. Legal Issues: Copyright and Intellectual Property Rights

The University Libraries will conform to U.S. copyright and intellectual property law, and follow best practices of academic research libraries.

The University Libraries will consider digitization of materials which are either in the public domain or for which copyright clearance or written permission for open access on the World Wide Web has been obtained.

Any property rights related to digital collections created by the University Libraries shall be those of The University of Alabama, unless these rights are otherwise protected by The University of Alabama Faculty Handbook, Appendix H, "[Determination of Rights in Copyrightable Materials at The University Of Alabama](#)." The rights holder must specifically authorize secondary or derivative use of digital files or collections. Secondary or derivative use of UA digital files or collections may occur only after appropriate authorization has been requested and received.

4. Bibliographic Integrity and Identification

The University Libraries will follow best practices when cataloging digital works.

The University Libraries will assign pre-existing or create original metadata records for all digital projects.

The University Libraries will consider for digitization complete works or collections as well as component parts.

5. Specifications and Standards

Preparation of specifications for each project will be an integral part of the planning process and will follow best practices and developing standards.

The University Libraries' Digital Program Advisory Committee will review project proposals as to technical feasibility and assess how well a project will integrate with workflow, platforms, and systems in use at the University Libraries or at peer institutions.

6. Project Initiation, Development, and Resource Requirements

The Digital Projects & Programs Checklist should be consulted during the process of project development. (This checklist has been revised and can now be accessed as: [Project Evaluation Criteria](#))

Additional resource issues that need to be addressed during the planning process include:

- Need for systems development
- Security of rare items
- Transcription of items not suited to optical character recognition
- Pre-scanning conservation measures and production of stable preservation quality output products
- Expected demand for extensive services to remote users or expansion of user services
- Use of technologies (including hardware and software) not available through the University Libraries.
- Need for personnel with appropriate skills.

The Digital Program Advisory Committee will review completed proposals. Proposals and recommendations will be forwarded to the Dean of University Libraries for consideration and final decision.

Note: Modeled on The University of Pittsburgh's "Mission and Guiding Principles of the Digital Research Library"

[Digital Program
Project Recommendation Form](#)
[Project Evaluation Criteria](#)
[Master List of Digital Projects](#)



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Digitization Standards: Non-transmissive Materials

lower resolution

Group A

- Visual presentation only
- Images only
- Use for course study / lecture support
- No pan & zoom needed
- Low-Moderate resolution standards

Examples: World Civ. class lecture, web presentation, PP presentation; slide sets for course reserve.

GROUP A Digitizing Standards		
	MASTER	DISPLAY
Resolution	72 - 150 dpi	72 dpi
Long Dimension	63 - 1500 pixels	63 - 630 pixels
Bit Depth	1 bit bitonal, 8 bit grayscale, 24 bit color	1 bit bitonal, 8 bit grayscale, 24 bit color
File Type	TIFF	JPEG
Compression	None or lossless	Lossy

Group B

- Detail desired
- Visual presentation with multiple views (pan & zoom)
- Text capture
- Born-digital surrogates of existing and accessible objects – originals still available for technical upgrade
- Resolution standards usually medium to high

Examples: Image intensive presentations—art history lecture; Images of manuscripts to be displayed with text transcription; maps.

GROUP B Digitizing Standards		
	MASTER	DISPLAY
Resolution	300 - 1200 dpi	72 dpi
Long Dimension	262 - 12K pixels	63 - 630 pixels
Bit Depth	1 bit bitonal, 8 bit grayscale, 24 bit color	1 bit bitonal, 8 bit grayscale, 24 bit color
File Type	TIFF	JPEG
Compression	None or lossless	Lossy

Detail Continuum

Group C

- Greatest detail desired
- Images for very detailed analysis (more than group B) and / or images that are digitized for preservation purposes
- Born digital items where access to the original is limited
- Brittle and/or light sensitive archival materials (you may only be able to scan the original once)
- Microprint / microform.
- Highest resolution standards

Examples: lantern slides; brittle manuscript pages; slides digitized for preservation purposes; painting in which detail of brush-strokes is desired.

*higher
resolution*

GROUP C <i>Digitizing Standards</i>		
	MASTER	DISPLAY
Resolution	1200 - 2500 dpi	300 dpi
Long Dimension	1050 - 25K pixels	262 - 3000 pixels
Bit Depth	1 bit bitonal, 8 bit grayscale, 24 bit color	1 bit bitonal, 8 bit grayscale, 24 bit color
File Type	TIFF	JPEG
Compression	None or lossless	None or lossless

Dimensions used: low end - .875 X 1.75 inches; high end - 8 X 10 inches.

PRINT RESOLUTION: Standard for each group

* Display image standard for GROUP A & GROUP B; high resolution provided via URL

** Thumbnail images are generated by CONTENT



Digitization Standards: Transparent Materials

These standards apply to transparent film originals such as 35mm slides of previously printed materials and negatives. We assume that these materials are being digitized primarily for in-class presentation, and therefore recommend only the highest digital capture resolutions. We further recommend a series of pre-production scans at multiple levels within the specified ranges to accommodate differences among scanning hardware devices and to establish uniform digital capture standards for the project.

Lower resolution

Group A: not recommended

Group B

- Detail desired
- Text capture
- Born-digital surrogates of existing and accessible objects – originals still available for technical upgrade
- Digitization of previously printed materials
- Resolution standards usually medium to high

Examples: Image intensive presentations—art history lecture; Images of manuscripts to be displayed with text transcription; maps.

GROUP B <i>Digitizing Standards for transparent materials</i>		
	MASTER	DISPLAY
Resolution	600 - 1200 dpi	72 dpi
Long Dimension	262 - 12K pixels	63 - 630 pixels
Bit Depth	1 bit bitonal, 8 bit grayscale, 24 bit color	1 bit bitonal, 8 bit grayscale, 24 bit color
File Type	TIFF (LZW)	JPEG
Compression	lossless	Lossy

Group C

- Greatest detail desired
- Images for very detailed analysis and / or images that are digitized for preservation purposes
- Born digital items where access to the original is limited
- Brittle and/or light sensitive archival materials (you may only be able to scan the original once)
- Microprint / microform.
- Highest resolution standards

Examples: lantern slides; brittle manuscript pages; slides digitized for preservation purposes; painting in which detail of brush-strokes is desired.

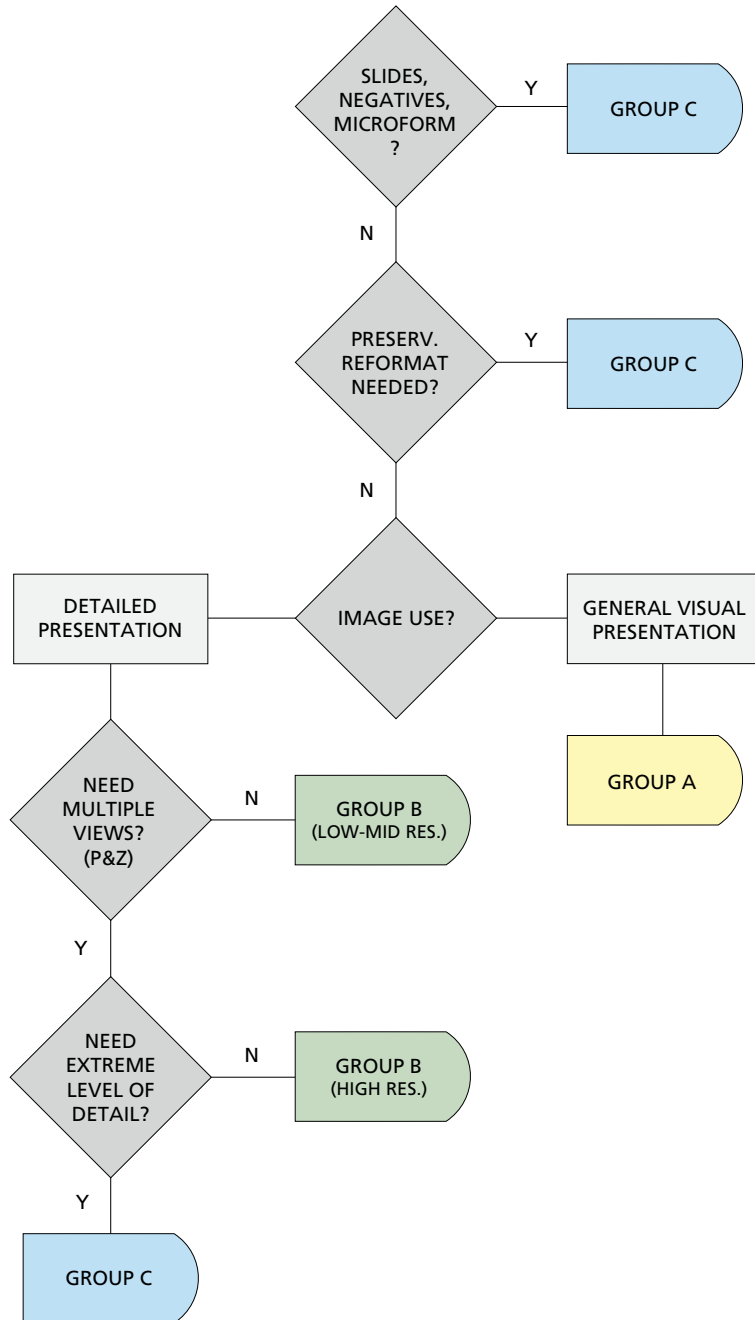
Detail Continuum

higher resolution ↓

GROUP C <i>Digitizing Standards for transparent materials</i>		
	MASTER	DISPLAY
Resolution	1200 - 2500 dpi	300 dpi
Long Dimension	1050 - 25K pixels	262 - 3000 pixels
Bit Depth	1 bit bitonal, 8 bit grayscale, 24 bit color	1 bit bitonal, 8 bit grayscale, 24 bit color
File Type	TIFF (LZW)	JPEG
Compression	lossless	None or lossless



UBdigit Digitization Decision Tree





Policy Statement on Cost Recovery for Grant-funded Partnership Projects with Digital Collections at the UConn Libraries

Drafted by the Digital Collections Facilitation Team – Approved by Leadership Council on June 4, 2003.

Background

The Libraries seek to make its expertise and services available to projects that enhance its mission and its collections. While seeking to partner with university departments and external institutions on bringing digital collections to the Web, it is important to recognize that there are costs for the Libraries associated with these collections. We recognize that there is little value in creating a model of charging back to university departments for personnel and fixed-cost expenditures such as software maintenance and hardware amortization. However, the contributions of the Libraries must be reflected in grant application budgets and in working with institutions external to the university.

Policy

The Libraries bear real costs in the development and maintenance of digital projects. In particular, there are three costs that need to be considered:

1. Personnel: a percentage of someone's time for maintenance of the interface and software components for upgrades, etc.
2. Server support: cost for maintenance of the software, server, and amortized cost of server replacement
3. Data storage/delivery: cost for the amount of disk space consumed as a measure of the project's size. There are no delivery costs (e.g. per megabyte delivered by the system). There are also no costs associated with the indexing structures.

As of the time this document was last revised, those costs include the following:

1. \$780 for 1% of staff FTE per year (24 hours/yr); which should include the maintenance of the underlying system and application developer time for interface development, consulting, etc.
2. \$100 per year for a portion of software and server maintenance and hardware upgrade costs
3. \$50 per gigabyte of information loaded into the system

In recognition of partnerships with other university departments, the University Libraries does not assess the personnel costs associated with projects except in extreme circumstances. When drafting budgets for grants departments are expected to include all library costs as part of the grant.



Policy Statement on Description & Access for Digital Collections at the UConn Libraries

UConn

Drafted by the Digital Collections Facilitation Team – Approved by Leadership Council on June 4, 2003.

Background

In accordance with the University Libraries' ["Digital Collections Strategic Plan"](#) (March 2002), the digital collections program will strive to "describe digital collections in accordance with established metadata, cataloging, and other standards to promote interoperability and provide effective universal access to resources." The ability to accomplish this description and access goal was partially realized with the purchase of Endeavor Information System's digital library product, ENCompass, in fall 2002. The ENCompass for Digital Collections (EDC) module specifically enables the University Libraries to more fully integrate access to owned, licensed, and locally developed resources while simultaneously providing a comprehensive tool for the standardization of descriptive, technical, and preservation metadata.

Policy

The digital collections program must continually evolve in response to emerging national and international standards and grow in concert with access technologies purchased, adopted, and supported by the University Libraries. Therefore, the DCFT advocates that, where appropriate and applicable, existing and future locally-developed digital collections should be integrated into the ENCompass system. In addition, effective spring 2003, the DCFT will only endorse delivery of standards-based digital collections using XML or prevailing technologies that are compatible with ENCompass.



UNIVERSITY OF CONNECTICUT LIBRARIES
DIGITAL COLLECTIONS PARTNERSHIP PROPOSAL

Date Submitted:

Staff Member Requesting Partnership: [Name of Principal Investigator/Project Manager at UCL]

Partner(s) Names/Titles/Organizations:

[Principal Investigator at UCL], [Job Title], UConn Libraries (UCL)
[Principal Investigator at Partner Institution], [Job Title], Institution (Acronym if applicable)
[Principal Investigator at Partner Institution], [Job Title], Institution (Acronym if applicable)

1. Describe the partnership/project including (attach any relevant documents):
 - Define the goals, activities, expectations, and products
 - Its relationship to library and university goals
 - An implementation plan explaining the responsibilities of the partners
 - The resources required (staff, funding, equipment) and how these will be provided
 - A project timeline including dates for start-up, evaluation, and closure or continuation
 - If a product is created, who owns the product

2. Briefly describe the impact of the partnership on each library area that is affected by the proposal.

3. If the project is to be sustained after the initial effort is complete, indicate how it will be maintained.

Leadership Council's Decision:

- _____ Partnership Approved
- _____ Partnership Disapproved
- _____ Partnership Proposal Returned for Further Review

Area Head Signature: _____

Date: _____

Guidelines for Submitting Progress Reports on Digital Collections Projects at the University of Connecticut Libraries

Drafted by Heidi N. Abbey, Digital Collections Librarian ❖ Revised

Introduction and Purpose

Progress reports on digital collections projects are instrumental in measuring the success of the Libraries' digital initiatives to date. They also serve as a practical exercise for digital project managers, consolidating critical information about a given project that can subsequently enable and encourage the effective exchange of good practice among library staff. According to the "Lund Principles" of benchmarking digitization policies (Lund, Sweden, 4 April 2001), there are a number of key themes that can be identified and used as indicators of good practice, including the following:

1. **Management** (objectives, milestones, workplan, timetable, implementation plan, meetings);
2. **Human Resources** (staff resources used, skills identified and/or acquired via training);
3. **Funding** (public/private investments in digitization; strategies for attracting private funding; costs for digitization and long-term maintenance);
4. **Productivity** (intellectual property rights investigated and copyright secured, licensing agreements drafted and approved, partnership documents created and approved, conversion, metadata created, volume of digitized content, website design and development; automated and manual feedback mechanisms created);
5. **Impact** (usability, improvements in access to materials, preservation of original objects, encouragement of Internet use, marketing and promotion of digital resources);
6. **Priorities** (criteria needed to direct resources towards digitizing materials); and
7. **Technical Aspects** (information architecture created or licensed, identification and/or use of appropriate technologies to suit digitization).

The seven themes listed above and questions listed below should be considered as starting points for digital project managers when thinking about and compiling monthly progress reports. Digital project managers should address the seven broad themes and are encouraged to include both qualitative (subjective) and quantitative (objective) data in the reports whenever possible and appropriate.

Suggested Contents for Progress Reports

1. **Management**
What objectives did you have for a given month? Quarter? Year? Did you achieve them? If yes, please elaborate. If no, why not?
What milestones did you reach?
Did you create any new workplans? Timetables? Implementation plans?
What meetings did you attend? How many? Were they effective forms for communication?
2. **Human Resources**
How much of your time (in hours, days, or % of total work time) did you devote to working on your digital collections project?
How much time (in hours, days, or % of total work time) did other project collaborators (please specify the individual) devote to working on your digital collections project?

Have you attended any training sessions (workshops, institutes, etc.) directly related to your digital collections project?

Have you acquired any new, significant skills?

Did you acquire these new skills on your own? Via workshops or special training sessions?

Consulting with experts?

3. Funding

Do you have adequate funding to complete your digital collections project?

Have you applied for and/or received any grants?

Have you identified strategies for attracting private funding?

What costs have you incurred in creating your digital collections project? What was purchased?

4. Productivity

Have you investigated intellectual property rights for your project?

Have you secured copyright for the materials to be digitized?

Did you complete a license agreement with an outside party?

Did you complete a partnership document with an outside party?

Have you converted any materials into digital format? If so, how many items? Images? Pages of text? Did you outsource this work? To whom? How long did it take?

Have you created any metadata? If so, what type? How much?

Have you created any databases? If so, what software did you use? How will the database be delivered to the Web?

Do you have a website for your digital collections project? Dedicated URL? Written content for the website? If not, have you taken steps to see that a website is created?

Have you developed mechanisms for compiling user feedback? Analog statistics? Interactive feedback form online? Focus groups? One-on-one interviews with users?

5. Impact

Can you measure the usability of your digital collections project? In other words, have you received feedback from users about how easily your digital collection can be searched, how easily content can be printed out, etc.?

Can you quantify improvements in user access to materials because of your digital collection?

Have you altered your work plan or objectives based upon user feedback?

Have original materials been better preserved/conserved as a result of your digital collection?

Has a collection been processed as a result of your digital collection?

If your digital collection is online, how many users have visited your website? On a given day?

During a given week? Month? How long do users view your digital collection? What comments have you received from users? Positive or negative?

How much marketing or promotion of your digital collection have you accomplished? In what forms (meetings, workshops; local, regional or national conferences; UConn Libraries website, [UConn Libraries Newsletter](#), [UConn Advance](#), local newspaper, print brochure, etc.)? Have these promotional efforts made an impact upon usage?

Who or what organizations are linking to your digital collections project online?

6. Priorities

What information architecture do you need to create your digital collections project?

What level of communication have you developed to manage your project?

What policies have you created surrounding the development of your project?

Have you established policies for the preservation of original objects, content selection criteria, development of new services, or wider digitization potential?

7. Technical Aspects

Have you identified all of the technologies that will be needed to deliver your digital collection online? If so, what are they? If not, how are you addressing the technical aspects of your project?

Do you have an information architecture plan?

Do you have a schematic of the technology solutions that will be integrated so that your digital collection is made available online?

Is the data you have generated being backed-up on a regular basis?

Have you addressed the short-term preservation of your digital project? In house? Offsite?

Have you addressed the long-term preservation of your digital project? In house? Offsite?

About Us

[Hardware & Software](#) [Process](#) [MetaData](#) [Image Capture Specifications](#)

Purpose

This document is designed to document the philosophy and decisions that have been made regarding image capture procedures for archival images. It is important to maintain a high level of image quality across projects and over time. By documenting our decisions we hope to decrease the likelihood of rescanning fragile archival materials. It is also important to choose digital object formats that are likely to stand the test of time for long term preservation of the Purdue Libraries archival resources.

Scope

- Scanning and file format recommendations for:
 - Photographs, maps, graphic and text materials
 - Document hardware description
 - Document software description
 - Quality control, file naming, scanner and monitor calibration, targets and color bars, storing images, and recording and verification of CD-ROMs

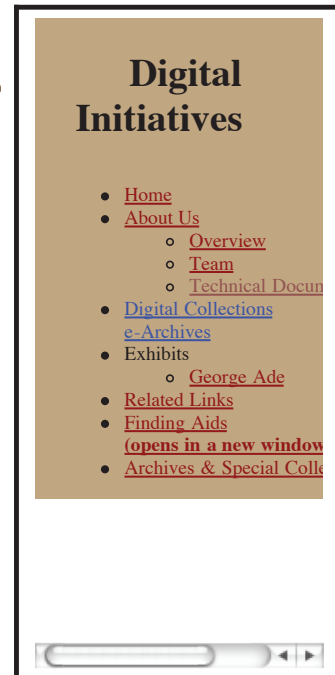
General Principles

- Scan at the highest resolution for the type of original material
- Scan at the highest quality the first time to prevent re-handling of delicate materials.
- Create an archival copy of the images on high quality CD-ROM media.
- Provide online access copies using NAS storage.
- Create access copies stored on stable CD-ROM media.
- Create meaningful metadata for image files or collections.
- Monitor technology shift and copy to media as needed.
- Document a migration strategy for maintaining access to all of our digital resources.
- Scan original or first generation item wherever possible.
- Minimize on-going costs in favor of one-time expenditures.

Toolkit

The Digital Initiatives Team has endeavored to create a hardware/software architecture that efficiently handles the large files that will be generated by the project. By appropriately sizing our tools it is expected that labor costs will be minimized.

Computers



The Libraries has purchased three Dell Precision 670 computers that are dedicated solely to the digital initiatives project. These machines are designed to handle the expected file sizes with ease. We anticipate that many images may exceed 22 megabytes per image. With the need to manipulate such files in Random Access memory (RAM) the project has purchased two dual processor computers with four gigabytes of RAM. Each machine will be equipped with two 20" flat panel displays, two 500 gigabyte hard drives, high-speed FireWire (IEEE 1394) connection and CD/DVD RW drives.

Scanners

Two Epson 10000XL Expression Photo Scanners with Silverfast scanning software have been purchased. The Epson machines have the capability of capturing 2400 dpi (optical resolution) on a 12.2" by 17.2" flat bed. The team believes that this will handle the vast majority of the materials that are to be scanned. The scanners are equipped with FireWire connections for speedy data communications with the computers. While the scanner is capable of scanning at a color depth of 48 bits, the team is planning on scanning at color depth of 24 bits. The Epson 10000XL is reported to have an optical density of 3.8 Dmax, thus insuring rich detail capture. SilverFast scanner software comes with the scanner. Testing with SilverFast indicates that scanning times may be significantly reduced when compared to using the Epson software.

Printer

A single Epson printer was purchased. The printer is used to supply users with high quality prints from our collection. The prints are expected to be fade resistant for 100 to 200 years. It also comes equipped with high speed FireWire data connection, ensuring the rapid transfer of data from the computer to printer.

Hardware and Software Specifications

Server

Dell PowerEdge
2 x Intel 300 GHz Xenon Processor
2 GB of RAM
4 x 300GB SCSI Hard Drives

Server Software

CONTENTdm 4.1

Workstations (3)

Dell Precision 670
2 x Intel 300 GHz Xeon, 2MB L2 cache
4 GB DDR2 SDRAM
2 x Dell UltraSharp 2005 widescreen panel display (20")
nVidia Quadro FX3400 dual DVI output
2 x 500 GB SATA hard drives
IEEE 1394a controller on-board
3.5" floppy drive
16X DVD drive
16X DVD+-RW drive

Scanners (2)

Epson 10000XL Expression Photo Scanner w/Silverfast
Specifications

- large-format scanning (12.2" x 17.2")
- Includes 12.2" x 16.5" transparency adapter
- Powerful LaserSoft Imaging™ SilverFast® Ai 6 software
- image resolution - 2400 x 4800 dpi
- 48-bit color
- 3.8 Dmax for precision reproductions
- Hi-Speed USB 2.0 and FireWire® (IEEE 1394) connectivity

The Bookeye scanner is coming soon!

Bookeye 3 color scanner



Some Features.

For a start, instead of a CCD that moves behind the lens, it is the other way round. The lens moves in front of the CCD. That has some serious advantages! Not only is the better, centre part of the lens used, there is no drop-off of quality near the edges of the large A1 scan.

Next, there is a constant pefocus device that follows just ahead of the path of the scan. That means that no matter how much the original is at different levels, it is always in perfect focus!

Technical Data

- Voltage: 100 - 240 V
- Frequency: 50 - 60 Hz
- Power supply: 50 VA standby / 150 VA operating
- Lamps: LUXEON white LED (light strip: approx. 5000 Lux)

Dimensions/weight:

- Width: 35.43" not including lamp arms
- Width: 57.48" including lamp arms
- Height: 47.25"
- Depth: 30.31"
- Weight: Approx. 130 lbs. not including packaging

Scanning

- Resolution: genuine 400 dpi on A1
- Colour depth: 36 bit internal / 24 bit external

- Interface: 1000 MBit TPC/IP, Scan2Net
- Software: BCS-2®
- Format: A1 25" x 35.4"

The principle of document imaging that preserves the original condition of historic books, valuable documents, bound originals, colored drawings and maps has been optimized and refined in the new generation of Bookeye® overhead scanners.

Bookeye3® was developed and produced in Germany. It unites a state-of-the-art scan lens, high-quality CCD image sensors and white LED light - clustered in a mobile light strip that follows the scan.

Bookeye3® satisfies the most individual of requirements. This scanning solution optimally equips you for the digitization of 95 % of all types of originals.

Features

- Precise LINOS (Rodenstock) scan lens
- High-resolution CCD image sensors
- Mobile light strip with high power white LED
- Integrated motor-driven book cradle with 100 mm range
- Originals up to A1 format
- Spine widths up to 3.9"
- Telescopic rail system for the infinite adjustment of the book cradle plates
- Wood surface for the scanning of delicate originals

Printer

Epson Stylus Photo R1800 Printer

- 8-color Epson UltraChrome Hi-Gloss™ pigment inkset for archival-quality glossy and matte photos
- Fade-resistant photos lasting up to 100-200 years
- Output photos up to 13"-wide
- Speeds through a 11" x 14" photo in under 2 minutes
- Creates borderless photos in seven popular sizes
- Prints directly on ink jet printable CDs/DVDs
- Built-in fast connectivity with Hi-Speed USB 2.0 and FireWire®

Software

Photoshop CS has been purchased for the necessary image editing and manipulation. Additionally Monaco's EZcolor program has been acquired to use in color quality control. The team chose to acquire the OPTIX colorimeter to enhance the color management capability.

Storage

The Digital Initiatives Team plans on using redundant storage systems to ensure availability of the digital objects. Each object will be stored on high quality gold/silver anodized CD-ROM for archival purposes. Additionally, copies will be stored off-site using network accessible storage (NAS) and a third copy will be kept on access

quality CD-ROMs. The archive copies on CD-ROM and NAS will be in uncompressed TIF format. The access copies will be high quality JPEG images. Those images are used for creating hard copy reproductions upon request. On-line copies will be available publicly as JPEG 2000 images.



File Naming Convention

Files are named based on their location within the collection's finding aid. Each file begins with the person's last name followed by a 'b' for box followed by the box number, then an 'f' for folder followed by the folder number and then an 'i' followed by the item number. E.g. earhart-b1f10i5. In the case of corporate names an abbreviation will be used. For example, the Purdue University Retirees Association would be pura-b1f10i5. All letters should be in lower case.

Technology re-assessment

Sustainability requires that media and servers be reevaluated on a regular basis to ensure that the objects are still accessible. 5 ¼ floppy inch drives do not exist today. As stewards of archival objects it is essential to ensure the viability of those objects over time.

Intellectual Property Concerns

Watermarks fall into two categories; visible and invisible. Neither type prevents a user from downloading the image for non-authorized use. Visible watermarks simply add visible text or image showing the ownership of the object. Invisible watermarks are embedded in the file. If a file is posted online at a resolution of 300 dpi a user could copy it down and change it to 72 dpi. In doing so it is possible to render the invisible water mark useless. The use of watermarks enables Purdue University to identify its intellectual property.



Metadata

Metadata falls into 4 different categories.

Descriptive Metadata	Descriptors that describe the intellectual content of the object.
Administrative Metadata	Data that describes ownership and rights management for the object.
Structural Metadata	Data that describes the relations between several objects.
Technical Metadata	Data that describes the structure of the object such as resolution, pixel dimensions,

compression, file size.



Image Capture Specifications

Last Revised: May 9, 2005

	MASTER	PHOTOGRAPHIC/RESEARCH COPY	ACCESS COPY	THUMBNAIL
DESCRIPTION	Unedited high quality original scans that can serve as surrogates for the original artifacts	Also known as the duplication copy or the "use master." These scans will be made available to researchers who request high quality duplicates for publication, research, or display purposes	Copy used for delivering image via the web; should be acceptable quality for most research purposes	Very small copy used for browsing; presented with bibliographic record
RESOLUTION (PPI/ PPI)	600 (with a minimum of 3000 pixels on the longest edge) (oversized may be 400) Text images, scanned in color or grayscale will be scanned at 300 PPI. Pixel dimensions are dependent on the size of the original.	300	72	72
COMPRESSION	Uncompressed	Yes	Yes	Yes
FILE FORMAT	TIFF*	JPG*	JPG2000*	JPG*
SIZE	100% of original (up to 11" X 17")	100% of original	600 pixels on long side	100-200 pixels on long side (They will either be

				one consistent size or a % of the master copy, depending on size of originals)
BIT DEPTH	24 bit color**	24 bit color**	24 bit color**	24 bit color**
SECURITY	Digital signature	Invisible watermark with transaction code when sending electronically	Visible watermark (nonintrusive) and Invisible watermark	N/A
STORAGE MEDIA	Gold CDs (master & backup copies) & Server	Server	Server	Server
NOTES	Unedited & uncompressed; rarely used copy; very large file size	Users must sign a permissions form specifying their intended use of the image and adhering to the Libraries copyright and publication policies and procedures	Should fit on standard monitor; reasonable file size	Should display quickly and give the user a general idea of the overall image

*Multipage documents may be stored in PDF format

**For black and white textual items, 1bit or 8 bit may be used

Scanning from negatives when possible is essential. In most cases, negatives are not available so it is important to use a first generation print. The team has chosen to scan all images as color in order to preserve the object as accurately as possible.

Although many formats for multi-resolution objects are available, the team chose JPEG2000. This is an open standard format and not proprietary. It uses a non-proprietary compression scheme providing extremely fast delivery times.

Quality Control

Dynamic range

A highly significant factor affecting image quality is the Tonal Dynamic Range – the color space that an image occupies between pure white (255) and pure black (0). Professional TWAIN drivers and image editors such as Photoshop can display tonal dynamic range. Reviewing histograms at the time of scanning is essential to maintain high quality scans.

Clipping & Spiking

Clipping and spiking appear when black and white points are not set on TRUE black and white. Spiking on the ends of the histogram usually indicates clipping. The image itself may exhibit blockage and pixelization in the

shadows and blowouts in the highlights.

Color management

Color management can be one of the most difficult parts of the digitization process. Each piece of hardware in the chain from scan to digital object can introduce biases. The team has acquired Monaco EZcolor and intends to use it to manage the system color space during the project.

Project Manual

The Digits team has assembled a project manual that encompasses the workflow in preparing and displaying documents for the digital collections. As the manuals are completed we will add links to them.

[Scanning Guidelines](#)

[Instructions for Calibrating Monitors](#)

[Instructions for Calibrating Scanners](#)

[Quality Control Procedures](#)

[CD Burning Procedures](#)

[File Load Preparation Procedures](#)

Works Cited

Kenney, Anne R. and Rieger, Oya Y. *Moving Theory into Practice: Digital Imaging for Libraries and Archives*, Mountain View, California, Research Libraries Group, 2000

Technical Guidelines for Digitizing Archival Materials for Electronic Access: Creation of Production Master Files – Raster Images, <http://www.archives.gov/research/arc/techguide-raster-june2004.pdf>

Inside the CDL, Digital Library Building Blocks, <http://www.cdlib.org/inside/diglib/>

Digitization Guidelines for Creating Digital Still Images, Alexander Turnbull Library, National Library of New Zealand, <http://www.natlib.govt.nz/files/nldraftdign.pdf>

Guides to Quality in Visual Resource Imaging <http://www.rlg.org/visguides/>.

Technical Advisory Service for Images, <http://www.tasi.ac.uk>



**Syracuse University Library
Digital Library Project Proposal**

Name _____ Date _____

Department _____ Email _____ Phone _____

Project title (suggested) _____

Signatures:

Department Head _____ AUL _____

Submission Procedures:

This proposal requests detailed information on all aspects of the project. Talk with your supervisor, department head, AUL or interested others about the project and its merits.

1. Complete the Criteria Checklist, followed by the Project Proposal form, considering all aspects of the project. Feel free to contact the DLDS Director, Project Manager, or Imaging Librarian for assistance with this process.
2. Secure the signatures of your department head and appropriate AUL.

Project description and justification: include statement of importance of project to SUL community and beyond and links to library/university mission and goals.

Intended audience and potential use: whom will the project serve and how?

Physical description: please describe materials to be digitized, including type and number of items and condition.

Intellectual property status of material: please comment on any copyright considerations related to digitization and online availability of these materials. For example, note whether the content is out of copyright (published prior to 1923) or if SUL has been given permission to digitize.

Metadata/Cataloging: please indicate whether cataloging exist for these items; list any known cataloging or metadata requirements. Consult with the IMSS (Cataloging or Digital and Electronic Resource Management Services), if necessary.

Preservation concerns: indicate whether treatment might be needed prior to digitizing. Consult with Access and Preservation Services, if necessary.

Budgetary contribution: indicate whether budgetary support exists for this project and how the department might contribute in terms of budget or staffing.

Timeline: describe any preferred start and end dates or other deadlines.

Collaborative partnerships: list faculty or other project supporters.

Standards: describe metadata or technical standards envisioned for the project, if known.

Assessment: indicate measures that might be used in evaluating the impact of the project.

Please provide any additional information that might help inform the initial proposal review, including letters of support, links to any special event, thoughts on project organization.



DLPS Text Digitizing Services

for Selectors, Special Collections, RMDS, Preservation, and Patrons

Digital Library Production Services provides text digitizing services for the Library for the purpose of collection-building. We ask that you observe the following parameters when making your request:

Keyboarding Services

Texts:

- Should be in English or other non-Cyrillic European languages
- Should have been published in 18th-21st century or have a common, easily-readable typeface
- Should be of one of the following genres: Prose, poetry, plays, dictionaries, encyclopedias, letters, diaries.
- Texts will first have page images created by DLPS, and are therefore also subject to all parameters under *Page Imaging Services*.
- Further, the page images created (bitonal or color) will be available alongside the searchable text in the Digital Library delivery interface.
- Manuscripts, if handwritten, must be transcribed before DLPS can accept them.
- Few special characters in the texts can be examined or fixed.
- Texts, when finished, will parse against the [DLPS DTD](#).

Page Imaging Services

- Book bindings must be able to be opened to at least 120° (to be scanned on DLPS equipment). Further, Special Collections material will be scanned in DLPS at the discretion of the Head of Collections Services. If request is denied, other arrangements may be possible through Rare Materials Digitizing Service (RMDS).
- 600dpi bitonal TIFF page images with 600dpi color TIFF figure images will be created for selector and patron requests.
- 600dpi color or greyscale TIFF page images will be created for Special Collections, RMDS, and Preservation materials.
- Color and greyscale TIFFs will have standard jpeg derivatives created for use in the Digital Library delivery interface.
- Color and greyscale page images may or may not have searchable text in the Digital Library delivery interface.
- Bitonal page images will always have searchable text in the Digital Library delivery interface.
- Only whole books or typed manuscripts will be digitized; no sections, parts, or articles.
- A VIRGO or OCLC record for the text must exist (for TEI header creation).

Additional Parameters for Digitizing Out-of-Print Texts Published After 1923 (texts not in the public domain)

- Permission to digitize an out-of-print text may be granted by the publisher. A requestor should write to the publisher (sample letter provided) to request permission to digitize. If no response is received after 4 weeks, the requestor should follow up with a second letter to the publisher indicating the assumption that permission is granted, after which DLPS will proceed with digitizing.
- If the text is out of print, AND the publisher is out of business, AND the author is deceased, DLPS will proceed with digitizing.
- The requestor must be willing to do all research and provide all required documentation to DLPS before digitization can begin.
- Unless universal access is expressly granted by the publisher, all texts published after 1923 and digitized by DLPS will be restricted to on-Grounds use.

General Guidelines

- All requests will be queued; DLPS cannot accommodate Rush Requests.
- All texts must be approved by the Library selector for that subject area.
- DLPS does prep for delivery via the standard Digital Library text interface; no tailored services are available.
- The Electronic Text Center may be able to provide specialized services such as enhanced markup or the building of new tools and interfaces, but should be contacted separately.
- All works will be made available to at least the UVA community, but preferably without any access restrictions.
- The Library will archive the text and make the content available as long as is reasonably possible, providing the text can be migrated to new technologies as necessary. Migration may affect the look, feel, and functionality of the text.
- Copies of all text and image files will be burned to CD or DVD for requestors (if desired).

Exceptions will be made at the discretion of the [Director](#) of Digital Library Production Services.

UNIVERSITY OF VIRGINIA

<http://www.lib.virginia.edu/digital/services/textparameters.html>

DLPS is located on the first floor of Alderman Library. DLPS does not accommodate direct-to-user digitizing services; DLPS only provides central digitizing services for the Library.

Review an updated list of our [Completed and In-Progress Texts](#)

Digital Initiatives
University of Virginia
PO Box 400112
Charlottesville, VA 22904-4112

[Digital Initiatives Home](#) • [UVa Library Home](#)
[Search the Library Site](#) • [UVa Home](#)
Maintained by: dl@virginia.edu
Last Modified: Tuesday, April 27, 2004
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Selection Criteria

Project Evaluation Criteria

As stated in its charge, the Digital Program Advisory Committee will evaluate all proposals. To submit a proposal, please complete and submit the Project Recommendation Form (<http://www.lib.ua.edu/forms/dpac-recomm.htm>). More information about the University of Alabama Libraries' digital program is available at Digital Projects at The University of Alabama Libraries (<http://www.lib.ua.edu/dpac/>).

Proposals will be evaluated on value, sustainability, viability, and scalability. The following criteria are designed to assess strengths and weaknesses and to provide an analytical approach to this evaluation

Required Criteria (9)

- The project will provide significant support for UA's mission of teaching, learning, research, and service.
- The project will increase the research value of materials by providing new forms of intellectual access.
- The project's intrinsic value will ensure continuing use by a significant audience(s) within and /or beyond the UA community.
- The project will meet recognized standards for digital capture, metadata, and data storage.
- The materials are in public domain, a copyright clearance has been obtained, written permission for open access on the World Wide Web has been obtained, or the items are "orphan works".
- The project will be completed with available funding.
- The project will have the potential to generate funding through grants, gifts, or other fund sources.
- The project will foster a partnership(s) which may include campus departments or initiatives at the state, regional, national, or international levels.
- The project will be completed in a timely manner and without adversely affecting other projects or other library priorities.

Preferred Criteria (4)

- The project will unite via the Web disparate collections.
- The project will extend the life of materials at risk by providing access to digital surrogates.
- The project will be of interest and value to various publics.
- The project will expand our expertise or technical infrastructure.

Approved by Libraries Management Council and Dean's Council July 12, 2005

[Digital Program](#)
[Digital Projects Overview](#)
[Project Recommendation Form](#)
[Master List of Digital Projects](#)



*center for digital initiatives***brown university library****DIGITAL PROJECTS SELECTION CHECKLIST**

As you begin discussing your potential project with a member of the Scholarly Resources Department, we ask that you review this document and place check marks next to the appropriate statements.

Rights

The Library prefers permission to distribute the digitized material to all users, but if necessary can limit access to a specific class.

- source materials are in public domain, or
- owned by Brown University, or
- copyright holder is willing to confer distribution rights, or
- co-creators of this project are Brown University members and are willing to transfer rights to the Brown University Library, or
- use of the material for my class can be justified under Fair Use Guidelines

Non-Duplication

The Library will not digitize an object for which a digital surrogate already exists and can be reasonably obtained.

- there is no identical or similar digital product that can reasonably meet the expressed needs

Please note: If the first two areas (Rights and Non-Duplication) cannot be checked, the proposed project probably cannot go forward. Please consult with your department's librarian if you not sure.

Value

Does the intellectual quality of the source material warrant the level of access made possible by providing digital access? Many factors contribute, but certainly they include intellectual content, historic, and physical value:

- project would have significance to other Brown University areas of excellence
- materials would compliment existing collection strengths
- rareness or uniqueness of source materials or content
- source materials or content have high artifactual or associational value
- important for the understanding of the relevant subject area
- broad or deep coverage of the relevant subject area
- potential for enduring value in digital form
- have potential to develop into larger grant opportunities
- have sufficient subject or discipline knowledge and expertise for project development

Enhancement of intellectual access

Will digital access enhance the intellectual value of the material and add significantly to its potential to enlighten?

- ___ enhancement of intellectual control through creation of new finding aids, links to bibliographic records, and development of indices and other tools
- ___ ability to search widely, manipulate images and text, and study disparate images in new contexts
- ___ improved quality of image, e.g., through improved legibility of faded or stained documents

Demand

Are scholars now consulting the proposed source materials? Are the materials being used as much as they might be? Or is current access to the proposed materials so difficult that digitization will create a new audience, more active scholarship, or new kinds of teaching?

To justify the effort and expense, there should be a reasonable expectation that the product will have immediate utility for members of the academic community and/or other appropriate audiences:

- ___ would provide support for current high priority activities or areas of interest
- ___ likely to be of long term use within the academic community
- ___ there is an active, current, good-sized audience for the materials
- ___ there is advocacy for the project from the University community
- ___ likely to generate new types of use or significantly increased use of existing resources

Collaborative across collections

Will the combination or aggregation of original sources greatly increase their value? Are related materials so widely dispersed that they cannot be studied in context?

- ___ part of a collection split among a number of institutions that could be united online as a virtual collection
- ___ contribution to development of a "critical mass" of digital materials in a subject area
- ___ flexible integration and synthesis of a variety of formats, or of related materials scattered among many locations
- ___ strengthen or enhance an existing resource

Preservation aspects

Is the long-term preservation of deteriorated materials a project goal? While digitization does not in itself constitute preservation, there are preservation aspects to be considered, both in terms of the original materials and in terms of the files which will be created.

Providing surrogates

- ___ significant reduction in handling of fragile materials
- ___ access to materials that cannot otherwise be easily used
- ___ protection of materials at high risk of theft or mutilation

Safe digitization

- ___ condition of originals allows them to be digitized safely
- ___ condition of originals requires conservation/rehousing for safe digitization; funding must be secured for this work
- ___ possibility of scanning photographic intermediaries instead of the originals

Intellectual access

Potential projects should be evaluated as to whether appropriate intellectual control can be provided for the original materials and the digital versions:

- ___ degree to which the materials are organized/arranged in a way suited to online use
- ___ cataloging, processing and related organizational work already accomplished or to be accomplished as part of the project
- ___ staff and resources to support creation of appropriate metadata relating to document identification, technical capture information, provenance, and easy navigation within the information resource

Adapted from the University of Arizona's Digital Library Initiatives Group Digital Project Development Checklist
(<http://digital.library.arizona.edu/documents/development/checklist.rtf>)

 search

[UBdigit home](#) | [browse UBdigit](#) | [advanced search UBdigit](#) | [my preferences](#) | [my favorites](#) | [help](#) | [login](#)

Keyword search UBdigit

 go

Use an asterisk * for truncation when searching.
Example: *music** will get music, musical, musician, etc.

Propose a new UBdigit collection

UBdigit People

 Go

UBdigit Policies

 Go

UBdigit Contributor Tools

 Go

UBdigit Presentations

Browse UBdigit by subject

UBdigit Collection Development Statement

Contributor proposals are solicited, vetted and prioritized for production by the UBdigit Review Board. UBdigit collections are provided primarily to support the research and instructional needs of the UB community. UBdigit collections are built from UB's diverse inventory of legacy and teaching collections for purposes of instruction, scholarship, and archival preservation. UBdigit collections are accessible over the Web and are intended solely for educational uses.

UBdigit Review Board review criteria elements:

- Proposed collection meets the research or teaching needs of the University
- Proposed collection meets the research or teaching needs of the scholarly community at large
- Proposed collection responds to a demand for needed resources
- Proposed collection provides expanded access and preservation for fragile or valuable legacy collections
- Proposed collection represents a unique contribution/addition/augmentation to digital materials available to the University and scholarly community through proprietary resources or the Internet
- Proposed collection extends the multidisciplinary scope of UBdigit
- Size of proposed collection can be accommodated in the UBdigit infrastructure
- Collection contributor demonstrates lawful right to expose proposed collection via UBdigit
- Collection contributor demonstrates authorization to allocate resources to the development of metadata and digital assets for the purposes of description and access through UBdigit
- Collection contributor demonstrates readiness to prepare metadata records for each item in the collection in compliance with UBdigit metadata standards
- Collection contributor demonstrates readiness to prepare digital assets in compliance with UBdigit digitization standards

Proposal requirements:

- [UBdigit Contributor Collection Proposal form](#)
- [UBdigit Contributor authorization form](#)
- [UBdigit Contributor copyright release statement](#)

Proposals are considered by the UBdigit Review Board when all contributor forms have been received.

Last Update: 10/13/2005

University Libraries

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“Idea Sheet” & “Selection Worksheet” for Library Staff UConn Libraries’ Digital Collections Program

UConn

Drafted by the Digital Collections Facilitation Team (DCFT) Last Revised: October 2004

Background

This document is intended to serve as the basis for a newly devised, streamlined approach to developing local digital collections at the University of Connecticut Libraries. In Part I, the “Idea Sheet,” staff members (also known as PIs or Principal Investigators) are encouraged to briefly identify ideas for a digital collection and begin initial conversations with their area head for administrative support. Once completed, this form should be submitted to the DCFT for initial review. Part II, the “Selection Worksheet,” should be completed by the DCFT working in conjunction with each PI. This section of the project proposal document addresses the specific costs, funding sources, and administrative endorsement of the project. Once both parts are completed, the DCFT will work with staff to fully develop a detailed project proposal, including technology specifications, detailed costs, and if applicable, a project management plan with timetable and evaluation plans.

Part I: “Idea Sheet” (To Be Completed by PI)

1. **Project Goals & Audience:** What new resource do you want to develop and why? Who are the primary and secondary audiences for this resource?

2. **Significance of the Proposed Digital Collection (Please check all that apply):**
 - Facilitates access to new, unique, and/or rare research materials/information/data
 - Meets demonstrated faculty and student information needs, or the needs of other identified user communities and constituencies, and will be utilized by a user population significant enough to justify its creation or migration into a digital format
 - Supports the University of Connecticut’s education and/or research programs
 - Supports the University of Connecticut’s mission to the citizens of the state of Connecticut
 - Establishes an educational partnership between the University Libraries and other organizations

3. **Brief Description of the Collection:** What will the resource contain, such as formats, the number and size of objects, etc.?

4. **Intellectual Property Rights & Risk Management:** Who owns the materials in the resource? Are they in the public domain and owned by the University of Connecticut Libraries? If the University of Connecticut does not own the materials, can they be licensed? Will the project require a formal partnership with the University Libraries?

5. Submitted By: (Name of Staff Member)
(Job Title)
AS (Library Area)

6. Date Submitted to the DCFT for Initial Review: 8/4/06

DCFT Comments & Next Steps

Comments On Part I:

Additional Meetings with PI Needed for Clarification? Yes No
Project Proposal Approved for Further Investigation? Yes No
Project To Be Incorporated into ENCompass? Yes No Maybe

Proposal To Be Further Investigated: Spring Summer Fall

If proposal is not approved for further investigation and development, provide details below:

UNIVERSITY OF CONNECTICUT

- Faculty/Staff in the _____ Department/School/College/Institute. Date: _____
Name: _____ Signature: _____
- Other (Please specify): _____.



- [Search Cornell](#)

Selecting Traditional Library Materials for Digitization

Report of the CUL Task Force on Digitization

I. Introduction

In April 2004 a Task Force on Digitization was charged to recommend a policy for selecting traditional library materials for digitization. Providing increased access to digital information resources has occupied a prominent place in Library planning documents for some time. The Task Force approached its charge as part of this ongoing program (see, for example, CUL Goals and Objectives 2002-2007 I.3B, “select materials for digitization” and the Selection and Content section of the Report of the Digital Preservation Policy Working Group www.library.cornell.edu/preservation/IMLS/image_deposit_guidelines.pdf). This report offers rationale and strategies for deciding which materials the Library should digitize, and in what order it should digitize them.

II. Charge

The Task Force on Digitization was asked to:

- Create a set of guidelines for evaluating the content of “traditional” (defined as ink-on-paper) materials as candidates for digitization, holding copyright in abeyance.
- Consider whether the essence of these guidelines could be encapsulated in a form that would allow their application without significant (professional) selector intervention.
- Consider the fate of the paper originals. Are there categories of documents that may safely be withdrawn from library shelves after they are digitized?
- Make recommendations, in the form of a prioritized list, as to which criteria CUL should make a conscious and coordinated effort to emphasize.

III. Assumptions

The following assumptions and definitions guided our work:

- *What is content?* Content is information in context. It includes all of what is intrinsic in a document—its ideas, organization, and physical presentation.
- *Why digitize?* For the purpose of this report, digitization is a tool for increasing access to information; we do not address the important issues of digital preservation.
- *Why select?* In addition to the inevitably finite nature of resources, which dictates setting priorities, some print materials may be unsuitable for digitization because of their format, condition, or other characteristics.
- *Why preserve originals?* Library digitization must not sacrifice historically significant materials nor deny researchers the ability to study ways in which information was originally presented.
- *What technologies will be used to digitize?* Digitization will be accomplished with the use of multiple scanning and photographic technologies. These evolving technologies will minimize, but not necessarily eliminate, destruction of originals.
- *Why exclude copyright?* The focus of this report is digitization based upon content. Legal (and technical) issues can then be considered as a second step in the selection process.

IV. Selection Criteria

Selection for digitization requires many of the same evaluative deliberations that guide traditional collection development decisions. The selection of published materials for the stacks, or of paper materials for preservation microfilming, for example, require an assessment of value, utility, demand, condition, and collection relevance. The Task Force concluded that these same criteria should drive selection of traditional materials for digitization at Cornell. These values are well reflected in Cornell University Library’s Goals and Objectives 2002-2007 I.3B: “select materials for digitization on the basis of their potential for broad utility, unique value of materials converted, reflection of core strengths of Cornell’s holdings, and opportunities for building distinctive aggregations through national and international collaborations...”

At the same time, however, we were charged to develop guidelines for implementing digitization without this deliberative process in place, *i.e.* without professional selector intervention. Hence our selection criteria recommendations are presented below in two different sections:

- A. Project Criteria. Criteria to help determine how to prioritize collections or intellectual groupings of materials for targeted digitization, applied by library staff, consulting subject experts.
- B. Production Criteria. Procedures governing automated, or production digitization that would proceed systematically by non-selector driven criteria, such as by library shelf location, or upon demand by faculty or researcher request.

In establishing both sets of selection criteria, we drew extensively on the work of other research institutions and policy groups (see Appendix 1 for a bibliography).

IV.A. Selection Criteria for Project Digitization

Cornell Library's experiences with a variety of digital projects over the past decade—*e.g.* math books, Southeast Asian traveler's accounts, 19th century American books and serials, core agricultural literature—are that selection for digitization is driven by a program whose purpose is to widely distribute materials that enhance scholarship and learning. The Task Force found it difficult to conceive of digitization, even mass digitization, of traditional materials without first establishing programmatic parameters that take value and utility into account. We also agreed that such programmatic parameters would need to be developed by collaborative teams of professionals, project by project, even though project implementation might be delegated to non-professional staff.

The following list represents the Task Force's recommended criteria for project-based digitization:

1 Value

- Collections of unique materials or subjects of supreme strength at Cornell
- Materials that provide exceptionally broad or deep coverage of a subject or theme
- Materials not well represented in other digital collections or projects
- Collections that provide potential for generating revenue for CUL (per Goal I.3B)
- Collections that offer potential to attract development opportunities

2 Utility

- Demonstrated or potential demand
- Responsive to Cornell research and teaching needs
- Responsive to regional, national, or global research and teaching needs

3 Access

- Provides value-added enhancements such as search capabilities, text manipulation, interpretive commentary, or bibliographic apparatus
- Offers synthesized virtual collection, linking geographically dispersed originals
- Provides surrogate access to fragile originals for preservation purposes

4 Innovation

- Provides opportunity for building innovative relationships among institutions
- Provides opportunity to forge new delivery models, metadata standards, technological advantages, entrepreneurial models, or modes of scholarly communication

5 Continuity

- Considers the inventory of Cornell's current digital holdings and projects in preparation and builds on them, where possible

Prioritization:

We concluded that all targeted digitization projects should demonstrate at least some elements of items 1 & 2: Value and Utility. But that of the hundreds of possible projects that would meet this test, the strongest projects—and those deserving highest priority—will also feature elements of 3 and/or 4: Access & Innovation.

IV B. Production Criteria for Systematic Digitization

The Task Force struggled to conceptualize how production digitization could take place safely and logically without professional or curatorial participation. We imagined two scenarios under which this kind of digitization might take place: on-demand by faculty or researchers; or systematic, mass digitization of the stacks. The Task Force concluded that production digitization without significant selector intervention might be undertaken under the following production parameters:

- Assumes digitization of non-unique, or non-rare stack materials only
- Assumes no destruction of originals without special collections review
- Requires professional staff to outline “negative” criteria in advance (*e.g.* item incomplete, illegible, too fragile, copyright restricted)
- Production must include training program in the safe handling and preservation of library materials

V. Withdrawal of Paper Originals

The Task Force was charged to consider whether there are categories of materials that may be justifiably withdrawn after digitization. Once again, we determined that answers would generally require definition on a project basis. Some collections, such as newspapers from Third World area collections, may require little more scrutiny than identifying their location in the stacks. Other topics, such as American history for example, are comprised of volumes of historic artifactual importance and would require careful, item level inspection.

Circumstances that may warrant withdraw of paper originals are:

1. Duplicate Copies: more than one original held by Cornell Library
2. Loss of content imminent (*e.g.* brittle paper)
3. Items that survive in large numbers and that carry no demonstrable evidential, aesthetic, associative, or other physical value (Appendix no. 6-7)

VI. Appendix: Bibliography

Digitization Policies and Guidelines

1. Columbia University Libraries Criteria for Digital Imaging <http://www.columbia.edu/cu/libraries/digital/criteria.html>
2. University of California Selection Criteria for Digitization <http://www.library.ucsb.edu/ucpag/digselec.html>
3. The Library of Congress. Selection Criteria for Preservation Digital Reformatting <http://lcweb.loc.gov/preserv/prd/presdig/pressselection.html>
4. National Library of Australia. Digitisation Policy <http://www.nla.gov.au/policy/digitisation.html>
5. Dan Hazen, Jeffrey Horrell, and Jan Merrill-Oldham. Selecting Research Collections for Digitization. <http://www.clir.org/pubs/reports/hazen/pub74.html>
6. Council on Library and Information Resources (CLIR). Task Force on the Artifact in Library Collections: <http://www.clir.org/activities/details/task.html>
7. Cornell University Library Department of Preservation and Conservation. Conservation Treatment: Library Materials to be Retained in the Collection in Original Format. <http://www.clir.org/pubs/reports/pub103/appendix3.html>

Task Force Membership:

David Block (chair)
Mihoko Hosoi
Terry Kristensen
Katherine Reagan
Steve Rockey
Linda Stewart

[Back to Collection Development Policies Page](#)



<http://www.library.cornell.edu/colldev/digitalselection.html>

Revised and updated, 2/23/05
Send changes to [Fred Muratori](#)

Selection Criteria

Materials proposed for digitization will be considered by the Digital Collections Council using the following criteria.

I. INTELLECTUAL VALUE

1. **Research value.** What is the subject focus of the material? Will the collections be used for research by Duke faculty and students, or by researchers outside Duke, or both? Is there research interest in the material across the disciplines? Is there a particular undergraduate research interest in the material? What value is added by providing this material in digital form?
2. **Pedagogical value.** What use will the material receive in digitized form? Will it be used in the undergraduate classroom? For K-12/community use?
3. **Relationship to other collections.** Does the material add to areas of historical strength in digital or traditional collections at Duke? Is the material unique to Duke? How does it relate to digital and traditional resources available elsewhere, particularly in TRLN? How does it relate to possible future digitization projects? Does digitization of the material have the potential to attract new collections to Duke?

II. FEASIBILITY

1. **Copyright issues.** Is the material under copyright? Does Duke hold copyright, or can permissions be obtained with reasonable effort?
2. **Scope of the project.** How much labor is required (scanning, creating metadata, etc.) to complete the project? Is the material heavily text- or image-based? Are appropriate equipment and staffing currently available in the DPC?
3. **Preservation issues.** What is the condition of the original? How many conservator hours would be required to prepare it for digitization? Do originals require special handling due to fragility or other issues? Would digitization require modification of the object (disbinding, separating, encapsulating)? Once digitized, could access to fragile source materials be closed, thus further protecting them?
4. **Urgency/time factor.** Why digitize now? Is there an immediate curricular need for the material? Is grant funding currently available? Is the original material in heavy demand, and/or in danger of disintegrating?
5. **Additional/outside funding opportunities.** Is there possible grant funding available to digitize the material, or is there another potential funding source?

III. ACCESS

1. **Metadata.** Is existing metadata adequate for making the material useful in digitized form? If not, what is the plan to create metadata? What is the sponsor's commitment to creating metadata? Is special expertise required (foreign language, for example)? Has the sponsor extensively reviewed the proposed material on an item-by-item level?
2. **Supporting Material.** Is faculty expertise or documentation available to support access? Will there be other access points for the materials, in addition to the DOC?
3. **Equipment and technical requirements.** Does the library have the means to deliver the digital objects in the most effective way for users and in a way that is most appropriate for the content? Does the library have adequate technical resources to troubleshoot, test, maintain, and otherwise support the tools and infrastructure that make the digital collection available?

The DCC should consider the criteria in Category I first and foremost, before addressing issues of feasibility and access. Materials which score well on intellectual value will be placed on a list of DCC desirable projects. Because some of the most intellectually valuable materials may not be digitized immediately because of access or feasibility problems, the DCC should then make recommendations for equipment purchases, temporary hires, or pursuing of grant funding, for example, in order to make digitization possible.

13 April 2006

Last modified September 15, 2006 3:03:18 PM EDT
<http://library.duke.edu/about/collections/dcc/selection.html>
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Collection Development Policy

Digitized Collections

The Digital Library of Georgia, working together with Georgia's libraries, archives, museums, and other institutions of cultural heritage, provides access to the cultural and historical resources of the state of Georgia through ongoing development, maintenance, and preservation of online digital collections and resources. Original formats included may be text-based, including manuscripts, letters, diaries, and published works such as books and pamphlets, photographs, maps, art, artifacts, audio and video, graphic materials including architectural plans and drawings, and microfilm.

The [Audience of the Digital Library of Georgia](#) consists of five segments: Casual User, Student/K-12/Lifelong Learner, Information Seeker/Hobbyist, Scholar/Researcher, Government/Business Community.

Collections, materials, or items may be nominated for digitization by any interested party using the [Digital Library of Georgia Digitization Nomination Form](#).

Collections nominated for digitization and/or inclusion in the Digital Library of Georgia will be judged based on the following criteria.

- **Mission.** Proposed materials or collections must conform to the mission of the Digital Library of Georgia and be related to the culture and history of the state of Georgia.
- **Restrictions.** Materials that are restricted by the donor or other owner will not be digitized unless permission can be obtained.
- **Copyright.** Materials that are clearly in the public domain will be given priority for digitization. Where public domain status is questionable, a decision will be made on a case by case basis. When materials are under copyright restrictions, they will not be digitized unless permission is obtained.
- **Documentation/Description.** Materials or collections that are completely or partially described, captioned, labeled, processed, or cataloged will be given priority for digitization. Other instances will be handled on a case by case basis depending on factors such as the type and depth of description required, need for research, etc.
- **Accessibility.** Materials that are hard to access due to preservation concerns or are only available to a limited audience due to security restrictions will be given priority for digitization.
- **Use.** Materials that are heavily used by researchers, other patrons, or staff will be given greater priority for digitization.
- **Diversity.** Materials that represent the cultural, political, social, geographic, and/or economic diversity of the state of Georgia will be given priority.
- **Value.** Materials that have high research, artifactual, or evidential value and/or are of particular interest to a key audience will have high priority for digitization.
- **Potential for Added Value.** Materials for which access will be substantially improved by digitization and which have a high potential for added value in the digital environment will be given priority. Examples of added value that the materials may lend themselves to include:
 - Creation and/or addition of supplemental resources to allow users to better understand, navigate, and use the collection
 - Linkages between materials
 - Virtual collections of materials based around a creator, topic, subject, or similar theme
 - New metadata, description, and finding aids in electronic form
 - The ability to search through the creation of electronic text
 - New ways to use or analyze the originals
- **Duplication of Effort.** Materials that are publicly available in digital form elsewhere at a level of quality that meets the needs of the audience of the Digital Library of Georgia will not be digitized. Note that the DLG Portal Service may link to items related to the mission of the Digital Library of Georgia.
- **Cooperative Potential.** If the materials have the potential to be related to others held by different repositories or organizations, including materials already digitized or being considered for digitization, the priority for digitization is higher if it is likely that a cooperative or multi-collection digitization initiative may result.
- **Availability of Local or Additional Resources.** Following on cooperative potential, if a repository or other organization can provide support in the form of staff time, equipment, or funding - especially at a local basis - to digitize materials to the standards required by the Digital Library of Georgia those collections may be given greater priority to take advantage of these opportunities.
- **Technology.** Materials for which appropriate technology, processes, and best practices already exist for digitization will generally have priority. Projects that explore or require implementation of new technologies will be considered depending on the availability of resources and funding.

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DLG Portal Service

The DLG Portal Service links historical and cultural collections digitized by the DLG and held locally in GALILEO with digital collections, materials, sites, items or similar resources held by cultural and/or other non-profit organizations throughout the state and elsewhere by means of a selective portal service. The core of the portal service is a metadata catalog containing descriptive information about each resource.

The DLG Portal Service will record metadata about and link to sites meeting the following criteria:

- Provides digitized resources for collections representing Georgia's history and culture
- Makes the resource available at no cost
- Has a plan for ongoing sustainability and maintenance
- Respects copyright by ensuring that materials are in the public domain or cleared for public distribution
- Priority will be given to sites containing cultural materials digitized in accordance with standard best practices for digital imaging recommended by the Digital Library of Georgia

Ownership

The Digital Library of Georgia does not claim ownership of digital objects linked to from the DLG Portal Service. Ownership remains with the originating site. Note that collections digitized and mounted by the Digital Library of Georgia and GALILEO are linked to from the DLG Portal Service in the same way as other participating sites. Metadata created by the Digital Library of Georgia and included in the DLG Portal Service remains the property of the Digital Library of Georgia, but may be freely copied and shared as long as credit is given.

Accuracy

Responsibility for accuracy of data, facts, and information presented rests with the institution providing the digital resource. The Digital Library of Georgia does not warrant any information on the sites linked to by the portal. The Digital Library of Georgia recommends that all sites have a means of collection information regarding the content accuracy and a policy for site review and revision.

Accessibility

The DLG Portal Service strives to comply with accessibility standards developed as part of the Web Access Initiative of the World Wide Web Consortium available at <http://www.w3.org/WAI/>. However, the Digital Library of Georgia does not guarantee that sites linked to by the DLG Portal will comply with these accessibility standards.

Removal Policy

A site may be removed from the DLG Portal at the discretion of the Digital Library of Georgia for one or more of the following:

- Site is not consistently available and reliable
- Inaccurate data, facts, or information
- Proven violation of copyright
- Site or content is no longer available for free to the public

July, 2001
Revised Sept. 2004

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Digital Library Services

Home	Project Selection Criteria
Mission	Projects and other digital initiatives are evaluated for how well they help to fulfill the University's mission of teaching, research, and service. Consideration must be given to current curriculum needs, faculty research interests, research trends in the various
Services	subject areas, and the strengths and weaknesses of the University Libraries' overall
Guiding Principles	collections. In addition, the inherently shared nature of digital library collections requires consideration of
Strategic Goals	larger constituencies including scholars at other institutions and the general public and acknowledgement of
Project Selection Criteria	existing and prospective projects already being undertaken by other institutions, consortia, and commercial publishers.
Staff Profiles and Contact Info	The following criteria will be considered when evaluating potential projects:
DLS Blog	<ol style="list-style-type: none"> 1. Does the resource enhance existing library collections? 2. Will the availability of the resource meet a need for increased access to the material? 3. Does the project meet a preservation need? 4. Are the materials already digitized and in need of classification and bibliographic control? 5. Does the content have intellectual value as a scholarly resource? 6. Are the materials unique in scope or coverage? 7. Is the project distinct from other projects likely to be undertaken by commercial publishers or other institutions? 8. Does the project take advantage of the expertise of specific faculty or library staff?

Contact: lib-digital@uiowa.edu

**Syracuse University Library
Digital Library Project Proposal – Step 1
Criteria Checklist**

Name _____ **Date** _____

Department _____ **Email** _____ **Phone** _____

Project title (suggested) _____

The following criteria will assist SUL staff in developing and evaluating digital library project proposals, help in prioritizing DL activities, and establish a strong rationale when requesting support from internal or external sources. The criteria, organized by broad category, will help document the merits of project proposals and promote an analytical approach to project selection. Criteria are not listed in order of importance; depending on the project, some will be more important and others may not apply.

Instructions: please check all statements that apply to your project proposal and submit a completed checklist with the DL Project Proposal form.

Mission:

- The project addresses one or more of the Library’s strategic goals.
- The project provides measurable support for SU’s teaching and research efforts.
- The project will promote SU Library in a manner that may generate further digital library projects and funding.
- The project has local or regional importance
- The project represents an effort that is unique to SU.
- The project moves library services in a direction consistent with the Library's strategic directions.

Rights:

- Source materials are in the public domain.
- SU owns or has intellectual property rights to the content.
- Copyright holder will transfer applicable rights to SUL.
- Use of material can be justified under fair use and SUL can control access.

Collaboration/Relationships:

- The project has library, faculty, CMS, or other advocates.
- The project creates or enhances a collaborative partnership.

Value:

- The project will compliment existing collection strengths, become part of an existing virtual collection, or contribute to the development of a critical mass of digital materials in a subject area.
- Current use of source material indicates potential of enduring value in digital form.
- Source materials have value as artifacts.
- The project addresses material that is unique or rare.
- The project addresses material that is deteriorating.
- The project provides integration of a variety of formats or related material scattered among a number of locations.
- The project is likely to generate new or increased use of the material.

- Digitization will create new or expanded modes of teaching.

Use/Demand:

- The project will receive sustained use by an identifiable audience.
- The project has the potential to increase the usefulness of and/or enhance access to the material, e.g., through new search capabilities, links to other materials, the ability to manipulate images and text, or study material in new ways.
- The project will provide support for high priority activities or areas of interest.
- Source materials are being used in their current form.
- The project is likely to generate new or increased use of the material.
- Digitization will create new modes of teaching.

Intellectual access:

- Source material has a coherent organizational scheme.
- Cataloging and/or descriptive metadata work is complete.
- Project will require descriptive cataloging/metadata work.

Resources/funding:

- The project can be completed with available funding resources.
- The project can be completed using existing staff resources.
- The Library has sufficient staff and resources to support programming, user interface design, or other technology intensive tasks.
- The project has the potential to generate funding through grants, donors, or other external fund sources.
- The project has the potential to save money over the long term, e.g., by eliminating the need to acquire resources, freeing up staff time, etc.

Technical feasibility:

- The digital version can sufficiently represent the full content of the original.
- Access and authentication can be provided using current institutionally supported technologies.
- The Library has sufficient knowledge and expertise required for project development and ongoing maintenance.
- The project will capitalize on existing technical infrastructure and capabilities.
- The project will adhere to or contribute to the development of national digital library standards.
- The project has potential to expand our technical knowledge and expertise.

Preservation:

- Project will result in a reduction in handling of fragile material.
- Project provides access to materials that cannot otherwise be easily used.
- Project protects materials at high risk of theft or mutilation.
- Condition of materials allows them to be safely digitized.
- Condition of originals requires conservation.
- Possibility of scanning photographic intermediaries rather than originals.



Framework for Digitization

Guidelines for digital collection building at the University of Virginia Library

This document outlines a framework within which Digital Library Production Services (DLPS) will digitize items in the University Library collection. The Collections Group has been involved in the development of this framework.

Assumptions:

- This framework applies to all types of digital objects (currently: texts, images; eventually: video, audio, etc.), though the emphasis may be different for different types of materials.
- DLPS is developing multiple tiers of digitization. For example, the text workflow may include texts which are keyboarded (double-typed and marked-up in TEI/XML by a vendor; highly accurate for searching, but expensive and time-consuming to process); text with OCR (texts with minimal mark-up; not as accurate for searching, but relatively inexpensive and quick to do); and page-images (digital photocopies of each book page for viewing but not searching).
- Limited resources (staffing, equipment, etc.) put constraints on the amount of work that can be accomplished, as well as the speed, but as workflows are reviewed and become more efficient, and technology is updated, volume and speed will increase.
- Project proposals or grant opportunities will be assessed against these guidelines, and current library priorities.

Three Categories (not ranked):

- **Special collections and other materials unique to UVa**
This category includes UVa historical documents: the Catalog, the Cavalier Daily, BOV minutes, Cork & Curls, etc., as well as pre-1923 items about UVa (classed in LD 5660-LD 5689). Additionally, unique and rare items in the Small Special Collections Library would be digitized. Decisions will be driven by user requests to Rare Materials Digital Services (RMDS), items chosen by selectors, items which have been exhibited, and circulation history.
- **User-driven digitization**
This category includes items needed for curricular use (e.g. Art & Architectures images); pre-1923 items with high circulation; and possibly reserves or Toolkit scanning requests (pre-1923 or public domain).
- **Preservation**
This category includes items for which the physical object requires preservation, and which also have had recent circulation. Digital reformatting may be the primary preservation method, or it may be a by-product of physical preservation. Examples: A brittle book may be replaced by a preservation photocopy, which also results in page images; audio and video tapes may be reformatted onto newer media (DVD) and the digital files added to the repository. Preservation texts in English with modern fonts would be digitized using OCR.

May 20, 2005

Digital Initiatives
University of Virginia
PO Box 400112
Charlottesville, VA 22904-4112

[Digital Initiatives Home](#) • [UVa Library Home](#)

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Maintained by: dl@virginia.edu

Last Modified: Wednesday, July 27, 2005

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Assessment

Usability Services

Welcome to the Sheridan Libraries' Usability Services web site. Usability Services are part of the Library Digital Programs unit. Researchers, customers and staff interested in our usability evaluation efforts can review these pages and ask questions of usability staff members by using the forum.

What is usability?

The goal of usability evaluation is to determine what can be done to make an interface efficient, satisfying, and easy to use, to learn, and to remember. Usability evaluation involves selecting some of the various methods designed to glean this information and applying them iteratively, from the early stages of a system's development through its active use. These methods may include surveys, focus groups, scenario-based think-aloud tests, contextual inquiry, card-sorting, link-naming, and heuristic evaluation. The Library Digital Programs employ experience in using a range of methods to evaluate library interfaces and related web sites in offering usability services for other academic interfaces.

Clients

The Library Digital Programs offer usability services to the Krieger School of Arts and Sciences, the Whiting School of Engineering, and the School of Professional Studies in Business and Education. We have worked with the Engineering and Applied Science Programs for Professionals to hold a series of focus groups, in order to inform their web site redesign process. We have conducted scenario-based think-aloud tests during the redesign of the Krieger School web site.

We have also conducted usability evaluations for other organizations. We worked with the [Collaborative Digitization Program](http://www.cdpheritage.org/) to evaluate the usability of Colorado's Historic Newspaper Collection. We made observations at a workshop for teachers, and we held scenario-based think-aloud tests with teachers and university students. We conducted scenario-based think-aloud tests for [ARTstor](http://www.cdpheritage.org/), a digital image library project of the Andrew W. Mellon Foundation. We worked with [Project Muse](http://www.cdpheritage.org/) to conduct scenario-based think-aloud tests, link-naming, and a heuristic evaluation.

We have collaborated with other units within the Sheridan Libraries to evaluate the usability of various web sites. We have held scenario-based think-aloud tests for the library homepage and the library catalog interface. We have worked with Special Collections to conduct an online survey of the [Roman de la Rose](http://www.cdpheritage.org/) site, as well as to conduct focus groups and scenario-based think aloud tests to evaluate the usability of the [Sheet Music Consortium](http://www.cdpheritage.org/).

Usability Evaluation Methods

Surveys

A questionnaire is posted online for some period of time to gather feedback from users or the potential audience of a system. Questions may focus on how they currently use the system and what functionality would they like the system to have in the future.

Focus groups

A focus group typically involves a moderator, a note-taker, and 6-10 participants. Guided by a set of questions, the facilitator moderates a discussion about the system, while the note-taker and perhaps a tape recorder keep track of the conversation. Topics may include: how the participants currently use the system, what other systems they use instead, and what they would like the system to be able to do in the future.

Scenario-based think-aloud tests

A scenario-based think-aloud test session involves a participant, a facilitator, and a note-taker. The facilitator presents a series of scenarios to the participant. The participant uses the system to complete the tasks presented in the scenarios while "thinking aloud," that is, while providing comments on what he is doing. The note-taker and the facilitator keep track of these comments as well as the participant's actions and the system's responses. Several test sessions are held in order to observe the experiences of different users.

Contextual inquiry

An observer watches the participant working with the system in the context of his or her typical work environment. The observer may ask some questions at the end of the session, but the most important aspect is observation of real use of the system in the work environment.

Card-sorting

A facilitator presents a set of cards to the participant. Each card contains a brief description of one page in the system. The participant sorts the cards into groups and labels each group. The facilitator compiles the results from several participants and conducts a cluster analysis in order to see which cards tend to be grouped together most frequently. This information is applied to the organization of pages and links.



Link-naming

This is a two-stage method. In the first stage, the facilitator presents a set of page names to the participant and asks what she would expect to see if she clicked on links by those names. In the second stage, the facilitator presents descriptions of the pages or the pages themselves and asks what the participant would call the links to those pages. The facilitator can recommend new link names for the terms that were frequently misunderstood or renamed by participants.

Heuristic evaluation

In a heuristic evaluation, a usability specialist inspects a web site to determine if it meets general guidelines for usability and accessibility, such as consistency in navigation, clarity in language, and flexibility in the pace of interaction.

contact, search | home A-Z INDEX

 SYRACUSE UNIVERSITY **LIBRARY** 

ABOUT US | SERVICES | HELP | RESEARCH TOOLS

[DISC Home](#)

DISC

Digital Imaging Services Center

Customer Survey

Please take a few moments to complete the following survey.
Deadline: February 15, 2006

1.) Please indicate your affiliation:

ESF or SU

Undergraduate
 Graduate
 Faculty
 Staff

Program or Department:

2.) Approximately how many times have you used the DISC in the:

2005 Fall Semester	2005 Spring Semester	2004 Fall Semester
<input type="radio"/> Never <input type="radio"/> Once <input type="radio"/> 2-5 times <input type="radio"/> 6 or more times <input type="checkbox"/> Other: <input type="text"/>	<input type="radio"/> Never <input type="radio"/> Once <input type="radio"/> 2-5 times <input type="radio"/> 6 or more times <input type="checkbox"/> Other: <input type="text"/>	<input type="radio"/> Never <input type="radio"/> Once <input type="radio"/> 2-5 times <input type="radio"/> 6 or more times <input type="checkbox"/> Other: <input type="text"/>

3.) How did you learn about the DISC?

Check all that apply.

Friend/classmate
 Library publication
 Library web site
 Professor/Instructor/Teaching Assistant
 Librarian
 Other:

4.) Please indicate the DISC services you have used:

Check all that apply.

- Large Format Scanning
- Flatbed Scanning
- Slide Scanning
- Large Format Printing
- Tabloid Size Printing (up to 11"x17")
- Letter Size Printing (up to 8.5" x 11")
- Image adjustment/enhancement
- Other:

5.) Using a scale of 1 (negative) to 5 (positive), please indicate your satisfaction with:

a.) the quality of your scans:

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
1 - Very Unsatisfactory	2 - Unsatisfactory	3 - Neutral	4 - Satisfactory	5 - Very Satisfactory

b.) the quality of your prints:

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
1 - Very Unsatisfactory	2 - Unsatisfactory	3 - Neutral	4 - Satisfactory	5 - Very Satisfactory

c.) your ability to schedule appointments:

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
1 - Very Unsatisfactory	2 - Unsatisfactory	3 - Neutral	4 - Satisfactory	5 - Very Satisfactory

d.) the level of customer service provided by the DISC staff:

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
1 - Very Unsatisfactory	2 - Unsatisfactory	3 - Neutral	4 - Satisfactory	5 - Very Satisfactory

e.) the ability of the DISC staff to meet specified deadlines:

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
1 - Very Unsatisfactory	2 - Unsatisfactory	3 - Neutral	4 - Satisfactory	5 - Very Satisfactory

6.) Please rate the DISC's overall performance:

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
1 - Very Unsatisfactory	2 - Unsatisfactory	3 - Neutral	4 - Satisfactory	5 - Very Satisfactory

7.) Please elaborate on any of the questions above or share your thoughts on how we might improve our existing services. Let us know if there are other services you would like us to offer in the future.

Here is your chance...

8.) I will use the DISC in the future.

1 - Strongly disagree

2 - Disagree

3 - Unsure

4 - Agree

5 - Strongly agree

Welcome to The Bragging Section!

We would love to hear your success stories related to material you have created or printed using the DISC.

Have you won an award?

Received an A on a project?

Created a well-received gift?

Mastered a new technique?

With your permission, we'll post your story to our Wall of Fame in the DISC! If you're shy, we promise we won't share the story with anyone else but learning about your successes will definitely make our day!

Tell us about your successes!

- I give the DISC staff permission to post my story on the DISC Wall of Fame (A.K.A. our bulletin board :-). (Remember to sign your story. No identifiable information is otherwise collected through this survey.)
- I give the DISC staff permission to post my story on the DISC Wall of Fame ANONYMOUSLY.
- I DO NOT give the DISC staff permission to post my story anywhere. I simply shared it to make your day.

Submit Survey

Clear

Thank You!

The DISC Staff: Suzanne, Penelope, Sarah, and Kim

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