



# Pathways to Diversity

## Workshop

June 19 & 20, 2023

Centre College, Danville, KY

Archivists and Librarians Workbook

Funded by the



— ASSOCIATED —  
COLLEGES OF THE SOUTH

# Table of Contents

Table of Contents.....	1
Land Acknowledgement.....	4
Acknowledgements.....	5
Why is this work important? .....	7
Introduction and Getting Started .....	8
Administrative and Financial Support.....	9
Collaboration .....	10
Think/Pair/Share.....	12
Research and Selection of Materials.....	14
Identifying Materials.....	15
Material Handling .....	16
Content Restrictions .....	17
Copyright and Sensitive Content .....	17
Privacy Concerns.....	19
Potentially Sensitive or Disturbing Content.....	19
Web and Document Accessibility .....	21
Accessibility: It's About People .....	21
Campus Resources .....	21
Accessibility Standards.....	21
Digitization / Scanning.....	23
Seek Support.....	23
Determine Method for Scanning .....	23
In-House Scanning .....	24

Outsourced Scanning .....	24
Establish Scanning Resolutions .....	24
Purchase Hardware/Software .....	25
Create and Manage Files .....	27
Making Scans More Accessible .....	28
For Text-Based Files .....	28
For Image-Based Files .....	28
For Audio/Video Files .....	29
Digitization Tips .....	29
Digital Preservation .....	30
Metadata .....	31
What is metadata? .....	31
Metadata is Important .....	31
Documentation is Important .....	32
Stages of Creating Collaborative Metadata .....	32
Planning .....	32
Implementation .....	32
Assessment .....	33
Creating Rights Statements .....	33
Oral Histories .....	34
Ethical Considerations .....	34
Logistical Considerations .....	34
Oral History Planning and Execution .....	36
Oral History Tips .....	38
Student Training .....	39
Appendix 1 – Digital Project Planning Worksheet .....	40

Section 1: Foundations .....	40
Section 2: Selection of Materials .....	42
Section 3: File Organization and Storage .....	43
Section 4: Managing Project Release .....	45
Section 5: Roles and Time-frame .....	47
Section 6: Ongoing Maintenance and Management.....	49
Appendix 2 – List of Technology and Software.....	50
Appendix 3 – Helpful Tools .....	51
Appendix 4 – Handling Archival Documents and Manuscripts.....	52
Appendix 5 – Fair Use Checklist .....	53
Appendix 6 – Examples of Potentially Harmful Content Statements.....	55
Appendix 7 – Examples of Takedown Policies .....	56
Appendix 8 – Sample Forms .....	59
Oral History Forms .....	59
Sample Form 1: Consent and Release .....	59
Sample Form 2: Oral History Interviewer – Statement of Responsibility .....	60
Sample Form 3: Interview Information - Grace Doherty Library .....	61
Sample Form 4: Interview Opening Statement .....	63
Student Blog Release.....	64
Appendix 9 – Metadata Guidelines.....	65
<i>Pathways</i> Standards Used .....	65
Metadata Spreadsheet Example.....	75
Additional Resources.....	77

# Land Acknowledgement

Centre College sits on the ancestral lands of the Cherokee, Shawanwaki/Shawnee, Yuchi, Adena, and Hopewell nations. According to the Kentucky Native American Heritage Commission's review of the 2010 United States census, over 170 American Indian tribes are represented by members who live and work in the Commonwealth. This is in addition to many others of Indigenous descent not represented in the census data. We would like to take this moment to remember those who have been forcibly displaced from their territories, and we ask that you join us in acknowledging that Indigenous culture is a living culture that thrives across the region and the continent at large.

# Acknowledgements

The Pathways to Diversity project is the culmination of many hours of work by many people.

Carrie Frey, Director of Library Services, Centre College - Principle Lead

Dr. Andrea Abrams, Vice President for Diversity, Equity, and Inclusion & Professor Anthropology, Centre College

Christy Allen, Associate Director of Digital and Resource Management, Furman University

Sydney Bufkin, Visiting Assistant English Professor, Washington and Lee University

Dr. Amy Frederick, Chair of the Art Department, Centre College

Mary Girard, Digital Scholarship Librarian, Centre College

Dr. Brandon Jet

Paula Keiser, Assistant Professor, Digital Scholarship Librarian, Washington and Lee University

Jeffrey Makala, Associate Director for Special Collections and Archives, Furman University

Beth Morgan, Cataloging & Special Collections Librarian/Archivist, Centre College

Dr. Andrew Patrick

Scott Salzman, Web Discovery Librarian, Furman University

Dr. Claire Strom, Rapetti-Trunzo Chair of History, Rollins College

Rachael Walton, Digital Archivist & Records Manager, Rollins College

Candace Wentz, Assistant Director for the Center of Teaching and Learning, Centre College

Oyin Aderoba, class of 2018, Centre College

Thomas Case, class of 2019, Centre College

Lorna Closeil, class of 2020, Centre College

Hannah Ensign-George, class of 2015, Centre College

Johana Marcellon, class of 2020, Centre College

Mariameh Minteh, class of 2019, Centre College

Becky Mohr, Centre College

Pearl Morttey, class of 2021, Centre College

Iliana Parrillas, class of 2019, Centre College

Cassie Tatum, class of 2021, Centre College

Rollins College Archives Student Workers

Washington and Lee Archives Student Workers

Agile Humanities, web designer

Shane Wilson, Associate Director of Information Technology Services, Centre College

Dr. Katherine Andrews, Director of Research and SACSCOC Liaison, Centre College

And special thanks to the staff at ACS for their work with us over the years.

# Why is this work important?

## Acknowledgement of whose stories these are

Cultural humility is a concept that emphasizes three central tenets: institutional accountability, life-long learning and critical self-reflection, and to recognize and challenge power imbalances. In our work, we ensure that our own positionalities are always fore-fronted, especially when we do not belong to the communities we are describing. This also involves this concept of normalizing not knowing, by embracing humility and allowing other forms of expertise to inform our decision making, particularly through community consultation. (Reparative Archival Description Working Group, 2021).

## Missing voices

As discussed by Randall Jimerson (2007) in “Archives for All: Professional Responsibility and Social Justice,” Archivists have a civic responsibility to collect and foreground materials that represent diverse experiences. The Archives of an institution are only as complete and inclusive as the professional managing these historical troves allows them to be. Centre College found that, as an institution founded in the South in 1819, their Archives were a testament to the white, male experience. Even as the partner institutions campuses began to integrate in the 60’s and 70’s, those students who forged the pathway to diversity did not find their way into the Archival records of our institutions. We have uncovered and foregrounded some of their histories retroactively, but we must continue to include diverse voices, experiences, and perspectives and to actively collect and highlight these hidden and marginalized stories.

## Responsibility to uncover highs and lows

There are absolutely many positive moments along the road to integration. These moments will be archived and celebrated during historic anniversaries. There are also dark, painful, and demoralizing instances and these should also be archived and shared. We learn from our past experiences. Perfection has not been attained during our continuing ascent to a more inclusive society, nor are we likely to see it during our lifetime. We learn as much, if not more, from our negative experiences and missteps as we do from our shining moments. Let us not forget.

# Introduction and Getting Started

Use this space to document why you came to this workshop.

1. What are you hoping to learn?
2. Do you have projects on your campus that you hope to begin or that you have started on and want to finish or grow?

## Administrative and Financial Support

Who needs to know about the project to give it support, oversight, and acknowledgement?

- Dean or Provost
- President
- Board of Trustees
- Communication or marketing
- Campus Legal Counsel
  - Acknowledge and approve documentation
    - Permission Forms
    - Policies/Procedures

Do you have funding support?

- If not, where can you imagine getting support from collaborators or outside entities?
  - Grants
  - Student organizations
  - Campus Administration
  - Donors

Are there impediments in terms of administrative support?

Is there work you can begin without formal support?

Where do you imagine you could find support on your campus to help build support from the administration?

## Collaboration

Collaboration was the cornerstone of the Pathways to Diversity project. Partnership between Associated Colleges of the South Centre College, Furman University, Rollins College, and Washington and Lee University was a requirement for our proposed grant project. We collaborated across institutions, but also found that this project allowed for deep connections between other groups as well. Faculty, staff, and students worked to uncover materials and to make them available in the archives and digitally. Librarians, Archivists, Information Technologists, and Digital Specialists worked with faculty and students to digitize, describe, and sustain the digital product(s). We found that there were staff offices on our campuses who were natural partners. The Office for Diversity and Inclusion was a key collaborator and advisor. The Alumni Office assisted with finding alumni who shared their stories. Community members were interested in the project and worked with campus constituents on parallel projects. The legal office on campus was very important to include on the creation of forms, policies, and documentation. We made sure that we included our deans and provosts in the conversations when we were planning our project and for each new grant iteration. We also included our campus communities by sharing our work via workshops, presentations, faculty hours, and pedagogy lunches.

In-person conversations when planning this project were the most fruitful. We found that when we were sitting in a room together, energy and synergistic conversations lead to better developed products. The relationships we have forged during this project have been a high point. We have learned from each other, shared our common frustrations and accomplishments and worked together towards a shared vision.

During a presentation, a participant asked if we included our Board of Trustees. We did not do this, but we feel that it could be a great opportunity for getting support and resources to fund and sustain a project. Although we talked with Marketing and Communications, this was typically when we wanted to share information about our project. An earlier conversation may have allowed us to be more strategic and planned with communications. Finally, we did speak with Development, but in conversations along the way, rather than at the beginning of our project, when we could have included them with planning and as advisors on pursuing donors.

Although we experienced a general collaborative spirit among partners at all levels, there was often some concern at the administrative level at each institution regarding a negative impact on the campus should we share the stories of alumni who suffered isolation and adversity when integrating. These conversations could be difficult to navigate. We kept communication open and turned to other institutions who had done some of this work on their campuses. This is often reassuring as these institutions have forged the way for reparative work in Archives in much the same manner as our alumni have paved the way for diversity and inclusion on their campuses via integration.

Something we had not considered when planning our project was that we would lose members of our team due to faculty and staff leaving their home institution. We had

already situated management for the project within the libraries, however, which meant that the project will be sustained through this organization, whether or not particular faculty or staff members stayed with the project. The loss of key partners did affect some institutions more than others. Some institutions also found it difficult to recruit full-time teaching faculty for the project. Embedding the project within courses, however, was the most useful way to reach a greater number of students.

Make a list of possible collaborators on your own campus.

## Think/Pair/Share

1. As you think about your own institutions, who are people you might collaborate with on your own campus to begin this work? Who are partners you already have a relationship with that you think would be excited to participate with you on this project?
  - a. Faculty
  - b. Communications
  - c. CTL
  - d. Diversity Office
  - e. Community Partners
    - i. Public Library
    - ii. Other community agencies or organizations
2. If you have already started a project, who will help you to grow it or finish it?
3. Are there ACS institutions with whom you can collaborate? Other institutions? Community members?
4. Who on your campus needs to know about the project? Think broadly - dean or provost, president, board of trustees, faculty, staff, alumni, communications, campus legal counsel, or others?
5. Where can you obtain funding, if needed?

6. Who can help you with resources?
7. Who has knowledge to assist you with information such as accessibility standards, website development, design, digitization, digital and physical archiving?
8. Who will sustain your project?
9. Do you have access to student workers, interns, or fellows who could help you with the project? If not, do you have creative ideas for where to get assistance with the more time-consuming parts of the project, such as digitization and poring through archival records?
10. Are there impediments to getting the work done on your campus?  
Administration, Board members, or others who would not be supportive? Where do you imagine you could build support?

# Research and Selection of Materials

When researchers utilize an archive, they often do not realize that the materials they use have already been culled and specially curated by the archivist. This process, of appraisal and selection, is a cornerstone of archival training and best practice.

- **Appraisal** - the process of identifying materials given to or found by an archives that have sufficient value to be accessioned and processed
- **Selection** - identifying which records to retain (and discard) due to enduring value

However, it is important to understand the impact of this professional practice. Appraisal and selection decisions give the archivist an inordinate amount of power to shape the historical record -- they literally decide what goes and what stays. While the classical theory and tradition behind archives appraisal work aims for “objectivity,” as a profession we now understand that not only is objectivity a near impossibility given our evolving cultural attitudes and personal biases (known and unknown). Furthermore, it is quite dangerous to define our collections as objective in nature, as it paints the picture of a perfect and complete record where one most certainly does not exist.

These realities are front and center for College Archives when research questions surrounding race relations, desegregation, and integration come up. Previous appraisal and selection decisions within the Archives (as they were informed by the pervasive thoughts and views of the historical moment) resulted in devaluing the records and recorded historical experiences of people of color. Therefore, there is either a lack of accumulated materials speaking to this group’s historical reality in College Archives, and/or such items may just not be easily found or encountered as they are largely uncatalogued and still unprocessed. The latter scenario is referred to in the archives world as a “hidden collection.”

- **Unprocessed** - archival resources that have not been examined or prepared for use
- **Hidden Collection** - an archival resource that is inaccessible and undiscoverable due to general unavailability and/or insufficiency of descriptive information

Importantly, archivists also have the power to restrict content via strategies like redaction procedures, content embargos, or even simply designating files “confidential.” These practices are especially relevant for materials that relate to racial conflict and tension in the 20th century, because if any content that did make it into the record was viewed by decision makers as violent, controversial, or generally a negative reflection of the institution, it may be intentionally unexposed within the archive’s holdings. This means that archivists and researchers today need to be able to look for these materials very creatively and intentionally, and perspectives of minority groups may only be found

if we approach material in non-traditional ways. This process is sometimes called “Reading Against the Grain.”

- **Embargo** - not be made available until a predetermined time in the future
- **Redaction** - concealing “sensitive” information in a document before public release
- **Confidential** - secret housing of materials unless authorized
- **Reading “Against the Grain”** - analyzing the dominant reading of a text and engaging in alternative or “resistant” readings by considering and scrutinizing underlying beliefs and attitudes (which might otherwise go unexamined), while paying special attention to potential gaps, silences, and contradictions within.

## Identifying Materials

If you find yourself in the scenario described above, we recommend a few places to start your research investigation on your journey to uncovering the histories of people of color on your campus and exposing the larger race relations experience, however messy:

- Student newspapers
- Student yearbooks
- Board of Trustees Minutes
- Presidential Papers
- Photographs from the Civil Rights Era
- Black student organizations, fraternities, or sororities
- Campus safety reports, disciplinary files, and local crime records
- Faculty meeting minutes and the meeting minutes of other governing campus bodies like student government, honor council, residential hall admins, etc.

\*If you encounter restrictions to accessing any of the above collections, see the questions and considerations listed under the “Content Restrictions” section to think of another way forward.

List materials of interest in your collections:

# Material Handling

Tips for handling archival materials:

- Minimize all handling of original archival documents.
- Keep your hands clean when working with archival collections.
- Do not lick your fingers when turning pages.
- Do not eat, drink, or chew gum while handling documents.
- Wear cotton or latex gloves when handling vulnerable materials, such as photographs, film, audiotape, videotape, and electronic records, because finger oils can damage or destroy the materials over time.
- Use book cradles for bound volumes.
- Use only #2 graphite pencils for notetaking when viewing archival documents.
- Keep workspaces and storage areas clean, dry, pest-free, and secure.
- Set up a dedicated archival workspace, in both work and reading room spaces, whose surface is clean, flat, and at least three times the size of the largest item you will be working with. Such a space allows room to work, take notes, and maintain the collections' arrangement.
- When moving documents, support them in folders and boxes and move them on carts.
- Move individual, stable documents to or from carts holding them lightly by diagonally-opposite corners and use an archival board support to move fragile documents.
- Get help if you cannot easily move an item by yourself, especially to move oversize or heavy materials.
- Place working labels on the containers of all oversize or heavy materials.
- Keep items in folders and boxes when they are not being used, to minimize damage from light, dust, pollution, and handling.
- Do not force open a rolled or folded document if it is brittle or fragile.
- House and handle documents that have smearable media, such as charcoal, pencil, crayon, and pastel, so that their media surfaces never directly touch another document, the document housing, or a hand.
- Attempting repairs without sufficient training may result in permanent damage or accelerate deterioration.

## Content Restrictions

These are some questions you should ask yourself when considering content restrictions during archival research and project planning:

- Do you need permission to view the item in the archives? Whose permission should you seek? These kinds of considerations can require approval from various stakeholders and take additional time - be sure to build that into the project timeline.
- Is there an embargo on the material that states it cannot be accessed for a certain amount of time? If so, you are not able to use that material until the embargo is lifted.
- If you are not able to digitize all the material of interest, can you do a partial scan? Consider what might be a representative portion or sample in this scenario.
- Are there copyright or privacy concerns in digitizing the material? You may need to work with an expert or legal counsel in these cases. Seek outside expertise as needed.
- Is the material potentially harmful and/or offensive? If so, think about developing a Potentially Harmful Materials Statement for these items (see Appendix 6).

## Copyright and Sensitive Content

Understanding some basic copyright principles can help with access, reuse, and digitization decisions for certain types of archival materials.

In order for a work to be protected by U.S. copyright, the items must:

- exist in a tangible form
- be a work of authorship
- be original
- and be authored or published within the United States

The below list of works often are protected by copyright:

- Literary works
- Musical works including lyrics
- Dramatic works, including accompanying set design, music, and choreography
- Pictorial, graphical, sculptural, and other visual art forms
- Motion pictures, sound recordings, other audio or audiovisual works
- Computer programs, applications, code, and some databases
- Architectural works including blueprints, scaled models, and renderings
- Books, journals, magazines, newspapers, and all related photos within those works

If you are wondering if you can copy, provide use of, or digitize any type of work listed above, it may be necessary to determine/locate the copyright holder. The copyright holder is the individual or entity with the sole right to license the sale, use, reproduction, and other permutation of the work in question, including transferring their copyright to another individual or entity of their choosing. Copyright exists without any formal contract or written document, but a copyright license is a legal document and/or agreed upon legal language that articulates the appropriate and allowed uses of a work as defined by the copyright holder.

**Copyright License** - A copyright license is a contract between the copyright owner and the third party who wishes to use the copyrighted work. It permits certain uses for a certain period of time. The range of permitted uses and the designated time period may be limited or expansive.

There is an important statutory exemption to the Copyright Act that allows archives, libraries, and educational institutions to provide access (online and otherwise) to works, and reproductions of those works, without violations of Copyright Law: it's called **Fair Use**.

---

*"Fair use of a copyrighted work for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright."*

*(Fair Use Exemption, Section 107 of the US Copyright Law)*

---

Factors considered in Fair Use determinations are:

- The purpose of the use
- The nature of the work
- The amount of the work being reproduced, in relation to the whole
- The effect in terms of market and potential financial value. For help determining if one of your archival items qualifies for Fair Use, use the Fair Use Checklist in Appendix 5.

Also, if the work in question was created in the US before 1928 it may be in the Public Domain, and therefore no longer has copyright restrictions. See the Copyright Status Rules of Thumb in the Appendix for more information on how to determine if a work is in the Public Domain.

**Public Domain** - all creative works to which no exclusive intellectual property rights apply. The rights have either expired, forfeited, or been waived.

If you have determined that your archive or institution owns the copyright to the item that you want to copy, digitize, or provide access to, consider the many options that the

Creative Commons Licensing suite offers in terms of contributing to public good and offering a free and open sharing of historical knowledge. To learn more about all six types of Creative Commons License options go to <https://creativecommons.org/>.

**Creative Commons License** - Creative Commons licenses give everyone from individual creators to large institutions a standardized way to grant the public permission to use their creative work under copyright law. From the re-user's perspective, the presence of a Creative Commons license on a copyrighted work answers the question, "What can I do with this work?"

Beyond copyright restrictions, there may be other important considerations before moving forward to provide online access to materials in your archival collections. Two of these are privacy concerns and the distribution of potentially sensitive or disturbing content.

## Privacy Concerns

College archives are full of personal, family, and community histories that continue to impact and connect with the lives of people today. While these stories may be safely stored in the stacks when they first enter the archives, the moment those same materials make the leap to being online they become exposed and visible in a new and big way. Without communication with appropriate stakeholders and thoughtful consideration of the impact of the decision to put materials openly online, there is the possibility of harm. Navigating these decisions in authentic conversations with appropriate alumni, students, administrators, and other key stakeholders is critical to avoiding or at least minimizing the harm to third parties. Furthermore, you may want to draft and acknowledge a "Takedown Policy." Examples of digital archives' Takedown Policies are provided in Appendix 7. D-CRAFT - [reuse.diglib.org/toolkit/](https://reuse.diglib.org/toolkit/) - has created a toolkit which includes a section on writing a takedown policy.

**Takedown Policy** - this is a public notice on a website that explains how and why collections are made accessible online, and articulates exactly when and how someone could request online artifacts referring to them could be removed, if that is their wish.

## Potentially Sensitive or Disturbing Content

In recent years there has been a profession wide understanding and acknowledgement that certain materials from archival collections can be particularly traumatic and upsetting for some viewers. Where this may be a possibility, it is recommended to provide a Potentially Harmful Content Statement. Example statements are provided in Appendix 6 for further reference.

**Potentially Harmful Content Statement** - a warning statement that cautions users of online spaces that the content within the site has the ability to offend, upset, or otherwise traumatize. It is intended to serve as a “trigger warning” for distressing materials and therefore should be posted in advance of any interaction with such materials in terms of the user experience.

The Pathways to Diversity Project crafted the following statement:

All materials in the Pathway to Diversity collections have research value and reflect the society and time period in which they were produced. They may contain language and imagery that are offensive because of content relating to: ability, gender, race, religion, sexuality/sexual orientation, and other categories. The documents, images, publications, and other materials have been preserved in order to present the materials in their original state and context, and do not reflect the values of Centre College, Furman University, Rollins College, or Washington and Lee University. We are aware that finding aids, catalog records, and other descriptions created by staff at these institutions using standard vocabularies may contain offensive or harmful language. We are actively working to address this problem. In some instances, we will supplement but not replace the offensive terms that come from authorized sources still in use for searching. If you come across offensive language in a finding aid, catalog record, digital collection description, or other material description, please contact [libraryarchives@centre.edu](mailto:libraryarchives@centre.edu) to bring this to our attention. If you have questions about this statement or about the Pathways to Diversity collections, we welcome your feedback. Please contact us at [libraryarchives@centre.edu](mailto:libraryarchives@centre.edu).

# Web and Document Accessibility

“Web accessibility means that websites, tools, and technologies are designed and developed so that people with disabilities can use them. More specifically, people can: 1) perceive, understand, navigate, and interact with the Web 2) contribute to the Web” (Introduction to Web Accessibility, 2022).

This is true of digital collections and digitized materials as well. It is much faster, easier, and more efficient to make digital content accessible at the point of creation rather than trying to “fix” inaccessible content after the fact. This section of the packet will briefly summarize accessibility and provide additional resources. Additional accessibility tasks will appear in relevant sections of the workshop packet.

## Accessibility: It’s About People

“Accessibility is about ensuring that digital technology is usable by people with disabilities. Checklists, standards, and laws are important tools to help achieve accessibility — yet sometimes they get the focus instead of the fundamental goal of accessibility: meeting the needs of disabled people in the real world. Accessibility is an important aspect of diversity, equity, and inclusion (DEI)” (Introduction to Web Accessibility, Accessibility is About People, 2022).

## Campus Resources

Accessibility may seem daunting, so the best place to start is to reach out to the department or office on your campus responsible for supporting the accessibility needs. The office on your campus may include the phrase: “Accessibility Resources”, “Disability Services”, “Disability Resources”, etc.

Staff in these offices are highly knowledgeable and skilled in supporting students of all different abilities. They can often provide you with information on university standards, resources, checklists, and other tools to help you in the creation of accessible content.

## Accessibility Standards

Web Content Accessibility Guidelines 2 (WCAG 2) - [www.w3.org/WAI/standards-guidelines/wcag/](http://www.w3.org/WAI/standards-guidelines/wcag/) - This international standard explains how to make web content more accessible to people with disabilities.

According to WebAIM (2016), the WCAG guidelines are based on four principles:

- **Perceivable:** Available to the senses (vision and hearing primarily) either through the browser or through assistive technologies (e.g. screen readers, screen enlargers, etc.)

- **Operable:** Users can interact with all controls and interactive elements using either the mouse, keyboard, or an assistive device.
- **Understandable:** Content is clear and limits confusion and ambiguity.
- **Robust:** A wide range of technologies (including old and new user agents and assistive technologies) can access the content.

WCAG 2 Checklist - [webaim.org/standards/wcag/checklist](http://webaim.org/standards/wcag/checklist) - This checklist presents recommendations for implementing accessibility principles and techniques for WCAG conformance. It is not meant to be comprehensive.

## Digitization / Scanning

Once materials are identified, the next step is creating digital surrogates. The process of digitization allows for:

- Ease of access
  - Materials can be placed online for 24/7 access.
  - Documents can be made accessible to screen readers.
  - Documents can be saved locally for offline use.
- Preservation of original materials
  - The originals no longer have to be handled.
- Saves time of archivist
  - Materials do not have to be retrieved from collections.
  - Copies are easily made

## Seek Support

Before you begin digitizing, you may want to reach out to your state or regional digital consortium. Typically they offer great resources, standards, information, and perhaps even financial or hands-on support. Here are some examples:

- Digital Library of Georgia - <https://dlg.usg.edu/>
- DigitalNC, North Carolina - <https://www.digitalnc.org/>
- Kentucky Digital Library - <https://kdl.kyvl.org/>
- South Carolina Digital Library - <https://scmemory.org/>
- Sunshine State Digital Network, Florida - <https://sunshinestatedigitalnetwork.wordpress.com/>

## Determine Method for Scanning

There are two general ways you can scan materials. You can scan them in-house using technology owned by your library/archive. Or you can send your materials to a third-party vendor.

## In-House Scanning

This option is best for libraries with standard formats to digitize, e.g. books, manuscripts, and slides. Ideally, libraries already have scanning equipment and staff and/or students trained in their operation. If not, this option requires a significant amount of personnel time, training, and funding to implement. Libraries planning to scan in-house should consider the following:

- Do you have the necessary hardware and software to scan? If not, do you have funding to purchase this technology?
- Does your institution have staff and/or students dedicated to scanning? If not, do you have the resources to train/supervise personnel to do this?
- Do you have staff who have the time/resources to manage this project, establish workflows, supervise/train employees, manage files, implement accessibility principles, and conduct quality control?

## Outsourced Scanning

This option is best for libraries that have unique formats and/or have a strong source of funding. Even though the scanning itself is outsourced, this option still requires personnel time and training to implement. Libraries planning to outsource their scanning should consider the following:

- Libraries must supply outsourcing vendors with very detailed guidelines including: scanning resolution, file naming, and file organization.
- You will have to mail your archival/library content to a vendor. During that time, they will be unavailable to your patrons. What methods will you use to pack them, insure them, and make sure they are returned completely to you? How much will shipping cost?
- What method would you prefer to have your files delivered in? Would you like them uploaded to the cloud or sent to you on an external hard drive?
- How quickly will the materials and the scans be delivered to you?
- Does the vendor offer to do a “trial” or “text” scan to make sure their digitization meets your standards?
- Who will be conducting quality control of these materials? What happens if the scans don’t meet the specification?
- Who will be the designated liaison to the vendor?

## Establish Scanning Resolutions

Whether you are scanning in-house or outsourcing, it is important to know what resolutions you will be using when scanning your materials. Below is a table of recommended scanning resolutions. These specifications are listed in dpi (dots per inch) also known as ppi (pixels per inch). The higher the dots per inch, the more detailed the scan will be.

Rule of thumb: the smaller the physical item you are scanning, the higher resolution it should be.

<b>Media Type</b>	<b>Recommended Scanning Resolution</b>
Books / Typed Pages/Newspapers	300 dpi/ppi, 24-bit RGB color
Manuscripts / Handwritten documents	600 dpi/ppi, 24-bit RGB color
Photographs (black and white) Photographs (color)	600 dpi/ppi, 16-bit grayscale 600 dpi/ppi, 24-bit RGB color
Slides (black and white) Slides (color)	2400 dpi/ppi, 16-bit grayscale 2400 dpi/ppi, 24-bit RGB color
35mm film negatives (black-and-white) 35mm film negatives (color)	2400 dpi/ppi, 16-bit grayscale 2400 dpi/ppi, 24-bit RGB color
2.5" x 4.5" film negatives	1800 dpi/ppi, 16-bit grayscale
46mm film negatives	1800 dpi/ppi, 16-bit grayscale
2.25" x 2.25" film negatives (black & white) 2.25" x 2.25" film negatives (color)	2400 dpi/ppi, 16-bit grayscale 2400 dpi/ppi, 24-bit RGB color
Cassette tapes	sample rate 96kHz, 24-bit-depth

## Purchase Hardware/Software

Many libraries and archives already have scanners and software for scanning materials. If you do not have these already, here are some recommendations for purchase. See Appendix 2 for a list of technology held by Centre College and Furman University.



### **Flatbed scanners**

Flatbed scanners are ideal for scanning standard-sized manuscript and archival materials. They can also be used for scanning books that are not fragile or brittle. Some flatbed scanners also come with an attachment to scan slides. Some have an oversized scanning bed allowing for scanning up to 11 x 17 items. Flatbed scanners offer the maximum dpi.

### **V-Platen or book scanners**

V-platen scanners are ideal for scanning books, newspapers, or other bound items. The platen or cradle at the bottom is shaped like a “v” and holds the bound item in a way that will not damage the binding. V-platen scanners often use cameras to scan the photos. They are more costly than flatbeds, and often require annual maintenance costs. Most also have proprietary software. V-platen scanners do not digitize at very high resolutions compared to flatbed scanners.



### **Cameras**

An excellent DSLR (digital single-lens reflex) camera is a versatile digitization tool. It can be used on three-dimensional objects as well as oversized documents such as large maps or newspapers. Some institutions even use it on photographs and slides. In addition to the DSLR, we recommend purchasing a tripod. You may also want to purchase a lighting kit and additional lenses depending on your anticipated needs.

### **Image Editing Software**

Image editing software, preferably Adobe Lightroom and/or Adobe Photoshop is strongly recommended. This software can be used to straighten crooked scans, to adjust color contrast, to switch from color to grayscale, and to batch automate the creation of access files.

## Optical Character Recognition (OCR) Software

OCR software allows you to automate the creation of searchable text in typewritten documents or books. When you scan pages of text, those are treated like images, and while they look like words on a screen, you cannot search them, highlight them, and they are not accessible to users who rely on screen reader software. We strongly recommend purchasing OCR software to make written materials searchable, findable, and usable. Examples include: ABBYY FineReader and OmniPage Ultimate. Adobe Acrobat also offers OCR capabilities for PDF files.

## Create and Manage Files

### Master Copies and Access Copies

When digitizing materials, we recommend creating a high-resolution “master copy.” These files will be very large, but also very detailed. These files are ideal for researchers, for zooming in very close to view details, and to preserve a high quality digital format of the item.

We do not recommend loading the master copy online. These files tend to be very large, making them difficult to upload/download, and requiring a long time for them to render. Instead, we recommend creating a smaller, easier-to-access copy called an “access copy.” The following table shows standard formats for master copies and access copies.

Once master copies are created, you can typically automate the creation of access copies. For example, Adobe Photoshop allows you to open master copies, reduce the resolution, and save as a JPG using its “Batch Automate” feature.

Master Copy File Type	Access Copy File Type
TIFF	JPG or PNG
WAV	MP3
MOV or AVI	MP4

### File Naming

Establish file naming conventions before you scan your first item. We recommend using file names that are intuitive, that provide some context for what the material is (without requiring the file be opened), and that ends with a sequential numbering system.

Examples of good file names include:

- furman-echo-1955\_001.jpg (the first page of the Furman Echo student literary journal from 1955).
- furman-trustees-minutes-1963-10-08\_005.jpg (the 5th page of Furman's Board of Trustees Minutes, dated Oct. 8, 1963)
- oral-history-av-huff.mp4 (an oral history from A.V. Huff)
- CC-002-03-A-Box2-Groves-to-Hall-1948-10-08 (the first part "CC-002-03-A-Box2" references the original's physical location, it is a letter from Groves to Hall dated October 8, 1948)

## Making Scans More Accessible

### For Text-Based Files

All text-based files must have their text fully searchable. Scanning the page of a book does not make it accessible, because it is simply an image on a page. To make that text searchable, you need to create a transcription. That transcription not only allows you to search within the text of the scan, it also makes the text accessible for those who are blind, have certain cognitive disabilities, and require the use of screenreading software.

- **Typewritten Text** - OCR software like ABBYY FineReader or OmniPage Ultimate can automate the creation of a transcription from typewritten text. You simply load your .jpg files into the software and it automatically generates searchable text. Keep in mind that OCR quality will vary depending on the quality of the text itself. Text that is faded, choppy, or created with a bad quality typewriter will generate less accurate OCR. We recommend skimming the OCR after creation and correcting errors.
- **Handwritten Text** - The best and most accurate way to transcribe handwritten text is to have a person read the original document and type out the transcript manually on the computer. This is a slow process, but one that is necessary for accessibility.

Once transcripts are generated, they can be saved as stand-alone files or copied/pasted into a metadata field.

### For Image-Based Files

All image-based files like photographs, artwork, or graphs, should have an "alternative text description" (known sometimes as "alt text"). This description is meant to provide information to a user who cannot see the image itself. Alt text should seek to describe the image itself without editorialized. Alternative text can be included in a metadata field, or added to the "Alt Text" option available in most software like Adobe Acrobat.

## For Audio/Video Files

All audio/video files need to offer captions/subtitles or transcripts. This makes the files accessible to those who do not audio on their computer, cannot hear, and have certain cognitive abilities.

- **Captions/Subtitles** - Captions appear within the media file and are synced with the speech and noises in the file, so they appear at the same time as the related sound. There are several ways to create captions/subtitles for your videos. We recommend either outsourcing the creation of captions from a company like rev.com or 3Play Media or uploading your videos to YouTube and relying on their auto-caption feature. See these additional resources for more information:
  - List of Captioning Service Vendors  
<https://dcmp.org/learn/10>
  - YouTube Automatic Captioning Instructions  
[https://support.google.com/youtube/answer/6373554?hl=en&ref\\_topic=7296214&sjid=2761592628000412305-NA](https://support.google.com/youtube/answer/6373554?hl=en&ref_topic=7296214&sjid=2761592628000412305-NA)
- **Transcripts** - Transcripts are stand-alone documents like a Word file that transcribes everything said in the video. While captions are preferable, transcripts also provide added value. They allow users with vision impairments to increase the font size for easier reading, for example.
- **Audio Descriptions** - Audio descriptions are typically voice-over narrations that attempt to describe images that provide important context to the audio. The most direct way to provide audio descriptions in videos is to outsource it to a vendor like 3PlayMedia or Audio Eyes.
  - Audio Description Resources -  
<https://www.washington.edu/accesstech/videos/description/>  
Additional information about audio description with links to outsourcing vendors.

## Digitization Tips

- Scan similar items at the same time.
- Have workflows for every piece of equipment and keep copies by the equipment.
- Keep workspace clean and well-organized.
- Track the status of the project clearly, so everyone knows where to start and stop scanning.

## Digital Preservation

"If it's not in three places, it doesn't exist."

Schofield's Second Law of Computing

Creating a digital surrogate of a physical item or accepting a born digital item into your digital archives is the first step in a long term investment in that item. Much like we keep physical archival documents in acid free folders, digital items also need proper housing.

Long-term archival storage and maintenance of digital files should be included in the initial project planning.

Digital preservation is outside the scope of this workbook. For more in-depth information on all aspects of digital preservation, please refer to the Federal Agencies Digital Guidelines Initiative and the Digital Preservation Handbook - <https://www.dpconline.org/handbook>.

# Metadata

## What is metadata?

A metadata record consists of a set of attributes, or elements, necessary to describe the resource in question. For example, a metadata system common in libraries -- the library catalog -- contains a set of metadata records with elements that describe a book or other library item: author, title, date of creation or publication, subject coverage, and the call number specifying location of the item on the shelf.

Metadata for digital objects (whether they be born digital or digitized from a physical collection) can use a variety of standards, depending on which best suits the description needs. For example, the Visual Resource Association (VRA core) - <https://www.loc.gov/standards/vracore/> - has a metadata schema built for art, architecture, and objects.

Dublin Core is a common standard used because of its simplicity and limited element set. It consists of a 15-element set that provides a controlled vocabulary for describing digital/digitized archival materials. However, there can be variation with how these elements are expressed. For example, one institution might use the LOC name authorities for the “coverage” field, while another may use geospatial coordinates.

Therefore, the Pathway to Diversity project team came together and collaborated to establish a unique metadata standard which mixes Dublin and VRA cores for the project to ensure consistency and transparency across platforms and collections. These specific metadata standards and their definitions are available to you to consult in a public spreadsheet, so you can easily contribute as well.

## Metadata is Important

(Especially in the context of a collaborative project.)

Oftentimes there are multiple types of resources represented in a database, especially for a multi-institutional collaborative project like Pathways: photographs, letters, audio recordings, newspapers, yearbooks, video recordings, documents, etc. The metadata describing each resource allows the patron to sort through search results and more easily identify the resources that are most important to their research. Standardized metadata is especially important for collaborative projects because, with multiple individual collections represented on a single site, consistency in description and uniformity of appearance are crucial in creating a single cohesive collection that allows for a successful and satisfactory end-user experience.

## Documentation is Important

Planning, organizing, and implementing a collaborative metadata project generates a significant amount of documentation in the form of meeting notes, written policies and procedures, data dictionaries, and workflows. When you have multiple people working on a common project--especially when those people work in different libraries and do not regularly interact otherwise--it is crucial that everyone knows what decisions have been made and what they are expected to do with their data.

Good documentation:

- Keeps collaborators informed and supports effective communication throughout the project.
- Keeps a historical record of the evolution of the project through documentation of thought-processes and decision making (which could be useful for grant report writing later down the line, too).
- Acts as a set of written instructions for anyone who may participate in your project at a later time.

## Stages of Creating Collaborative Metadata

### Planning

Appendix 1 is a digital project planning worksheet.

- Selection of tools, standards, schemas, vocabularies
- Creation of metadata-specific policies and procedures
- Setting up documentation
- Creating a timeline for completion
- Accessibility considerations

### Implementation

- Small trial run-through before going live
  - 50 objects per institution = a manageable amount of data to both have enough to create a viable product but also not so much that it would be a huge undertaking to fix anything that doesn't work
- Beta testing
  - Catch any inconsistencies
  - See what's not working
  - Suggestions for improvement

## Assessment

- Evaluation of tools and metadata
- Evaluation of appearance
- User feedback

*Pathways* Metadata Documents are available in the Appendices.

## Creating Rights Statements

Faculty-created materials on the *Pathways* site are available under Creative Commons licenses.

What does your institution recommend or require? Talk to your legal department.

Copyright status types

- Public Domain
- Under Copyright
- Unknown (Materials with unknown copyright status are not able to be added to the *Pathways* site.)

### Samples

1. Copyright Rollins College. Materials are intended for non-commercial, educational, and personal use only, and are not to be reproduced or distributed without written permission. In compliance with fair use, whenever items are used for personal, research, or teaching purposes please credit as follows: "Rollins College Archives and Special Collections."
2. Copyright Furman University. Materials are intended for non-commercial, educational, and personal use only, and are not to be reproduced or distributed without written permission. In compliance with fair use, whenever items are used for personal use, research, or teaching, please credit as follows: 'Furman University, Special Collections and Archives'.
3. This material is made available for use in research, teaching, and private study, pursuant to U.S. Copyright law. The user assumes full responsibility for any use of the materials, including but not limited to, infringement of copyright and publication rights of reproduced materials. Any materials used should be fully credited with the source. Permission for publication of this material, in part or in full, must be secured with the Head of Special Collections.
4. This material is made available for use in research, teaching, and private study, pursuant to U.S. Copyright law. Any materials used should be credited "Centre College Special Collections and Archives." Please notify Centre College Special Collections and Archives if used in a publication.

# Oral Histories

Oral Histories are a way to fill gaps in the historical record when you have access to the people who experienced it firsthand. However, they can be complicated both ethically and logistically.

Here is some guidance from leaders in higher education about Oral History best practices:

- <https://oralhistory.org/best-practices/>
- <https://www.baylor.edu/library/index.php?id=974438>

## Ethical Considerations

- Oral histories can be tough. The experiences that interviewees are relaying undoubtedly include discrimination, disenfranchisement, and displacement, and sometimes archivists and interviewers find themselves managing difficult conversations and disturbing artifacts, and (for very justified reasons) can be met with general mistrust.
- What we need to think about – WHO OWNS THESE STORIES? This should be clear and open throughout the oral history creation process to all parties.
- Oral histories ethical conduct guidance: <https://wp.stolaf.edu/irb/oral-histories-ethics/>

## Logistical Considerations

### **Institutional Review Board (IRB) and/or Legal Council**

Consult with your institution's legal counsel for decisions on obtaining Institutional Review Board permissions

Additional information about IRBs from the Oral History Association can be found here: <https://oralhistory.org/information-about-irbs/>

### **Permissions and Release Forms**

It is imperative that each person interviewed sign a consent and release form. Without this signed documentation, you can neither record nor upload/otherwise make available an interview or any of its content. A sample consent and release form is in Appendix 8.

## **Who Will Conduct the Interviews? *Student workers? Librarians? Professors?***

Oral history interviews are a great way to involve students in the project, either through class assignments, internships, or work-study employment. However, keep in mind that lots of training is needed! Students often need a lot more guidance than professors or librarians in that they are unfamiliar with the codes of ethics that are ingrained in professional faculty and staff and generally inexperienced with this type of formal interaction.

## **Copyright and Access**

These can be murky issues to navigate in light of the ethical issues that often arise around oral histories. Who owns the content? Generally, the copyright is held by both the interviewer and the institution conducting the interview. If the interviewee is not comfortable with this agreement, they may request different terms. When that is the case, the institution must decide: Is it more important for us to hold the copyright under our terms, or to make this story available under the interviewee's terms? A mutual agreement must be made in order for the interview to proceed. Also note: Copyrighted music may not be used in a recorded interview, and copyrighted images may not appear in a recorded interview.

## **Redaction and Editing**

While it is ideal to preserve the original content of the interview, in its entirety, there may be some reasons to edit or redact:

- Editing for time may be necessary, if you are under a time restriction for any reason, in which case you may choose to edit out long pauses or commentary not directly related to the topic;
- Editing for audio clarity may be necessary;
- Upon reflection, the interviewee may wish to have certain comments or entire segments of their interview removed.

## **Transcription**

Interviews can be transcribed in-house ("by hand" or through the use of a tool such as Microsoft Word 365) or outsourced for a fee. Transcriptions are an accessible option for making oral histories available online. They are also a good option for when interviewees are not comfortable having audio or video recordings of themselves on the web. Transcriptions can also be printed out and filed in the archives either as a back-up copy or in situations where an interviewee does not want any part of their interview to be made available online.

# Oral History Planning and Execution

## Pre-Interview

- Compile list of potential interviewees
- Contact potential interviewees
  - Explain the project and ask if they would like to participate.
- Decide how your interview will be conducted (In person? Via Zoom or telephone?)
- Set up interview dates
- Send paperwork to interviewees to complete and return ahead of time, if possible. This gives the interviewee time to consider the terms of agreement outlined in the consent and release forms, and request any changes
- Compile the list of interview questions
- Practice!
  - Practicing ahead of time is a useful exercise in helping the interviewer feel comfortable both with the technology and with the interview process itself. It doesn't have to be a full interview—just 15-20 minutes is usually sufficient—though multiple practice sessions or longer practice sessions are certainly helpful.
- Set up technology required for interview
  - If your interview will be in person, you will also need to prepare the interview space
    - Centre College coordinated with the Event and Video Production Coordinator in the Center for Teaching and Learning for on-campus in-person interviews. They handled the video recording including the set-up of all equipment (cameras, microphones, and lighting)

## Interview

- Have printed copies of your questions with you to reference throughout the interview
- Bring copies of the consent and release form, just in case the interviewee forgets to bring theirs with them
- Take notes throughout the interview
  - Keep track of thoughts to circle around to later
  - Jot down key topics as they are discussed (this will make it easier to assign keywords to the interview later)
- Dress the part
  - This is particularly important for in-person interviews. Generally, business-casual attire is suggested.

## Post-Interview

- Process/Edit
- Transcribe
- Catalog/Archive
  - Centre College uses an oral history information form (sample in Appendix 8) to keep track of important information throughout the interview process to help with post-processing of the interview, particularly in the areas of subject analysis and the establishment of name headings
  - Input metadata for each interview into your local systems
- File paperwork (consent & release forms and archives intake forms)
  - Centre College maintains both print and digital copies of each form
- Self-care
  - Interviewers and archivists will often encounter upsetting or disturbing content during the course of the oral history process. It is important to consider our mental health and emotional well-being while doing this work. The following resources are recommended for self-care:
    - <https://oralhistory.columbia.edu/blog-posts/hug-your-plant>
    - <https://ohla.info/incorporating-self-care-into-oral-history-methodology/>

## Oral History Tips

*10 Tips for Interviewers (A Practical Guide to Oral History, 2022)*

1. Choose a quiet locale and properly position your microphones.
2. Ask one question at a time. State your questions as directly as possible.
3. Ask open-ended questions—questions that begin with “why, how, where, what kind of,” etc.
4. Start with non-controversial questions. One good place to begin, for instance, is with the narrator’s childhood, or where they grew up and have them describe it.
5. Understand that periods of silence will occur. These are useful periods of reflection and recollection for your narrator.
6. Avoid interrupting the narrator.
7. If the narrator strays away from the topic in which you are interested, don’t panic. Sometimes the best parts of the interview come about this way. If you feel the digression has gone too far afield, gently steer the narrator back to the topic with your next question.
8. Be respectful of the narrator. Use body language to show you are interested in what they have to say. Remember, the narrator is giving you the gift of their memories and experiences.
9. After the interview, thank the narrator for sharing their experiences. Also send a written thank-you note.
10. Don’t use the interview to show off your knowledge, charm, or other attributes. Remember, “good interviewers never shine—only their interviews do.”

# Student Training

Although the ACS grant did not provide funding for student labor, each institution employed students to work on the project in some way

- Centre utilized student internships, student workers, and students work from classes participating in the Pathways project.
- Furman utilized existing student assistants who already worked in the Digital Collections Center. They were responsible for scanning the images and doing basic image clean-up. The quality control of the images was managed by Digital Collections Center staff.
- Rollins partnered with multiple classes of senior history majors as part of their Capstone experience to teach them: proper archival citation and material handling, basic metadata standards, baseline digitization best practices, and narrative crafting for the purpose of a public history didactic.
- Washington and Lee utilized students who worked in the library to input metadata and students enrolled in relevant coursework to do further research on what the black experience has been and still is at W&L

What would student inclusion look like on your campus?

What needs to be included in student training?

- Digitization
  - Proper material handling
  - Use of equipment
  - Processing of images
- Archives Research
  - Proper handling of materials
  - How to use a finding aid
  - Citations
  - Sensitive content
- Oral Histories
  - Procedures
  - How to find interviewees
  - Ethics of oral histories
  - Required paperwork
  - The importance of a good transcript
  - No hidden agenda for the interviewer
  - This is the interviewee's story
  - Professional Dress
  - Expectations on follow through
    - Promptness
    - Following procedures
    - All permission and other forms filled out

# Appendix 1 – Digital Project Planning Worksheet

Adapted from the *Recollection Wisconsin Digital Project Planning Worksheet*

## Section 1: Foundations

### **Name of Project:**

### **Mission and Vision**

*How will this project support the mission and vision of your organization?*

### **Audience**

*Who are the audiences for this project? Identify your target user groups.*

### **Barriers**

*What are the potential challenges or obstacles to completing this project? Who can help you overcome those barriers?*

### **Budget**

*What resources are needed to complete this project?*

<b>Resources</b>	<b>Costs</b>	<b>Funding sources</b>
Hardware (e.g. scanner, digital camera, computer)		
Software (e.g. for online access, image editing, OCR)		
Storage (e.g. server, external hard drives, cloud storage provider)		
Vendor (outsourcing scanning or other activities)		

## Section 2: Selection of Materials

### Scope

*Describe the scope of this project and what would be out of scope. (e.g. time frame 1950-1975, locations, topics)*

### Selection Criteria

*What types/formats of materials will you digitize? E.g. photos, postcards, printed text, handwritten text, audiovisual materials, microfilm, etc.*

### Condition of Materials

*Are items in stable condition and will not be damaged by scanning or other handling?  
Does Are items accessible for scanning?*

### Copyright Status

*What are the copyright statuses of the materials you will digitize? Different materials will likely have different statuses. Copyright statuses include:*

- *public domain (not in copyright)*
- *material is copyrighted and copyright held by your organization/institution*
- *material is copyrighted, but the rights are held by someone else (will need to seek permission from rights holder)*
- *copyright status is undetermined (need further research)*

## Section 3: File Organization and Storage

### File Naming

1. Which file naming convention will you use for this project? Examples include:
  - Existing box/folder numbers
  - Existing item-level accession numbers or other ID numbers
  - Other:
2. Write an example of a sample file name:

### File Organization and Storage

*How will you organize and back up your working files while this project is in progress?*

### Storage Locations

1. What will you use for long-term storage of your digital master files? Choose at least two formats:
  - Local area network/local server
  - RAID device (Redundant Array of Independent Disks)
  - External hard drives
  - Cloud storage
  - Other:
2. How often will new digital items be moved to long-term storage locations? Daily? Weekly? Monthly? When the project is complete?
3. Who will have access to the digital master files?

## **Project Documentation**

*When project is completed, create a separate document to record essential information about the digital collection, including:*

- *Who created it, why, and when?*
- *File type and quantity (e.g. 876 TIFF files, 7 WAV files), and total size of files (e.g. 26 GB)*
- *Where is it stored?*

## Section 4: Managing Project Release

### Collection Restrictions

*Are there any access restrictions associated with this project? Examples include*

- *Limited to specific IP addresses (e.g. on-campus use only)*
- *Password protected*
- *No restrictions (available to general public)*

### Software

1. *What software platform will you use to provide online access to the project?*
2. *What preparation is needed to work with this platform? (e.g. training, installing software, setting up a server)*

### Accessibility

1. *Who is responsible for ensuring website accessibility?*
2. *Who will test the website accessibility?*

### User Support

1. *Who is responsible for responding to research queries?*
2. *How will requests for copies be handled? Note any fees for reproductions or publication and how files will be distributed.*

## Marketing

*How will you promote this project to your audiences?*

- *Highlight items on social media*
- *Host in-person events (lectures, exhibitions, etc.)*
- *Press release to local media*
- *Share elsewhere on the web (our website, Wikipedia, etc.)*
- *Other:*

## Evaluation

*How will you evaluate the use and impact of this project? (web analytics, user surveys, etc.)*

*What is your end goal and how will you know when you have reached it?*

## Section 5: Roles and Time-frame

Role	Activity	Who is responsible?	Deadline
Project Management	Managing project timeline, budget and documentation		ongoing
	Researching copyright and obtaining permissions		
	Quality control		
Scanning	Reformatting original materials		
	Image editing		
	Assigning file names		
Cataloging	Determining metadata standards		
	Researching items		
	Creating metadata		

Role	Activity	Who is responsible?	Deadline
File Management	Moving digital files to storage locations		
	Uploading files to access platform		
	Monitoring files over time		ongoing
IT Support	Installing & troubleshooting hardware and software		
Outreach and Marketing	Developing and carrying out marketing plan		
	Responding to reference requests		ongoing
	Tracking use of collection		ongoing
Other			

## Section 6: Ongoing Maintenance and Management

### Maintenance Considerations

- Are there ongoing financial commitments required to maintain the collection? E.g cost of the software platform, cost of scanner maintenance fees, cost of long-term storage?
- Are there minimum skill sets required to maintain the collection? Are there staff or students responsible for ensuring the collection remains accessible and usable?

### Planning to Sunset the Project

Sunset documentation supports the requirements and activities associated with a project's eventual termination and closeout. It also supports the requirements and activities associated with any subsequent reconstitution of the project. After a project ends and its support staff disperses, sunset documentation may represent the only public record for the project and provide the only keys to reactivate it.

Sunsetting might take place for the following reasons:

- Obsolescence. The project is no longer relevant or useful.
  - What is the threshold for lack of use decommissioning?
- Financial considerations. It is no longer cost-effective to maintain or support the project.
- Change in strategy. The overarching goals of the institution have shifted and this project is no longer a priority.

Make sure all the documentation is in a place that can be located.

## Appendix 2 – List of Technology and Software

### **Furman University Scanners and Digitization Software**

- Atiz BookDrive Pro book scanner equipped with 2 Canon Rebel T31 EOS 600D cameras (Can scan up to 16" x 23" bound items)
- Epson Expression 12000 XL flatbed scanner (scans up to 12.2" x 17.2")
- Epson XP-960 printer/scanner (scans up to 11" x 17")
- ScanPro 3000 All in One Microfilm/Microfiche scanner
- Canon Rebel T31 EOS 600D camera equipped with a 35mm f/2 IS USM Lens
- Photography studio equipment: Smith Victor KSB-1250F 3-Light 700 watt Fluorescent SoftBox Light Kit with Mini-Boom, ETC Source Four Mini Stage Ellipsoidal Spot Light 50w 19 Degree Lens, Impact Background System Kit with 10'x12' Black and White Muslins, and 2 clip lamps
- SONY dual cassette tape deck and 1 LiteOn DVD/VHS recorder hooked up to a Canopus box for digitizing cassettes and VHS
- TASCAM dubbing station for conversion of LPs, DAT tapes, & cassettes to CDs
- ABBYY FineReader OCR Software
- Adobe Acrobat Pro
- Adobe Lightroom (for post-production clean-up)
- iMovie

### **Centre Scanners and Digitization Software**

- Atiz book scanner equipped with 2 Canon Rebel T7i cameras (can scan up to 16" x 23" bound items, at 300dpi)
- Epson Expression 11000XL flatbed scanner with transparency unit (scans up to 12.2" x 17.2")
- iKan iLED 312-v2 3-Point Light Kit
- Ion Tape 2 PC USB Conversion System for cassettes
- JVC S-VHS HR-S3600U 4-head VCR
- ABBYY FineReader OCR Software
- Adobe Acrobat Pro
- Adobe Photoshop (for post-production clean-up)
- Audacity - <https://www.audacityteam.org/>
- Handbreak - <https://handbrake.fr/>
- iMovie

## Appendix 3 – Helpful Tools

### Bulk File Renaming

- Renamer 4denb (for PC) - <https://www.den4b.com/products/renamer>
- Rename X (for Mac) - <https://apps.apple.com/us/app/rename-x/id1438841416>

### Captioning and Transcription

- YouTube - <https://support.google.com/youtube/answer/6373554> - Auto-Captioning
- Microsoft 365 - <https://support.microsoft.com/en-us/office/transcribe-your-recordings-7fc2efec-245e-45f0-b053-2a97531ecf57>

The transcribe feature converts speech to a text transcript with each speaker individually separated. After your conversation, interview, or meeting, you can revisit parts of the recording by playing back the timestamped audio and edit the transcription to make corrections. You can save the full transcript as a Word document or insert snippets of it into existing documents.

- Rev.com - <https://www.rev.com/> - transcription & captioning
- 3Play Media - <https://www.3playmedia.com/> - transcription, captioning, translation

### File Formats

- JHOVE - <https://jhove.openpreservation.org/>

JHOVE is a file format identification, validation and characterization tool. It is implemented as a Java application and is usable on any Unix, Windows, or OS X platform with appropriate Java installation

### Oral History Tools

- OHMs - <https://www.oralhistoryonline.org/>

A web-based system to inexpensively and efficiently enhance access to oral history online. OHMS provides users word-level search capability and a time-correlated transcript or indexed interview connecting the textual search term to the corresponding moment in the recorded interview online.

### Digital Preservation

- POWRR - <https://digitalpowrr.niu.edu/>

Preserving digital Objects With Restricted Resources (Digital POWRR) Project has endeavored to make digital preservation more accessible to a wider range of professionals.

## Appendix 4 – Handling Archival Documents and Manuscripts

From Conserve-O-Gram, National Park Service, September 1996, Number 19/17

- Minimize all handling of original archival documents.
- Keep your hands clean when working with archival collections.
- Do not lick your fingers when turning pages.
- Do not eat or drink or chew gum while handling documents.
- Wear cotton or latex gloves when handling vulnerable materials, such as photographs, film, audiotape, videotape, and electronic records, because finger oils can damage or destroy the materials over time.
- Use book cradles for bound volumes.
- Use only #2 graphite pencils for notetaking when viewing archival documents.
- Keep workspaces and storage areas clean, dry, pest-free, and secure.
- Set up a dedicated archival workspace, in both work and reading room spaces, whose surface is clean, flat, and at least three times the size of the largest item you will be working with. Such a space allows room to work, take notes, and maintain the collections' arrangement.
- When moving documents, support them in folders and boxes and move them on carts.
- Move individual, stable documents to or from carts holding them lightly by diagonally-opposite corners and use an archival board support to move fragile documents.
- Get help if you cannot easily move an item by yourself, especially to move oversize or heavy materials.
- Place working labels on the containers of all oversize or heavy materials.
- Keep items in folders and boxes when they are not being used, to minimize damage from light, dust, pollution, and handling.
- Do not force open a rolled or folded document if it is brittle or fragile.
- House and handle documents that have smearable media, such as charcoal, pencil, crayon, and pastel, so that their media surfaces never directly touch another document, the document housing, or a hand.
- Attempting repairs without sufficient training may result in permanent damage or accelerate deterioration.

## Appendix 5 – Fair Use Checklist

**This checklist is not a substitute for legal advice and does not insure against liability for copyright infringement.** Rather, this checklist is a tool to assist in making a determination of whether fair use exists for a proposed use. Not all of the facts will be present in any given situation. Check only those facts that apply to your use. No single item or factor determines fair use; rather, it is a balancing of all facts that determines whether a proposed use falls within the fair use exception.

For each of the four factors, check as many statements as apply. Where the factors favoring "fair use" outnumber the factors weighing against "fair use," reliance on the fair use exception is justified. Where less than half of the factors favor "fair use," permission should be obtained before copying or disseminating copies of the work. Where the factors appear evenly split or you have questions about interpretation, please contact an expert for additional assistance.

### FACTOR 1: PURPOSE AND CHARACTER OF USE

Facts Favoring Fair Use	Facts Opposing Fair Use
<input type="checkbox"/> Nonprofit educational institution	<input type="checkbox"/> Commercial activity
<input type="checkbox"/> Use supports teaching	<input type="checkbox"/> Profit from use
<input type="checkbox"/> Research or Scholarship	<input type="checkbox"/> Entertainment
<input type="checkbox"/> Transformative – work is used for different purpose than original utility	<input type="checkbox"/> Non-transformative – use fulfills original purpose
<input type="checkbox"/> Criticism, comment, news reporting or parody	<input type="checkbox"/> For publication
<input type="checkbox"/> Personal study	<input type="checkbox"/> For public distribution
<input type="checkbox"/> Use is necessary to achieve pedagogical goals	<input type="checkbox"/> Use exceeds that which is necessary for stated educational purpose
<input type="checkbox"/> <b>Weight in Favor of Fair Use</b>	<input type="checkbox"/> <b>Weight Against Fair Use</b>

### FACTOR 2: NATURE OF THE WORK

Facts Favoring Fair Use	Facts Opposing Fair Use
<input type="checkbox"/> Published work	<input type="checkbox"/> Unpublished work
<input type="checkbox"/> Factual or nonfiction; technical	<input type="checkbox"/> Highly creative work (art, music, film, fiction, dramatic work)
<input type="checkbox"/> Essential for learning objectives	<input type="checkbox"/> Consumable work (workbook, test book)
<input type="checkbox"/> <b>Weight in Favor of Fair Use</b>	<input type="checkbox"/> <b>Weight Against Fair Use</b>

### FACTOR 3: AMOUNT AND SUBSTANTIALITY OF PORTION USED

<b>Facts Favoring Fair Use</b>	<b>Facts Opposing Fair Use</b>
<input type="checkbox"/> Small portion of work used	<input type="checkbox"/> Large portion or entire work used
<input type="checkbox"/> Portion used is not central or significant to crux of the entire work	<input type="checkbox"/> Portion used is central to work or “heart of the work” or a “spoiler”
<input type="checkbox"/> Selection is narrowly tailored to educational purpose, such as criticism, comment, research, or subject matter	<input type="checkbox"/> Selection is more than necessary for criticism, comment, research, or subject matter of the course
<input type="checkbox"/> <b>Weight in Favor of Fair Use</b>	<input type="checkbox"/> <b>Weight Against Fair Use</b>

### FACTOR 4: EFFECT ON THE MARKET

<b>Facts Favoring Fair Use</b>	<b>Facts Opposing Fair Use</b>
<input type="checkbox"/> Absence of significant effect on market for copyrighted work	<input type="checkbox"/> Significantly impairs market or potential market for work or its derivative
<input type="checkbox"/> Use stimulates market for original work	<input type="checkbox"/> Use is repetitive and long-term, affecting the market for the work
<input type="checkbox"/> No similar product marketed by rights holder	<input type="checkbox"/> Reasonably available licensing mechanism for use of the work
<input type="checkbox"/> Licensing or permission unavailable	<input type="checkbox"/> Affordable permission available for use of work
<input type="checkbox"/> Individual or institution owns lawfully acquired or purchased copy of original work	<input type="checkbox"/> Individual or institution does not own a lawfully acquired or purchased copy of the original work
<input type="checkbox"/> Access restricted to students enrolled in course	<input type="checkbox"/> Unrestricted access on the web or in some other public forum
<input type="checkbox"/> One or few copies made	<input type="checkbox"/> Numerous copies made or distributed
<input type="checkbox"/> <b>Weight in Favor of Fair Use</b>	<input type="checkbox"/> <b>Weight Against Fair Use</b>

## Appendix 6 – Examples of Potentially Harmful Content Statements

- California State University San Marcos' Library Statement on Potentially Harmful Language and Content in our Records and Resources  
<https://biblio.csusm.edu/content/potentially-harmful-language-and-content>
- Dartmouth Library State on Potentially Harmful Content  
<https://www.library.dartmouth.edu/digital/policies/content>
- Digital Public Library of America's Statement of Potentially Harmful Content and FAQ  
<https://dp.la/about/harmful-language-statement>
- Florida State University's Statement on Potentially Harmful Content and FAQ  
<https://diginole.lib.fsu.edu/potentially-harmful-content-statement>
- NARA's Statement on Potentially Harmful Content  
<https://www.archives.gov/research/reparative-description/harmful-content>
- Stanford Special Collections and University Archives' Statement on Potentially Harmful Language in Cataloging and Archival Description  
<https://library.stanford.edu/spc/using-our-collections/stanford-special-collections-and-university-archives-statement-potentially>
- University of North Texas, UNT Libraries' Statement on Potentially Harmful Content and FAQ  
<https://texashistory.unt.edu/about/harmful-content-statement/>
- Western Washington University's Statement About Potentially Harmful Language and Content and online feedback form  
<https://library.wvu.edu/statement-on-harmful-language-content>

## Appendix 7 – Examples of Takedown Policies

### **University Libraries, University of Nevada Reno**

#### Digital Archive Takedown Policy

The University of Nevada, Reno Libraries has made content available in the Digital Archive and will promptly respond to requests from copyright owners regarding infringing content.

If you are concerned that you have found material on the Libraries' Digital Archive for which permission has not been granted (or that is not covered by a copyright exception under US copyright law), you may request the removal of the material from our site by submitting a notice to our Digital Services team ([digitalservices@unr.edu](mailto:digitalservices@unr.edu)) with the following information:

1. Identification of the original work(s) you're claiming has been infringed upon
2. Identification of the work you're claiming has infringed upon yours
3. A statement that you do not believe the content is authorized by the copyright owner, with owner being identified by name
4. A statement that the information is accurate to your knowledge under penalty of perjury
5. Your contact information: address, phone number, and email address

We will review your request and take further action if warranted. View the University's full copyright policy - <https://www.unr.edu/copyright>

Source: <https://library.unr.edu/resources/digital-projects-and-collections/digital-collections-policies/digital-archive-takedown-policy>

## University of Michigan, Digital Collections

### Takedown Policy for Sensitive Information in U-M Digital Collections

Digital collections hosted by the University of Michigan are intended to provide accurate and complete representations of information to advance the private study and research of students, faculty, and the general public. In preparing these U-M Digital Collections, the university takes steps to identify and remediate sensitive information that could threaten the privacy and security of individuals, organizations, or other entities represented in the collection(s).

Despite these efforts, sensitive or private information may inadvertently be included in digital collections. In such cases, living individuals whose private information is exposed (or who are acting on behalf of a minor child or an incapacitated parent, spouse, domestic partner or adult child) are welcome to submit a takedown request. All such requests will be reviewed by relevant University of Michigan stakeholders, who may ask for additional information to better understand the issue and its consequences.

Given our commitment to preserving the authenticity and integrity of the scholarly and historical record, we are unable to correct errors or inaccuracies present in original items; redact digital content or indices; or otherwise remove access to materials except in cases where there are legal concerns (for example, the presence of HIPAA or FERPA protected information), significant risks to privacy (for example, exposed Social Security numbers), or documented evidence of a clear and imminent threat to personal safety and well-being.

For HathiTrust Digital Library's takedown information, see their Privacy Policy.

Source: <https://www.lib.umich.edu/about-us/policies/takedown-policy-sensitive-information-u-m-digital-collections>

## **NYU Libraries, Archives and Special Collections**

### **Digitized Collection Notice and Takedown Policy**

Digitized collections are made accessible for purposes of education and research. NYU Libraries have given attribution to rights holders when possible; however, due to the nature of archival collections, we are not always able to identify this information.

If you hold the rights to materials in our digitized collections that are unattributed, please let us know so that we may maintain accurate information about these materials.

If you are a rights holder and are concerned that you have found material on this website for which you have not granted permission (or is not covered by a copyright exception under US copyright laws), you may request the removal of the material from our site by submitting a notice, with the elements described below, to [special.collections@nyu.edu](mailto:special.collections@nyu.edu).

Please include the following in your notice:

1. Identification of the material that you believe to be infringing and information sufficient to permit us to locate the material;
2. Your contact information, such as an address, telephone number, and email address;
3. A statement that you are the owner, or authorized to act on behalf of the owner, of an exclusive right that is allegedly infringed and that you have a good-faith belief that use of the material in the manner complained of is not authorized by the copyright owner, its agent, or the law;
4. A statement that the information in the notification is accurate and made under penalty of perjury, and
5. Your physical or electronic signature.

Upon receiving a notice that includes the details listed above, we will remove the allegedly infringing material from public view while we assess the issues identified in your notice.

Source: <https://library.nyu.edu/about/policies/notice-takedown-policy/>

# Appendix 8 – Sample Forms

## Oral History Forms

### Sample Form 1: Consent and Release

#### **GRACE DOHERTY LIBRARY OF CENTRE COLLEGE CONSENT AND RELEASE FORM**

I hereby authorize Grace Doherty Library of Centre College and those acting pursuant to its authority to:

- (a) Record my likeness and voice for [project name] on video, audio, photographic, digital, electronic or any other medium, to include future technologies not currently in use and to be deposited in the Centre College Archives.
- (b) Use my name in connection with these recordings.
- (c) Use, reproduce, exhibit or distribute in perpetuity and in any medium (e.g. print publications, video, internet/world wide web, and/or other media formats and platforms and including future technologies not in use at present) these recordings for any purpose that Centre College, and those acting pursuant to its authority, deem appropriate.

I release Centre College and those acting pursuant to its authority from liability for any violation of any personal or proprietary right I may have in connection with such use. I understand that all such recordings, in whatever medium, shall remain the property of Centre College in perpetuity. I have read and fully understand the terms of this release.

Keep private until (if left blank, recording may be used immediately):

Use transcript only:

Files (audio, video, transcript, associated images) may be used online:

(please print)

**Name:**

**Address:**

**City:**

**State:**

**Zip:**

**Phone or email:**

**Signature:**

**Date:**

## Sample Form 2: Oral History Interviewer – Statement of Responsibility

Oral history interviews seek an in-depth account of personal experience and reflections, with sufficient time allowed for the interviewee or narrator to give their story the fullness they desire. The content of oral history interviews is grounded in reflections on the past. Because an oral history project may involve uncomfortable or difficult questions about the past, you also must conduct your project with concern for the people you interview and in accordance with the ethical guidelines for oral historians, available here: [Oral History Association Best Practices](#).

As an oral historian performing interviews, I agree:

To ensure the narrator understands

- the goals of the project
- their rights as interviewee (including editing, access restrictions and copyright)
- how the materials will be used
- they may refuse to answer any question
- they may stop the interview at any time

To respect the authority of the narrator.

To record the interview to the best of my ability.

To transfer any recordings and collected materials to the Centre College Archives in a timely manner. Upon confirmation of transfer, to delete any copies of the recording from my personal devices.

To obtain a signed consent and release form from the narrator and deliver the form to the Centre College Archives. **FAILURE TO DO SO WILL RESULT IN THE DELETION OF THE INTERVIEW.**

To fill out an Interview information form and deliver the form to the Centre College Archives. **FAILURE TO DO SO WILL RESULT IN THE DELETION OF THE INTERVIEW.**

If, at any time, there are questions or concerns from the narrator, I will contact the Centre College Archivist.

Name (please print):

Signature:

Date:

### Sample Form 3: Interview Information - Grace Doherty Library

This information is collected to assist the Archivist with collections processing. If we have any questions about the interview, we may contact you.

This form will not be made public.

#### Date of Interview:

**Interviewee information (Required fields are in bold, the rest are useful but optional):**

<b>Last Name:</b>	
<b>First Name:</b>	
Middle Initial:	
Previous Names:	
<b>City, State of residence:</b>	
Birth Year:	
Best Contact (email or phone)	

#### Interviewer information:

Last Name:	
First Name:	
Middle Initial:	
Previous Name:	
Address:	
City/State/Zip:	
Phone:	
Email:	

Synopsis: Please describe topical content of the interview in 3-5 sentences.

Keywords: Please list 3 or more subjects discussed in the interview.

**Interview location (for example, "interviewee's home" "zoom"; address not necessary):**

**Format of interview** (circle one)

DVD or CD

MP3 or MP4

WAV

Other (please specify):

**Length of interview** (in minutes)

### **Proper names**

Below, please spell out any proper names (people, places, organizations, etc) that come up during the course of the interview. Note: You may want to jot down names as they come up, but wait until the end of the interview to ask the interviewee for spellings, so as not to break up the flow of conversation.

**Comments for archivist** (for example: Does the interviewee have any concerns or need clarification on anything related to the interview or the future use of the interview? Is strong language used? Were there technical difficulties? Did you notice anything you want the archivist to know?) This field is required.

## Sample Form 4: Interview Opening Statement

Information that must be recorded at the beginning of an oral history

[check pronunciation of all names before starting recording]

My name is \_\_\_\_\_ (your name) and today I am interviewing \_\_\_\_\_ (name of interviewee), who \_\_\_\_\_ (brief description of the interviewee's relationship to the project/interview, e.g. "attended Centre during the period of desegregation" or "lived in Danville during the 1960s").

I am here with \_\_\_\_\_ (name all the people in attendance including the person recording the interview. If related to the interviewee, please note, e.g. "Jane Smith, spouse". Make sure you have the spelling correct for all named).

Today is \_\_\_\_\_ (today's date).

We are recording this interview in \_\_\_\_\_ (location).

Today we will be discussing \_\_\_\_\_ (name of interviewee)'s experiences during \_\_\_\_\_ (example: the time period of desegregation).

# Student Blog Release

## Student Blog Privacy Agreement Form -- Rollins College Archives

As a student in \_\_\_\_\_ (Class Title), you have the option of posting your final presentation slides on the class blog -- \_\_\_\_\_ (Blog URL).

Please (a) review the following privacy options, (b) circle one, and (c) provide your name and signature at the bottom of the page. Keep in mind, the archivist is always available for consultations or questions about decisions regarding online access and privacy. You are in control of your online identity.

Option 1: Use of an alias/pseudonym. Your content will be shared under a unique alias that is shared only with the instructor and website administrator. Your content will be visible to readers, but your actual identity remains private and your content will not appear in web searches for your name.

Option 2: Use of your first name. Your content will be shared under just your first name. Your content will be visible to readers, but your full name and identity will remain undisclosed. Your content *will likely not* appear in web searches for your name during the lifespan of the website in question.

Option 3: Use of your full name. Your content will be shared alongside your entire, full name (first and last). Your content *may or may not* appear in web searches for your name during the lifespan of the website in question.

Option 4: Offline. After individual consultation with the instructor, if you have legitimate concerns about contributing to a public class blog and/or extenuating circumstances, the archivist *may* grant you permission to submit content offline without online attribution.

Name (please print): \_\_\_\_\_

Signature and Date: \_\_\_\_\_

\* Prepared by Charlotte Nunes and edited by Rachel Walton. Originally adapted from "For Instructors: Student Privacy and FERPA Compliance," University of Oregon Libraries <http://library.uoregon.edu/cmet/blogprivacy.html>.]

# Appendix 9 – Metadata Guidelines

## Pathways Standards Used

- Dublin Core  
<https://www.dublincore.org/specifications/dublin-core/>
- DCMI Type Vocabulary  
<https://www.dublincore.org/specifications/dublin-core/dcmi-terms/#section-7>
- Internet Media Types
- ISO 639-2RFC 3066 Language List  
[https://www.loc.gov/standards/iso639-2/php/code\\_list.php](https://www.loc.gov/standards/iso639-2/php/code_list.php)
- ISO 8601 W3C Date Time Format  
<https://www.w3.org/TR/NOTE-datetime>
- Getty Art and Architecture Thesaurus®  
<https://www.getty.edu/research/tools/vocabularies/aat/index.html>
- Library of Congress Name Authority File  
<https://authorities.loc.gov/>

## General Notes

Pathways uses qualified Dublin Core metadata.

When field is unknown, leave blank.

The semicolon is used as a field delimiter. When inputting a series of data to be displayed in separate fields DO NOT use spaces after the semicolon.

Example

Frey, Carolyn;Morgan, Beth A., 1979-;Strom, Claire

Italics, bold, underline and special character formatting **will not** be retained during bulk ingest. These can be added by editing an individual item in the Omeka platform or you may add HTML name code - <https://www.rapidtables.com/web/html/html-codes.html> - to the spreadsheet for these characters.

## Identifier

A unique identifier that sets the digital object apart from other digital objects.

Mapping

dc.identifier

Input Guidelines

For consistency, the *Identifier* should be the same as the File Name.

If an identifier needs to be created, please refer to your local naming conventions.

Example

bonhomie-1933.pdf

## **Title**

Name or label given to the resource by the creator or publisher; may also be a phrase or name of the object supplied by the content contributor.

Mapping  
dc.title

### **Input Guidelines**

Capitalize only the first letter of the title and proper nouns contained within the title. In general, use the punctuation provided with the title. However, you may change punctuation when necessary to make the title easier to read.

Do not include initial articles such as a, an, the, etc. For non-English titles, check specific guidelines for that language.

Example  
Tragedy of the Korosko

## **Creator**

The individual, family, or corporate body primarily responsible for the creation of the resource.

Mapping  
dc.creator

### **Input Guidelines**

Use the Library of Congress Name Authority File (LCNAF) form of the name

Separate multiple Creator Name fields with semicolon.

If the name does not appear in the LCNAF, follow Library of Congress guidelines for establishing name authorities EXCEPT always add birth and death dates when available.

If name is unknown, leave field blank.

Example  
Doyle, Arthur Conan, Sir, 1859-1930.

Examples for birth date only and death date only:

Morgan, Beth A., 1979-

Morgan, Beth A., d. 2048\*

## **Contributor**

Persons or organizations who made significant intellectual contributions to the resource, but whose contribution is secondary to the Creator. Examples include co-author, editor, transcriber, translator, illustrator, etc. Recipients of letters or postcards may also be recorded in this field.

Mapping  
dc.contributor

#### Input Guidelines

Use the Library of Congress Name Authority File (LCNAF) form of the name

Separate multiple Contributor Name fields with semicolon

If the name does not appear in the LCNAF, enter the personal names in the form “Last Name, First Name.” For corporate names or state agency names, not listed in the LCNAF, please refer to the Discovery Services Division.

#### Example

Mulkey Engineers and Consultants

### Date

The date an item was originally created, issued, or published.

Mapping  
dc.date.created

#### Input Guidelines

Use the ISO 8601 W3C Date Time Format as the input standard for this field. See the table below for guidelines

There is no way to express date ranges to include months and/or days, so just enter the range of years. In the Description field list the date range as it appears in the document.

There is no way to express days or months if the year is unknown. If this is the case, leave the Date – Original field blank and enter this month/day information in the Description field.

#### Examples

Date Type	Date on Publication	Use This in Date - Original
Single dates	July 4, 2003	2003-07-04
	July, 2003	2003-07
	2003	2003
	July 4	[leave blank. Enter in Description field]
Range dates	July 4, 2003 – July 10, 2003	2003
	July 2001 – July 2003	2001-2003 OR 2001; 2002; 2003
	July 2000 – current	2000

## Alt Text

A brief description of a photograph or image for accessibility purposes

Mapping

Omeka Alt Text Plug-in

Input Guidelines

Briefly describe what is happening in the photograph or image.

Include names of people in image, if known.

Include any text (if not greater than 100 characters).

If you are describing a page of text saved in an image format (e.g. JPG, PNG, or GIF) then the alt text can say something simple like "handwritten letter".

Examples

Handwritten manuscript

Joe Vaughn standing on library steps looking up

## Description

A textual description of the content of the resource.

Mapping

dc.description

Input Guidelines

Enter descriptive information about the item. Whenever possible, stick to the 5 Ws: who, what, when, where, why.

Keep description information succinct. Use complete sentences. Limit to 3 sentences whenever possible.

Separate multiple values with semicolon.

If work is unpublished, note here.

Example

The towers of the "Kölner Dom" (Cologne Cathedral) is Germany's most visited landmark. It is a Gothic style cathedral and a monument of German Catholicism built between 1248 and 1880. It did not collapse during World War II even after taking 70 hits by aerial bombs.

## Subject

What the content of the resource is about or what it is, expressed by topical, personal, corporate, or geographic terms for significant people, places, organizations, events, and topics reflected. Do not include location subject headings.

Mapping

dc.subject

### Input Guidelines

Use Library of Congress Subject Headings (LCSH) as the controlled vocabulary.

Enter keywords in non-LCSH format into the *Description* field.

Separate multiple values in this field with semicolon.

To facilitate searching in CONTENTdm, be sure to enter subject headings that are sufficiently general to bring together materials on the same topic.

There is not a limit to number of subject headings, they should be sufficient to find the resource.

### Example

Furman University

Coins, Roman

## **Publisher**

The company responsible for originally publishing or printing the item, typically a book, newspaper, magazine, or article

### Mapping

dc.publisher

### Input Guidelines

Enter the Publisher's name as it appears on the physical material or in the Library Catalog record.

If publisher is unknown, leave field blank.

### Example

Ballantine Books

## **Source**

If the resource is part of a larger resource (e.g. an article in a newspaper or an excerpt from a book), use this field to describe the source

### Mapping

dc.source

### Input Guidelines

Provide title, author, date, and page number.

If the source is available online, include a hyperlink link

### Example

Furman Magazine. Vol. 12, Issue 3. Autumn 1963. Pages 13-15

<https://cdm16821.contentdm.oclc.org/digital/collection/p16821coll5/id/1558/rec/66>

## Geographic Location

The geographic location significantly discussed or represented in the content of the resource. If there is a geographic location, “Latitude” and “Longitude” fields must also be completed.

Mapping  
dc.coverage.spatial

### Input Guidelines

Use Library of Congress Subject Headings (LCSH) for the correct format of Geographic Location. Do not include city names or county names without including state information as well.

Geographic Location may include cities, towns, counties, states, and countries.

Separate multiple Geographic Location fields with a semicolon.

If the Geographic Location is a city or town in South Carolina, fill out the “S.C. County” field below.

### Example

Travelers Rest (S.C.)

Philadelphia (Pa.)

Tarrant County (Tex.)

## Latitude

If known, the latitude of the specific geographic location significantly discussed or represented in the content of the resource. If latitude and longitude are known, the “Geographic Location” field must be completed.

Mapping  
dc.coverage.spatial

### Input Guidelines

You can look up specific latitude/longitude using Google Maps. Simply type in the location and then look up at the URL in the browser. The numbers after the @ symbol are latitude and longitude. Latitude is the first number. [See example](#)

Example  
49.9705614

## Longitude

If known, the longitude of the specific geographic location significantly discussed or represented in the content of the resource. If latitude and longitude are known, the “Geographic Location” field must be completed.

Mapping  
dc.coverage.spatial

#### Input Guidelines

You can look up specific latitude/longitude using Google Maps. Simply type in the location and then look up at the URL in the browser. The numbers after the @ symbol are latitude and longitude. Longitude is the second number.

Example  
15.3272451

### Format

The electronic format of the item being described.

Mapping  
dc.format

#### Input Guidelines

Locate the file extension in the *File Extensions* column in the table below. The term listed in the *Format - Digital* column will be what you use in the metadata field. If you cannot find the appropriate file extension on the list below, refer to the list of Internet Media (MIME) Types.

File Extensions	Format - Digital
avi	video/x-msvideo
gif	image/gif
htm, html	text/html
jpeg, jpg, jpe, jp2000	image/jpeg
mov	video/quicktime
mp2	video/mpeg
mp3	audio/mpeg
mpeg, mpa, mpe, mpf, mpv2	video/mpeg
pdf	application/pdf
rtf	application/rtf
swf	application/x-shockwave-flash
tif, tiff	image/tiff
txt	text/plain
wav	audio/x-wav

## Medium

The format of the original item. If the item is born digital, this may be the same as the “Format – Digital” field.

Mapping  
dc.format.medium

### Input Guidelines

Use the Art and Architecture Thesaurus (AAT) when describing the original format. See the list below for common format terms.

Separate multiple values in this field with semicolon.

Use multiple values whenever you deem it necessary.

Examples	Minutes (administrative records)	Periodicals
Annual Reports	Models	Photographs
Coins (money)	(representations)	Postcards
Costume Designs	Negatives	Posters
Directories	(photographic)	Programs
Ephemera	Newsletters	Reports
Exhibition catalogs	Newspapers	Sculptures
Legal documents	Newspaper columns	Set Designs
Maps	Paint Elevations	Sketches
Maquettes (sculptures)		Slides (photographs)

## Technical reports

A broad term drawn from a controlled vocabulary that describes the genre or nature of the resource.

Mapping  
dc.type

### Input Guidelines

Use the DCMI Type Vocabulary to establish the type value for a resource.

Separate multiple Type values with semicolon.

Examples  
Image  
Moving image  
Text

## Language

The language of the content of the item. If the item is an image without words, this field may be omitted.

Mapping  
dc.language

Input Guidelines  
Use the ISO 639-2RFC 3066 list of languages  
Separate multiple Language values with semicolon.

Examples  
English, Spanish

### **Contributing Institution**

Entity or entities that make the resource available as part of their digital repositories.

Mapping  
Omeka custom field

Input Guidelines  
Enter the official name of the institutional department who provided the resource.

Example  
Centre College Library  
Centre College Special Collections and Archives

### **Physical Location**

The physical collection from which the item was derived, either in whole or in part. This field is not required for the Centre College Institutional Repository Collection.

Mapping  
dc.relation

Input Guidelines  
If applicable, enter the name of the physical collection of which the item is a part.

Example  
Kilburg Coin Collection. Special Collections and Archives. Furman University

### **Rights**

A statement relating to the copyright status and usage guidelines for the item.

Mapping  
dc.rights

Input Guidelines

Enter rights/usage information based on one of the statements below or create a new statement in consultation with your institution's copyright authorities.

#### Example

The rights status of this object is unclear and requires further research. This work may be in the public domain or it may be controlled by copyright holder(s). Grace Doherty Library cannot guarantee that your use of this digital image will not violate the rights of unknown copyright holders. It is your responsibility to determine and satisfy copyright or other use restrictions before copying, transmitting, or making other use of protected items beyond that allowed by fair use. If you have information regarding the copyright of this item, please contact us at [libraryarchives@centre.edu](mailto:libraryarchives@centre.edu). In compliance with fair use, whenever images are used for personal use, research, or teaching, please credit as follows: 'Centre College Special Collections and Archives'.

#### For copyright retained by the author:

The author retains copyright ownership of this item, which is made available for research and educational purposes. Permission to reuse, publish, or reproduce the object beyond the bounds of Fair Use or other exemptions to copyright law must be obtained from the author.

#### For copyright retained by the publisher:

The publisher retains copyright ownership of this item, which is made available for research and educational purposes. Permission to reuse, publish, or reproduce the object beyond the bounds of Fair Use or other exemptions to copyright law must be obtained from the publisher.

#### For public domain content:

Grace Doherty Library believes this object to be in the Public Domain and is not aware of any copyright restrictions on its use. However, the user is responsible for making a final determination of copyright status before reproducing. Please credit 'Centre College Special Collections and Archives'.

### **File Name**

The name of the digital file. This is necessary for bulk uploads.

#### Mapping

Not applicable as name will not migrate into Omeka

#### Input Guidelines

For consistency's sake, the "File Name" should be the same as the Identifier.

#### Example

bonhomie-1933.pdf

## Metadata Spreadsheet Example

TITLE	SOURCE	ALT TEXT	DATE	DESCRIPTION	PUBLISHER	GEOGRAPHIC LOCATION	LONGITUDE	LATITUDE	LANGUAGE
Oral history interview with Jim Davis		Oral history interview with Jim Davis Centre College class 1968	2018-10-22	Video interview with Jim Davis, one of the first three African Americans to attend Centre College. Mr. Davis enrolled at Centre College in the fall of 1964 as the only African American male. He graduated in 1968.	Centre College	Danville (Ky.)	-84.7836946	37.6456916	English
Commission on Black Experience	The Centre College Cento, September 30, 1971, Pages 1 and 8	Newspaper article	1971-09-30	The completed report from the Commission on the Black Experience at Centre College offers recommendations to improve the Centre experience	Centre College	Danville (Ky.)	-84.7836946	37.6456916	English
Homecoming 1975, Pamela Miller Hanley		Pamela Hanley smiling	1975	1975 Homecoming Queen Pamela Miller Hanley, class of 1976	Centre College	Danville (Ky.)	-84.7836946	37.6456916	English
Letter from Walter A. Groves to the Centre College Board of Trustees, May 12, 1950		Typed letter	1950-05-12	Letter from President Groves, dated May 12, 1950, to the B.O.T. in which Groves entreats the Board to "give very careful consideration to	Centre College	Danville (Ky.)	-84.7836946	37.6456916	English

# Metadata Spreadsheet Example Continued

CONTRIBUTING INSTITUTION	PHYSICAL LOCATION	IDENTIFIER	FORMAT (DIGITAL)	TYPE	RIGHTS	CREATOR	CONTRIBUTOR	SUBJECT	MEDIUM (GETTY AAT)
Centre College Special Collections and Archives	Centre College Special Collections and Archives CC-70 Oral History Interviews	CC_70_1C_Davis_Jim.m4v	video/mp4	Moving Image	This material is made available for use in research, teaching, and private study, pursuant to U.S. Copyright law. Any materials used should be credited "Centre College Special Collections and Archives."	Davis, James, 1946-	Abrams, Andrea C.	Centre College (Danville, Ky. : 1918- ); History; Oral histories; Alumni and alumnae; African American college students; Segregation; Civil rights-- United States-- History; Danville	oral histories (literary works)
Centre College Special Collections and Archives	Centre College Special Collections and Archives CC-22 Publications	Cento_1971_09_30_Co mmission_o n_Black_Ex perience.pdf	application/pdf	Text	Copyright law. Any materials used should be credited "Centre College Special Collections and Archives."	Taylor, Ollie Lee		Centre College (Danville, Ky. : 1918- )--History; Civil rights-- United States-- History; African American college students	articles
Centre College Special Collections and Archives	Centre College Special Collections and Archives CC-23.1C Charles A. Thomas Photograph Collection,	CC_023_1C_1975_Hom ecoming_Qu een_Pamela _Miller_Hanl ey.jpg	image/jpeg	Image	Copyright law. Any materials used should be credited "Centre College Special Collections and Archives."	Thomas, Charles, 1932-2006		Centre College (Danville, Ky. : 1918- )--History; African American college students	photographs
Centre College Special Collections and Archives	Centre College Special Collections and Archives CC-2.3A Box 2 - Day Law	CC_2_3_A_Box_2_1950_05_12_Co nfidential_L e tter_to_Trust ees.pdf	application/pdf	Text	Copyright law. Any materials used should be credited "Centre College Special Collections and Archives."	Groves, Walter A. (Walter Alexander), 1898-1984	Centre College (Danville, Ky. : 1918- ). Board of Trustees	Centre College (Danville, Ky. : 1918- )--History; Segregation; Civil rights-- United States-- History; College integration; Segregation in	letters (correspondence)

## Additional Resources

### Accessibility

- Web Accessibility Initiative - Accessibility Fundamentals Overview  
<https://www.w3.org/WAI/fundamentals/>
- WebAIM - Introduction to Web Accessibility  
<https://webaim.org/intro/>
- WebAIM's WCAG 2 Checklist  
<https://webaim.org/standards/wcag/checklist>

### Copyright

- United States Copyright Office  
<https://www.copyright.gov/>
- World Intellectual Property Organization (WIPO)  
<https://www.wipo.int/copyright/en/>

### Creating a Rights Statement

- RightsStatement.org  
<https://rightsstatements.org/en/>
- Creative Commons  
<https://creativecommons.org/about/cclicenses/>

### Creating a Takedown Statement

- Writing a Takedown Policy  
<https://reuse.diglib.org/toolkit/writing-a-takedown-policy/>

### Digitization

- Federal Agencies Digital Guidelines Initiative (FADGI)  
<https://www.digitizationguidelines.gov/>
- Capturing Analog Sound for Digital Preservation  
<https://www.clir.org/wp-content/uploads/sites/6/pub137.pdf>
- Digital Preservation Handbook  
<https://www.dpconline.org/handbook>

### Metadata Resources

- Dublin Core  
<https://www.dublincore.org/>

### Oral History Resources

- Best Practices. Oral History Association  
<https://oralhistory.org/best-practices/>
- Eiding, A. An Introduction to Oral History Transcripts and Transcription  
<https://www.unwrittenhistories.com/an-introduction-to-oral-history-transcripts-and-transcription/>
- Planning an Oral History Project, American Folklife Center  
[www.loc.gov/folklife/familyfolklife/oralhistory.html](http://www.loc.gov/folklife/familyfolklife/oralhistory.html)

- Oral History Association Resources  
<https://oralhistory.org/resources/>
- A Practical Guide to Oral History, Southern Oral History Program  
[https://library.centre.edu/ld.php?content\\_id=52588038](https://library.centre.edu/ld.php?content_id=52588038)

#### Omeka S

- Omeka S User Manual  
<https://omeka.org/s/docs/user-manual/>

#### Technology

- DCPL Memory Lab Equipment  
<https://libguides.dclibrary.org/memorylab/equipment>

# Bibliography

- Archivist's Task Force on Racism. (2021, April 20) *Report to the Archivist*. National Archives.  
<https://www.archives.gov/files/news/archivists-task-force-on-racism-report.pdf>
- Balgooy, M.v. (2015). *Interpreting African American History and Culture at Museums and Historic Sites*. Rowman and Littlefield.
- Belanger, E. (2012). Public History and Liberal Learning: Making the Case for the Undergraduate Practicum Experience. *The Public Historian*, 34(4), 30-51.  
<https://doi.org/10.1525/tph.2012.34.4.30>
- Dickerson, J.S. (1998) The Impact of Increasing Diversity in Higher Education or, The Teacher's Gift: Permission to Go Home. *Proceedings of the American Philosophical Society*, 142(2), 207-217. <http://www.jstor.org/stable/3152299>
- Digital Preservation Handbook*. (2015). 2nd Edition. Digital Preservation Coalition  
<https://www.dpconline.org/handbook>
- Dismantling Racism Works Web Workbook*. (n.d.) dRworks.  
<https://www.dismantlingracism.org/>
- Ellis, M.H. (1987). *The Care of Prints and Drawings*. Nashville: American Association for State and Local History.
- Introduction to Web Accessibility. (2022, March 31). W3C Web Accessibility Initiative.  
<https://www.w3.org/WAI/fundamentals/accessibility-intro/>
- Jimerson, R. C. (2007). Archives for All: Professional Responsibility and Social Justice. *The American Archivist*, 70(2), 252–281. <http://www.jstor.org/stable/40294571>
- A Practical Guide to Oral History*. (2022). Southern Oral History Program.  
[https://library.centre.edu/ld.php?content\\_id=72037812](https://library.centre.edu/ld.php?content_id=72037812)
- Preservation*. (n.d.) Archives.gov. <https://www.archives.gov/preservation>
- National Committee to Save America's Cultural Collections. (1992). *Caring for Your Collections*. New York: Harry N. Abrams, Inc.
- Removing Original Fasteners From Archival Documents. (1993, July). *Conserve-O-Gram*, 19(5).  
<https://www.nps.gov/museum/publications/conservoogram/19-05.pdf>
- Reparative Archival Description Working Group. (2021, March). Recommendations.  
<https://guides.library.yale.edu/c.php?g=1140330&p=8381895>
- Ritzenthaler, M.L. (1992). *Preserving Archives and Manuscripts*. Chicago, Il: Society of American Archivists.
- Totleben, K., & Birrell, L. (Eds.). (2016). *Collaborating for Impact: Special Collections and Liaison Librarian Partnerships*. Association of College and Research Libraries.