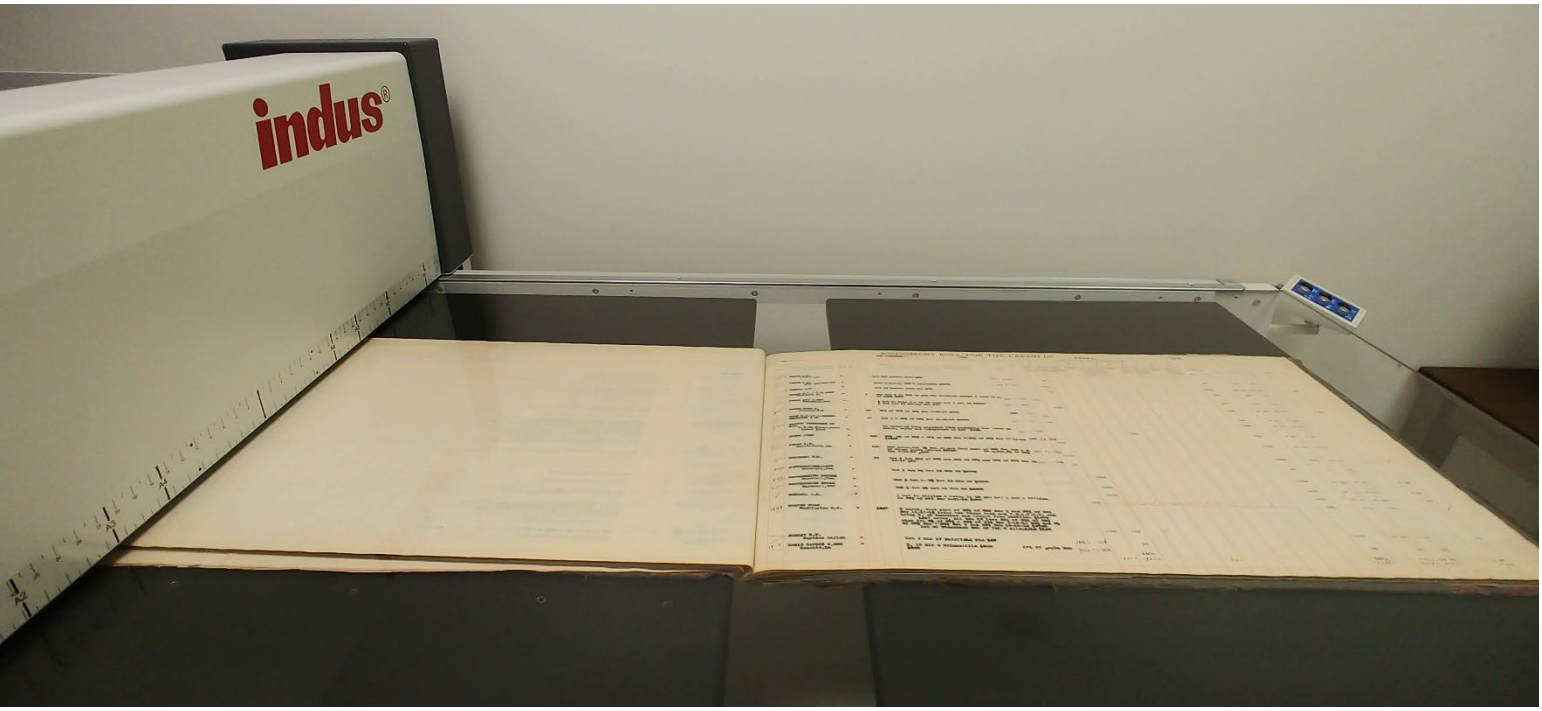
Noel Memorial Library

LSUS NORTHWEST LOUISIANA ARCHIVES DIGITAL PLAN/MANUAL

May 2, 2023

Adopted by the LSUS Northwest Louisiana Archives, July 13, 2023



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Introduction

The LSUS Northwest Louisiana Archives (NLA) is a service department within the Louisiana University Shreveport, Noel Memorial Library. Services are provided to patrons and the public with most questions focusing on historical records relating to the Shreveport area, northwest Louisiana, and the lower Red River region commonly known as the Ark-La-Tex.

The Archives collects, preserves, and makes available to researchers the rich and colorful heritage of this region. Approximately 23,000 linear feet of records and manuscripts, 800 maps, 200 oral histories, and over 1.5 million photographs and negatives document the history and culture of the region from its earliest settlement to the present.

NLA has made a commitment to digitizing materials to improve access beyond the walls of its institution and to prevent unnecessary physical damage to its collections. While materials of enduring historical value are best kept in physical form, digitizing, and retaining materials in an additional format protects them from unnecessary handling and ensures their information is not lost in the event of disasters such as fire or flood.

This plan/manual provides guidelines, policies, and working documents for capturing, maintaining, disseminating, and preserving digital materials that will be followed by staff members of NLA. This manual is intended to implement best practices in the field of digitization and serve as a guiding document as the digitization program grows and develops at NLA over time.

The Noel Memorial Library is committed to the digitization of unique materials to serve its constituents and the public. An official adoption document of the manual is located on page ___.

Preservation & Digital Materials

In addition to serving patrons and the public, the primary responsibilities of NLA are to safeguard the collections, both physical and digital, and ensure they are permanently accessible to the public.

Preservation, or more accurately, preventive conservation, is the action taken to prevent, stop, or slow deterioration of all materials in all media and formats; to prevent their theft or loss; where feasible, to correct past damage to them; and, as necessary and appropriate, to change their format in order to preserve their intellectual content. This comprehensive approach to preservation entails choosing the most appropriate method of preservation for every item. This is accomplished for physical materials through storage of materials in proper conditions, through careful handling and housing, through use of security systems designed to eliminate mutilation and theft, and through repair or replacement of damaged materials.

Preventive conservation encompasses most collections care activities that collections Curators, curators, registrars, archivists, librarians, and other stewards of cultural collections do daily. Environmental management, cataloging, processing, pest control, and housekeeping are just a few of the topics that fall under the auspices of preventive conservation.

Almost every activity fitting under the preventive conservation umbrella can and should have a corresponding policy or procedure. Understanding the scope and intricacies of preventive conservation are key to developing policy and procedural documents that support preventive conservation goals and can be effectively implemented.

While materials of unique aesthetic or historical value are best preserved in their original form, if possible, there are many other materials whose value lies primarily in the information they contain. When repair of such materials becomes impossible or prohibitively expensive, their content may be preserved through digitizing or otherwise reformatting them.

Preservation of Digital Materials

Preservation of digital objects is achieved when they are reformatted, or converted, into stable master files that contain data about the object, also called metadata. Metadata is comprised of structural, descriptive, and administrative information about the digital object and its storage method. Once properly preserved, the objects and their metadata are managed in a digital archival system for access. These systems have features such as security protocols, persistent identifiers, verification mechanisms, replication of files in other distinct locations, and continuous monitoring for effective files management.

Emulation, migration of files to new formats, and creation of new copies in new formats may be employed to render the content usable in diverse present and future electronic environments. *The simple act of digitization cannot be considered preventive conservation, but rather it is all the other attendant activities mentioned above, that, when combined, are considered "digital preservation."*

When it comes to preservation practices for digital collections, institutions often fail to include their digital collections in larger collection development policies—not intentionally—but because our digital collections and activities have grown over time and were often not recognized as documentary objects themselves.

Preservation decisions must always be made within the context of overall collection policy, balancing the constraints of cost, historical and aesthetic and scholarly value, and user accessibility. The following section of this manual will place these factors into account and lay out a strategy adhering to best practices for digitization that are suitable for the operations of NLA and the Noel Memorial Library.

Staffing Structure & Reporting Responsibilities

Management Reporting

The Curator of NLA, who oversees the operations of the digitization program, directly reports to the Dean of Noel Memorial Library to gain approval for decisions made for the program. It is advised that important decisions that impact the program's future be referred to the Digital Collections Advisory Taskforce for input and buy-in before bringing them to the Dean.

The Curator of NLA shall monitor compliance with the collections management policy and all related policies. This person will also collaborate with department staff and volunteers and periodically review the collections management policy for effectiveness and flexibility, consider the changing nature of cultural heritage institutions and collections work, and accommodate the variations as well as the routine applications of collections management as they relate to digitization.

Digital Collections Advisory Taskforce (DCAT)

The taskforce will be comprised of subject matters experts across the library system whose work relates to or diverges with operations of the digitization program and comprised of an odd number of individuals to ensure voting. Ultimate decision making will be carried out by the Curator of NLA, who serves as taskforce chair, in conjunction with their direct report. By providing input on the program's objectives, decisions, and direction, the taskforce will also advocate for digitized collections and program sustainability both internally and externally.

Recommended representative roles for the taskforce are:

- Curator of NLA (chair)
- NLA Staff Member(s)
- Member of Administration
- Systems Technology Representative
- Member of Faculty
- Communications Department Representative (ex-officio role)

The taskforce will meet at least two times per year. Outside of regularly scheduled meetings, the chair will create ad hoc working groups to accomplish specific tasks as appropriate and may invite those not on the taskforce to participate if they wish to do so.

Objectives of the NLA Digitization Program

To provide the public access to its materials NLA has developed the following statements.

Mission

LSUS Northwest Louisiana Archives digital collections will make the cultural impact of Northwest Louisiana and the Ark-La-Tex widely accessible by revealing and documenting the hidden or lesser-known contributions of the region.

Vision

LSUS Northwest Louisiana Archives Digital Collections will be used, nationally and internationally, to increase awareness of the influence northwest Louisiana has had on the development of United States history and the American South.

Targeted Audiences

LSUS Northwest Louisiana Archives serves a primary audience of local, regional, and international scholars and researchers attracted to the Archives' particular strengths. This audience includes graduate students, historians, real estate and land developers, energy exploration and production landmen, organizations engaged in social and criminal justice reform, and local organizations preparing for anniversary events. Other audiences include genealogists, high school students, other Louisiana college and university faculty needing primary sources for teaching state history, and the Louisiana Endowment for the Humanities' online encyclopedia, *64 Parishes,* as LSUS Northwest Louisiana Archives is the only collection with a broad regional focus beyond south Louisiana.

Overview of Digital Collections

Collection Scope & Strengths

The LSUS Digital Collections refers to the digital surrogates and born-digital materials of the Northwest Louisiana Archives at LSU Shreveport which comprise all historical archival items related to materials that may be used to document the hidden or lesser-known contributions of the region to the national stories of radio, the music industry, art and architecture, the Little Theatre movement, oil and gas production and transmission infrastructure, flood control, agriculture, industrialization, social justice, and civil rights.

Shreveport, the last state capitol of the Confederacy, never surrendered and was never captured, leaving "Bloody Caddo" with an amplified sense of defiance that set the stage for racial violence and white resistance post-Civil War through the Civil Rights Movement and beyond. As such, in addition to civil rights collections LSUS collections also document the White Resistance Movement.

Digital Collection Development Policy

To make strategic collecting and deaccessioning decisions that are in the best interests of Noel Memorial Library, NLA staff, and the audiences they serve, a digital collection development policy was created in 2022. The purpose of that policy is to educate stakeholders and interested parties on the program's collecting strategies to uphold the program's goal of making the best possible digital collections accessible. It also serves as a strategic guiding document for NLA to achieve the objectives outlined in its mission and vision statements.

The policy is located in Appendix A and should always be made available when donation inquiries or deaccession decisions are made. Detailed histories, procedures, practices related to the digital collection development policy are in this manual.

Selection of Materials

Acquisitions/Accessions

NLA will develop its digital collections in support of the Library's mission and the mission statement for the department's digitization program.

As with NLA physical collections, its digital collections will be built over time and include a variety of formats. However, the department does not have sufficient resources or the desire to comprehensively acquire everything that has been digitized or created in born digital format in all areas pertinent to the department's endeavors. The same applies to physical materials.

Currently, the digitization program is focusing on digitizing existing holdings to make them accessible. NLA will strictly apply the following principles and criteria when evaluating items for acquisition or removal from the collections until more of its physical materials have been digitized and made available. Adhering to these principles and criteria further ensure that collecting decisions are made with purpose and intentionality.

Immediate and enduring value

Investing in particular titles or collections is evaluated within the context of the Archives' mission to advance the understanding and appreciation of Northwest Louisiana history through the presentation, research, interpretation, preservation, and stewardship of its unique collections, including such factors as:

- positive impact on and relationship to presenting quality programs and conducting outstanding scholarly research on and relating to Northwest Louisiana history;
- authoritativeness or reputation of the creator, collector, artist, author, editor, publisher, producer, etc.;
- unique or rarely held by other Archives or cultural/scientific organizations;
- artifactual interest, such that the item in its original format, or marks of former use/ownership it carries, enables distinct opportunities for scholarship and teaching;
- quality of the physical condition of the item

Selection of Materials for Digitization

NLA builds and manages cohesive digital collections based on the criteria described below. It is expensive to select, create, and maintain digital resources; additionally, institutional support and staffing resources for such activities are finite. The value of and demand for collections should therefore justify inclusion in the LSUS Northwest Louisiana Archives Digital Collection. Based on value and user needs, NLA staff examines the added value potential for each collection, considers rights issues and preservation concerns, and evaluates technical feasibility before accepting additional materials into the collection.

Value Criteria

The value of a collection's contents and the benefits of digital access should warrant the investment of time and effort needed for NLA's project development. Preferred projects will demonstrate the following types of value:

Research Value

Research value refers to a collection's relevance to scholarship, teaching, and learning. High value collections offer significant information on key people, places, events, objects, periods, activities, projects, ideas, and processes (both natural and cultural) of interest to scholars world-wide. Collections will be given extra consideration if they :

- support the development of programs, research, interpretation, preservation or stewardship on and relating to Northwest Louisiana history;
- facilitate the use and re-use of unique materials for scholarship, inspiration, engagement and the understanding of historical research, and/or;
- support an interest in the story of the creation of an Archives.

Administrative Value

Administrative value refers to the collection's functional usefulness to the creating organization on a regular basis.

Added Value Criteria

NLA should not only seek high value collections; it should add value to the collections it maintains. The Archives provides remote access, centralizes collections, and enables searching and browsing. It includes collection- and item-level descriptions and grants subject access. A variety of additional features and functions are possible within the digital collections. Value may be added via:

Collaboration

- Unification of materials physically split among different institutions in one virtual collection

- Flexible integration and synthesis of a variety of formats
- Contribution towards a “critical mass” of digital materials in a subject area
- Contribution to online research tools

Intellectual Control

- Organization, arrangement, and description of materials
- Creation of metadata related to:
    - Document identification
    - Technical capture information
    - Provenance
    - Navigation within the information resources

Enhancement of Intellectual Access

- Ability to manipulate information or to study disparate items in new contexts
- Improved quality of image; for example, improved legibility of handwritten, faded, or stained documents
- Unique presentation and contextualization capabilities; for example, a map which links historic images to geographic coordinates
- Enhancement of user interactions with the material and with each other through participatory features

Use Criteria

To justify the effort and expense of inclusion in the NLA Digital Collection, collection materials should have immediate utility for current or potential audiences. Some priority should be given to collections with identification of current or potential user groups which may be based on evidence such as:

- Usage statistics of physical originals in archives collections
- Usage statistics in other environments
- Planned programmatic use
- Planned use for exhibitions or publications
- A body of scholarly work which uses or is strongly related to the collection
- Significant survey or focus group results
- Self-identified users or partners

Rights and Permissions Criteria

Rights and permissions must be managed in accordance with applicable laws. Considerations include whether or not:

- The work or collection is in the public domain
- The goal/purpose of digitization lies within fair use limits
- The Archives has the legal right to make and disseminate digital copies
- Privacy issues can be addressed

Preservation Criteria

Digitization does not in itself constitute preservation, nor does inclusion of born-digital items in a digital library. Preservation risks and benefits must be carefully analyzed for all types of digital projects.

Digital Surrogates

Providing digital surrogates of original physical materials may:

- Significantly reduce the handling of fragile physical originals
- Ensure access to physical materials that cannot otherwise be easily used
- Protect materials at high risk of theft, wear, or decay

Safe Digitization

In order to safely digitize physical originals, the following must be considered:

- Condition of original
- Advance conservation efforts needed
- Possibility of scanning photographic intermediaries instead of originals

Technical Feasibility Criteria

The value of a collections added value functions, such as user needs, rights issues, and preservation concerns will also help inform the technical feasibility of project development. Feasibility assessment involves defining needed and desired specifications, weighing specifications against resources, understanding current capabilities, and anticipation of future users and environments.

Materials which require special consideration include:

- Images which require unusually high resolution
- Those for which fidelity to original color is essential
- Oversize items
- Three-dimensional objects
- Items with poor legibility

Selection of Born-Digital Materials for Access

In addition to the criteria above for selecting materials for digitization, born digital files pose additional concerns, including:

- Quality and readability of digital objects
- Viability of current file format
- Need for file conversion or migration
- State of existing metadata
- Requirement for emulation of legacy software

Tools to Aid in Selection Work

To determine if a digitization project is suitable for use, digitization staff may utilize the Digitization Selection Decision Tree (Document B) and the Matrix for Content-Based Decision Making (Document C).

Approved collections are digitized throughout the year as time and resources permit and are on the program's annual digitization priority list. This document is reviewed annually to create a schedule for digitization projects.

Digitizing Materials On-Demand

On-demand digitization handles immediate requests from university staff, visiting scholars, and public users for digital reproductions of archives materials. Staff may receive requests for these projects when the material to be accessed has not yet been processed or made fully available. As a safeguard, requests are researched to see if the material has already been digitized and if it would be of general interest to others in the future. When the material requested to be digitized meets long-term access goals, they are scanned to preservation quality standards (see Technical Requirements/Specifications section) and described with metadata records. These materials are then stored in the collections repository. Items that do not meet these guidelines may still be digitized at the discretion of the staff.

Digitization Request Form

Researchers or users of NLA's collections can ask for materials in physical format to be digitized upon request. To do so, users must fill out a Digitization Request Form (Document D). This will ensure that the correct materials are being digitized and that if intended for publication or commercial use, permissions are granted if NLA has the right to do so. For requests that are too large in size for staff to digitize in a timely manner, the department will work with the requestor to determine another strategy for receiving requested materials, which is at the discretion of the NLA Curator.

Intellectual Control & Copyright

Levels of Access:

1. Open Access: items that are fully available to any person without limitation or special permission. These items may be under copyright, which could mean that use is restricted, but access is open. Whenever possible, these materials are made available in our online collection portal.

2. Facilitated Access: items that are not restricted access, but that may require additional aid from a staff member. NLA may limit access to certain items for a variety of reasons; some examples include: fragility of materials, whether materials have been fully processed, legal restrictions, or limitations required by the materials' donor.

3. Restricted Access: items that require additional permissions before access is permitted. Donors of archival materials, applicable legal requirements, third-party agreements, or classifications imposed by staff at their discretion, may limit access to certain materials. In some cases, permission for access may be granted upon application by a researcher.

4. No Access: items that are not accessible to the public. These items may be restricted by HIPPA, FERPA, or other legal provisions; items may also be restricted because they contain confidential information including financial information or other sensitive personal information. Items that are not available to the public may be accessed by authorized NLA staff. Collecting materials in this category is not favorable to NLA and heavy consideration will be made before access is denied.

Intellectual Control and Intellectual Property Rights

When referencing or attributing copyright to materials in the NLA collections in cataloging or publications, users should discuss attributions with the NLA staff.

In general, copyright attribution varies by collection and requires research as it can differ from the credit and ownership of the collections.

Only objects that are in the public domain or objects whose intellectual property rights NLA holds, or which NLA has explicit permission from the copyright holder to use, should be digitized and added to a digital collection for public access. Items created by or for NLA, including work for hire, are the sole exception and may be digitized at NLA's discretion. As part of the selection for the digitization process, staff responsible for the collection will undertake a review of the collection to determine rights associated with the resource. The NLA Curator is responsible for ensuring that rights management policies are followed. If staff is uncertain of the copyright status, appropriate legal counsel will be consulted.

There should not be an assumption that NLA has the rights, including copyright, to the materials in its collections, as in some instances, donor agreements may have been modified based on the request of the donor.

Copyright Holder Responsibility— NLA Held Material

Before a digitization project is initiated, a review of the conditions and copyright restrictions will be undertaken. Staff will verify rights associated with the collection. Resources that are in the public domain, or whose rights the NLA has procured, may be digitized.

Copyright Holder Responsibility—Materials to Be Digitized

NLA must work with the creator of the work to gain appropriate intellectual property rights for NLA. These rights may include copyright, digital preservation rights, licensing rights, etc. The rights will depend on the specifics of the project. Rights issues should be detailed before accession or placement in the collection. For collections already under NLA management, a review of the deed of gift and other associated documentation will be undertaken. As required, the NLA will contact the rights holder or their heirs to gain rights if possible.

The idea of digitizing material under the auspices of "fair use" is generally not an appropriate approach NLA to take. "Fair use" is considered a defense—not a right—and therefore should not be used as validation for moving forward with digitization unless NLA has gone through copyright review.[1]

Copyright Holder Responsibility—Materials Digitized or Created by the Owner

For works NLA acquires that are already in digital format, the individual who has digitized the content is responsible for clearing all rights prior to depositing.

User Responsibility

A clear statement concerning use of digital resources will be available to users of the digital collections. The users will be informed of:

- Their rights to view the information and resources in the collections
- All applicable rights including copyright and trademark rights
- What statement a user adds when including a digital resource in their work (publication) either print or electronic
- Restrictions on use
- How to obtain permission when use is restricted

NLA will ask that all donors assign Creative Commons (CC) public copyright licenses on their Deed of Gift and those licenses will be shared with the public. In the case of collection materials that have been in NLA, or those materials that do not have licenses assigned, Rights Statements will be used instead.

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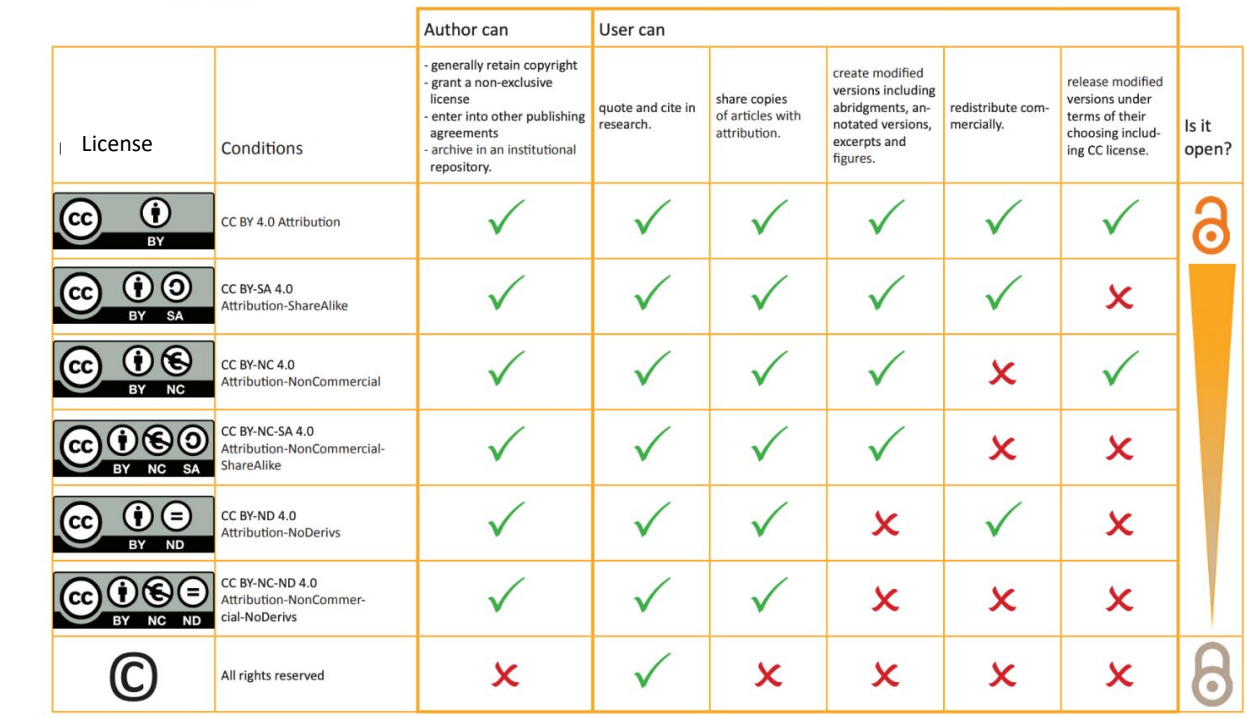
[1] For an excellent overview of Fair Use, and all issues related to Copyright in general, see Hirtle, Peter B., Emily Hudson, and Andrew T. Kenyon. *Copyright and Cultural Institutions: Guidelines for Digitization for U.S. Libraries, Archives, and Museums*. Ithaca, NY: Cornell University Library, 2009.

For materials held in the collection before Deeds of Gift required the assignment of a Creative Commons License, RightsStatements.org currently provides 12 different, standardized rights statements that can be used by cultural heritage institutions to communicate the copyright and re-use status of digital objects to the public. The rights statements have been designed with both human users and machine users (such as search engines) in mind and are made available as linked data. Each rights statement is located at a unique URL.



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©	All rights reserved	✗	✓	✗	✗	✗	✗	

See more at https://creativecommons.org/

North Carolina State University Libraries: https://www.lib.ncsu.edu/do/open-research/scholarly-sharing/copyright-and-licensing

The rights statements have been specifically developed for the needs of cultural heritage institutions and online cultural heritage aggregation platforms. NLA will use these rights statements to make it easy for all users to see if and how the digital collection materials can be reused. (See http://rightsstatements.org/en/)

When special conditions exist for displaying or viewing items (for example, if specific rights have to be procured), instructions will be provided on how to procure those rights, in a secondary rights field. U.S. copyright law (US Code, Title 17, section 107) guides NLA on fair use. This allows the use of copyrighted materials for research, instruction or private study without prior permission, as long as the original source is attributed. Any commercial, display or publication usage requires the prior permission of the copyright holder.

Orphaned Works

Orphaned works are copyrighted works whose owners of copyright are very difficult or impossible to locate, or whose owners are absolutely indeterminate. The works may have been intentionally or unintentionally abandoned. There is some risk in digitizing them.

NLA understands that this issue is currently unresolved legislatively, and careful consideration will be given prior to digitization as copyright law is ambiguous.

Materials Borrowed for Digital Projects

NLA may, on occasion, borrow materials to incorporate into the digital collections. While best practice is to acquire these resources as a permanent addition to the NLA collection, in the instances when this is not possible, NLA will endeavor to acquire non-exclusive, non-commercial rights to utilize the digital resource. This agreement will include the following:

- The right, if the content is not in digital format, for NLA to digitize the resource following institutional policies
- The right to use the digital resource to support the NLA mission
- The right to create metadata to support discovery and management of the digital resource
- The right to utilize the metadata created by the NLA for any purpose without seeking further permission
- The right to distribute the digital resource, in part or as a whole, as part of the NLA mission via networked environment, e.g. the Internet
- The right to ensure long-term access to the digital resource through current and future preservation strategies NLA may adopt

Material Created by NLA and Distributed for the Community

Over time, NLA will find itself receiving and creating born digital content that may document the life of the library and may choose to license that material. The department will work with administration to assign a Creative Commons license (https://creativecommons.org/choose/). The license chosen may differ case-by-case depending on its content and context.

Tools to Aid in Intellectual Property and Copyright Decisions

As part of the selection for the digitization process, staff will review materials to determine rights associated with the resource by using the Copyright and Rights Statement decision Matrix (Document E). It is recommended that the matrix be reviewed and revised annually in case copyright laws are changed and that any questions regarding copyright and fair use be forwarded to the university's legal counsel representative.

Deaccessions/Collection Removal

Not all material which is digitized must be retained indefinitely. Materials digitized by the institution are subject to review, retention, and deaccession policies. Digitized content may be removed from the digital collection if material becomes unavailable due to technical difficulties,

content is deemed inaccurate, content is determined to be in violation of copyright or other intellectual property rights, or for other reasons determined to be appropriate to staff and administration. Those materials which are retained for longer term access will be preserved digitally by NLA through a program of technical, organizational, and financial commitment and planning.

Takedown Policy

Materials placed online are intended for scholarly and educational use. In the event that a creator believes that materials placed online conflict with their rights, NLA has a takedown policy that is placed online to open communication between the library and the material's creator to assess removal requests. A copy of the policy is located in this manual as Document F.

Digitization

Digitization comprises a growing part of the work that the staff undertakes. Staff generally engages in digitization projects that fall into one of the following categories:

Ongoing Digitization

Ongoing digitization handles entire collections or other larger groups of materials that are not subject to deadlines. Proposals for the ongoing digitization workflow will be reviewed based on the limitations and preferences outlined in this procedure, in addition to factors such as exhibition and program support, collection development policies, and NLA strategic goals. Complete collections are digitized throughout the year as time and resources permit.

On-demand Digitization

On-demand digitization handles immediate requests from Library staff, visiting scholars and public users for digital reproductions of archives materials. These requests generally arise as part of working with the public or through regular activities such as exhibit planning, preservation, or conservation efforts. Staff may receive requests for these projects when the material to be accessed has not yet been processed or made fully available. When the material to be digitized meets Digital Collections development requirements, they are scanned to preservation quality standards. Items that do not meet these guidelines may still be digitized at the discretion of the staff but will generally not be added to the Digital Collections Repository.

Grant-based Digitization

Grant-based digitization occurs for specially funded projects. Special staff may be hired for these processes, although Library staff will be involved in the overall management and development of these projects. These materials may be stored in the Digital Collections Repository or in another repository designed particularly for the project.

Digitization Service Model

By utilizing the digitization methods above, NLA practices a three-prong service approach to provide access to its digital collections:

- Fully digitized collections to aid specific inquiries or in-depth research of main user audiences
- Outreach collections in the form of online exhibits to provide a casual glimpse into the holdings we acquire and for sharing new aspects of history
- Education collections to aid teachers of all grade and collegiate levels in topics related to their professional work with materials for curriculum creation and development via grants

Digitizing Materials

Physical Program Space

Digitization spaces have requirements to ensure the best quality images are created. Spaces with specialized digitization equipment adhere to the following practices:

- Walls are matte gray in color.
- Lighting is no higher than 32 lux for equipment not using a closed flatbed. This is slightly brighter than twilight.
- Monitors/screens face opposite of materials being digitized.
- The physical environment is the same as those for storing and handling archival materials.
- Equipment and furniture for the digitizer are ergonomic.
- There should be no food/drink, pens, and no unsafe materials in digitization areas. Gloves should not be used as this can be detrimental while operating digitization equipment.

Stages of Digitization

The digitization process involves multiple steps or stages. NLA processes are as follows:

- Preparation
- Capture/Production
- Postproduction
- Processing
- Digital Preservation

Procedures for each stage are outlined in this manual.

Equipment/Supplies

NLA uses multiple scanning cameras/equipment to accommodate various materials. Equipment and supplies used in-house include:

- Flatbed scanners
- Book scanners
- Microfilm Scanners
- Book cradles to prevent breaking bindings
- Book snakes to secure pages

It is the library's goal to digitize materials with our own equipment. If many items need to be digitized over time with a piece of equipment not owned by the library, staff will pursue funding to purchase equipment or provide the cost of outsourcing.

Preparation

To increase the speed of digitizing and prevent possible damage, all items to be digitized are reviewed and prepared by staff in advance. Guidelines for preparation for in-house digitization and outsourcing are:

All Materials

- Remove all staples, rubber bands, strings, sleeves, and paper clips.
- If applicable, group items together in acid-free folders or boxes; or use interleaving acid-free paper sheets.
- Remove sticky items such as notes and place them on a separate sheet if the information on the note is deemed historically valuable.
- Remove bindings from spiral-bound booklets and reports.

Boxed Items

- Label all boxes with department names, collection name, years, and box number.
- Up to 1.5 inches of space should be left in each box to allow for easy file removal.
- All file folders should be properly labeled and placed in order within each box.
- All oversized materials should lie flat.

Equipment & Quality Control

For in-house digitization, settings should be tested and set before a digitization job begins. Steps, depending on type of equipment, include:

- Clean scanning surface with microfiber cloths
- Select the lens to be used and aim on the image
- Set the suitable distance of the camera from the object
- Set PPI for the desired resolution
- Set color mode (color/grayscale/black & white)
- Set file type if equipment automatically uses RAW image format
- Determine the level of quality control for the project (see quality control section)

Specific setting parameters are located in the Technical Requirements/Specifications section.

Production

It is NLA's goal to create digital renderings as close in appearance to items being scanned as possible and to consistently maintain their authenticity. To do so, the digitization program adheres to standards and best practices which are detailed in the following sections.

Guidelines/Steps for Capture

Folder Structure

Digitized images are placed into the network using a set structure for organization and improved accessibility.

Folders are labeled in the network for easy access by the name of the item/collection and its contents.

- [Name of collection/item]
    - [subfolder/series/contents]
    - [subfolder/series/contents]

Folders and their images are placed in the network using the following file paths:

- Images
- Audio
- Video

Digitized images are labeled in the network using a set naming convention. Guidelines are located in the section, File Naming Conventions.

Technical Requirements/Specifications

NLA uses four-star image capture recommended in the Federal Agencies Digital Guideline initiative, June 2022, Technical Guidelines for Digitizing Cultural Heritage Materials Creation of Raster Image Files.

Types of Digital Copies

When digitizing materials in print, a master archival copy is first created. This copy is created in output neutral to allow for easy conversion into any needed format in the future thus preventing the digitization of items again later. Master archival copies are made with the highest standards possible and are stored long-term without loss of important data, alterations, or improvements to the images. They are also stored with the intention that they are only accessed as a last resort. NLA creates these copies in TIFF lossless compression format. All archival master copies are stored off-site to adhere to disaster preparedness best practices.

Access files are then created from the master archival copy for access online or for other purposes. These files are not intended to be permanent and are only needed for the duration of the technology they are accessible with. NLA creates a derivative PDF at 300 dpi for user access online.

Printed Media

Printed materials are digitized following FADGI 4-star guidelines, 3rd Edition. Parameters for formats not in this chart are located at: https://digitizationguidelines.gov/. Using autofocus features on equipment that has this optional setting is discouraged. Autofocus, while convenient, can result in sub-par quality images. Below are recommended settings by media type.

Format	Min Resolution	Min Color Space	Min Bit Depth
Books and Textual Based Materials including loose papers (rare)	400	Color	16
Books and Textual Based Materials including loose papers (general)	400	Color	8 or 16
Microforms	300	Gray	8
3D Objects	300	Color	24
Aerial Photographic Prints (8"x10" - 11"x14")	400-600	Gray	8
Aerial Photographic Film (>5"x7")	1450	Gray	8
Paintings and Two-Dimensional Art	600	Color	16
Photographic Film (35mm-4"x5")	3960	Grayscale or Color	16
Photographic Film & Negatives (4"x5" - 8"x10")	1980	Grayscale or Color	16
Photographs and Prints	400	Color	16

Newspapers	400	Color	8
Oversize Documents (ex. maps, posters, etc.)	400	Grayscale or Color	8 or 16
Maps	300-600	Gray / Color	8 / 24
Posters / Broadsides	300	Color	24

Audiovisual Media

	Min Resolution	**Min Color Space**	**Min Bit Depth**	**Notes**
Audio	9600		24	
Analog NTSC Video	720 x 486		8	Use 10-bit whenever possible.
Digital Video Source Tape, where possible to access bits	Native		Native	
Digital Video Source Tape, where not possible to access bits	Decompressed 720 x 486		8 or 10	

Digital Video File	Native			Subject to file format obsolescence evaluation. If deemed obsolete, decompress to 10-bit native raster (horizontal x vertical pixel count).
Video Optical Disc	Native		Native	Reformat to ISO disc image to capture all video, all angles, all subtitle and multiple languages, and menus.

Targets

Targets are used in digitization to measure the performance of digitization equipment overtime and to ensure that materials are digitized correctly, which will lower the chance of having to digitize materials again. Examples of targets used are those that measure image resolution and color accuracy. Targets are used at the beginning of a scanning project to test accuracy. Targets are also placed alongside the material being scanned with enough space in between to allow for image cropping.

Scanning and Troubleshooting Unique Items

While digitizing materials, some items will pose unique challenges due to their physical condition. NLA scans these items as follows:

Parts of document torn or has large holes	A black sheet is placed behind item to show damage.
Paper is thin and see through such as onion	A white sheet is placed behind the item to

skin	make it more visible.
Black Items	Place a larger white sheet of paper behind item to show contrast.

Postproduction

This stage involves alterations made to digital images before they are considered suitable for public viewing.

- Cropping: leave the perimeter of the image intact in the image as much as possible for public view of access copy and include target (when applicable) in master archival copy.
- File Type: If not already done so, convert images as outlined in Types of Digital Copies section.
- Optical Character Recognition (OCR): If text based, convert public access images to be OCR readable for online use.

Quality Control

Overview

All digitized items should be examined to confirm that the images are of the quality desired and that aspects of the image are not missing or corrupt. This step called quality control (QC), is evaluated by project staff through visual inspection, and objectively, in the editing software.

Quality Control (QC) Procedure

Two rounds of inspection occur during QC. The first is done by the digitizer during and after scanning materials. For the digitizer, this round of QC becomes second nature in the scanning process. First round inspection parameters include:

- Files
  - Size and image count is as expected
  - Saved in drive in correct location
  - Names are correct and in order
  - Files are not missing
- Images
  - Orientation and cropping are correct
  - Format, ppi, color mode, and bit depth is correct
  - Viewable at 100% magnification
  - Names are correct and in order
  - Images are not missing

The last round of QC is performed at the end of the digitizing project. This round can be performed by another staff person (encouraged) and not solely lay on the responsibility of the digitizer. The sampling size to QC should be determined in the planning phase of the project since the composition of all projects vary in complexity.

Levels of QC		
High • Sample at least 50% batch of scans • First and second round QC inspection parameters followed	Medium • Sample 20% batch of scans • First and second round QC inspection parameters followed	Low • Sample 10% batch of scans • First and second round QC inspection parameters followed

Second round inspection parameters include:

- Images by visual inspection
    - No uneven tones or flares
    - No scan lines or missing pixels
    - Consistent contrast and sharpness
    - Scanner remnants (speckles, spots, streaks, etc.)
- OCR correct for text-based images

Discovered imperfections will be reported to the digitizer for correction.

Processing

Finding Aids and Collection-level Descriptive Cataloging

NLA Department creates collection-level finding aids based on an EAD template designed specifically for this purpose. These are not meant to be detailed finding aids, but rather another means of access so that the public may begin to understand slightly more than one line of information about the many series and types of materials available for research. As collection descriptions are completed, these descriptions are added to the NLA Department and the Research and Guides section of the NLA website. Staff may decide to include a single image from the series to accompany the descriptions.

These collection level descriptions may be expanded over time as resources allow to create more detailed box level finding aids.

Metadata[2]

Planning for Metadata

Provisions should be made for the appropriate storage and management of metadata files over the long term. Undertaking an assessment of metadata needs for imaging projects should be part of the planning process and undertaken before descriptive metadata is generated.

Before beginning any reformatting, it is critically important to conduct an assessment of both existing metadata and metadata that will be needed in order to develop data sets that fit the needs of the project. NLA has created metadata across a number of systems. A cross-walk review of existing metadata, their identified elements, and elements for future creation using the Dublin Core metadata schema are located in Appendix I. While many schemas exist for organizing metadata, NLA has chosen to follow Dublin Core because of its flexibility for materials and its wide acceptance by the profession.

NLA will review existing metadata resources and will determine if data can be automatically transferred to a sole master system, program, or document for access and preservation. Data requiring manual input will also be placed in one dedicated location.

For ways to plan, detailed questions to consider, and more explicit definitions see the Assessment of Metadata Needs for Imaging Projects found within The *Technical Guidelines for Digitizing Cultural Heritage Materials: Creation of Raster Image Master Files*.[3]

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[2] https://library.unt.edu/digital-projects-unit/metadata/input-guidelines-descriptive/ Accessed January 20, 2023.
[3] http://www.digitizationguidelines.gov/guidelines/FADGI%20Federal%20%20Agencies%20Digital%20Guidelines%20Initiative-2016%20Final_rev1.pdf Accessed January 20, 2023.

Identifiers and File Naming

File-naming schemes are established prior to capture. The development of a file naming system should take into account whether the identifier requires machine- or human-indexing (or both – in which case, the image may have multiple identifiers). File names can either be meaningful (such as the adoption of an existing identification scheme which correlates the digital file with the source material), or non-descriptive (such as a sequential numerical string). Meaningful file names contain metadata that is self-referencing; non-descriptive file names are associated with metadata stored elsewhere that serves to identify the file. In general, smaller-scale projects may design descriptive file names that facilitate browsing and retrieval; large-scale projects may use machine-generated names and rely on the database for sophisticated searching and retrieval of associated metadata.

Characteristics of File Names

Are unique - no other digital resource should duplicate or share the same identifier as another resource. In a meaningful file-naming scheme, names of related resources may be similar, but will often have different characters, prefixes, or suffixes appended to delineate certain characteristics of the file. An attempt to streamline multiple versions and/or copies should be made.

Are consistently structured - file names should follow a consistent pattern and contain consistent information to aid in identification of the file as well as management of all digital resources in a similar manner. All files created in digitization projects should contain this same information in the same defined sequence.

Are well-defined - a well-defined rationale for how/why files are named assists with standardization and consistency in naming and will ease in identification of files during the digitization process and long afterwards. An approach to file naming should be formalized for digitization projects and integrated into systems that manage digital resources.

Are persistent – files should be named in a manner that has relevance over time and is not tied to any one process or system. Information represented in a file name should not refer to anything that might change over time. The concept of persistent identifiers is often linked to file names in an online environment that remain persistent and relevant across location changes or changes in protocols to access the file.

Observant of any technical restrictions – file names should be compliant with any character restrictions (such as the use of special characters, spaces, or periods in the name, except in front of the file extension), as well as with any limitations on character length. Ideally, file names should not contain too many characters. Most current operating systems can handle long file names, although some applications will truncate file names in order to open the file, and certain types of networking protocols and file directory systems will shorten file names during transfer. Best practice is to limit character length to no more than 32 characters per file name.

General Guidelines for Creating File Names

NLA uses a period followed by a three-character file extension at the end of all file names for identification of data format (for example, .tif, .jpg, .gif, .pdf, .wav, .mpg, etc.) A file format extension must always be present.

Take into account the maximum number of items to be reformatted and reflect that in the number of digits used (if following a numerical scheme).

Use leading 0's to facilitate sorting in numerical order (if following a numerical scheme).

Do not use an overly complex or lengthy naming scheme that is susceptible to human error during manual input.

Use lowercase characters and file extensions.

Record metadata embedded in file names (such as scan date, page number, etc.) in another location in addition to the file name. This provides a safety net for moving files across systems in the future, in the event that they must be renamed.

In particular, sequencing information and major structural divisions of multi-part objects should be explicitly recorded in the structural metadata and not only embedded in filenames.

Naming Derivative Files

The file naming system should also take into account the creation of derivative image files made from the master files. In general, derivative file names are inherited from the masters, usually with a qualifier added on to distinguish the role of the derivative from other files (i.e., "pr" for printing version, "t" for thumbnail, etc.) Derived files usually imply a change in image dimensions, image resolution, and/or file format from the master. Derivative file names do not have to be descriptive as long as they can be linked back to the master file. For derivative files intended primarily for Web display, one consideration for naming is that images may need to be cited by users in order to retrieve other higher-quality versions. If so, the derivative file name should contain enough descriptive or numerical meaning to allow for easy retrieval of the original or other digital versions.

File Naming Conventions

NLA will use the following conventions to assure consistency and ease of use. If followed, these file naming conventions can be utilized across various projects and by all staff.

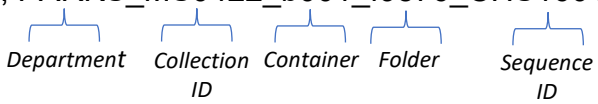
No spaces in filenames.

Use underscores _ to separate discrete information

For example, repository PARKSdept_ vs collection ID MS0422_ vs container b0002_ vs folder f004_vs sequential identifier 0001)

Use hyphens - when the next numbers are part of the previous whole

For example, PARKS_MS0422_b001_f9876_CHS16010-01



After an image or scan number, A, B refers to multiple images that are exact duplicates or so super similar that the cataloger lazily used one identifier, while a, b refers to the front and verso of an image or page.

All scans of a single item, no matter how many scans it takes to capture, have the same file name, except for the a,b,c added at the end

For example, all pages from a single pamphlet will have the same file name, with a-z added at the end.

Use three leading zeroes for box, folder, and sequence, so that each section is consistently 4 digits.

For material whose digital file name references a location

For example, b, f, the final sequence reflects the order in which material was digitized, not the order within the folder unless the entire folder was digitized in one fell swoop (the latter is ideal but unrealistic).

Metadata Overview

Metadata makes many things possible. Primarily, the identification, management, access, use, and preservation of a digital resource, and is therefore directly related to most of the workflow in any digital project. Although it can be costly and time-consuming to produce, metadata adds value to master image files, and images without sufficient metadata are at greater risk of being lost.[4]

Levels of Description

Although there are benefits to recording metadata on the item level to facilitate more precise retrieval of images within and across collections, we realize that this level of description is not always practical. Different projects and collections may warrant more in-depth metadata capture than others. A deep level of description at the item level, for example, is not usually accommodated by traditional archival descriptive practices. The functional purpose of metadata often determines the amount, of metadata that is needed. Identification and retrieval of digital images may be accomplished using a very small amount, of metadata. However, management of and preservation services performed on digital images will require more finely detailed metadata – particularly at the technical level, to render the file; and at the structural level, in order to describe the relationships among different files and versions of files. Metadata creation requires careful analysis of the resource at hand.

[4] Adapted from http://www.digitizationguidelines.gov/guidelines/FADGI%20Federal%20%20Agencies%20Digital%20Guidelines%20Initiative-2016%20Final_rev1.pdf This work is available for worldwide use and reuse under CC0 1.0 Universal.

Common Metadata Types

Several categories of metadata are associated with the creation and management of master image files. The following metadata types are the ones most commonly implemented in digital projects. In general, the types of metadata listed below are usually found in databases and are valuable for metadata creators rather than for the public. Descriptive metadata is most valuable for public access. As a result, administrative, rights, technical, structural, preservation, behavioral, tracking, and meta-metadata tend to be less standardized and more aligned with local requirements. For an overview of different metadata types, standards, and applications, see the Diane Hillmann's presentations, available at http://managemetadata.org/msa_r2/.

Descriptive metadata

Descriptive metadata refers to information that supports discovery and identification of a resource (the who, what, when, and where of a resource). It describes the content of the resource, associates various access points, and describes how the resource is related to other resources intellectually or within a hierarchy. In addition to bibliographic information, it may also describe physical attributes of the resource such as media type, dimension, and condition. Descriptive metadata is usually highly structured and often conforms to one or more standardized, published schemes such as Dublin Core or MARC. Controlled vocabularies, thesauri, or authority files are commonly used to maintain consistency across the assignment of access points.

NLA has adopted a modified Dublin Core element set to capture minimal descriptive metadata information where metadata in another formal data standard does not exist. Metadata should be collected directly in Dublin Core.

Not all Dublin Core elements are required in order to create a valid Dublin Core record. Any local fields that are important within the context of a particular project should also be captured to supplement Dublin Core fields so that valuable information is not lost. We anticipate that selection of metadata elements will come from more than one preexisting element set – elements can always be tailored to specific formats or local needs.

The Dublin Core element set is characterized by simplicity in creation of records, flexibility, and extensibility. It facilitates description of all types of resources and is intended to be used in conjunction with other standards that may offer fuller descriptions in their respective domains.

The *Technical Guidelines for Digitizing Cultural Heritage Materials: Creation of Raster Image Master Files*[5] created by the Library of Congress, have capture recommendations broken into different "star ratings," and this may be a good way to think about metadata treatment options as well.[6]

A one-star metadata treatment might require only minimal description, two-star metadata treatment would include base-level descriptive practices that would allow staff and users to search and access files, whereas a three-star treatment would necessitate full, rich, and detailed descriptive treatment.

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[5] http://www.digitizationguidelines.gov/guidelines/FADGI%20Federal%20%20Agencies%20Digital%20Guidelines%20Initiative-2016%20Final_rev1.pdf Accessed January 20, 2023.

[6] This concept was developed by Lyrasis digitization consultant, Leigh Grinstead.

NLA staff can design what they consider to be an in-between “two-star” and “three star” approach based on the criteria outlined (below) that may be refined as NLA moves forward with the digital program over time.

From the Technical Guidelines:

One-star imaging should only be considered informational, in that images are not of a sufficient quality to be useful for optical character recognition or other information processing techniques.

Two-star imaging is appropriate where there is no reasonable expectation of having the capability of achieving two or three-star performance. These images will have informational value only,and may or may not be suitable for OCR.

Three-star imaging defines a very good professional image capable of serving for almost all uses.

Three-star defines the best imaging practical today. Images created to a three-star level represent the state of the art in image capture and are suitable for almost any use

The lists below identify suggested Dublin Core metadata elements for one-star, two-star and three-star treatment.

One-star Descriptive Metadata Treatment

Can be treated as a collection-level record with the following:

- Title
- Language
- Description
- Subject and Keywords
- Collection
- Institution
- Resource Type
- Format
- Rights Management

This could be used for a box of materials and the metadata elements are repeated for each digital image. Or, multiple images are connected to this one collection-level record.

Two-star Descriptive Metadata Treatment

- To be developed by staff

This could be used for a folder (in the archival sense) and again, multiple items could be attached to this record.

A search would get to the folder level, but not the item level by expediting the creation of metadata records. If that meets the needs for a base-level return of a group of materials and the researcher or archivist can look at a grouping of images and find what they need, then this will work well.

Three-star Descriptive Metadata Treatment

- Title
- Language

- Description
- Description (Physical)
- Subject and Keywords
- Collection
- Institution
- Resource Type
- Format
- Creator (if available)
- Contributor (if available)
- Publisher
- Date/s
- Primary Source
- Coverage
- Source
- Citation
- Relation
- Rights Management
- Identifier (mandatory)
- Degree Information
- Note

This metadata treatment is recommended for high-value, item-level description.

Administrative Metadata

Administrative metadata comprises both technical and preservation metadata and is generally used for internal management of digital resources. Administrative metadata may include information about rights and reproduction or other access requirements, selection criteria or archiving policy for digital content, audit trails or logs created by a digital asset management system, persistent identifiers, methodology or documentation of the imaging process, or information about the source materials being reformatted, or created. In general, administrative metadata will be informed by the local needs of the project or institution and defined by project-specific workflows.

Administrative metadata may also encompass repository-like information, such as billing information or contractual agreements for deposit of digitized resources into a repository.

Digital Preservation

Saving digitized materials is as easy as a click of a button, but when considering long-term preservation, NLA follows multiples standards and practices to ensure materials are not lost. Reimaging items is costly; therefore, digital preservation is vital for program sustainability.

General Guidelines/Steps for Digital Storage

NLA follows the 3-2-1 digital preservation method for images to prevent loss.

3 = three separate copies

2 = two different storage media

1 = one copy offsite

Master archival copies are stored [storage location here] and are not intended to be accessed unless other copies are lost.

These storage methods are maintained as follows:

Type	File Format	Date Began	Audit Schedule	Replacement
Cloud Storage with _Microsoft Azure	[___]	[___]	n/a	n/a
Two Network Attached Servers	[___]	[___]	Once a year	
External Hard Drives	[___]	[___]	Once a year (twice a year preferred)	Every three years

On an annual basis, a small percentage (no more than 5%) of the entire collection is randomly selected for review as part of a digitization audit. The purpose of this review is to check that files and digitized images have not become obsolete or corrupt. During this time all files are run in a fixity check to verify their stability. If a corrupt file is discovered, it can be replaced using a file from another saved location.

Staff will also keep an eye on technological changes happening in the field. If a change is discovered that they believe will impact NLA's preservation strategy, proposed changes will be provided to management.

Fixity Checks & Checksums

Checksums are the fingerprint of a digital file, which is reviewed in a process called a fixity check. This ensures digital objects have not changed over time. As part of its ongoing preservation strategy, NLA conducts fixity checks during the auditing period.

Digital Preservation Plan

In addition to general guidelines above, NLA utilizes a multi-year roadmap to establish and maintain digital preservation practices. As the program evolves, additional policies and directives will (?) be added to this publication. To see the full digital preservation plan, refer to Document H.

Stewardship

Creating digital preservation strategies upfront serves as a safeguard to protect digital assets; however, it is vital that the program actively oversees chosen strategies over many years in a practice called stewardship. This will lower the "technical debt" encountered as technology rapidly changes and NLA strives to maintain its digital assets in their original format. Measures for ongoing stewardship will lower these costs and should be practiced in all steps of the digitization process.

Appendices: Program Policies & Documents

Document A: Collections Development Policy

Document B: Digitization Selection Decision Tree

Document C: Digitization Matrix for Content-Based Decision Making

Document D: Digitization Request Form

Document E: Copyright & Rights Statement Matrix

Document F: Digitization Program Workflow

Document G: Takedown Policy

Document H: Metadata Style Guide

Document I: Dublin Core Metadata Crosswalk

Document J: Further Reading/Resources

Document A: Collections Development Policy

NLA Digital Collection Development Policy
Created December 2022

The LSUS Northwest Louisiana Archives (hereafter referred to as the Archives) collects, preserves, and makes accessible to researchers the rich and colorful heritage of the Shreveport area, northwest Louisiana, and the lower Red River region commonly known as the Ark-La-Tex.

Historic Relevance and Collecting at the University

The University supports the ideas that learning history builds critical thinking skills that can be used in many other parts of life. Those skills are useful for anyone and can be used to ground discussions about understanding multiple perspectives, and for the critical evaluation of information in the digital age. We are aware that the practice of history fosters critical thinking skills, such as the ability to analyze and evaluate diverse accounts about the past in order to evaluate different perspectives and make meaning of different understandings of the significance of events and trends.

Concrete, location-specific, historic collections and examples build support and are a powerful strategy for helping people recognize the need to include the perspectives and experiences of historically oppressed groups in our accounts of the past. By providing multiple perspectives, the LSUS Digital Collections hope to improve the accuracy of how the history of the Shreveport area, northwest Louisiana, and the lower Red River region commonly known as the Ark-La-Tex is shared and understood.

Mission

LSUS Northwest Louisiana Archives digital collections will make the cultural impact of Northwest Louisiana and the Ark-La-Tex widely accessible by revealing and documenting the hidden or lesser-known contributions of the region.

Vision

LSUS Northwest Louisiana Archives Digital Collections will be used, nationally and internationally, to increase awareness of the influence northwest Louisiana has had on the development of United States history and the American South.

Audience

LSUS Northwest Louisiana Archives serves a primary audience of local, regional, and international scholars and researchers attracted to the Archives' particular strengths. This audience includes graduate students, historians, real estate and land developers, energy exploration and production landmen, organizations engaged in social and criminal justice reform, and local organizations preparing for anniversary events. Other audiences include genealogists, high school students, other Louisiana college and university faculty needing primary sources for teaching state history, and the Louisiana Endowment for the Humanities'

online encyclopedia, *64 Parishes,* as LSUS Northwest Louisiana Archives is the only collection with a broad regional focus beyond central Louisiana.

Collecting Scope

The LSUS Digital Collections refers to the digital surrogates and born-digital materials of the Northwest Louisiana Archives at LSU Shreveport which comprise all historical archival items related to materials that may be used to document the hidden or lesser-known contributions of the region to the national stories of radio, the music industry, art and architecture, the Little Theatre movement, oil and gas production and transmission infrastructure, flood control, agriculture, industrialization, social justice, and civil rights.

Shreveport, the last state capitol of the Confederacy, never surrendered and was never captured, leaving “Bloody Caddo” with an amplified sense of defiance that set the stage for racial violence and white resistance post-Civil War through the Civil Rights Movement and beyond. As such, in addition to civil rights collections LSUS collections also document the White Resistance Movement.

Acquisitions/Accessions

The Archives develops its digital collections in support of the institutional mission statement.

As with the Archives' physical collections, its digital collections have been built over time and include a variety of formats. However, the Archives does not have sufficient resources to comprehensively acquire everything that has been digitized or created in born digital format in all areas pertinent to the Archives’ endeavors.

Archivists will apply the following general principles and criteria when evaluating items for acquisition or removal from the collections. Each department will define what they think is of highest significance which will be reflected in the records retention schedule and the resources available to support the total cost of preservation over the long-term. Adhering to these principles and criteria further ensures that the Archives’ collecting decisions are made with purpose and intentionality.

Immediate and enduring value

Investing in particular titles or collections is evaluated within the context of the Archives’ mission to advance the understanding and appreciation of Northwest Louisiana history through the presentation, research, interpretation, preservation, and stewardship of its unique collections, including such factors as:

- positive impact on and relationship to presenting quality programs and conducting outstanding scholarly research on and relating to Northwest Louisiana history;
- authoritativeness or reputation of the creator, collector, artist, author, editor, publisher, producer, etc.
- unique or rarely held by other Archives or cultural/scientific organizations;
- artifactual interest, such that the item in its original format, or marks of former use/ownership it carries, enables distinct opportunities for scholarship and teaching;

- quality of the physical condition of the item

Print/physical Formats vs. Electronic Formats

The Archives recognizes that the shift from print to electronic publication formats is different across disciplines and communities of practice and is sometimes different for monographic literature than it is for serial/journal/periodical literature even within a discipline. For some areas of scholarship, print publications remain primary and critical to supporting the work of scholars. In many areas of the world, print is not merely the most reliable but is often the only available format. Some areas, while slower to move to electronic formats, are seeing a gradual but steady move in that direction; the Archives carefully monitors this evolution for its impact on collecting decisions and will be responsive over time to changing needs and preferences of staff and scholars. For yet other areas of collecting, the shift to electronic has been well established by both publishers and scholars alike, and preference is given to monographic and/or serial collections in electronic format.

As electronic access becomes more and more available in sustainable, affordable, and persistently- accessible platforms, the Archives will weigh carefully whether to move to e-only access. To date, the Archives has focused on acquiring the print format even though electronic formats might be available. Beginning in 2023, the Archives will consider print acquisitions over electronic only when there are demonstrable and substantive differences in content, when canceling the print would negatively impact scholarship and/or stewardship, or when staff have expressed ***important reasons*** for the Archives to continue to support acquisition and/or retention of the print. Consideration of the constraints of space and financial resources will also be important factors in determining which formats to acquire and/or retain from existing collections over time.

Accessibility

As our investment in electronic resources grows over time, it is incumbent on the Archives to ensure that the information and communication technologies it acquires with archival resources are accessible to and usable by individuals with disabilities. The Archives will make every attempt to ensure that the technology platforms we invest in, and the content provided within them, follow evolving national standards for accessibility.

Ownership vs. Access

The Archives is cognizant of its dual responsibility to use the Archives' funds judiciously and to serve the needs of its users over time. To these ends, the Archives strives to acquire collections that result in perpetual ownership of those products. In some cases, perpetual ownership is either not available or not affordable, but leasing options exist. Leased access will be considered when resources are important to scholarship at the Archives. In all cases, the conditions of access (e.g., read only, ability to make copies of extracts, download of full content) will be weighed carefully by the Archivist making purchase decisions in the context of the users' needs.

Comprehensive Collecting

While comprehensiveness may be a characteristic of some distinctive collections, comprehensive collecting is not the aim of the LSUS Archives Digital Collections. The strengths or weaknesses of current holdings in each subject area—relative to the Archives' priorities, the available funding, the national reputation of and reliance on the LSUS Archives as a steward of collections in particular areas, and the scope/scale of collections available in the marketplace—are continually evaluated by librarians and archivists. While building on established collection strengths is important, the Archives is also cognizant of the need to evolve the Archives collections alongside the evolving Archives profiles of presentation, research, interpretation, preservation, and stewardship; in this way, collection weaknesses may be as significant a factor in acquisitions decisions as collection strengths.

Collections/items for Individual Researchers or Departments

By default, the Archives acquires collections for access and use by the entire Archives community and enters into all collection development activities and negotiations with this aim in mind. The Archives does not acquire materials (via either purchase or gift) for which access or use would be restricted to specific individuals. In extremely rare cases, licensing terms for an electronic resource may limit access to specific Archives departments when those departments are financing its acquisition.

Deaccession

Not all material which is digitized must be retained indefinitely. Materials digitized by the institution are subject to the Archives review, retention, and deaccession policies. Digitized content may be removed from the digital collection if material becomes unavailable due to technical difficulties, content is deemed inaccurate, content is determined to be in violation of copyright or other intellectual property rights, or for other reasons determined to be appropriate to staff and administration. Those materials which are retained for longer term access will be preserved digitally by the Archives through a program of technical, organizational, and financial commitment and planning.

Digitization Process

Digitization comprises a large part of the work that the Archives staff undertakes. Archives staff generally engages in digitization projects that fall into one of the following categories:

Ongoing Digitization

Ongoing digitization handles entire collections or other larger groups of archives materials that are not subject to deadlines. These projects are proposed by archives staff in cooperation with other Collections-related staff within the Library system. Final decisions for projects to be undertaken are at the discretion of the Archivist, based on the technical feasibility of the project. However, input will be sought from other members of the archives staff. Proposals for the ongoing digitization workflow will be reviewed based on the limitations and preferences outlined in this procedure in addition to factors such as exhibition and program support, Archives collection development policies, and the Archives' strategic goals. Complete collections are

digitized throughout the year as time permits. These materials are stored in the Archives' Digital Asset Management System (aka the Digital Collections Repository.)

On-demand Digitization

On-demand digitization handles immediate requests from Archives staff, visiting scholars and archives users for digital reproductions of archives materials. These requests generally arise as part of work with the public or through regular activities such as exhibit planning, preservation, or conservation efforts. Archives staff may receive requests for these projects when the material to be accessed has not yet been processed or made fully available. When the material to be digitized meets Digital Collections development requirements, it is scanned to preservation quality standards (see Digitization Process Technical Specifications section, below) and described through robust metadata records. These materials can then be stored in a Digital Collections Repository. Items that do not meet these guidelines may still be digitized at the discretion of the archives staff but will generally not be added to the Digital Collections Repository.

Grant-based Digitization

Grant-based digitization occurs for specially funded projects. Special staff could be hired for these processes, although Archives staff will be involved in the overall management and development of these projects. Decisions on grants to pursue are made by the Archivist in collaboration with representatives from the Library Administration and the Advancement team. These materials may be stored in a Digital Collections Repository or in another repository designed particularly for the project.

Access and Use

The ultimate goal of an Archivist is to provide access to archival records on a fair and equitable basis. However, it is sometimes necessary to restrict certain materials to protect individual privacy rights and legitimate proprietary rights of the Archives. The Archivist, in accordance with legal and ethical guidelines, will strive to inform Archives staff and donors when it is appropriate or not to impose restrictions on incoming materials. Restrictions on access should be explicit, and easy to enforce, and should be limited only to those materials that can be identified as sensitive. Unreasonable restrictions should be avoided, and most restricted materials should be assigned an expiration date at which time their sensitivity is no longer an issue.

Uses of digital objects are often restricted by copyright, permissions, donation restrictions, or legal requirements. In some cases, staff may provide access to material through the Archives' digital asset management system but prevent publication of these collections due to copyright. When there are permissions or donation restrictions pertaining to archival materials, the Archives will impose restrictions or may require other levels of permission before providing access to the objects. This is evaluated on a collection by collection, series by series, or even item by item level.

Levels of Access:

1. Open Access: items that are fully available to any person without limitation or special permission. These items may be under copyright, which could mean that use is restricted, but access is open.

2. Facilitated Access: items that are not restricted access, but that may require additional aid from an archivist. The Archives may limit access to certain items for a variety of reasons; some examples include fragility of materials, whether materials have been fully processed, legal restrictions, or limitations required by the materials' donor.

3. Restricted Access: items that require additional permissions before access is permitted. Donors of archival materials, applicable legal requirements, third-party agreements, or classifications imposed by Archives staff in their discretion, may limit access to certain materials. In some cases, permission for access may be granted upon application by a researcher.

4. No Access: items that are not accessible to the public. These items may be restricted by HIPPA, FERPA, or other legal provisions; items may also be restricted because they contain confidential information including financial information or other sensitive personal information. Items that are not available to the public may be accessed by authorized Archives staff.

Selection Criteria

The Archives builds and manages cohesive digital collections based on the criteria described below. It is expensive to select, create, and maintain digital resources; additionally, institutional support and staffing resources for such activities are finite. The value of and demand for collections should therefore justify inclusion in the LSUS Northwest Louisiana Archives Digital Collection. Based on value and user needs, Archives staff examines the added value potential for each collection, considers rights issues and preservation concerns, and evaluates technical feasibility before accepting additional materials into the collection.

Value Criteria

The value of a collection's contents and the benefits of digital access should warrant the investment of time and effort needed for Archives' project development. Preferred projects will demonstrate the following types of value:

Research Value

Research value refers to a collection's relevance to scholarship, teaching, and learning. High value collections offer significant information on key people, places, events, objects, periods, activities, projects, ideas, and processes (both natural and cultural) of interest to scholars world-wide. Collections will be given extra consideration if they :

- support the development of programs, research, interpretation, preservation or stewardship on and relating to Northwest Louisiana history;
- facilitate the use and re-use of unique materials for scholarship, inspiration, engagement and the understanding of historical research, and/or;
- support an interest in the story of the creation of an Archives.

Administrative Value

Administrative value refers to the collection's functional usefulness to the creating organization on a regular basis.

Added Value Criteria

The Archives should not only seek high value collections; it should add value to the collections it maintains. The Archives provides remote access, centralizes collections, and enables searching and browsing. It includes collection- and item-level descriptions and grants subject access. A variety of additional features and functions are possible within the digital collections. Value may be added via:

Collaboration

- Unification of materials physically split among different institutions in one virtual collection
- Flexible integration and synthesis of a variety of formats
- Contribution towards a “critical mass” of digital materials in a subject area
- Contribution to online research tools

Intellectual Control

- Organization, arrangement, and description of materials
- Creation of metadata related to:
    - Document identification
    - Technical capture information
    - Provenance
    - Navigation within the information resources

Enhancement of Intellectual Access

- Ability to manipulate information or to study disparate items in new contexts
- Improved quality of image; for example, improved legibility of handwritten, faded, or stained documents
- Unique presentation and contextualization capabilities; for example, a map which links historic images to geographic coordinates
- Enhancement of user interactions with the material and with each other through participatory features

Use Criteria

To justify the effort and expense of inclusion in the Archives' Digital Collection, collection materials should have immediate utility for current or potential audiences. Some priority should be given to collections with identification of current or potential user groups which may be based on evidence such as:

- Usage statistics of physical originals in archives collections
- Usage statistics in other environments
- Planned programmatic use
- Planned use for exhibitions or publications
- A body of scholarly work which uses or is strongly related to the collection
- Significant survey or focus group results
- Self-identified users or partners

Rights and Permissions Criteria

Rights and permissions must be managed in accordance with applicable laws. Considerations include whether or not:

- The work or collection is in the public domain
- The goal/purpose of digitization lies within fair use limits
- The Archives has the legal right to make and disseminate digital copies
- Privacy issues can be addressed

Preservation Criteria

Digitization does not in itself constitute preservation, nor does inclusion of born-digital items in a digital library. Preservation risks and benefits must be carefully analyzed for all types of digital projects.

Safe Digitization

In order to safely digitize physical originals, the following must be considered:

- Condition of original
- Advance conservation efforts needed
- Possibility of scanning photographic intermediaries instead of originals

Digital Surrogates

Providing digital surrogates of original physical materials may:

- Significantly reduce the handling of fragile physical originals
- Ensure access to physical materials that cannot otherwise be easily used
- Protect materials at high risk of theft, wear, or decay

Born Digital Materials

Born digital files pose their own preservation concerns, including:

- Quality and readability of digital objects
- Viability of current file format

- Need for file conversion or migration
- State of existing metadata

Technical Feasibility Criteria

Feasibility assessment involves defining needed and desired specifications for all users, rights issues, weighing specifications against resources, understanding current capabilities, and anticipation of future users and environments.
Materials which require special consideration include:

- Images which require unusually high resolution
- Those for which fidelity to original color is essential
- Oversized items
- Three-dimensional objects
- Items with poor legibility
- Born digital items which require emulation of legacy software

Intellectual Control and Intellectual Property Rights

When referencing or attributing copyright to materials in the Archives collections in cataloging or publications, users should discuss attributions with the Archives team.

In general, copyright attribution varies by collection and requires research as it can differ from the credit and ownership of the collections.

Only objects that are in the public domain or objects whose intellectual property rights the Archives holds or which the Archives has explicit permission from the copyright holder to use should be digitized and added to a digital collection for public access. Items created by or for the Archives, including work for hire, are the sole exception and may be digitized at the Archives' discretion. As part of the selection for the digitization process, the Archivist responsible for the collection will undertake a review of the collection to determine rights associated with the resource. The Archivist is responsible for ensuring that all Archives rights management policies are followed. If staff is uncertain of the copyright status, appropriate legal counsel will be consulted.

There should not be an assumption that the Archives has the rights, including copyright, to the materials in its collections, as in some instances, donor agreements may have been modified based on the request of the donor.

Copyright Holder Responsibility—Archives Held Material

Before a digitization project is initiated, a review of the conditions and copyright restrictions will be undertaken. Archives staff will verify rights associated with the collection. Resources that are in the public domain, or whose rights the Archives has procured, may be digitized. If staff is uncertain of the copyright status, after review has been undertaken, appropriate legal counsel will be consulted.

Copyright Holder Responsibility—Materials to Be Digitized

The Archives must work with creators of works to gain appropriate intellectual property rights for the Archives. These rights may include copyright, digital preservation rights, licensing rights, etc. The rights will depend on the specifics of the project. Rights issues should be detailed before accession or placement in the Archives. For collections already under Archives management, a review of the deed of gift and other associated documentation will be undertaken. As required, the Archives will contact the rights holder or their heirs to gain rights if possible.

The idea of digitizing material under the auspices of "fair use" is generally not an appropriate approach for the Archives to take. "Fair use" is considered a defense—not a right—and therefore should not be used as validation for moving forward with digitization unless the Archives has gone through copyright review.[7]

Copyright Holder Responsibility—Materials Digitized by the Owner

For works the Archives acquires that are already in digital format, the individual who has digitized the content is responsible for clearing all rights prior to depositing with the Archives.

User Responsibility

A clear statement concerning use of digital resources will be available to users of the digital collections. The users will be informed of:

- Their rights to view the information and resources in the collections
- All applicable rights including copyright and trademark rights
- What statement a user adds when including a digital resource in their work (publication) either print or electronic
- Restrictions on use
- How to obtain permission when use is restricted

Orphaned Works

Orphaned works are copyrighted works whose owners of copyright are very difficult or impossible to locate, or whose owners are absolutely indeterminate. The works may have been intentionally or unintentionally abandoned. There is some risk in digitizing them.

The Archives understands that this issue is currently unresolved legislatively, and careful consideration will be given prior to digitization as copyright law is ambiguous.

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[7] For an excellent overview of Fair Use, and all issues related to Copyright in general, see Hirtle, Peter B., Emily Hudson, and Andrew T. Kenyon. *Copyright and Cultural Institutions: Guidelines for Digitization for U.S. Libraries, Archives, and Museums*. Ithaca, NY: Cornell University Library, 2009.

Digital Program Collections

The Archivist will regularly review and update the collection priorities for digitization. A collection Selection Matrix may be useful in identifying potential criteria that may be used for prioritizing the digitization of collections.

Materials Borrowed for Digital Projects

The Archives may, on occasion, borrow materials to incorporate into the digital collections. While best practice is to acquire these resources as a permanent addition to the Archives collection, in the instances when this is not possible, the Archives will endeavor to acquire non-exclusive, non-commercial rights to utilize the digital resource. This agreement will include the following:

- The right, if the content is not in digital format, for the Archives to digitize the resource following Archives policies
- The right to use the digital resource to support the Archives mission
- The right to create metadata to support discovery and management of the digital resource
- The right to utilize the metadata created by the Archives for any purpose without seeking further permission
- The right to distribute the digital resource, in part or as a whole, as part of the Archives mission via networked environment, e.g. the Internet
- The right to ensure long-term access to the digital resource through current and future preservation strategies the Archives may adopt

Material Created by the LSUS Archives and Distributed for the Community

Over time, the Archives will find itself receiving and creating born digital content that may document the life of the Archives and may choose to license that material. When this occurs, the archives will select a Creative Commons license with approval of legal counsel and library administration.

Glossary of Terms

Access File: A compressed version of a digital object intended for access and use by patrons.

Access Point: A means through which collections are accessed. In the case of digital collections, this may be a URL.

Analog Object: An object that is made of physical material. This term is often used in contrast to the term “digital object.”

Authenticity Check: The process of ensuring that a file is what it is expected to be and has not been altered, corrupted, or damaged in any way. Also known as “fixity check.” See: Fixity.

Backup: A complete copy of a file that is stored and preserved for the purpose of replacing the master file in the case of data loss.

Born-Digital: Describes an object originating in electronic form as opposed to an object originating in an analog, or physical, form.

Checksum: A numeric value that is generated and assigned to a digital object and used to validate the object’s integrity.

Compression: The reduction of file size for processing, storage, and transmission. Image and sound quality may be affected by the compression technique or the amount of compression. There are two types of compression, lossless and lossy.

Compression, Lossless: This type of file compression reduces the storage space needed without loss of data. For example, an image compressed by lossless compression is identical to the original image.

Compression, Lossy: This type of file compression reduces the storage space needed by discarding information that is considered redundant. This loss of data is often not perceptible to the human eye at normal resolution.

Content Management System: A software or platform intended to facilitate the management of and access to digital files. Common examples include, but are not limited to, CONTENTdm and ArchivesSpace.

Cloud Storage: A service model in which digital content is managed, backed up remotely, and made available to users over the internet.

Database: A structured data set designed to facilitate the organization of and ease of access to information.

Dedicated Workstation: In the context of digital preservation, this is a local computer or laptop station through which users are given access to digital content that is typically stored on an internally shared drive or external hard drive.

Designated Community: Much like a mission statement, a Designated Community Statement can be revised on occasion, but it will generally be a stable foundation on which to build and

evaluate programs. Unlike a mission statement, a Designated Community Statement can be an internal planning document, rather than a public statement. Both external and internal users of collections, as well as organizational partnerships, should be considered.

Digital Collection: A grouping of electronic objects. Digital Collection may refer to an institution's entire repository of electronic files or to a subset of files.

Digital Resource: This is an item existing in electronic form that may contain any variety of content such as simple text, still image, video, or audio. Also referred to as a digital file, digital asset, digital object, or digital material.

Digital Preservation: The practices involved in stewarding electronic content, such as files, for future access.

Digitization: The act of reformatting an analog object into a digital object.

External Media: Peripheral storage devices that are not housed within the computer and that can be removed or added to the computer as needed to access the stored content. Examples include floppy discs, optical discs, and USB drives.

Emulation: The alteration of a computer so that it can run software that appears as if the software were running on the original hardware for which it was designed.

File Format: A particular way that data is arranged in a file so that it can be read by computer software. Examples include JPEGs, TIFFs, and Word DOCs.

Fixity: The state of remaining unaltered. This term is used to characterize the ideal, unchanged state of digital objects. See: Authenticity Check.

Information Technology (IT): The use of computer systems for storing, retrieving, and sending electronic data.

Legacy Media: Legacy carriers are media that are no longer widely used but were once popular for sharing or storing digital content. This includes CDs, flash drives, zip drives, floppy disks, and more. Legacy media present specific risks to the digital collections they carry. As these media become obsolete, institutions will find it increasingly difficult to extract their contents and move them to more stable storage solutions. Additionally, materials on legacy media are difficult to monitor, backup, and manage given that they need to be manually connected to a computer to be accessed. This makes the collections on legacy media at an increased risk of loss. Given these shortcomings, institutions should work quickly to identify and transfer materials on legacy media for incorporation into a higher quality storage environment.

Master File: A complete version of a digital object intended for long-term storage and preservation.

Metadata: Structured information that helps to describe, manage, preserve, retrieve, and deliver a digital object.

Metadata Schema: A standardized series of fields used to characterize a digital object. Metadata may be generated in-house or copied from external standards, which include, but are not limited to, Dublin Core, PBCore, and MODS.

Metadata, Administrative: Metadata created for the purpose of the internal management of digital resources.

Metadata, Descriptive: Metadata created for the purpose of identification, searching, and retrieval. It is the equivalent of cataloging for digital collections.

Metadata, Structural: Metadata created for the purpose of describing relationships between different components of a digital object. It enables display and navigation.

Metadata, Technical: Metadata created for the purpose of describing the attributes of a digital file.

Migration: The practice of transferring digital content from one piece of hardware to another, typically to avoid damage or loss due to obsolescence.

Open Source: Denotes software whose source code is available to the public for free. This term is often used in contrast to “Proprietary” software, whose source code is privately owned.

Physical Carrier: The hardware used to store digital content. Examples include solid state drives, CD’s and DVD’s, DAT Tape, and spinning disk hard drives.

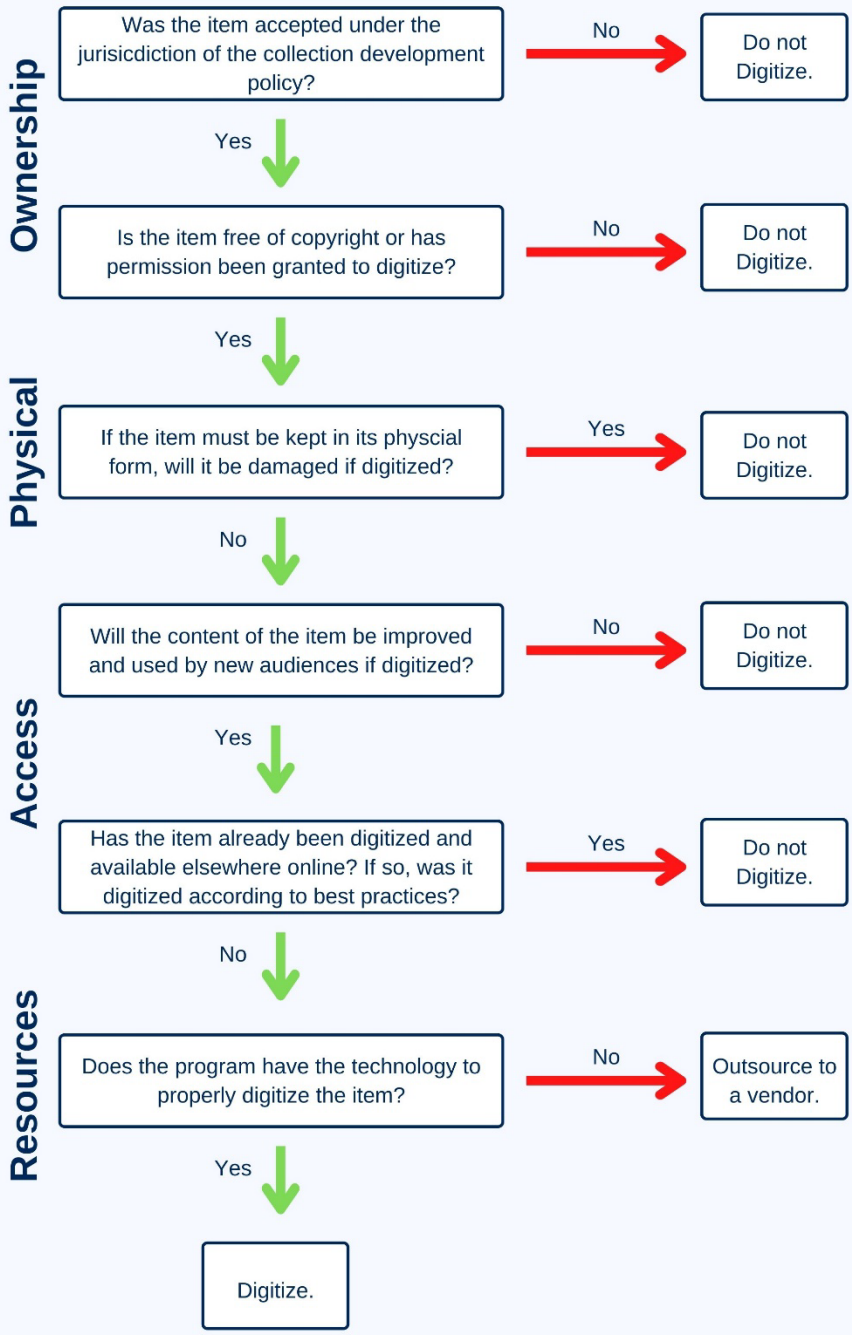
Quality Control: A review intended to ensure that items and procedures meet predetermined standards.

Recovery: The restoration of lost data from failed hardware.

Reformatting: The act of digitizing an analog object into a digital object.

User Permissions: The privileges given to users that allow them to conduct a number of operations affecting digital files. Permissions may include the ability to view, edit, move, or download content.

Document B: Digitization Selection Decision Tree



Document C: Digitization Matrix for Content-Based Decision Making

Note: Before using this document, complete the digitization selection decision tree to determine if digitization is possible with the materials in question.

Name of Materials:

_____

Question	Yes or No
1. Current Use: Are the materials requested, used, or cited regularly?	
2. Access: If digitized, would materials usage increase?	
3. Uniqueness: Are the materials one of a kind?	
4. Quality: Will digitization improve the image quality and/or allow for manipulation resulting in better use?	
5. Fit: Are the materials a strategic fit or do they supplement other digitized materials?	
6. Catalogued: Have the materials been accessioned and cataloged?	
7. Organization: Are the materials organized in a consistent manner that will allow for effective scanning and access in digital form?	
8. Staff: Will much time be needed by staff to digitize and preserve the materials?	
9. Preventative Conservation: Is the object in poor physical condition?	
10. Digital Preservation: Can the digital format be supported in the system for access and preservation?	
TOTAL: (Each yes is one point; each no is zero points)	

Scale:

Notes:

Document D: Digitization Request Form

LSUS
Noel Memorial Library

NLA Digitization Request Form

Name:	
Mailing Address:	
Phone:	
Email:	

Do you plan to use these materials in a publication? Yes ☐ No ☐

Do you plan on using these materials for commercial use? Yes ☐ No ☐

The Society traditionally delivers requested items in PDF format. Do you have another preference? Yes ☐ No ☐

What format do you prefer? _____

What is your preferred method to receive items? _____

What items would you like to digitize?

Do you any identifiers about the materials such as author, collection name/box #/folder labels or call numbers?

Note: For larger requests, the Curator will work with the patron to deliver materials in a timely manner dependent on current staffing and resources.

Document E: Copyright & Rights Statement Matrix

Copyright & Rights Statement Matrix

Note: If DOC or a donor is the copyright holder, it is recommended to request the materials be reassigned with a creative commons license (https://chooser-beta.creativecommons.org/) or a copyright status that permits educational use (https://rightsstatements.org/page/InC-EDU/1.0/?language=en) in the deed of gift and transfer documents. Otherwise, the criteria below apply.

	Date of Creation	**Qualifier & Rights Statement for Metadata Record**	**Digitize?**
Published with Copyright	Before 1928	http://rightsstatements.org/vocab/NoC-US/1.0/	Yes, in the public domain
	1928 to 1963	http://rightsstatements.org/vocab/NoC-US/1.0/	Yes, in the public domain
		If copyright is renewed and 95 years since publication: http://rightsstatements.org/vocab/NoC-US/1.0/	
		If copy is renewed and less than 95 years since publication: http://rightsstatements.org/vocab/InC/1.0/	No
	1964 to 1977	http://rightsstatements.org/vocab/InC/1.0/	No
	1978 to present	http://rightsstatements.org/vocab/InC/1.0/	No, unless death is author +70 years from copyright date

	Date of Creation	**Qualifier & Rights Statement for Metadata Record**	**Digitize?**
Published without Copyright	Before 1928	http://rightsstatements.org/vocab/NoC-US/1.0/	Yes, in the public domain
	1927 to February 29, 1989	http://rightsstatements.org/vocab/NoC-US/1.0/	Yes, in the public domain
	March 1, 1989, to present	http://rightsstatements.org/vocab/InC/1.0/	No, unless death is author +70 years from copyright date or corporate authorship / under a pseudonym / by an anonymous author is +95 years of publication

	Date of Creation	Qualifier & Rights Statement for Metadata Record	Digitize?
Unpublished by a corporation	Before 1896	http://rightsstatements.org/vocab/NoC-US/1.0/	Yes, in public domain
	After 1896	http://rightsstatements.org/vocab/InC/1.0/	No

	Date of Creation	Qualifier & Rights Statement for Metadata Record	Digitize?
Unpublished by a creator	Before 1896 and/or creator died before 1946	http://rightsstatements.org/vocab/NoC-US/1.0/	Yes, in public domain
	After 1946	http://rightsstatements.org/vocab/InC/1.0/	No, unless death is author +70 years from date a creation
	Unknown	http://rightsstatements.org/vocab/NKC/1.0/	Rights Undetermined

Orphaned works are copyrighted works whose owners are very difficult or impossible to identify or locate. There is risk in digitizing them. Guidance to determine if materials are orphan works is provide by the Society of American Archivists in their Orphan Works: Statement of Best Practices 2009 Report athttps://www2.archivists.org/sites/all/files/OrphanWorks-June2009.pdf

	Type of Items	Qualifier & Rights Statement for Metadata Record	Digitize?
Orphaned Works	Individual Objects	http://rightsstatements.org/vocab/NKC/1.0/	Yes, under Fair Use Laws on a case-by-case basis
	Multiple Objects	http://rightsstatements.org/vocab/NKC/1.0/	If each item cannot be reviewed individually to determine fair use or copyright, then contact legal counsel

*For materials, created outside of the United States, please reference The Copyright Genie online tool at https://librarycopyright.net/resources/genie/genie.php.

**Materials created by the United State Government fall under the public domain.

Document F: Digitization Program Workflow

DIGITIZATION PROGRAM WORKFLOW

Material Selection

- Select, evaluate, and gain project approval
- Obtain copyright permissions
- Identify funding

Preparation

- Review technology required to determine in-house v. outsourcing and accessibility
- Create metadata collecting and creation strategy
- Organize materials as needed

Digitizing

- (In-house only) Follow manual procedures to scan materials
- Quality control check items and correct errors
- Follow digital preservation protocols

Access

- Create metadata
- Upload materials online for pubic use

Wrap-up

- Re-house and shelve materials if being kept
- Promote collection

Document G: Takedown Policy

Notice to users: These materials are made available for educational and scholarly use. NLA at the Noel Memorial Library makes an effort to ensure that it has appropriate rights to provide access to content.

If you are a rights holder and are concerned that you have found material online posted without your permission and believe our inclusion of this material violates your rights (e.g., inclusion is not covered by the Fair Use or other exemption to a copyright holder's rights), please contact [email address] and include the following:

- Your contact information (including email address and phone),
- Exact URL where you found the material,
- Details that describe the material (title, collection name, number of items, etc.),
- The reason why you believe that your rights have been violated, with any pertinent documentation,
- A statement that you in good faith believe that use of the material in the manner complained of is not authorized by the copyright owner, its agent, or the law, and
- A statement that the information in your notification is accurate and that you are the rights holder or are authorized to act on behalf of the owner.

Upon receipt of a request, NLA staff will:

- Promptly acknowledge the request via email or other means of communication if you do not have an email account;
- Assess the validity of the request;
- Upon request, we may temporarily remove the material from public view while we assess the concern.

Upon completion of the assessment, we will take appropriate action and communicate that action to you.

Document H: Metadata Style Guide

Note: The creation of this document is in progress. Below is a sample style guide from Digital Maryland to use as a template for this document.

Identifier: Unique number consisting of a formal set of letters and numbers assigned by Digital Maryland.

Title: Name by which the resource is formally known. Input guidelines:

1. When possible, take the Title directly from the item.
2. If there is no title, create a title that is both descriptive and concise. For example, use *Ford Model T automobile* instead of *Early automobile*.
3. Capitalize only the initial letter of the first word and proper nouns.
4. Specific Formats Guidelines:

Letters/Correspondence – Use the following basic format: Letter: to __, Date. If there is no date, use *undated*. If there is no recipient or author, use underline (_)

Examples: Letter: Alice Cunningham to Emma Jones, March 5, 1964 Telegraph: Anna Brugh Singer to Marvin Hamilton, July 14, 1930 FBI teletype: Director to New Orleans, July 10, 1964 Memo: MFDP to teachers, undated
Letter: Alfred Tennyson to _, February 18, 1876 Letter: to Sara Sigourney Rice, February 18, 1876

Brochures, Flyers, etc. – Brochures and Fliers that are untitled should be named according to the publishing organization or the subject of the work.
Example: Brochure: Mississippi Freedom Democratic Party
Flier: Norman A. Falkner, the world's only one-legged skater

Photograph – Untitled photographs should be given a descriptive yet concise title based on its subject.

Examples: Lexington Market
Ashland Avenue, east side

Newspapers or *items in a series* – The title of the series, followed by the volume and issue numbers:

Examples: Denton Journal, vol. 119, no. 36

Creator: Entity responsible for making the content of the resource. If available, use Library of Congress Name Authority Headings (https://authorities.loc.gov/). Options include a person, organization, or a service. If there is no LOC Name Authority, use “Last name, First name MI, dates;”. Follow each Creator with a semicolon “;”
Examples: Baltimore Camera Club

Subject: Topic of the content. Prefer Library of Congress Subject Authorities (https://authorities.loc.gov/), or other subject guideline standards to identify keywords, phrases, or classification codes to generally describe the item. Follow each subject with a semicolon ";"

Examples-
• Business correspondence; Executors and administrators--Maryland;
• African Americans—Maryland--Baltimore--Biography; African American educators--Biography;

Description: Summary of the general scope and content of an item. Write a summary sentence describing the item, giving it's "what," when (date), who (if appropriate), and where (if appropriate), or other pertinent data.

Examples-
• Photograph looking west from South Franklintown Road at 84 South Franklintown Road, near

the intersection with West Lombard Street, in Baltimore, Maryland
• Campaign pin or button dated July 21, 1896 that encourages votes for woman suffrage. Stamped on the back of the pin is a patent date of April 14, 1896.

Publisher: Entity making a secondary resource available. Typically a person, organization or service

Holding Institution: Permanent physical location where the item/collection is located. If using multiple entities, separate with a semicolon ";"

Date: Date of creative intent. Can be year-month-day (YYYY-MM-DD), a range (ex. 1806-1807), a year- month (YYYY-MM), or circa (ca. YYYY, or YYYY-YYYY). If no date, leave blank.

Type: Choose from a pre-selected field: Image; Text; Moving Image; Sound; Physical Object. Each entry should be followed by a semicolon ";"

Language: List any language used in the item *other* than English. If English, leave blank

Format: Digital and physical details of the item, including media-type (digital reproduction), dimensions (in cm.). It should always begin with "Digital reproduction of "

Examples-

• *Photographs:* Digital reproduction of 1 black-and-white photograph, 25 x 20 cm.
• *Documents (letters, brochures, oral history transcripts)*: Digital reproduction of 1 2-page document, 8 x 20 cm. (page 1); 20 x 8 cm. (page 2).
• *Audio* (not born digital): Digital reproduction of 1 sound cassette, 90 minutes.
• *Video* (not born digital): Digital reproduction of 1 videocassette, 125 minutes.
• *Digital Photograph*: Color Digital Photograph/jpeg

Rights Access: Information about rights held over the item/resource including use guidelines and contact information.

Other style guides to reference for templates include:

CDP Dublin Core Metadata Best Practices
https://sustainableheritagenetwork.org/digital-heritage/cdp-dublin-core-metadata-best-practices-version-21

Digital Virginias DPLA Hub Metadata Application Profile and Workflows
https://docs.google.com/document/d/1r2r9FtD4paZy8f2y2XGCC6kgE-XjsPy6lcJCWnQVRy0/edit

Document I: Dublin Core Metadata Crosswalk

LSUS Recording Inventories/Photoshop Elements	**Dublin Core Elements (15 Basic)**
File Name	Identifier
Program Title/Author Title	Creator *(In recordings inventories, recommend that Creator become its own element title because some labels are creator while others are program titles. Reviewing the data in this element to identify as creator or title is recommended.)*
Description/Description of Program/Document Title	Description *(For descriptions such as "La." or "LA," spelling out abbreviations is recommended.)*
Date/Date of Recording	Creation date
Runtime	Coverage Time Period
Tape #ID (e.g., 319)	Identifier *(local)*
Media/Media Type	Format
Description Writer	*(This element would be kept internally and not shared with other digital repositories.)*
Keywords	Subjects *(Only have this element in Photoshop metadata descriptions. Recommend adding to recording inventories.)*
Copyright Status/Copyright Notice	Rights *(Only have this element in Photoshop metadata descriptions. Recommend adding to recording inventories.)*
Metadata Elements to Add to LSUS records	Item Type *(e.g., recording, photograph. In Archivera metadata as Material Type)*
	Source *(Definition: a related resource from which the described resource is derived.)*
	Language
	Relation *(Definition: a related resource. In Archivera as Related Archival Materials.)*
	Contributor *(Definition: entity responsible for making contributions to the resource.)*
	Publisher *(Definition: entity responsible for making resource available.)*

Further information for metadata descriptions for the Louisiana Digital Library is available at: https://docs.google.com/document/d/1Sjjuhr133g00H_LqCJlcYTVOEF9olGworZAB3rrdwyc/edit.

Document J: Further Reading/Resources

Access & Copyright

For published works: https://librarycopyright.net/resources/digitalslider/index.html

For any work: https://librarycopyright.net/resources/genie/genie.php

The Right Portal: https://rights-portal.dp.la/

Fair Use Checklist: https://guides.library.cornell.edu/ld.php?content_id=63936868

License Chooser: https://chooser-beta.creativecommons.org/

Orphan Works & Mass Digitization: https://copyright.gov/orphan/reports/orphan-works2015.pdf

Society of American Archivists Orphan Works: Statement of Best Practices: https://www2.archivists.org/sites/all/files/OrphanWorks-June2009.pdf

Digitization Capture

Demystifying Born Digital: https://www.oclc.org/research/areas/research-collections/borndigital.html

Quality Control of Images, Video, and Audio: https://sustainableheritagenetwork.org/system/files/atoms/file/dsc2.22.pdf

File Naming Tools

Advanced Renamer (https://www.advancedrenamer.com/).

Metadata

CDP Dublin Core Metadata Best Practices https://sustainableheritagenetwork.org/digital-heritage/cdp-dublin-core-metadata-best-practices-version-21

Dublin Core 15 “Core” Elements https://www.dublincore.org/specifications/dublin-core/dces/

Dublin Core Complete 18 Elements https://www.dublincore.org/resources/userguide/creating_metadata/

Fixity Check Software (free) https://www.weareavp.com/wp-content/uploads/2018/06/Fixity_UserGuide_v1.0.pdf http://dataaccessioner.org/dafixity.htm

MARC to Dublin Core Crosswalk https://www.loc.gov/marc/marc2dc.html

Metadata Cleaner (free)
https://openrefine.org/

Still Image Technical Metadata Extractor (free)
https://exiftool.org/

Video & Audio Technical Metadata Extractor (free)
https://mediaarea.net/en/MediaInfo

Partnerships
DPLA, Professional Community Hub
https://pro.dp.la/

Preservation
Checksum Comparison Tool (free)
http://www.nirsoft.net/utils/hash_my_files.html

POWRR Digital Preservation Software Comparison Chart
https://digitalpowrr.niu.edu/digital-preservation-101/tool-grid/

POWRR Software Comparison Chart, v. 2
https://coptr.digipres.org/index.php/Tools_Grid

POWRR Webinar Series
https://digitalpowrr.niu.edu/digital-preservation-101/digital-powrr-webinar/

Standards
FADGI guidelines 3.5
https://digitizationguidelines.gov/guidelines/DRAFT%20Technical%20Guidelines%20for%20Digitizing%20Cultural%20Heritage%20Materials%20-%203rd%20Edition.pdf