

The Dartmouth Digital Library Program, Priorities, and Policies



**A Report from the
Digital Projects and Infrastructure Group (DPIG)**

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**DIGITAL PROJECTS AND INFRASTRUCTURE GROUP (DPIG)
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Members:

Michael Beahan, Jones Media Center;
Peter Carini, College Archives;
Barbara DeFelice, Digital Resources;
Wess Jolley, Records Management;
Eliz Kirk, Associate Librarian for Information Resources;
Jennifer Kortfelt, Digital Library Technologies Group;
Barb Sagraves, Preservation Services;
David Seaman, Associate Librarian for Information Management (Chair);
Cecilia Tittlemore, Cataloging & Metadata Services.

Liaisons:

Laura Graveline, Research & Instruction Services;
Mark Mounts, Digital Library Technologies Group;
Jennifer Taxman, Access Services.

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Vision

It is 2014, and the news has spread to our faculty, students, and partners – Dartmouth College Library is digitizing its collections! Not wholesale, to be sure, but strategically, professionally, and with increasing impact on the teaching and research that is at the heart of the Dartmouth Experience.

With a firm focus on faculty and student use, and with selection, creation, delivery, and curation policies in place, we are extending our reach. Digitized rare books appear on class assignments for group analysis, and you now see students in The 1902 Room sharing annotations from iPad to iPad as they prepare to work with the physical objects in Rauner the next day. Users all over the world tap into Dartmouth scholarship after the completion of the *Dartmouth Dissertation Database* two years earlier. Alumni enjoy more and more archival films and photos showcasing life at Dartmouth from decades gone by. And students and faculty collaborate on new editions of manuscript letters, relying on a suite of digital library tools to study, understand, and present these electronic archives.

Our physical collections are still well used, but now we are unlocking new teaching and research potential through selective and strategic digitization, and through partnerships with other institutions to create virtual collections of objects that will never be present together in one physical space.

Dartmouth's world-class library is exploiting fully the new opportunities for discovery and delight that the digital era provides, and we are using our deep subject, selection, and technical expertise to shape, describe, and preserve online collections that meet our users' current ways of working.

Current Ambition

Dartmouth College Library is ambitious to offer new services to faculty, students, alumni, and the wider public through the selected digitization of our collections and the publication of new scholarly material. This activity responds to increasing demand for networked access to core physical collections in order to teach, research, curate, and collaborate in new ways.

To make this new service sustainable requires significant financial and intellectual capital. We need policies to provide clarity and rigor in scope, selection, and priority setting. We need to commit funding and staffing commensurate to this activity's importance to the Library. This document, therefore, outlines the policies and

capacities that will allow us to undertake local digitization and digital publication in an orderly manner.

Background

Digital content has been part of Dartmouth's service offerings since the *Dartmouth Dante Project* began in the 1980s.¹ In the early 1990s, with the development of the Dartmouth College Information System (DCIS), we were among the very first American institutions to make available online the full text of literary, religious, and philosophical works, long before they were available from their publishers on the Web. Examples included the works of Shakespeare, Plato, Frost, Nietzsche, and Goethe; different versions of the Bible; English, American, and African-American Poetry collections; and the entire Oxford English Dictionary. The Library partnered with the State of New Hampshire on the *New Hampshire Newspaper Project*; received grant funding from the National Center for Preservation Technology and Training to publish online a book conservation manual; and produced early online finding aids in Special Collections.

In 2001, the Library founded the Digital Publishing Program (DPP), whose aim is "to manage scholarly information produced by our own faculty and students and to communicate it to the rest of the world" (Dartmouth College, 2002). This endeavor continues to publish academic journals and monographs in 2010. In 2007, the Library began to digitize local collections, chiefly from Special Collections, and in 2008 we undertook a pilot project to mount a digital version of a physical exhibit on a Library Web page.

Need

Scholarship is transitioning from print to electronic access in many fields, and we must think strategically about which of our rich Library collections would serve Dartmouth best if they were available online. Dartmouth faculty and students are requesting such resources: they are increasingly sophisticated users of our networks and it is time for more of our library's holdings to be accessible online.

Current service ambitions include the following:

- To give much wider access to portions of our rare and distinctive print, photographic, and manuscript collections;

¹ See <http://dante.dartmouth.edu/>

- To disseminate Dartmouth scholarship, including all of our dissertations and theses, to a global audience;
- To deliver archival video and audio recordings online, including rare films of sports events, winter carnivals, lectures, student life, and other aspects of the Dartmouth Experience from years gone by.
- To harness the Library's subject and selection expertise as well as its cataloging, preservation, and digitization skills in the strategic selection of these materials.

Program

The *Dartmouth Digital Library Program*² comprises of the following services, as a complement to our significant purchasing of electronic journals and databases.

1. Digitized Collections

Definition

Contains digitized surrogates of Dartmouth College Library physical items or collections. A good digital collection is based on high-quality master files that can support a range of uses over time; it is "born-archival;"³ it facilitates discovery, access, analysis, interoperability, and re-use; and it combines objects, metadata, and user interfaces to create a satisfying user experience.⁴

Scope

All media types in which we collect are in scope, including but not limited to: film, video, audio, manuscripts, books, maps, dissertations, theses, photographs, and realia. Digitizing at Dartmouth must be a highly strategic endeavor, however, as demand and opportunities outstrip digitization capacity. While the scope is wide, the work is bounded by the priorities, policies, and procedures outlined in this document. Recent examples of digitized collections include *The Stoiber Slide Collection* (15,000 items); *The Encyclopedia Arctica* (12,000 pages); and Jon Appleton's music (140 compositions) [see *Appendix A* for a current list].

² See <http://www.dartmouth.edu/~library/digital/>

³ This concept is borrowed from Smith (2007), p.19, and from the Sixth International Conference on Preservation of Digital Objects (2009).

⁴ This definition is based on the NISO *Framework of Guidance for Building Good Digital Collections*. (NISO, 2007, p. 4).

2. Digital Publishing

Definition

Scholarly publications by Dartmouth College faculty that are “born digital”: that is, books, journals, or editions which have their original publication in a digital format, rather than items published in paper form (or other analog media) and converted through digitization.

Scope

Scholarly journals, monographs, editions, and collaborations produced by Dartmouth faculty are all in scope. As a practical qualification to this scope, however, the Library has a limited capacity to support new journals, given the ongoing commitments to produce and archive them. We are better able to support original scholarship that requires a finite span of intensive work in its creation followed by the lower-energy phase of archiving. Therefore, preference will be given to “encapsulated” publications such as monographs or edited items (letters, a video, a collection of visual objects accompanied by text).⁵ Current activity includes several journals and a monograph on Homer’s similes in partnership with the University Press of New England [see *Appendix A*].

3. Digital Exhibits⁶

Definition

Dartmouth College Library has a growing ambition to deliver digital versions of selected Library exhibits, and to safeguard the computer files that are produced in mounting a physical exhibit (posters, placards, photos of objects, web pages etc.) to allow for re-use.

Scope

Discussions are underway with exhibit staff to determine how best to archive electronic files created in the process of mounting an exhibit, and to define a policy to guide when to provide online versions of physical exhibits.

⁵ Kirk (2008), p. 3.

⁶ This section applies initially to Baker-Berry exhibits only, as a proof of concept.

Priorities

Dartmouth College Library should adopt the following priorities⁷ (listed in order of importance) in developing its digital program for the Dartmouth College community:

1. Selective digitization of library holdings. Priority will be given to projects that have a clear teaching or research impact, and which will make a difference to a known user community.
2. Support for publication of original scholarly works in digital form.
3. Exhibits.
4. Transfer of existing electronic journals into the Dartmouth publication space.
5. Support for publication of newly created electronic journals by Dartmouth editors.

Our budget, our staffing resources, and our experience with ongoing digitization and e-journal projects inform these priorities.

Principles

NISO's *Framework of Guidance for Building Good Digital Collections* (2007) promotes nine characteristics, which we aim to apply to online collections, publications, and exhibits:

1. **Intentional:** created according to an explicit policy.
2. **Clear:** described in a manner to allow one to determine the authenticity, integrity, and interpretation (scope, format, restrictions on access, ownership) of the item.
3. **Curated:** actively managed during its lifecycle.
4. **Accessible:** avoiding unnecessary impediments to use, and accessible to persons with disabilities.

⁷ With the exception of support for digital exhibits, these priorities are taken from Kirk (2008), p. 3.

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5. **Respectful:** conscious of the intellectual property rights of all parties involved.
6. **Useful:** supplies data that allows standardized measures of usefulness to be recorded.
7. **Interoperable** with other systems, both local and international.
8. **Integrated** into the user's teaching and research workflows.
9. **Sustainable** over time, with the appropriate digital preservation commitment, knowledge, and infrastructure in place.

These principles inform our thinking in the formation of the program definitions, policies, and recommendations contained in this document. Work is now ongoing in the Library's *Digital Projects and Infrastructure Group* (Spring 2010) to articulate the infrastructure needed to support a Program of this kind.

Policies

Our goal is to undertake digitization and to support digital scholarship in a **strategic and sustainable manner**.

Resources

A Program of this scope and priority needs to be a part of the regular Library budget, with both full-time and shared positions dedicated to it. Minimum suggested staffing includes a Director of Digital Initiatives, whose job is to make sure the Program moves forwards effectively, and a Production Manager to undertake the creation of digital content efficiently. The Director of Digital Initiatives will coordinate the many groups involved in the various portions of this Program, manage the budget of the Program, promote its work, and seek outside resources and partnerships to extend its reach. The Production Manager will make sure that the Digital Production Unit runs smoothly and efficiently, coordinating both local production processes and using outside vendors when cost-effective.

In addition, existing staff from a variety of departments -- including Special Collections, CatMet, DLTG, and Preservation -- will have defined roles as part of the Digital Program staffing team. Some of these roles and responsibilities are outlined in the *Recommendations* section of this document. Assuming these recommendations are accepted, we will need to alter some job descriptions, and

determine how to accommodate this new work within our existing departments. This can be done as part of DFIG's Digital Program Infrastructure planning phase (ongoing Spring 2010).

Selection

The first step in any project or publication is to gather recommendations for useful items to digitize, and to evaluate them. For collections and publications, **suggestions should be made through a web form**, accessible by any Library staff member (exhibits have an existing selection policy⁸).

Good proposals describe collections and items that have a high impact relative to the effort and cost of digitizing them. They will make a difference to a known user community. Good proposals respond as best they can to the *Selection Criteria* [see Appendix B]. **Suggestions will be evaluated by DFIG** in a timely manner, in consultation with other library selectors when necessary, and the decisions publicized on StaffWeb.

By these selection policies we intend to set **a low barrier to the suggesting** of an item or collection to digitize, in order to generate a rich pool of proposals. Evaluating and prioritizing these proposals will need to be sensitive to the impact, size, timing, cost, and complexity of the work involved in producing a particular item.

Post-selection, a project moves through a series of stages, outlined below. *Appendix C* gives an example of the current thinking on the type of project management tracking sheet we will need to manage this workflow.

Creation

A Digital Production Unit is being established to provide an ongoing, professional production capacity within the Dartmouth College Library. All work undertaken by the library will meet current **digital library best practices** for digital preservation, digitization metadata, and digital capture benchmarks.⁹ This Unit is responsible for producing best practices documentation in consultation with DFIG and the Web Steering Committee. The Unit is also charged with documenting the production workflows it manages, and will collaborate with other parts of the Library that have production expertise and equipment where they exist, especially the Jones Media Center for audio and video re-formatting.

⁸ See Dartmouth College Library (2009).

⁹ A local document outlines these digitization standards (Dartmouth College Library, 2006).

Delivery

Content will be matched to the most appropriate online delivery platform extant in the Dartmouth Digital Library system, and delivered through that interface. In some cases, content will be delivered through multiple tools – a general digital collections interface and a more specialized image manipulation tool, for example.¹⁰

Whenever possible, all content will be accessible online from a central online digital library web space; items are also part of the Library collection and will be reflected in the Library catalog. Whenever possible, all content will be made available for harvesting into external systems such as Summon, Oaister, etc., as an expression of our ambition to share our holdings widely.

Curation

Long term access and storage is dependent on data storage of the master files, access files, and associated metadata. Data integrity will be ensured through frequent audits and validation tests; data will be redundantly stored and migrated as technologies evolve. Disaster recovery processes will be established and annually reviewed. All of this assumes a strong working relationship with Computing to obtain these goals.

If a digital object no longer contributes to the collecting policies of the Library it may be removed from the collection following established procedures for review and de-accessioning.

Rights

See the recommendation below for a Working Group to address this cluster of topics as Library policy.

Recommendations

- I. The Library should make the Dartmouth Digital Library a priority in fundraising, staffing, and requests for College innovation funding. This service cannot be successful with current investments alone.

¹⁰ The *Brut Chronicle* would be a good example:
<http://www.dartmouth.edu/~library/digital/collections/ocn312771386/>

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- II. The Library should adopt the **Priorities** and **Principles** outlined in this document.

Assuming the recommendations above are accepted as Library policy, then the following should be implemented immediately:

1. **A Director of Digital Initiatives** position should be created to lead and develop this new Program, including responsibility for resource attraction.
2. **A Digital Production Manager** position should be created to run the emerging Digital Production Unit. Oversight of digital production should be attached to a department with existing production expertise. Preservation Services is a good candidate.
3. **An infrastructure** to create, deliver, and curate long term digital library assets should be planned, implemented, and added to the Library budget. [Underway: see Library FY10 Goal 4C]
4. **A Collections Working Group** should be established in 2010 to integrate this Digital Program into the existing collection development programs and policies.
5. **A Rights Working Group** should be established in 2010 to settle questions of ownership, rights statements, open access, memoranda of understanding with faculty partners, and policies on re-use of digitized content.
6. **Cost-sharing requirements** and joint fund-raising opportunities should be discussed with a faculty partner or other collaborator, we will discuss early in the project.¹¹
7. **All Library Staff** should be encouraged to gather suggestions for projects and faculty publications and submit them to DPIG.
8. **DPIG** should serve as the locus for Digital Project Management processes, workflows, and decisions, consulting with LAG, selectors, and other entities as needed.
9. **CatMet** should be charged with the metadata design and intellectual access for online collections and the management of the harvestable records that accompany them.

¹¹ Kirk (2008), p. 4-5.

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10. **Preservation Services** should be charged with building expertise in digital preservation and formulating long-term curation guidelines for the content built by the Digital Program.
11. **DLTG** should continue to provide technical and programming support for the Digital Program, and should expand their consultative role as we explore new processes and infrastructure.
12. **Digital Resources** should retain direct responsibility for Digital Publishing.
13. **Web Steering** should be charged with the online delivery of digital collections and publications, including design decisions and the placement of links on the Library website.
14. **Assessment markers** should be built into our structures and processes to make sure the program is efficient and impactful, to cover policy, selection, production, staffing model, curation, and use [as per Library Goal FY12 4b].

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Appendix A: Current Activity

Production

Since 2007, we have completed two major pre-existing and funded digital collections commitments:

1. *The Stoiber Slide Collection*: 15,000 items.
2. *The Encyclopedia Arctica*: 16 volumes (12,000 pages).

Other completed work includes:

1. Jon Appleton's music: 140 compositions (faculty collection)
2. *The Brut Chronicle* (medieval manuscript)
3. Ovid's *The Art of Love* (incunabulum)
4. *Who's Who and What's What in the Books of Dr. Seuss*.
5. Samson Occom's Letters (1723-1792) – 77 items.
6. Lantern Slides (1906-1918) from The Stefansson Collection of Arctic Photographs – 713 items
7. Images (1906-1918) from The Stefansson Collection of Arctic Photographs (1,284 items)
8. *The Woodward Succession: A Brief History of the Dartmouth College Library, 1769-2002*. Lois A. Krieger.

These items are publicly accessible at <http://www.dartmouth.edu/~library/digital/collections/index.html>

Ongoing work currently includes the digitizing of the Dartmouth PhD dissertations and the Sanborn Map Collection (Spring 2010), as well as the Dartmouth Photographic Records and selected Dartmouth Films.

Publishing

- *The Artistry of the Homeric Simile*. William C. Scott. Electronic and print book publication, 2009.
- *The Oral Nature of the Homeric Simile*. William C. Scott (print publication, 1974; digital reissue, 2009).
- *Linguistic Discovery*: 8 issues since 2002.
- *Latino Intersections*: two issues since 2002.
- *The Journal of e-Media Studies*: two issues since 2008.

These items are publicly accessible at <http://www.dartmouth.edu/~library/digital/publishing/index.html>

Appendix B: Criteria for Selection

The criteria below are adopted from the Dartmouth College Library's *Recommendations For a Library Digital Infrastructure* (May 2006). The first five should be addressed in a proposal (they are therefore included as part of the online Proposals Form), and #6, 7, and 8 are additional questions that the evaluation committee will ask:

Proposal Questions

1. *VALUE* -- Does the collection or publication have enough intrinsic value to ensure interest, and to whom? Internal Dartmouth audience? External scholarly users?
2. *USE* -- Will digitization enhance access and increase use by an identifiable user or user community (faculty, student, staff, alumni, or donor)? Was this project or publication initiated by a user or group of users? Does this collection or publication have a relation to the other Dartmouth materials already in digital format and will it contribute to a critical mass of digital materials within a subject area?
3. *GOALS* -- What goals will be met by digitization? Preservation (perhaps by reduce the handling of fragile originals)? Enhanced access? New types of teaching or scholarship? Library priorities?
4. *ALTERNATIVES* -- Does a commercial product or online collection (perhaps from another library) exist that would meet the identified needs?
5. *RIGHTS* -- Are rights and permissions for electronic distribution securable? Are there any donor or statutory restrictions that apply to the use of the materials?
6. *FUNCTION* -- can we make digital files of sufficient quality to support the intended use? Is there intellectual access to the collection already or will this have to be built?
7. *RESOURCES* -- Are production and delivery costs known and supportable, and can the institution sustain the project into the future? Does the project lend itself to a partnership with a commercial provider, library consortia, or cultural heritage institution, or to an external funding application?
8. *PRACTICALITY* -- Is the local organizational and technical infrastructure adequate for storing, delivering, and preserving this material? Do we have suitable software to deliver the materials? Do we have sufficient expertise to carry through the project?

Appendix C: Project Management Sheet for Library Digitization Projects

The following is a draft of the template that will be filled in as a project travels through its various stages, and whose content becomes:

- a **Production Information Package (PIP)** as it passes from Pre-Production to Production;
- a **Delivery Information Package (DIP)** as it passes from Production to Post-Production;
- a **Curation Information Package (CIP)** to record what we need to know to manage this data for the long term.

INTRODUCTION

Title:

Date:

Project Completed: [Yes/No](#).

Notes.

Project Coordinator:

Major Stakeholders in Project Workflow (the Project Team):

Brief Description (see Project Proposal Form for more details):

Date Started: [0000-00-00](#)

Major milestone: [0000-00-00](#)

End Date: Expected [0000-00-00](#)

End Date: Actual [0000-00-00](#)

PRE-PRODUCTION

Rights Clearance

Responsible party:

Note about rights:

Budget Notes

Responsible party:

Is this project dependent on external funding? [Yes/No](#)

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Has a fund source been identified? [Yes/No](#)

Is this project dependent on staff time and in-house resources?

[Yes/No](#)

Physical evaluation, repair, and processing

Responsible party:

Brief Note:

Metadata

Responsible party:

Existing Metadata evaluated for re-use?

New metadata needed?

Brief Note: Format and level of detail.

File-naming convention

Source:

Example:

Delivery schedule

When can material be delivered to production?

Is delivery a one-time event or a series of deliveries over time?

Dissemination Planning

Responsible party:

Web Page needed [Yes/No](#)

Ebook versions [Yes/No](#)

ContentDM collection [Yes/No](#)

Page Turner Tool [Yes/No](#)

XML Collections [Yes/No](#)

Journal Publishing System [Yes/No](#)

Other commercial system [Yes/No](#)

Custom programming needed [Yes/No](#)

Archival Planning

Responsible party:

Online or offline storage for master files secured? [Yes/No](#)

Production Information Package (PIP)

To be sent to DPIG for review prior to moving on to Production.
Any other notes useful to Production.

PRODUCTION

Logistics

Responsible party:

Internal work? [Yes/No](#)

External work? [Yes/No](#)

External vendor (if appropriate) [Yes/No](#)

Estimated length of time

File Type Needs

Responsible party:

Master file type -- format, resolution, etc.

Derivative file types -- format, resolution, etc. See *Dissemination* needs above.

Production Resource Availability

Machine availability

Scanning staff availability

"Raw" Scanning

Scanning completed [Yes/No](#)

QA completed [Yes/No](#)

"Cooked" Scanning

Processing Completed [Yes/No](#)

OCR completed [Yes/No](#)

OCR correction completed [Yes/No](#)

XML markup completed [Yes/No](#)

Image processing completed [Yes/No](#)

QA completed [Yes/No](#)

Metadata Creation or Enhancement

Catalog records harvested [Yes/No](#)

Filemaker or other database available [Yes/No](#)

EAD guide available [Yes/No](#)

Paper based information only [Yes/No](#)

No existing metadata [Yes/No](#)

Sign off

Confirmed: moved out of production.

Delivery schedule

When can material be delivered to post-production?

Delivery Information Package (DIP) [Yes/No](#)

POST-PRODUCTION

Online Storage Needs

Master files: location and size

Derivative files: location and size

Web Design and Delivery

Responsible party:

Web page built [Yes/No](#)

Print on Demand files designed [Yes/No](#)

Ebooks designed [Yes/No](#)

Dissemination Final

Responsible party:

Web Page [Yes/No](#)

ContentDM [Yes/No](#)

Page Turner Tool [Yes/No](#)

XML Collections (TEI text searching/browsing) [Yes/No](#)

Journal Publishing System [Yes/No](#)

Other commercial system [Yes/No](#)

Custom programming needed [Yes/No](#)

Publicity and Usability

Responsible party:

Appropriate promotional materials/articles prepared [Yes/No](#)

Collection of use statistics set up? [Yes/No](#)

Usability testing undertaken [Yes/No](#)

Curation Information Package (CIP) [Yes/No](#)