



Digitization Manual, V.3.1

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Table of Standards

Photographs

Preservation Master	CONTENTdm Version	Access/Web Version
8-bit grayscale (for black/white) or true color (48-bit) 600 dpi Uncompressed TIF 3000 pixels along long dimension No post-color correction or touching up/repair Crop only to photo paper edge	8-bit grayscale (for black/white) or true color (48-bit) 300 dpi JPEG 3000 pixels along long dimension No post-color correction or touching up/repair Crop only to photo paper edge UALR bar must be added	8-bit grayscale (for black/white) or true color (48-bit) 72 dpi JPEG 1024 pixels along long dimension Color correction or touching up/repair is allowed in certain circumstances

Photographs: 35 mm Negatives, Slides, and Contact Sheets

Preservation Master	CONTENTdm Version	Access/Web Version
8-bit grayscale (for black/white) or true color (48-bit) 2100 dpi Uncompressed TIF 3000 pixels along long dimension Only prescribed correction or touching up/repair is allowed (see guidelines for more detail) Crop until there is a thin border outside the image	8-bit grayscale (for black/white) or true color (48-bit) 300 dpi JPEG 3000 pixels along long dimension No post-color correction or touching up/repair Crop until there is a thin border outside the image UALR bar must be added	8-bit grayscale (for black/white) or true color (48-bit) 72 dpi JPEG 1024 pixels along long dimension Color correction or touching up/repair is allowed in certain circumstances

Audio

Preservation Master	CONTENTdm Version	Access/Web Version
Sample rate is 96,000 (Hz) Uncompressed wav Original size No correction or touching up/repair	Sample rate is between 44,100 - 48,000 (Hz) MP3 Correction or touching up/repair is allowable in certain circumstances	Sample rate is between 44,100 - 48,000 (Hz) MP3 Correction or touching up/repair is allowed in certain circumstances

Maps, Plans, and Oversized

Preservation Master	CONTENTdm Version	Access/Web Version
8-bit grayscale (for black/white) or true color 600 dpi for size up to 11x17; 570 dpi above 11x17 Uncompressed TIF 8000 along long dimension No post-color correction or touching up/repair Crop only to paper edge	8-bit grayscale (for black/white) or true color 300 dpi for size up to 11x17; 200 dpi above 11x17 JPEG 3000 along long dimension No post-color correction or touching up/repair UALR bar must be added	8-bit grayscale (for black/white) or true color (48-bit) 72 dpi JPEG 1024 pixels along long dimension Color correction or touching up/repair is allowed in certain circumstances

Graphic Materials (line drawings, lithographs, watercolors)

Preservation Master	CONTENTdm Version	Access/Web Version
8-bit grayscale (for black/white) or true color 600 dpi for size up to 11x17; 570 dpi above 11x17 Uncompressed TIF Materials up to 11x17 are 3000 pixels along long dimension; materials larger than 11x17 are 8000 No post-color correction or touching up/repair Crop only to paper edge	8-bit grayscale (for black/white) or true color 300 dpi for size up to 11x17; 200 dpi above 11x17 JPEG Materials up to 11x17 are 3000 pixels along long dimension; materials larger than 11x17 are original size No post-color correction or touching up/repair Crop only to photo paper edge UALR bar must be added	8-bit grayscale (for black/white) or true color 72 dpi JPEG 1024 pixels along long dimension Color correction or touching up/repair is allowed in certain circumstances

Documents

Preservation Master	CONTENTdm Version	Access/Web Version
1-bit bitonal (for pure black/white); otherwise, 8-bit grayscale or true color (48-bit) 400 dpi Uncompressed TIF Original size No color correction, touching up, or repair	1-bit bitonal (for pure black/white); otherwise, 8-bit grayscale or true color (48-bit) 300 dpi JPEG Original size No post-color correction or touching up/repair OCR is allowed UALR bar must be added	1-bit bitonal (for pure black/white); otherwise, 8-bit grayscale or true color (48-bit) 72 dpi JPEG Original size Correction or touching up/repair is allowed in certain circumstances OCR is allowed

Videos

Preservation Master	CONTENTdm Version	Access/Web Version
AVI	mpeg4	.wmv (YouTube streaming)

Blank page

Digitizing Photographs

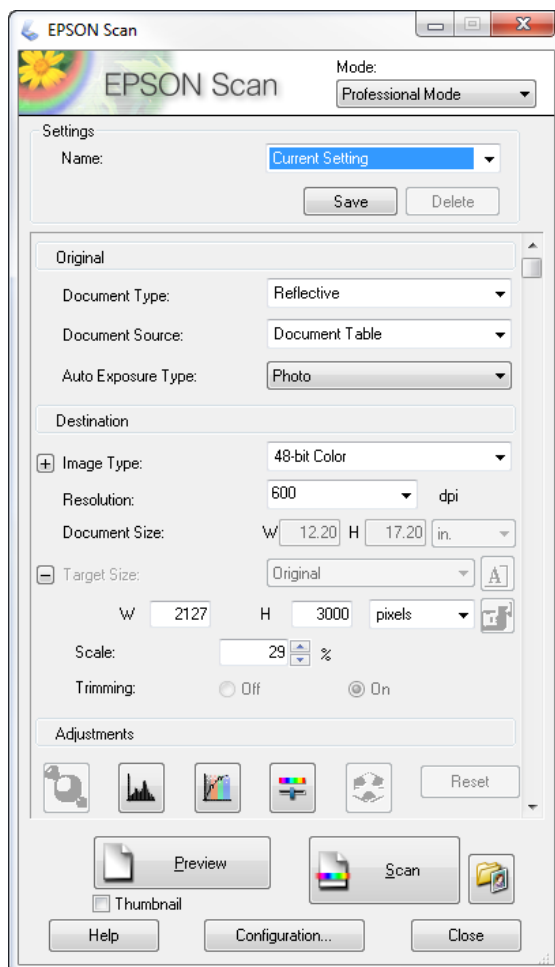
Any special needs of the collection found during the selection process (e.g., whether special equipment is necessary for digitization or accession numbers need to be assigned), should be addressed before beginning the scanning process. For scanning in-house, CAHC uses the Epson Expression 10000XL- Photo Scanner and 11000XL- Photo Scanner.

Scanning the Preservation Master

The preservation master is the highest-quality digital surrogate of the physical photograph. Because it should accurately represent the original photograph, this digital copy should not be altered for aesthetic reasons.

1. Turn on the Epson scanner
2. Open EPSON Scan, the software that will be used for scanning, and make sure you are in "Professional Mode."
3. Adjust the following based on the Table of Standards.

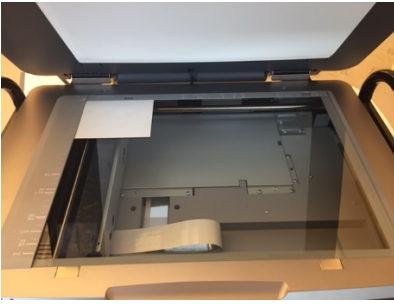
Note: Photographs and negatives should only be handled by their edges. To avoid touching their surface, wear cotton gloves.



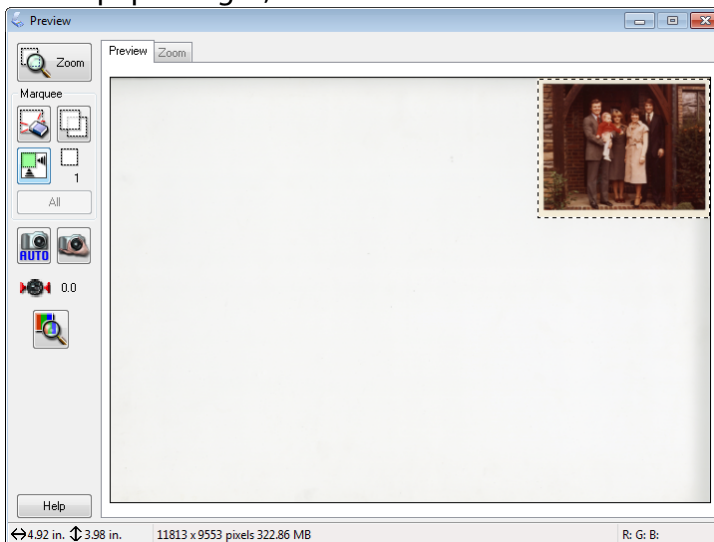
Example: Settings for a color photographic print

For Photographic Prints

1. Place the photograph face-down on the scanning bed in the upper left-hand corner.



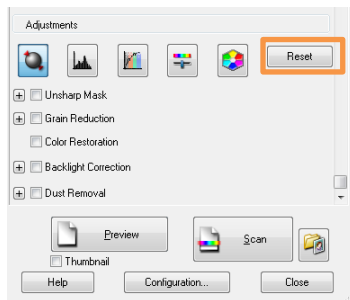
2. Set the **Image Type** and **Resolution** to their respective specifications.
3. Make sure the **Auto Exposure Type** field is set to **Photo**.
4. Make sure the **Document Type** and **Document Source** are at their default settings of **Reflective** and **Document Table**.
5. Under Auto Exposure Type, select **Photo**.
6. **Preview** the photograph before scanning. In the preview window, click and drag the cursor so that the box covers the entire photograph, including its paper edges. If there are no paper edges, then leave a small amount of white space around the image.



If your photo needs to be cropped or deskewed and you're unable to do it in the preview window, adjust it post-scan in **Photoshop** after it is saved. See instructions under the **Cropping and Deskewing** section.

7. Determine whether the width or height is the long side. Set the long side (either "W" or "H") under **Target Size** to 3,000 pixels and hit the lock button so that it shows a closed lock. No other changes to the photograph are allowed unless it needs to be rotated or skewed.

8. If the photograph is sepia-toned (i.e., has a brown tone), under the adjustments section, click **Reset**. Otherwise, ignore this section, except for making sure all adjustments are unchecked.



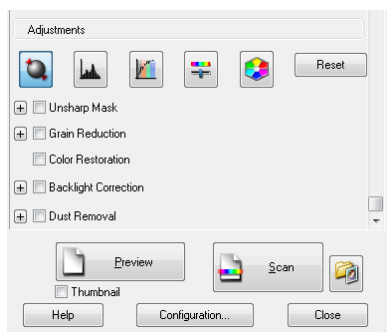
9. Click **Scan**. A new window will appear to ask where to save the scan.

For Negatives

1. Place negatives in film holder shiny side face-down.
2. Place the film holder on the scanning bed, with the document cover removed and the transparency guide placed at the back edge of the scanning bed.
3. Set the **Image Type** and **Resolution** to their respective specifications. Change the **Document Type** to **Film** and **Film Type** to whatever type the negative is.
4. Preview the negative before scanning. In the preview window, click and drag the cursor so that the box covers the entire negative, including a thin outer edge.

If your negative needs to be cropped or deskewed and you're unable to do it in the preview window, adjust it post-scan in **Photoshop** after it is saved. See instructions under the **Cropping and Deskewing** section.

5. Determine whether the width or height is the long side. Set the long side (either "W" or "H") under "Target Size" to 3,000 pixels and hit the lock button so that it shows a closed lock.
6. Make the following changes under the adjustments section:



For black and white negatives:

Keep everything as is. Do not reset.

For color negatives

Click **Reset**. Then check the Color Restoration box.

Click **Scan**. A new window will appear to ask where to save the scan.

For Slides

1. Place slides in the slide holder shiny side face-down
2. Place the slide holder on the scanning bed, with the document cover removed and the transparency guide placed at the back edge of the scanning bed.
3. Set the **Image Type** and **Resolution** to their respective specifications.
4. Change the **Document Type** to **Film** and **Film Type** to whatever type the slide is (most likely "Positive Film").
5. Preview the slide before scanning. In the preview window, click and drag the cursor so that the box covers the entire slide, including a thin outer edge.

If your slide needs to be cropped or deskewed and you're unable to do it in the preview window, adjust it post-scan in **Photoshop** after it is saved. See instructions under the **Cropping and Deskewing** section.

6. Determine whether the width or height is the long side. Set the long side (either "W" or "H") under **Target Size** to 3,000 pixels and hit the lock button so that it shows a closed lock.
7. Make the following changes under the adjustments section:

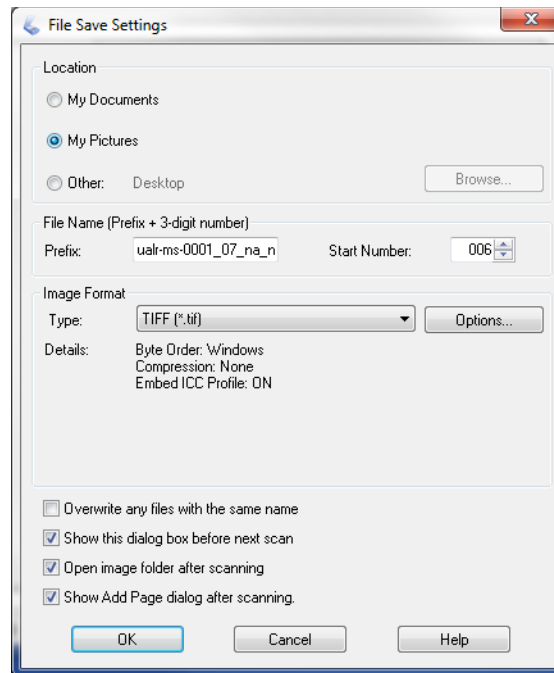
For black and white slides:

Keep everything as is. Do not reset.

For color positive and negative slides:

Click **Reset**. Then check the **Color Restoration** box.

8. Click **Scan**. A new window will appear to ask where to save the scan.

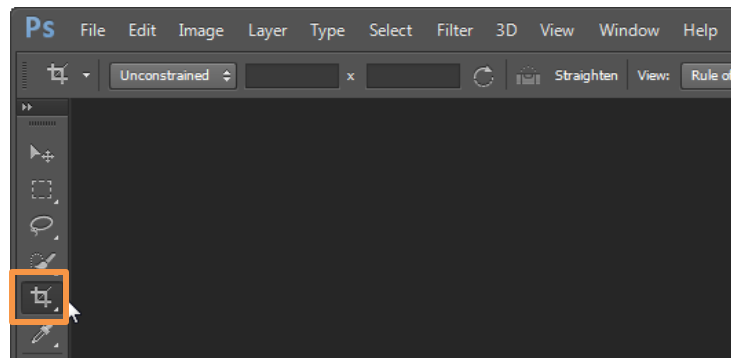


Cropping and Deskewing

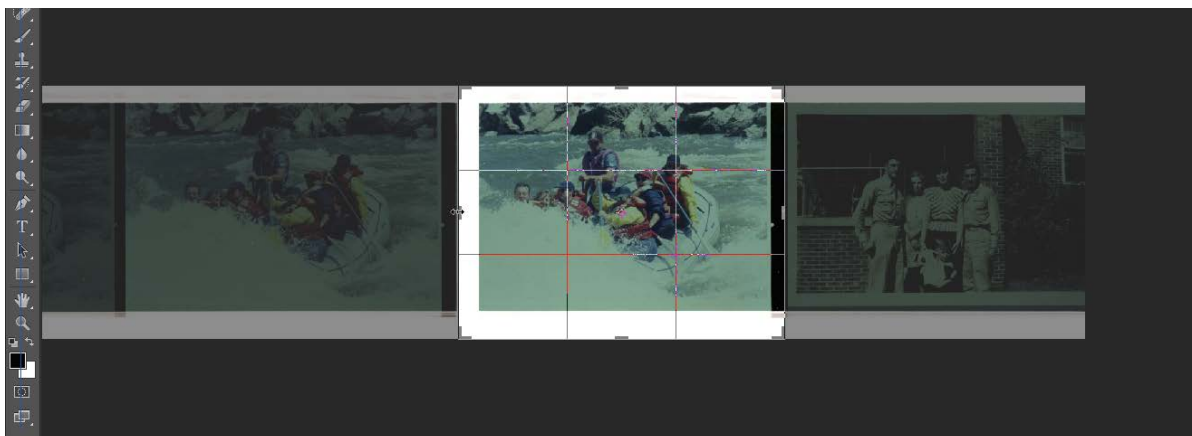
The only allowable changes to the preservation master include cropping and skewing. If you need to do either, open **Adobe Photoshop**.

To crop:

1. Select the **Cropping** tool in the left-hand side bar:



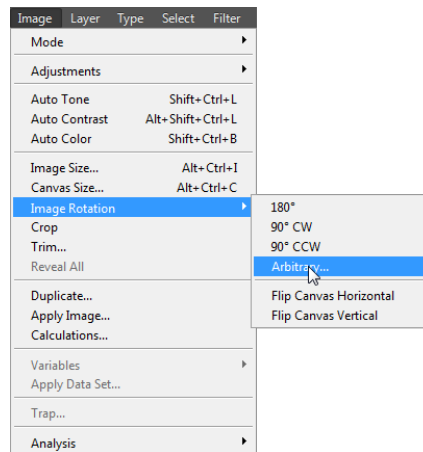
2. Using your cursor, select the area of the image you would like to retain. Be sure to include a thin border of blank space around the image.



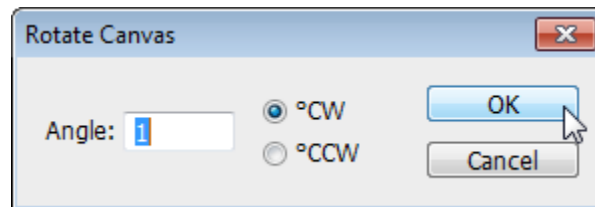
3. Go to **Image** in the top menu bar, then select **Crop**.
4. **Save** your changes to the cropped image.

To skew:

1. Go to **Image** in the top bar and select **Image Rotation**, then select **Arbitrary**.



2. In **Arbitrary**, input the number of degrees by which you would like to adjust the image and select whether it should be skewed clockwise or counterclockwise. For slightly crooked images, a degree of 1 will often straighten it.



3. Click **OK**. You may need to experiment with different degrees. Undo undesired changes by going to **Edit** and **Undo**.
4. Once finished, **Save** your changes.

Saving and Naming the Preservation Master

The file name will reflect the finding aid's numbering system. How the file name will be constructed depends upon whether photographs are grouped together in a collection or are dispersed throughout a collection. The following is a guide to the terminology used in saving files:

Definitions

- **ualr:** Every file name will have ualr at the beginning to emphasize it belongs to UALR CAHC.
- **ms:** ms is the abbreviation for manuscripts. If the photograph belongs to a manuscript collection, then use ms before the collection number.
- **ph:** If the photograph belongs to a photograph collection (and not a manuscript collection), then use ph before the collection number.
- **Record group/series/subseries numbers:** A manuscript or photograph collection may be divided into record group, series, or subseries. If this is the case, then include these numbers number in the file name.
- **Image number:** Use pho before the number. The number will be the same as the identification number given to the original photograph.
- **Version:** Designate the image version using one of the following abbreviations:
pm = preservation master, dm = CONTENTdm version, aw = access/web version, and ot = other
- **File type:** File names should end according to its format (e.g., "tif")

Additional Notes:

- Use lower-case letters when naming files.
- Use underscores or dashes to represent spaces (e.g., ualr-0001_07 instead of ualr.0001.07).
- Use na if a field in the file name does not apply

Naming templates

To name photographs that are grouped together in a series or subseries and individually numbered, use the following template:

ualr-	ms or ph#_	RG# or Series#_	Series or Subseries#_	Pho#_	Ver.	Type

To name photographs that are dispersed throughout a collection, use the following template:

ualr-	ms or ph#_	RG# or Series#_	Series or Subseries#_	Box#_	Folder#_	Pho#_	Ver.	Type

Naming photographs grouped together and individually identified

For a preservation master copy belonging to the Van Buren Scenes photograph collection, photograph number 1, this template illustrates how the file name would be derived:

ualr-	ms or ph#_	RG# or Series#_	Series or Subseries#_	Pho#_	Ver.	Type
ualr-	ph-0001_	na_	na_	pho0001_	pm.	tif

ualr-ph-0001_na_na_pho0001_pm.tif

Naming photographs dispersed throughout a collection

For a photograph from the John Barker papers, series 1, box 2, folder 6, the file name would be derived using this format:

ualr-	ms or ph#_	RG# or Series#_	Series or Subseries#_	Box#_	Folder#_	Pho#_	Ver.	Type
ualr-	ms-0050_	01_	na_	02_	06_	pho01_	pm.	tif

ualr-ms-0050_01_na_02_06_pho01_pm.tif

Saving the Preservation Master

The EPSON Scan software will automatically number photographs by sequence. You can temporarily save the TIF to your local computer, but you will ultimately need to move the digital files to the N:\ drive.

Fix the file name to the above specification.

Note: When putting in numbers for boxes, folders, and documents, add preceding 0s based on the total number of boxes in a record group/series, folders in a box, and photographs in a folder (e.g., box 020 for a collection with over a hundred boxes versus box 20 for a collection with 25 boxes total).

Proceed to create the CONTENTdm copy.

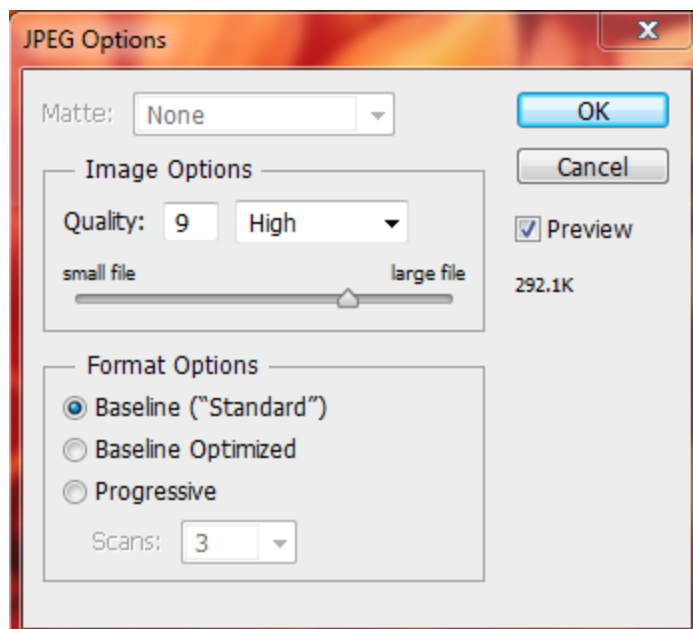
Whenever you create a preservation master, note its creation in the "Item_Digital_Use_Log" under the "Scanned Images and Usage" tab, located on the N:\

drive in the Logs folder. List the item's identifier in the first column, the date scanned in the next, and finally what version of the digitization guidelines you followed when creating the scan (e.g., for these guidelines, the version number is 3).

Creating the CONTENTdm Version

From the Preservation Master, create the CONTENTdm version, which will be uploaded to CONTENTdm. Open the preservation master in Photoshop and change the specifications to the following:

1. In **Image**, under **Image Size**, change the Resolution to 300 dpi
2. Under Pixel Dimensions, change the long side (the largest number in width or height) to 3000 pixels.
3. Click **Save As** under the **File** menu
4. Type "dm" next to the image title
5. Under **Format**, choose **JPEG**
6. Click **Save**
7. Drag the slider until the status says "High" in the **JPEG Options** dialog box
8. Click **OK**



Batch Conversions

For batch conversions, use the Photoshop macros in the "Digitization Projects" folder under "Photoshop Macros." Select the "CONTENTdm_height" macro or the "CONTENTdm_width" macro based on whether the height or width is the photograph's long side.

If you use the Photoshop macro, it will automatically save converted images to the N: drive in the "Transfers_CONTENTdm" folder under "Digitization Projects" in the photographs folder. Move these files to its appropriate collection and under the "CONTENTdm" folder.

Saving the CONTENTdm Version

DO NOT SAVE OVER THE PRESERVATION MASTER

Moving Preservation and CONTENTdm Versions to Folders

1. On the N:\ drive, find the folder titled "Digitization Projects."
2. Click on the Photograph folder, and then locate the specific file folder for the project, which will be named by its collection number. Open this folder.
3. There will be an additional two folders: "Preservation Master" and "CONTENTdm."
4. Save the TIF file in the "Preservation Master" folder and the JPEG in the "CONTENTdm" folder. Once transferred, discard the copies in "My Pictures."

Uploading Photographs into CONTENTdm

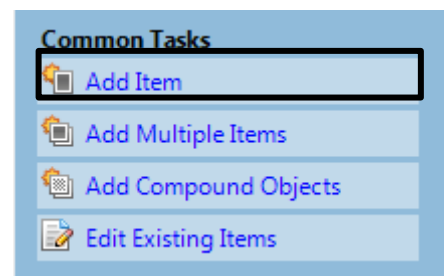
Getting started

To add digital objects to CONTENTdm, you will need to work with CONTENTdm Project Client. If this is your first time working in Project Client, you will need to create a log-in account in World Cat. Contact the Director of Technology and Digital Initiatives with your World Cat log-in information for access to Project Client.

1. Once you're in the Project Client, click **New** in the **Project menu**. Enter your log-in. The Server URL is: <https://server15728.contentdm.oclc.org/>
2. In the next screen, choose the appropriate collection you want to import. Collection names are based off of media types. This will serve as a workspace for adding metadata to digital photographs. Alternatively, you can also work in an Excel Spreadsheet to upload metadata. Please contact the Coordinator of Multimedia with instructions on how to do so.

Instructions for uploading photographs to CONTENTdm

Open the CONTENTdm Project Client and select the appropriate project.



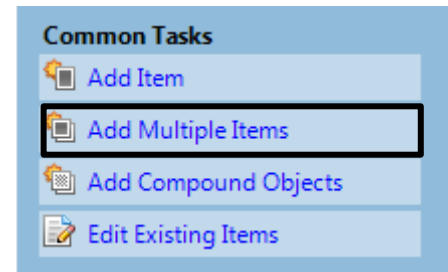
For a single item:

1. Under Common Tasks, click **Add Item**.

2. Under **Specify the file**, click **Browse** next to the **File Name** field. Find the CONTENTdm derivative copy. Click **Open**.
3. Click **Add** at the bottom of the **Add Item** box. The image should appear on the Project Spreadsheet.

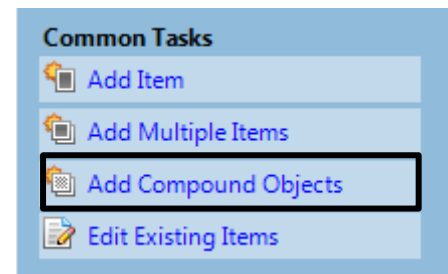
For multiple items:

1. Place all items into a single folder.
2. In the Project Client, under **Common Tasks**, click **Add Multiple Items**.
3. Click Import from a Directory.
4. Click **Browse** and select the folder with the CONTENTdm derivative copies.
5. Click **Open**.
6. Click **Next** at the bottom.
7. In the next screen, click **Add Items**. The audio recordings should appear on the Project Spreadsheet.



For compound items

1. Place the compound object into a single folder.
2. In the Project Client, under **Common Tasks**, click **Add Compound Objects**.
3. In the Add Multiple Compound Objects screen, click Add next to Compound **Object Wizard**. For photographs with two sides, click **Postcard**.
4. In the next screen, select the folder in which you saved the compound object. Click **Next**.
5. Under Page Information, click **Label Pages Using Sequence**, and change **Page** to **Side**.
6. In the next screen, Click **Finish**.



Adding metadata

Please see the "UALR CAHC Photographs Metadata" spreadsheet available on the O drive for further instructions on filling out the metadata fields. Once the metadata is complete, save it and upload it for approval.

Metadata template

All photographs use the UALR bar. To add the bar, select **Edit Metadata Template**, and then select **Images & Thumbnails** on the sidebar. Under "Image Rights," select name "ualr" with the type "band." Close out of this menu.

Approval

Once the project is complete, the Coordinator of Multimedia will approve the new items before they are accessible on the web. Along with checking metadata in CONTENTdm, the Coordinator of Multimedia will also confirm whether the digital copies meet CAHC's standards.

Preservation masters meeting standards will be transferred to the O:\drive. Once available on CONTENTdm, CONTENTdm photographs meeting standards will be discarded from the N:\ drive.

Content DM Approval and Indexing

The Coordinator of Multimedia will check photographs for the accurate use of metadata and assign subject headings to photographs. Once complete, the Coordinator of Multimedia will approve the photographs.

Creating Web Access Copies

For digital exhibits, CAHC will create web-access copies of photographs.

Using Adobe Photoshop to batch create web access derivatives

Adobe Photoshop can batch create web-access copies. For batch conversions, use the Photoshop macros in the **Digitization Projects** folder under **Photoshop Macros**. Select the **Web_height** macro or the **Web_width** macro based on whether the height or width is the photograph's long side.

If you would like to adjust photographs manually, use the following specifications:

- 72 dpi
- JPEG (high quality)
- 1024 pixels along long dimension

Saving web access copies

If you use the Photoshop macro, it will automatically save converted images to the N: drive in the **Transfers_Web** folder under **Digitization Projects** in the photographs folder.

Move these files to its appropriate collection and under the **Web Access** folder. Make sure the version portion of the file name is changed to aw.

Blank page

Digitizing Documents

Any special needs of the collection found during the selection process (e.g., whether special equipment is necessary for digitization), should be addressed before beginning the scanning process.

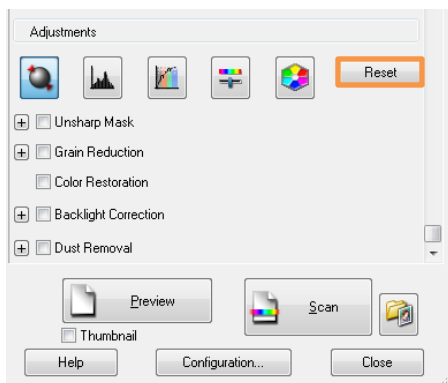
Scanning the Preservation Master

The Preservation Master is the highest-quality digital surrogate of the physical document. Because it should accurately represent the original document, this digital copy should not be altered for aesthetic reasons.

1. Turn on the Epson scanner
2. Open EPSON Scan, the software that will be used for scanning, and make sure you are in **Professional Mode**.

To set the correct specifications in EPSON Scan, adjust the following based on the Table of Standards.

- Set the Image Type and Resolution to their respective specifications.
- Make sure the **Auto Exposure Type** field is set to **Document**.
- Set Document **Type** and **Document Source** to their default settings of **Reflective** and **Document Table**.
- Preview the document before scanning. In the preview window, click and drag the cursor so that the box covers the entire document. Determine whether the width or height is the long side. Set the long side (either “W” or “H”) under **Target Size** to 3,000 pixels.
- Click the Lock button so that it shows a closed lock.
- Under the **Adjustments** section, click **Reset**. Make sure all adjustments are unchecked.



3. Click **Scan**. A new window will appear to ask where to save the scan.
4. Proceed to create the CONTENTdm copy.

Saving and Naming the Preservation Master

The file name will reflect the finding aid's numbering system. The following is a guide to the terminology used in saving files:

Definitions

- **ualr:** Every file name will have ualr at the beginning to emphasize it belongs to UALR CAHC.
- **ms:** ms is the abbreviation for manuscripts. If the document belongs to a manuscript collection, then use ms before the collection number.
- **ph:** If the document belongs to a photograph collection (and not a manuscript collection), then use ph before the collection number.
- **Record group/series/subseries numbers:** A manuscript or photograph collection may be divided into record group, series, or subseries. If this is the case, then include these numbers number in the file name.
- **Document number:** Use doc before the number.
- **Version:** Designate the image version using one of the following abbreviations: pm = preservation master, dm = CONTENTdm version, aw = access/web version, and ot = other
- **File type:** File names should end according to its format (e.g., "tif")
- **Additional Notes:**
 - Use lower-case letters when naming files.
 - Use underscores or dashes to represent spaces (e.g., ualr-0001_07 instead of ualr 0001 07).
 - Use na if a field in the file name does not apply

Note: When putting in numbers for boxes, folders, and documents, add preceding 0s based on the total number of boxes in a record group/series, folders in a box, and photographs in a folder (e.g., box 020 for a collection with over a hundred boxes versus box 20 for a collection with 25 boxes total).

The following is an example of how to format a file name. For a preservation master copy belonging to the Winthrop Rockefeller collection, in record group 4, box 20, folder 14, this template illustrates how the file name would be derived:

ualr-	ms or ph#_	RG# or Series#_	Series or Subseries#_	Box#_	Folder#_	Doc#_	Ver.	Type
ualr-	ms-0001_	04_	na_	020_	14_	doc01_	pm.	tif

ualr-ms-0001_04_na_020_14_doc01_pm.tif

Saving the Preservation Master

To save it, on the N:\ drive, find the folder titled “Digitization Projects.” Then click on the Documents folder, and then locate the specific file folder for the project, which will be named by its manuscript collection number. Open this folder. Save this file in the “Preservation Master” folder.

Whenever you create a preservation master, note its creation in the “Item_Digital_Use_Log” under the “Scanned Images and Usage” tab, located on the N:\ drive in the Logs folder. List the item’s identifier in the first column, the date scanned in the next, and finally what version of the digitization guidelines you followed when creating the scan (e.g., for these guidelines, the version number is 3).

Creating the CONTENTdm Version

From the Preservation Master, create the CONTENTdm version, which will be uploaded to CONTENTdm. Open the preservation master in Photoshop and change the specifications to the following:

1. In **Image**, under **Image Size** choose 300 dpi
2. Under Pixel Dimensions, change the long side (the largest number in width or height) to 3000 pixels.
3. Click **Save As** under the **File** menu
4. Type “dm” next to the image title
5. Under **Format**, choose **JPEG**
6. Click **Save**
7. Drag the slider until the status says “High” in the **JPEG Options** dialog box
8. Click **OK**

Batch Conversions

For batch conversions, use the Photoshop macros in the “Digitization Projects” folder under “Photoshop Macros.” Select the “CONTENTdm_height” macro or the “CONTENTdm_width” macro based on whether the height or width is the document’s long side.

If you use the Photoshop macro, it will automatically save converted images to the N: drive in the “Transfers_CONTENTdm” folder under “Digitization Projects” in the Documents folder. Move these files to its appropriate collection and under the “CONTENTdm” folder.

Saving the CONTENTdm Version

DO NOT SAVE OVER THE PRESERVATION MASTER

Moving Preservation and CONTENTdm Versions to Folders

1. On the N:\ drive, find the folder titled "Digitization Projects."
2. Click on the Documents folder, and then locate the specific file folder for the project, which will be named by its collection number. Open this folder.
3. There will be an additional two folders: "Preservation Master" and "CONTENTdm."
4. Save the TIF file in the "Preservation Master" folder and the JPEG in the "CONTENTdm" folder. Once transferred, discard the copies in "My Pictures."

Uploading into CONTENTdm

Getting started

To add digital objects to CONTENTdm, you will need to work with CONTENTdm Project Client. If this is your first time working in Project Client, you will need to create a log-in account in World Cat. Contact the Director of Technology and Digital Initiatives with your World Cat log-in information for access to Project Client.

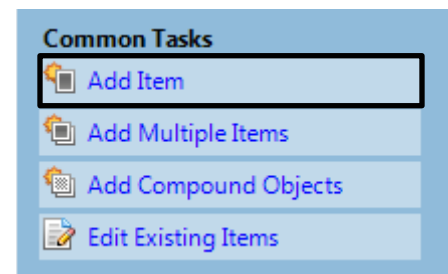
1. Once you're in the Project Client, click **Create New Project** in the **Add** menu. Enter your log-in. The Server URL is: <https://server15728.contentdm.oclc.org/>
2. In the next screen, choose the appropriate collection you want to import. Collection names are based off of media types. This will serve as a workspace for adding metadata to digital documents. Alternatively, you can also work in an Excel Spreadsheet to upload metadata. Please contact the Coordinator of Multimedia with instructions on how to do so.

Instructions for uploading documents to CONTENTdm

Open the CONTENTdm Project Client and select the appropriate project.

For a single item:

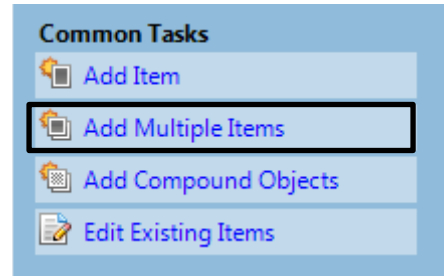
1. Under Common Tasks, click **Add Item**.
2. Under **Specify the file**, click **Browse** next to the **File Name** field. Find the CONTENTdm derivative copy. Click **Open**.
3. Click **Add** at the bottom of the **Add Item** box. The image should appear on the Project Spreadsheet.



For multiple items:

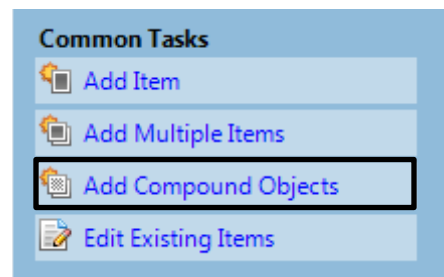
1. Place all items into a single folder.

2. In the Project Client, under **Common Tasks**, click **Add Multiple Items**.
3. Click Import from a Directory.
4. Click **Browse** and select the folder with the CONTENTdm derivative copies.
5. Click **Open**.
6. Click **Next** at the bottom.
7. In the next screen, click **Add Items**. The documents should appear on the Project Spreadsheet.



For compound items:

1. Place the compound object into a single folder.
2. In the Project Client, under **Common Tasks**, click **Add Compound Objects**.
3. In the Add Multiple Compound Objects screen, click Add next to Compound **Object Wizard**. For recordings with multiple parts, click **Document**.
4. In the next screen, select the folder in which you saved the compound object. Click **Next**.
5. Under Page Information, click **Label Pages Using Sequence**, and change **Page** to **Part**.
6. In the next screen, Click **Finish**.



Adding metadata

Please see the "UALR CAHC Documents Metadata" spreadsheet available on the O drive for further instructions on filling out the metadata fields. Once the metadata is complete, save it and upload it for approval.

Approval

Once the project is complete, the Coordinator of Multimedia will approve the new items before they are accessible on the web. Along with checking metadata in CONTENTdm, the Coordinator of Multimedia will also confirm whether the digital copies meet CAHC's standards.

Preservation masters meeting standards will be transferred to the O:\drive. Once available on CONTENTdm, CONTENTdm documents meeting standards will be discarded from the N:\ drive.

Content DM Approval and Indexing

The Coordinator of Multimedia will check photographs for the accurate use of metadata. In addition, the Coordinator of Multimedia will assign subject headings to documents.

Once complete, the Coordinator of Multimedia will approve the documents.

Web Access

For digital exhibits, CAHC will create web-access copies of documents.

Using Adobe Photoshop to batch create web access derivatives

Adobe Photoshop can batch create web-access copies. For batch conversions, use the Photoshop macros in the **Digitization Projects** folder under **Photoshop Macros**. Select the **Web_height** macro or the **Web_width** macro based on whether the height or width is the document's long side.

If you would like to adjust documents manually, use the following specifications:

- 72 dpi
- JPEG (high quality)
- 1024 pixels along long dimension

Saving web access copies

If you use the Photoshop macro, it will automatically save converted images to the N: drive in the **Transfers_Web** folder under **Digitization Projects** in the photographs folder.

Move these files to its appropriate collection and under the **Web Access** folder. Make sure the version portion of the file name is changed to aw.

For digital exhibits, CAHC will create web-access copies of documents.

Digitizing Audio

Any special needs of the collection found during the selection process (e.g., whether special equipment is necessary for digitization or accession numbers need to be assigned), should be addressed before beginning the scanning process. The equipment to digitize audio recordings is found in the cabinet located in the Digital Services Lab.



Capturing the Preservation Master

Reel-to-Reel

For audio on reel-to-reels, use the audio analog-to-digital converter, TEAC X-300R.



1. Place the left plug in output 14 and the right output in output 13
2. Pull out the drawer that holds the tape machine and turn the key to lock
3. Switch the main power to **ON**
4. Load film onto reels

Using the machine

1. Pull the drawer out and lock the shelf to keep the machine from pushing back into the cabinet.
2. Place reel with film onto the left spool and the empty reel on the right spool.
3. Turn the spool counter-clockwise to lock the reel into place.
4. Feed the film into the machine. Follow this diagram to correctly load the film.



Make sure the film has enough tension to pull the knob up

5. Once the film reaches the right side of the machine, feed the film into the center notch inside the reel.

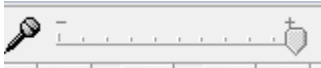


6. Once the film is threaded into the second reel, turn the reel two to three times to secure the film.

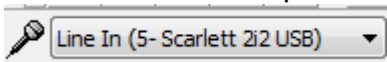
7. Press the power button.
8. Make sure the "gain" dials above the cassette player are at equal settings:



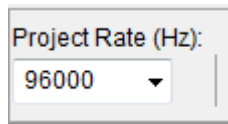
9. Open Audacity. Open Audacity. Set Audacity to the following specifications
10. Set the mic to the highest volume



11. Next to the mic's drop down menu, make sure "Line in" is selected



12. Set the Project Rate to (Hz) to 96,000



13. Perform a test recording. Play and record the audio recording, listening using the headphones directly plugged into Scarlett. Assess the quality for the following:
 - a. If the speakers are unintelligible because the recording is playing quickly, adjust the speed by pushing the Speed button. If it does not improve sound quality, contact the Coordinator of Media.
 - b. Determine whether the reel-to-reel output dial is satisfactory at 5 or improves when increased (**do not** go past 8).
 - c. Finally, stop recording. Unplug the headphones from Scarlett and plug the headphones into the computer. Play the recording back. Does everything sound normal? If not, please contact the Coordinator of Media.
14. Erase the test recording by clicking the x in the top left corner and plug the headphones into Scarlett.
15. Rewind to a point right before the audio begins.
16. Click the record button in Audacity and then hit play on the machine. Let it play until you no longer hear audio. At that point, hit stop in Audacity and then stop on the machine.
17. Save the recording, first exporting as a .wav file and then exporting as an .mp3 file (which will automatically reduce it to 48,000 (Hz)).
18. If the reel is two-sided, under "Direction," select the left button and record the other side.



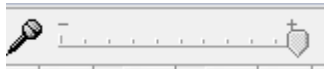
Cassette Tapes

For audio on cassettes, use the Dolby HX Pro.

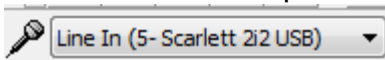
1. Place the left plug in output 16 and the right output in output 15.
2. Place the cassette in slot one with Side A facing out.
3. Plug the USB cord from the cabinet into the computer.
4. Make sure the "gain" dials above the cassette player are at equal settings:



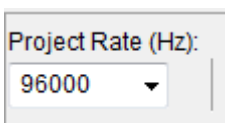
5. Open Audacity. Set Audacity to the following specifications
6. Set the mic to the highest volume



7. Next to the mic's drop down menu, make sure "Line in" is selected

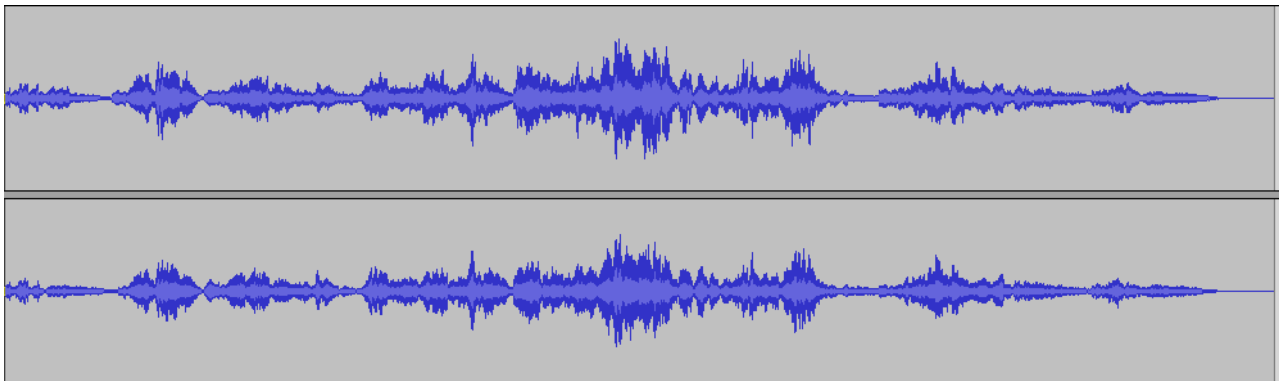


8. Set the Project Rate to (Hz) to 96,000



9. Perform a test recording. Play and record the audio recording, listening using the headphones directly plugged into Scarlett. Assess the quality for the following:
 - a. If the speakers are unintelligible because the recording is playing quickly or slowly, contact the Coordinator of Media.
 - b. Pay attention to the sound output in the visual histogram in Audacity. When necessary, use the gain dials above the cassette player to adjust the sound. You want the histogram to look similar to the screenshot on the following page.

- c. Finally, stop recording. Unplug the headphones from Scarlett and plug the headphones into the computer. Play the recording back. Does everything sound normal? If not, please contact the Coordinator of Media.
- 10.** Erase the test recording by clicking the x in the top left corner and plug the headphones into Scarlett.
- 11.** Rewind to a point right before the audio begins.
- 12.** Click the record button in Audacity and then hit play on the machine. Let it play until you no longer hear audio. At that point, hit stop in Audacity and then stop on the machine.
- 13.** Save the recording, first exporting as a .wav file and then exporting as an .mp3 file (which will automatically reduce it to 48,000 (Hz)).
- 14.** If there is a Side B, press the backward play button (◀) to record the other side (no need to rewind or flip the tape first if you are at the end of Side A).



Saving and Naming the Preservation Master

The file name will reflect the finding aid's numbering system. How the file name will be constructed depends upon whether audio recordings are grouped together in a collection or are dispersed throughout a collection. The following is a guide to the terminology used in saving files:

Definitions

- **ualr:** Every file name will have ualr at the beginning to emphasize it belongs to UALR CAHC.
- **ms or orh:** ms is the abbreviation for manuscripts; orh is for the oral history collection.
- **Record group/series/subseries numbers:** A manuscript or photograph collection may be divided into record group, series, or subseries. If this is the case, then include these numbers number in the file name.
- **Audio number:** Use aud before the number. The number will be the same as the identification number given to the original audio recording. Do not number audio recordings based on the sequence in which it is copied.
- **Version:** Designate the audio version using one of the following abbreviations: pm = preservation master, dm = CONTENTdm version, aw = access/web version, and ot = other
- **File type:** File names should end according to its format (e.g., "wav")

Additional Notes:

- Use lower-case letters when naming files.
- Use underscores or dashes to represent spaces (e.g., ualr-0001_07 instead of ualr 0001 07).
- Use na if a field in the file name does not apply

Naming templates

To name recordings that are grouped together and individually identified, use the following template:

ualr-	ms or ph#_	RG# or Series#_	Series or Subseries#_	Aud#_	Ver.	Type

To name recordings that are dispersed throughout a collection, use the following template:

ualr-	ms or ph#_	RG# or Series#_	Series or Subseries#_	Box#_	Folder#_	Aud#_	Ver.	Type

Naming Recordings in the Oral History Collection

For a recording from the Oral History Collection, the file name would be:

ualr-	orh-	Aud#_	Ver.	Type
ualr-	orh-0050_	aud01_	pm.	wav

ualr-orh-0050_aud01_pm.wav

Naming recordings grouped together and individually numbered

The following is an example of how to format a file name. For a preservation master copy belonging to the Jim Guy Tucker Collection, in record group five, subseries one, reel number 1, this template illustrates how the file name would be derived:

ualr-	ms or ph#_	RG# or Series#_	Series or Subseries#_	Aud#_	Ver.	Type
ualr-	ms-0004	09	01	aud0001	pm.	wav

ualr-ms-0004_09_na_aud0001_pm.wav

Naming recordings dispersed throughout a collection

For a recording from the John Barker Papers, series 1, box 2, folder 6, the file name would be:

ualr-	ms or ph#_	RG# or Series#_	Series or Subseries#_	Box#_	Folder#_	Aud#_	Ver.	Type
ualr-	ms-0050_	01_	na_	02_	06_	aud01_	pm.	wav

ualr-ms-0050_01_na_02_06_aud01_pm.wav

Saving the Preservation Master

Click **Export** under the file menu. Export the audio recording as a wav file.

Save the wav file in the folder that you created on the desktop.

When putting in numbers for boxes, folders, and documents, add preceding 0s based on the total number of boxes in a record group/series, folders in a box, and audio recordings in a folder (e.g., box 02) for a collection with over a hundred boxes versus box 20 for a collection with 25 boxes total).

Whenever you create a preservation master, note its creation in the "Item_Digital_Use_Log" under the "Scanned Images and Usage" tab, located on the N:\ drive in the Logs folder. List the item's identifier in the first column, the date scanned in the next, and finally what version of the digitization guidelines you followed when creating the scan (e.g., for these guidelines, the version number is 3).

Proceed to create the CONTENTdm copy.

Creating the CONTENTdm Version

From the preservation master, create the CONTENTdm version, which will be uploaded to CONTENTdm. Open the preservation master in Audacity and export the file again, this time as an mp3. It will automatically reduce the Project Rate (Hz) to 48,000

Saving the CONTENTdm Version

1. See the instructions above on naming the file (the name will only differ from the preservation master by using “dm” instead of “pm” for version and “mp3” instead of “wav” for file type).
2. After you have named it, save it in the same folder as the Preservation Master.
3. Once you have both files ready, you will transfer the wav file and the mp3 file (**not** the Audacity working files) to the N:\ drive.

In the N:\ drive, find the folder titled **Digitization Projects**. Find the folder titled **Digitization Projects**. In it, locate the audio file. Click on it, and then select the folder named for the audio recording’s manuscript collection number. Open this folder.

There will be an additional two folders: **Preservation Master** and **CONTENTdm**. Place the audio files in their respective folders. Once transferred, discard the copies on your desktop.

Uploading Media into CONTENTdm

Getting started

To add digital objects to CONTENTdm, you will need to work with CONTENTdm Project Client. If this is your first time working in Project Client, you will need to create a log-in account in World Cat. Contact the Director of Technology and Digital Initiatives with your World Cat log-in information for access to Project Client.

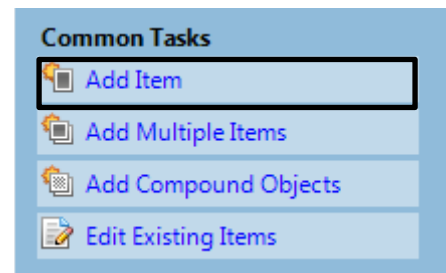
15. Once you're in the Project Client, click **New** in the **Project** menu. Enter your log-in.
The Server URL is: <https://server15728.contentdm.oclc.org/>
16. In the next screen, choose the appropriate collection you want to import. Collection names are based off of media types. This will serve as a workspace for adding metadata to digital photographs. Alternatively, you can also work in an Excel Spreadsheet to upload metadata. Please contact the Coordinator of Multimedia with instructions on how to do so.

Instructions for uploading audio recordings to CONTENTdm

Open the CONTENTdm Project Client and select the appropriate project.

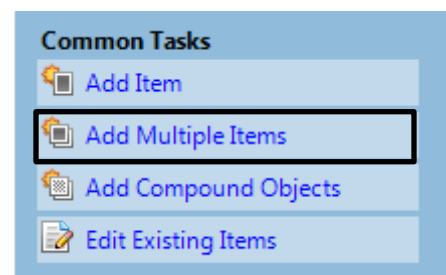
For a single item:

1. Under Common Tasks, click **Add Item**.
2. Under **Specify the file**, click **Browse** next to the **File Name** field. Find the CONTENTdm derivative copy. Click **Open**.
3. Click **Add** at the bottom of the **Add Item** box. The audio recording should appear on the Project Spreadsheet.



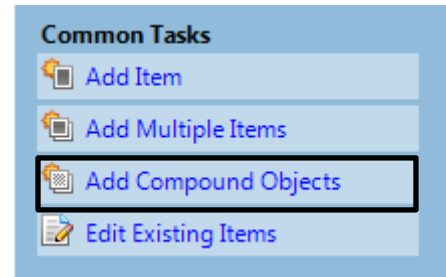
For multiple items:

1. Place all items into a single folder.
2. In the Project Client, under **Common Tasks**, click **Add Multiple Items**.
3. Click Import from a Directory.
4. Click **Browse** and select the folder with the CONTENTdm derivative copies.
5. Click **Open**.
6. Click **Next** at the bottom.
7. In the next screen, click **Add Items**. The audio recordings should appear on the Project Spreadsheet.



For compound items:

1. Place the compound object into a single folder.
2. In the Project Client, under **Common Tasks**, click **Add Compound Objects**.
3. In the Add Multiple Compound Objects screen, click Add next to Compound **Object Wizard**. For recordings with multiple parts, click **Document**.
4. In the next screen, select the folder in which you saved the compound object. Click **Next**.
5. Under Page Information, click **Label Pages Using Sequence**, and change **Page** to **Part**.
6. In the next screen, Click **Finish**.

***Adding metadata***

Please see the “UALR CAHC Audio Metadata” spreadsheet available on the O drive for further instructions on filling out the metadata fields. Once the metadata is complete, save it and upload it for approval.

Approval

The Coordinator of Multimedia will also verify if digital audio recordings meets standards. Preservation masters meeting standards will be transferred to the O:\drive. Once available on CONTENTdm, CONTENTdm audio recordings meeting standards will be discarded from the N:\ drive.

Content DM Approval and Indexing

The Coordinator of Multimedia will check audio recordings for the accurate use of metadata and assign subject headings to audio recordings. Once complete, the Coordinator will approve the entries. Once approved, the audio recordings will be indexed immediately.

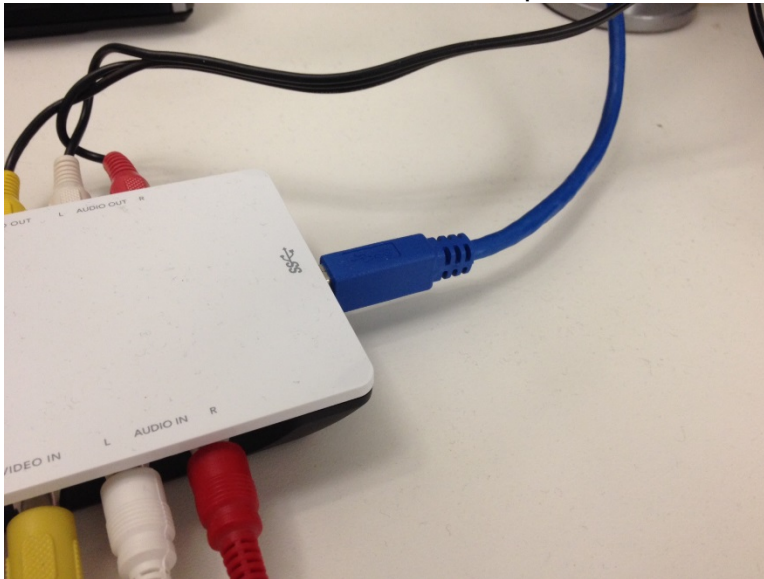
Digitizing Video

Digitizing Reel-to-Reel Film

Blackmagic Media Express

The digitization process will use the Blackmagic Intensity Shuttle hardware and Blackmagic Media Express software. The Blackmagic Intensity Shuttle is the conduit between the projector and the computer used for digitization.

1. Connect the blue USB cord into the adapter.



2. Plug one end of the Yellow RCA cable into the **Out** port on the projector, and the other end into the **In** port on the Blackmagic Intensity Shuttle.





2.1: Plug the red RCA cable into the **Audio Out** port on the projector, and the other end into the **In** port on the Blackmagic Intensity Shuttle. Make sure the cable is plugged into the red port next to the white and yellow ports, not the blue and green



2.2: Connect the power cord into the projector and surge protector.



3. Assemble the projector by lifting up the arms that hold the tape.



3.1: Release the cover on the front of the projector to view the internal gears. This view will help you see where to feed the film in the projector.

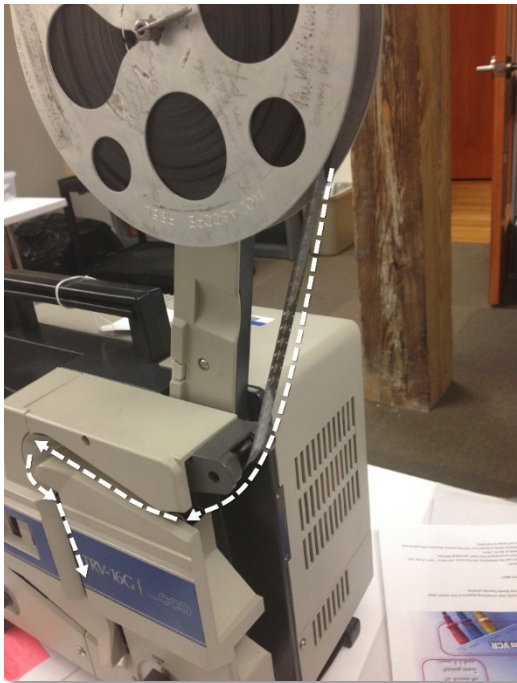


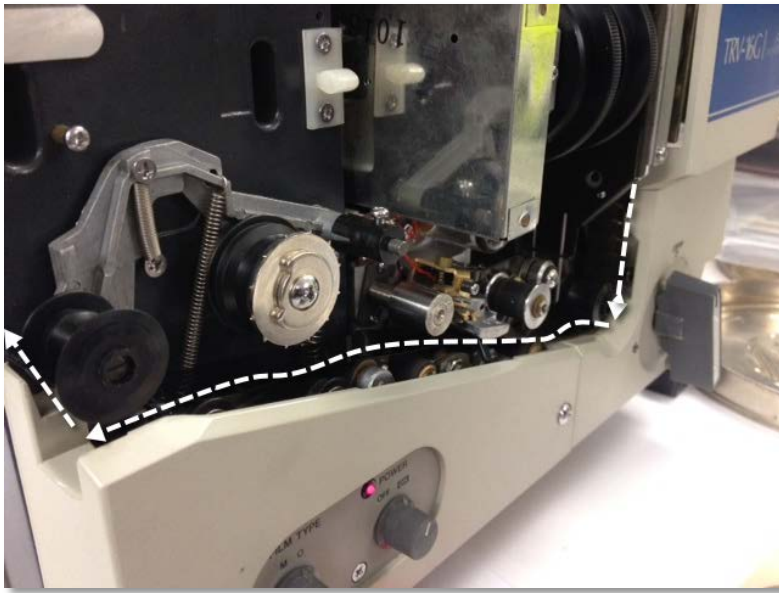
3.2: Place the reel that contains the film onto the arm and turn the lock up.



Next, place an empty reel on the left arm of the machine. This reel will receive the film as it is fed through the projector on the other side.

3.3: After the reels are locked and the cover is open, turn the reel on the right arm clockwise to release the film and begin feeding it into the projector. Always give the film a little slack in order to prevent it from tearing. When you need more film, turn the reel instead of pulling. Pulling film manually out of the reel can damage the film.



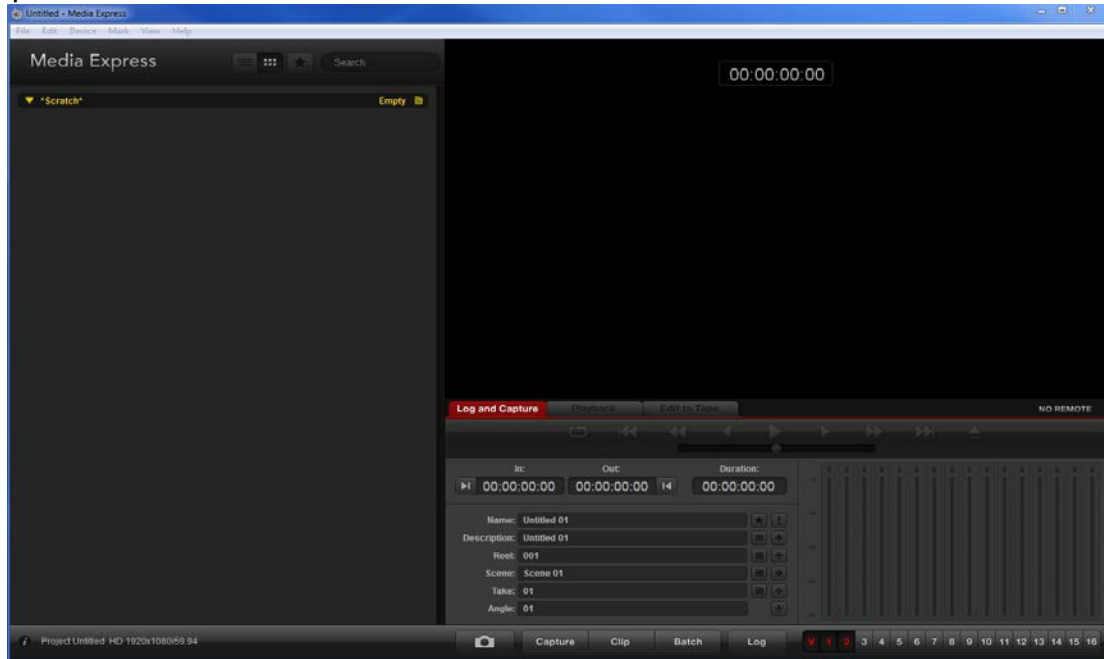


3.4: Once the film is successfully fed into the projector, feed it up into the reel on the left arm. Again, make sure you have an adequate amount of slack in order to feed it up. Once you have enough slack, place the film into the notch inside of the reel. Turn the reel clockwise two to three times in order for the film to stay secure in the reel.

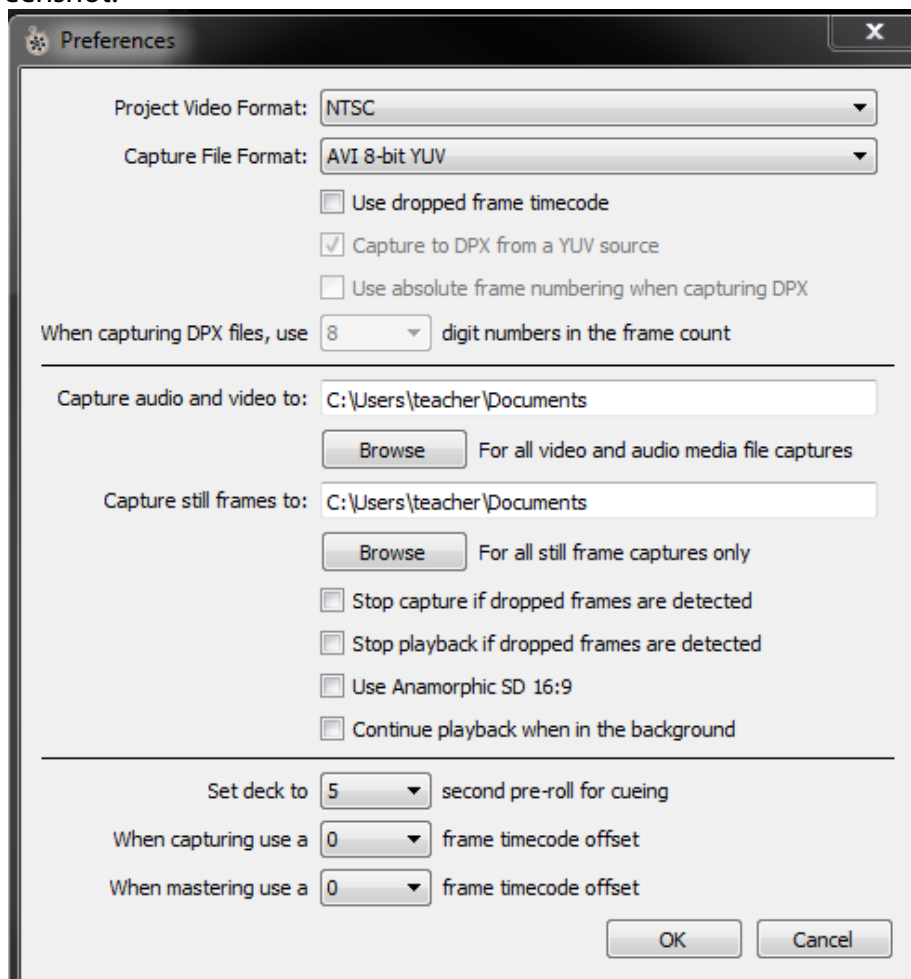


4. Log onto the computer using the .\teacher account and launch Blackmagic Media Express.

Make sure the **Log and Capture** tab is selected

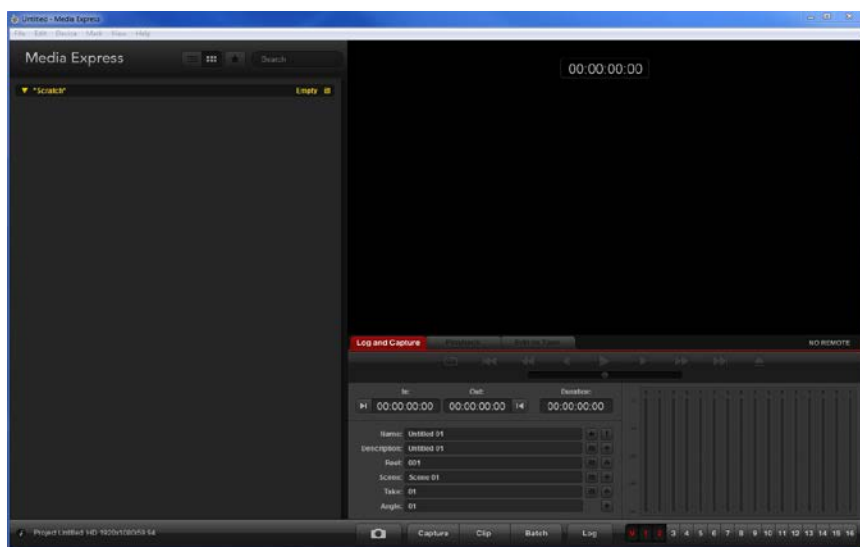


- 4.1: Click **Preferences** under the Edit menu. Make sure the preferences screen matches this screenshot.



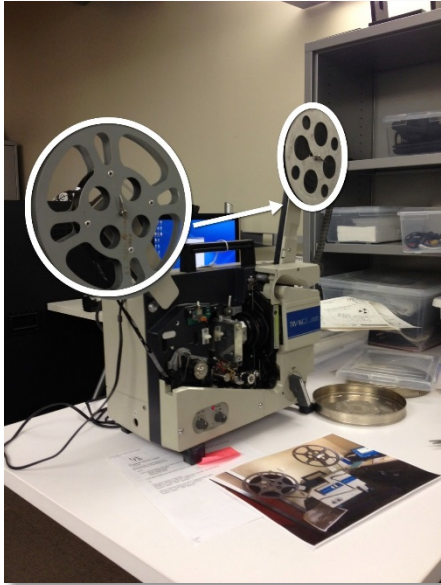
This step is important because it determines how the file will be saved.

5. Switch the main power to **On**. On the computer, click **Capture** in Blackmagic Media Express. Immediately after clicking capture, turn the reel switch to the 5:00 position. The projector will begin playing the film, and Blackmagic will begin digitizing.

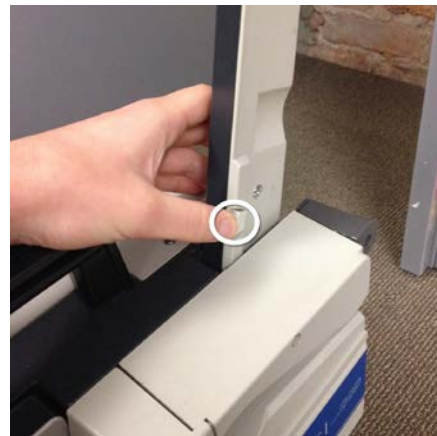


Rewinding Film

1. Feed the film back into the notch of the original reel on the right arm of the projector.
2. Turn the reel two or three times to make sure the film is securely in place. Next, turn the reel switch left to the 9:00 position.



3. When your film is rewound, place the cover back onto the projector, remove the reels, and collapse the arms back into the projector.

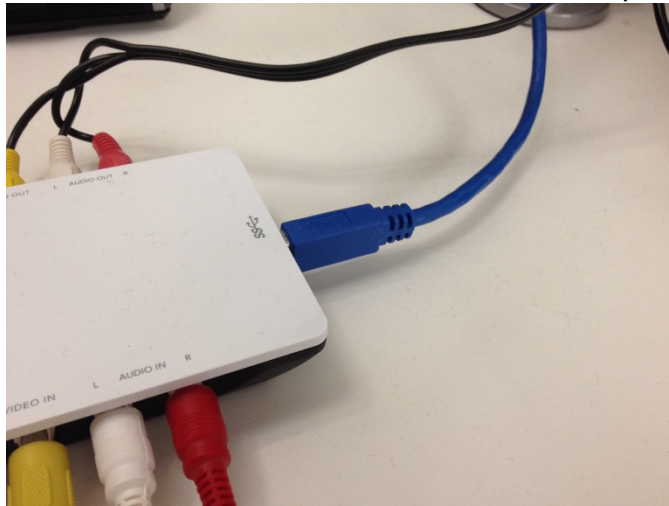


Digitizing VHS Tapes

Blackmagic Media Express

The digitization process will use the Blackmagic Intensity Shuttle hardware and Blackmagic Media Express software. The Blackmagic Intensity Shuttle is the conduit between the projector and the computer used for digitization.

1. Connect the blue USB cord into the adapter.



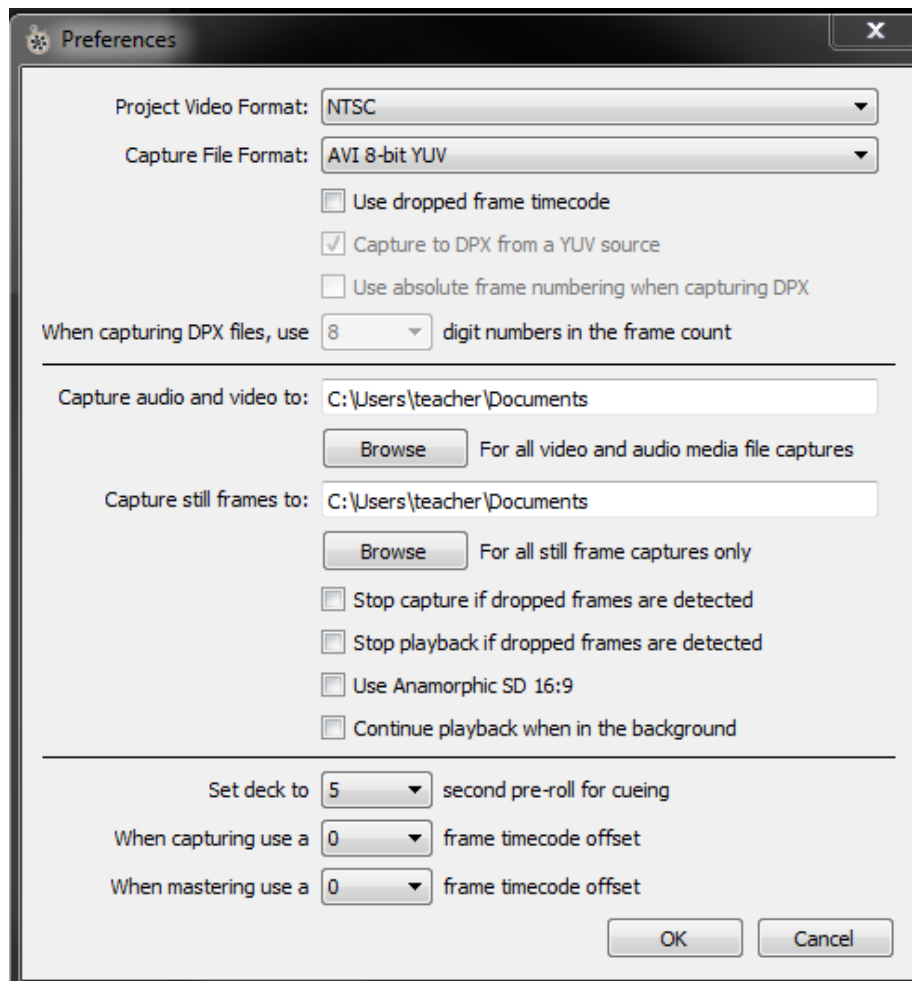
2. Connect the yellow, red, and white RCA cables into the **Out** port on the back of the VCR.



2.1: On the other end of the cable cord, connect the yellow, red, and white RCA cables to the **In** port of the Blackmagic Intensity Shuttle.



3. On the computer, launch Blackmagic Media Express. Make sure **Log and Capture** is selected.
4. Click Preferences under the Edit menu. Make sure the preferences screen matches this screenshot.



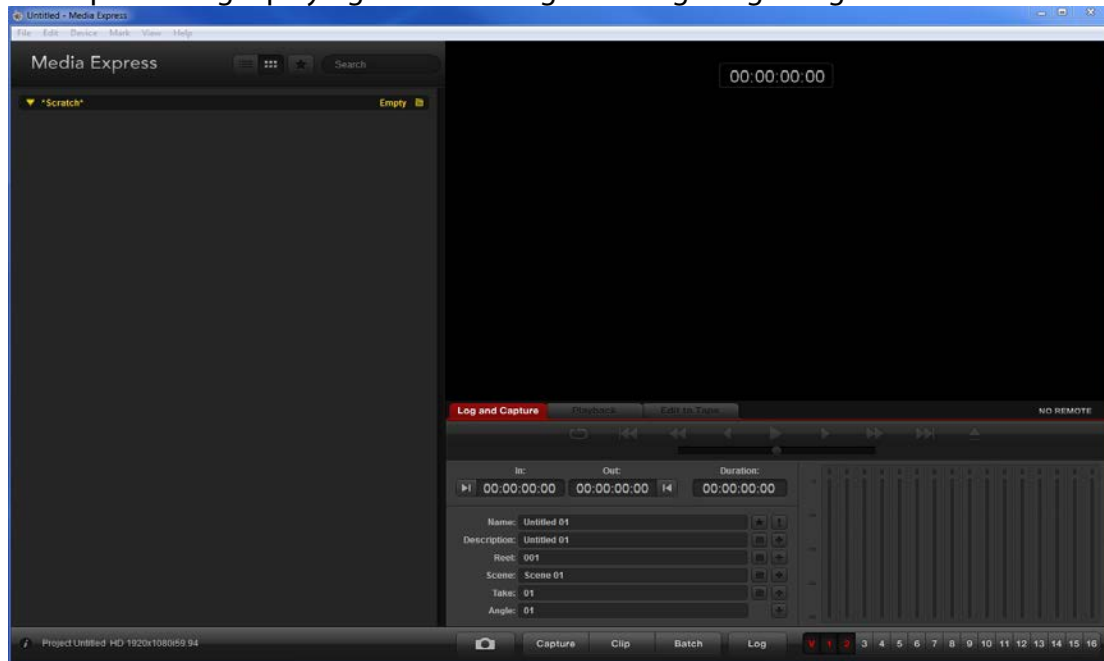
This step is important because it determines how the file will be saved.

5. Power on the VCR.

5.1: Insert the VHS tape into the VCR and make sure it is rewound.

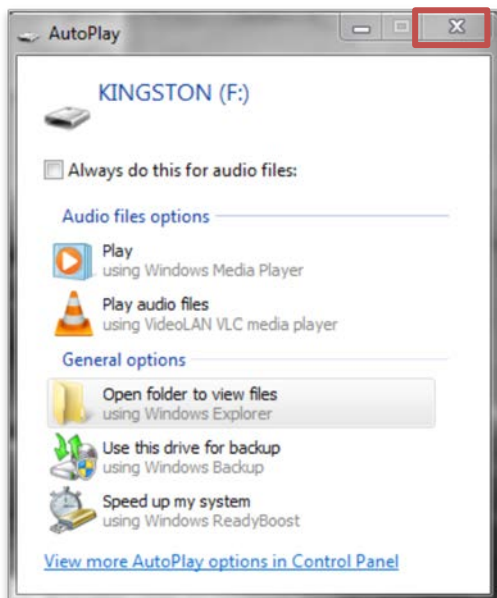
5.2: Press **Stop** on the VCR when tape automatically begins playing.

5.3: Click **Capture** on Blackmagic Media Express, and immediately hit **Play** on the VCR. The tape will begin playing and Blackmagic will begin digitizing.



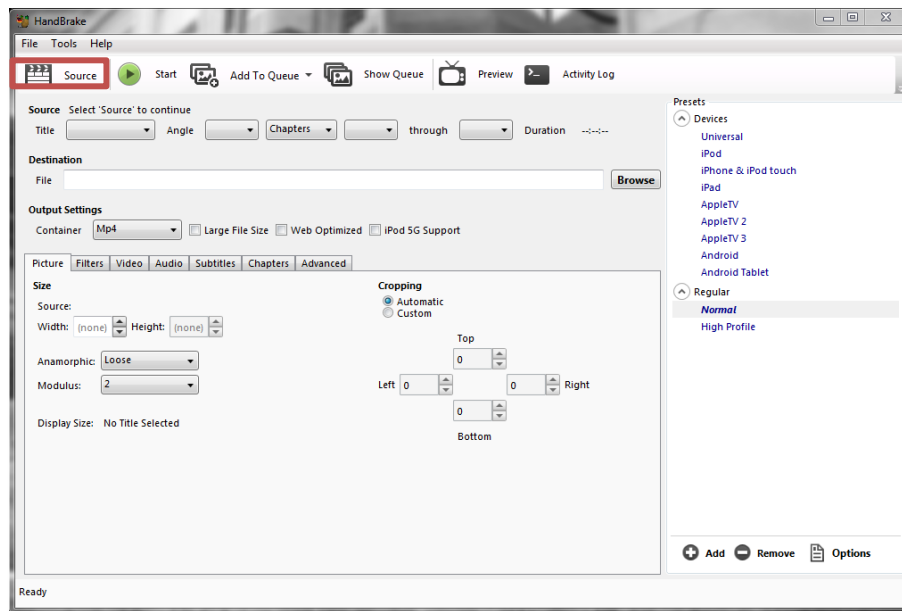
Ripping DVDs

1. insert the DVD into the DVD-ROM tray in the computer.
- 1.1 Hit X to exit the AutoPlay dialog box.



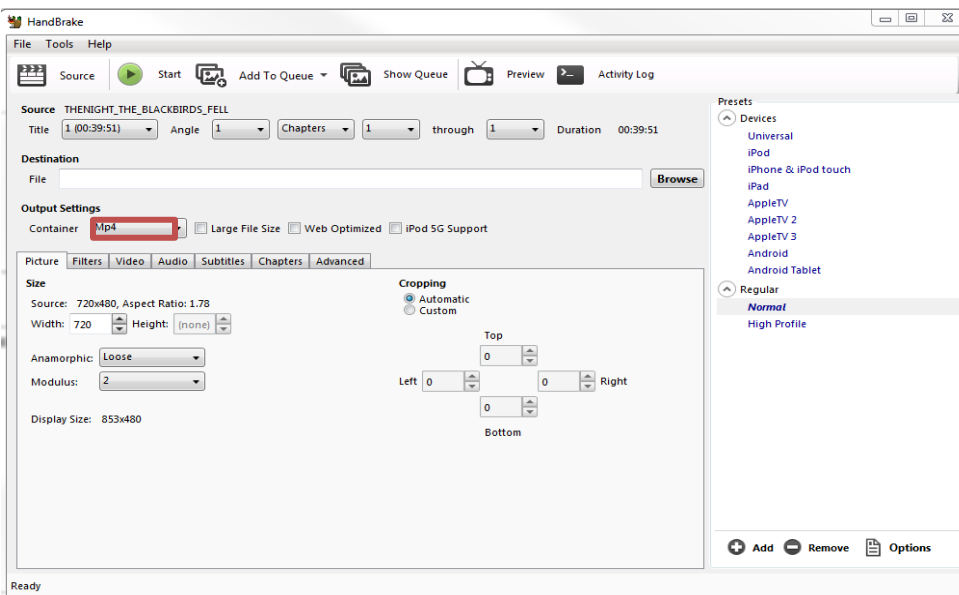
2. Open the HandBrake software.

2.1: Click **Source**. Navigate to the DVD drive.

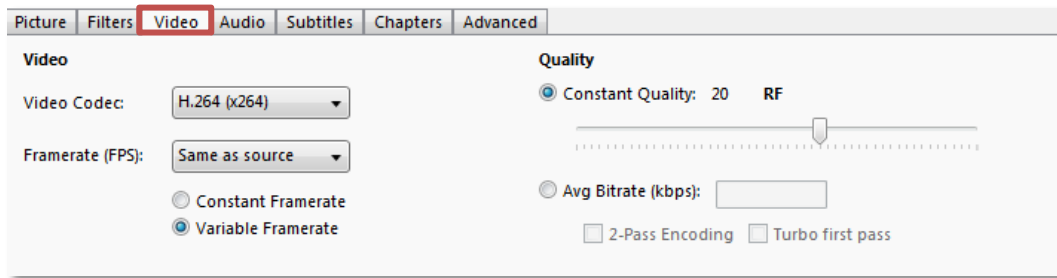


2.2: Click browse to select where the ripped copy will be saved.

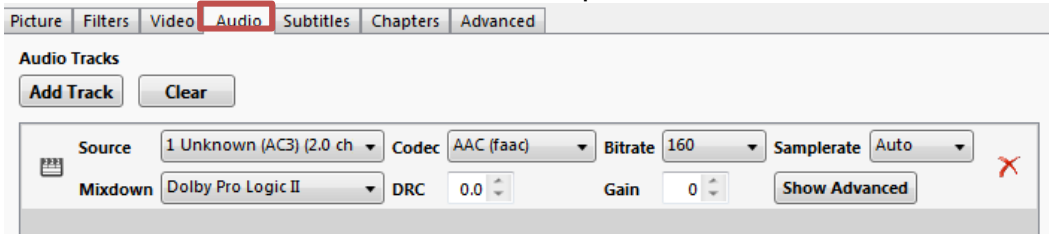
2.3: Under **Container**, make sure **MP4** is selected.



3. Click the **Video** tab. Make sure the video options match this screenshot.



4. Click the **Audio** tab. Make sure the audio options match this screenshot.



5. After your settings are properly configured, click **Start** to begin ripping the DVD.

Saving and Naming the Preservation Master

The file name will reflect the finding aid's numbering system. How the file name will be constructed depends upon whether audio recordings are grouped together in a collection or are dispersed throughout a collection. The following is a guide to the terminology used in saving files:

Definitions

- **ualr:** Every file name will have ualr at the beginning to emphasize it belongs to UALR CAHC.
- **ms and orh:** ms is the abbreviation for manuscripts; orh is for the oral history collection.
- **Record group/series/subseries numbers:** A manuscript or photograph collection may be divided into record group, series, or subseries. If this is the case, then include these numbers number in the file name.
- **Video number:** Use vid before the number. The number will be the same as the identification number given to the original audio recording. Do not number video recordings based on the sequence in which it is copied.
- **Version:** Designate the audio version using one of the following abbreviations: pm = preservation master, dm = CONTENTdm version, aw = access/web version, and ot = other
- **File type:** File names should end according to its format (e.g., "avi")

Additional Notes:

- Use lower-case letters when naming files.
- Use underscores or dashes to represent spaces (e.g., ualr-0001_07 instead of ualr 0001 07).
- Use na if a field in the file name does not apply

Naming templates

To name recordings that are grouped together and individually identified, use the following template:

ualr-	ms or ph#_	RG# or Series#_	Series or Subseries#_	Aud#_	Ver.	Type

To name recordings that are dispersed throughout a collection, use the following template:

ualr-	ms or ph#_	RG# or Series#_	Series or Subseries#_	Box#_	Folder#_	Aud#_	Ver.	Type

Naming Recordings in the Oral History Collection

For a recording from the Oral History Collection, the file name would be:

ualr-	orh-	vid#_	Ver.	Type
ualr-	orh-0050_	vid01_	pm.	avi
ualr-orh-0050_vid01_pm.avi				

Naming recordings grouped together and individually numbered

The following is an example of how to format a file name. For a preservation master copy belonging to the Jim Guy Tucker Collection, in record group five, subseries one, video number 1, this template illustrates how the file name would be derived:

ualr-	ms or ph#_	RG# or Series#_	Series or Subseries#_	vid#_	Ver.	Type
ualr-	ms-0004	05	01	vid0001	pm.	vid

ualr-ms-0001_05_01_vid0001_pm.avi

Naming recordings dispersed throughout a collection

For a video from the John Barker Papers, series 1, box 2, folder 6, the file name would be:

ualr-	ms or ph#_	RG# or Series#_	Series or Subseries#_	Box#_	Folder#_	vid#_	Ver.	Type
ualr-	ms-0050_	01_	na_	02_	06_	vid01_	pm.	avi

ualr-ms-0050_02_06_vid01_pm.avi

Saving the Preservation Master

In Audacity, saving has two steps. First, go to **Save Project As**. Create a folder on your desktop (you can name it after the audio number). Save the audacity file in this folder. Next, click **Export** under the file menu. Export the audio recording as a wav file.

Save the wav file in the folder that you created on the desktop.

Proceed to create the CONTENTdm copy.

When putting in numbers for boxes, folders, and documents, add preceding 0s based on the total number of boxes in a record group/series, folders in a box, and audio recordings in a folder (e.g., box 02) for a collection with over a hundred boxes versus box 20 for a collection with 25 boxes total).

Whenever you create a preservation master, note its creation in the "Item_Digital_Use_Log" under the "Scanned Images and Usage" tab, located on the N:\ drive in the Logs folder. List the item's identifier in the first column, the date scanned in the next, and finally what version of the digitization guidelines you followed when creating the scan (e.g., for these guidelines, the version number is 3).

Saving the CONTENTdm Version

1. See the instructions above on naming the file (the name will only differ from the preservation master by using "dm" instead of "pm" for version and "mp4" instead of "avi" for file type).
2. After you have named it, save it in the same folder as the Preservation Master.

3. Once you have both files ready, you will transfer the mp4 file to the N:\ drive. Please see the Coordinator about what to do with the preservation_master file. Oftentimes, these files are too large, and we will use an alternate method.

In the N:\ drive, find the folder titled **Digitization Projects**. Find the folder titled **Digitization Projects**. In it, locate the audio file. Click on it, and then select the folder named for the audio recording's manuscript collection number. Open this folder.

Place the video files in the CONTENTdm folder. Once transferred, discard any copies on your desktop.

Digital Copies Approval

The Coordinator of Multimedia will verify if digital video recordings meets standards. Preservation masters meeting standards will be transferred to the O:\drive. Once available on CONTENTdm, CONTENTdm audio recordings meeting standards will be discarded from the N:\ drive.

Uploading Media into CONTENTdm

Getting started

To add digital objects to CONTENTdm, you will need to work with CONTENTdm Project Client. If this is your first time working in Project Client, you will need to create a log-in account in World Cat. Contact the Director of Technology and Digital Initiatives with your World Cat log-in information for access to Project Client.

17. Once you're in the Project Client, click **New** in the **Project** menu. Enter your log-in.

The Server URL is: <https://server15728.contentdm.oclc.org/>

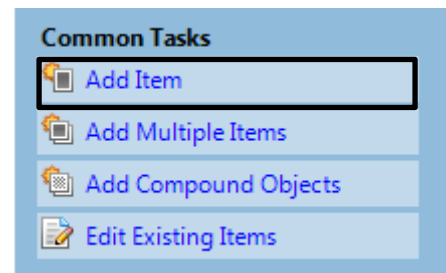
18. In the next screen, choose the appropriate collection you want to import. Collection names are based off of media types. This will serve as a workspace for adding metadata to digital photographs. Alternatively, you can also work in an Excel Spreadsheet to upload metadata. Please contact the Coordinator of Multimedia with instructions on how to do so.

Instructions for uploading audio recordings to CONTENTdm

Open the CONTENTdm Project Client and select the appropriate project.

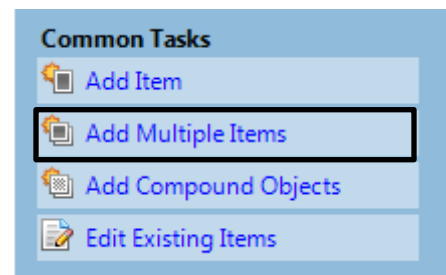
For a single item:

19. Under Common Tasks, click **Add Item**.
20. Under **Specify the file**, click **Browse** next to the **File Name** field. Find the CONTENTdm derivative copy. Click **Open**.
21. Click **Add** at the bottom of the **Add Item** box. The audio recording should appear on the Project Spreadsheet.



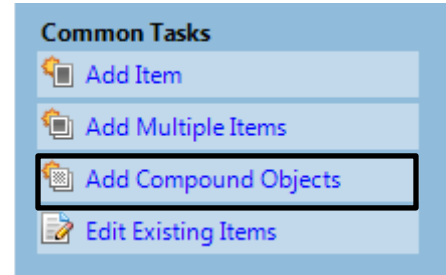
For multiple items:

22. Place all items into a single folder.
23. In the Project Client, under **Common Tasks**, click **Add Multiple Items**.
24. Click Import from a Directory.
25. Click **Browse** and select the folder with the CONTENTdm derivative copies.
26. Click **Open**.
27. Click **Next** at the bottom.
28. In the next screen, click **Add Items**. The audio recordings should appear on the Project Spreadsheet.



For compound items:

29. Place the compound object into a single folder.
30. In the Project Client, under **Common Tasks**, click **Add Compound Objects**.
31. In the Add Multiple Compound Objects screen, click Add next to Compound **Object Wizard**. For recordings with multiple parts, click **Document**.
32. In the next screen, select the folder in which you saved the compound object. Click **Next**.
33. Under Page Information, click **Label Pages Using Sequence**, and change **Page** to **Part**.
34. In the next screen, Click **Finish**.

***Adding metadata***

Please see the “UALR CAHC Video Metadata” spreadsheet available on the O drive for further instructions on filling out the metadata fields. Once the metadata is complete, save it and upload it for approval.

Approval

Once the project is complete, the Coordinator of Multimedia will approve the new items before they are accessible on the web. Along with checking metadata in CONTENTdm, the Coordinator of Multimedia will also confirm whether the digital copies meet CAHC’s standards.

Content DM Approval and Indexing

The Coordinator of Multimedia will check audio recordings for the accurate use of metadata and will assign subject headings to audio recordings. Once complete, the Coordinator of Multimedia will approve the entries. Once approved, the video recordings will be indexed immediately.

Background Resources

Boeke, Cindy. (May 2011). SMU CONTENTdm Guide: Framework for Building a Collection: Version 2.0. *Norwick Center for Digital Services*.

http://digitalcollections.smu.edu/all/cul/docs/SMU_ContentDM_Guide_web.pdf

CARLI Digital Collections Users' Group. (December 2009). Guidelines for the Creation of Digital Collections: Digitization Best Practices for Images and Text. *Consortium of Academic and Research Libraries in Illinois*. http://www.carli.illinois.edu/mem-prod/contentdm/guidelines_for_digitization.pdf

Checklist to Plan the Processing of Pictorial Collections. (July 2004). *Prints and Photographs Division, Library of Congress*. Washington, DC. <http://www.loc.gov/rr/print/tp/ChecklistToPlanProcessing.pdf>

Guidelines for Digitization Projects for collections and holdings in the public domain, particularly those held by libraries and archives. (2002). IFLA. <http://archive.ifla.org/VII/s19/pubs/digit-guide.pdf>

I-DIG Metadata Team. (June 2008). I-DIG Consortia Metadata Best Practices. IDIG: Idaho Digital Memories. idig.lili.org/files/idig/IDIG%20metadata%20best%20practices.doc

Larson, Neil. (1999). Planning Digital Projects for Historical Collections. *The New York Public Library's Digital Historic Projects*. <http://digital.nypl.org/brochure/planning.htm#plan>

Miller, Steven. (2011). *Metadata for Digital Collections: A How-to-do-it manual*. New York: Neal-Schuman Publishers.

Note, Margot. (2011). *Managing Image Collections: A practical guide*. Oxford: Chandos Publishing.

NISO Framework Advisory Group. *A Framework of Guidance for Building Good Digital Collections*.

2nd

edition. Bethesda, MD: National Information Standards Organization, 2004. Available from:

<http://www.niso.org/framework/framework2.html>

Prom, Chris. (Spring/Summer 2011). Using Web Analytics to Improve Online Access to Archival Resources. *American Archivist*, 74(1), 158-184.

<http://archivists.metapress.com/content/h56018515230417v/fulltext.pdf>

Ritzenthaler, Mary Lynn, & Vogt-O'Connor, Diane. (2006). *Photographs: Archival Care and Management*. Chicago: The Society of American Archivists.

Sitts, Maxine K, ed. *Handbook for Digital Projects: A Management Tool for Preservation and Access* (2000). *Northeast Document Conservation Center*.

<http://www.nedcc.org/resources/digitalhandbook/dighome.htm>

University of California Libraries. (2004). Selection Criteria for Digitization.

<http://libraries.universityofcalifornia.edu/cdc/pag/digselec.html>

Walker, Robert. (April 2011). SMU Central University Libraries Digitization Guidelines and Procedures: Best Practices for Digitization. *Norwick Center for Digital Services*.

<http://digitalcollections.smu.edu/all/cul/docs/culdigitizationguidelines.pdf>

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Appendix I

Historypin (optional)

To encourage the public to interact with our digital collections, the CAHC may choose to select photographs to highlight on Historypin. Historypin is a user-friendly website geared toward the public that allows anyone to “pin” photographs on its interactive map and add their personal stories to them. Other features allow users to add audio clips, superimpose photographs on Google’s street-view map, and create tours to guide people through a series of photographs across space and time.

Selection

The Archivist will select photographs from a digital collection. Photographs that have clear copyright violations or other legal issues will not be uploaded. Strong candidates for inclusion in Historypin include the following:

- Photographs with readily identifiable locations in Arkansas
- Photographs with readily identifiable addresses
- Photographs that are representative of a person’s life, subject, or place when creating

Historypin tours/collections in conjunction with an exhibit

Selection of photographs within a photograph collection

If an entire photograph collection is nominated for inclusion in Historypin, these are the bare minimum

qualifications a photograph must possess to be included:

- Photographs must at least be identified at the city/town level.
- Photographs must have a date (a circa date qualifies a photograph)
- Photographs must not be intellectually owned by other repositories/archives
- Photographs are NOT mass-produced postcards

Subject matter should not already be represented in Historypin (e.g., City Hall in Little Rock, ca. 1930s). If there are multiples of photographs with similar subjects from the collection, select which one is the best representative.

If after this criteria has been applied, and 50 or more photographs still qualify for inclusion from the collection, these additional criteria may be applied:

- Photographs must have a street location - (Or if there are still too many)
- Select 25-50 of the best representative photographs of the collection
- Uploading

Only JPEG version of images can be uploaded. Historypin then automatically converts

items to its standards.

Adding Metadata

Since Historypin is for the public, its metadata is not as granular. Users can also add their own stories to a photograph. We will use the photograph's metadata in its CONTENTdm record to create metadata for Historypin. The following are the elements that Historypin uses and how they align with our CONTENTdm metadata:

Basics

- Title : Title
- Date : Date
- Place : Coverage and/or Address
- Description : Description
- Tags : no equivalent

Additional Info

- **Licensed** : no equivalent, select either "Copyright © all rights reserved," or "Public Domain"
- **Copyright holder** : no equivalent, leave blank
- Author : Creator
- **Original link** : no equivalent, use link to CONTENTdm record
- **Repository/Archive**: Publisher (will always be UALR Center for Arkansas History and Culture)
- **Notes** : Identifier

Note on address

It will not always be possible to include latitude and longitude coordinates or specific addresses. During the selection process, CAHC will determine what photographs we will be able to gather this information on. If we uncover the latitude and longitude coordinates or a specific address, this information will be added to the photograph's CONTENTdm record.

Final step

To maintain control of our digitized materials, it is critical to record how and when an item is digitized.

Note an item's use in Historypin in the "Item_Digital_Use_Log" under the "Scanned Images and Usage" tab, located on the N:\ drive in the Logs folder.

In the log, look for the item's identifier in the first column. If it has already been listed, then simply type the date in the Historypin column. If it is not already on the log, then

add its identifier in the first column and then the date.

Youtube (optional)

CAHC will use Youtube to share videos with the public. In addition to having over hundreds of millions of users, Youtube is the de-facto website for sharing videos across the web. Historypin and Facebook also accepts Youtube video uploads on its site.

Selection

Audio or audiovisual materials from CAHC's collections that supplement our digital exhibits or are in high demand from our users are strong contenders for inclusion on Youtube. Videos that have clear copyright violations or other legal issues will not be uploaded.

Creating Videos

For existing videos

Open the video in Windows Live Movie Maker and save it as a Movie Maker Project (.wlmv). Make any adjustments needed. Next, select "Save Movie" and choose "For Computer." Save it as a Windows Media Video File (.wmv).

On the N:\ drive, find the folder titled "Digitization Projects." Then click on the Audio folder, and then locate the specific folder for the project, which will be named by its manuscript collection number. Open this folder. Either find or create a Youtube folder in which this file will be saved.

For combining audio and images

To create a video by combining audio and images, open Windows Live Movie Maker. Add an image by selecting "Add videos and photos." To add audio, select "Add music." Under the "Project" ribbon, select "Fit to Music."

Make any other adjustments needed. Next, select "Save Movie" and choose "For Computer." Save it as a Windows Media Video File (.wmv).

Uploading

Log into CAHC's Youtube account. Go to **Video Manager** and click the upload button. Once the video is successfully uploaded, add the metadata. Youtube automatically makes videos public, so if you are not yet ready to publicize the video, then set the video to "Private."

Adding metadata

Under basic information, fill out the following fields: Title, Description, and Tags. Create a title that includes keywords that a user would likely use to find a video like ours. For instance, in the case of a video of Winthrop Rockefeller recalling his Texas oil field days, naming it "The Roughneck Rockefeller" may sound catchy, but it does not improve the

video's chances of being retrieved. However, if you named it "Winthrop Rockefeller recalls time at Texas oil fields," having the words "Winthrop Rockefeller" and "Texas oil fields" gives the video a greater chance of being retrieved. For description, be concise and use 3-4 sentences *maximum*. Also keep in mind that this is a national audience, unlikely to be familiar with Arkansas history.

Under advanced settings, note the video location and recording date if available.

Final step

To maintain control of our digitized materials, it is critical to record how and when an item is digitized.

Note an item's use in Youtube in the "Item_Digital_Use_Log" under the "Scanned Images and Usage" tab, located on the N:\ drive in the Logs folder.

In the log, look for the item's identifier in the first column. If it has already been listed, then note the Youtube title and link in the Youtube column and the date in the Youtube Date column. If it is not already on the log, then add its identifier in the first column and then fill out the appropriate columns.

Facebook

CAHC may choose to share digitized materials on its Facebook page, which primarily serves as a way for keeping users informed about updates and news concerning the archives.

Selection

Selection for what to share on Facebook is open. So long as there are no clear copyright violations or other legal issues, the CAHC encourages a wide variety of digitized materials to be shared with users. Ideas for how to select materials include the following:

- Current projects
- Current exhibits
- Current events resembling past events
- Anniversaries, holidays, public observances
- "This Day in History"-esque facts
- Strange and unusual items

Balance of content, between "serious" and more "lighthearted" entries, should also be considered. In addition, be mindful of the institution's image when posting content, especially when selecting items relating to current events. Consult with colleagues before posting items relating to hot topics or current controversies.

Uploading

Uploaded content should follow the digitization standards for web access materials (e.g.,

the resolution for photographs is 72 dpi).

To upload, log into CAHC's Facebook account. Click on "Add Photo/Video." Next, add the metadata.

Metadata

Facebook only has a description field. Briefly provide context for the digitized item as well as note what collection it is from. If available, credit the creator of the item.

Final step

To maintain control of our digitized materials, it is critical to record how and when an item is digitized. Note an item's use in Facebook in the "Item_Digital_Use_Log" under the "Scanned Images and Usage" tab, located on the N:\ drive in the Logs folder.

In the log, look for the item's identifier in the first column. If it has already been listed, then simply type the date in the Facebook column. If it is not already on the log, then add its identifier in the first column and then the date.